### B.A. ENGLISH HONOURS

#### SEMESTER II

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### Syllabus

**HISTORY OF ENGLISH LITERATURE II**

**Course Objectives:**

This course intends to give an idea of the end of dramatic performances in 1642 after theatres were closed in England during the Puritan regime and the rise of Oliver Cromwell and the poetry of John Milton along with the Metaphysicals. The course will further give an idea of the predominance of restoration comedy of manners after monarchy was established in England during Charles II and the rise of prose and the novel during the reign of Queen Anne later.

**Course Outcomes:**
After studying this course/module, the students are expected to gain an understanding of the decline of drama after the Jacobean era and the rise of the Puritan Interregnum under Oliver Cromwell. It will help them gain an understanding of the changes that came in the literary genres after the change of monarchs.

Units and their short description:

Unit 1: Literature after the Jacobean Era: Background Study

No great dramatist after Ben Jonson and Webster- theatres closed in 1642- rise of the puritans- the beheading of Charles I - Charles II flees to France- Oliver Cromwell-his rise-Milton writing prose tracts like Aeropagitica.

Unit 2: Drama during the Caroline Era (1623-1649)

John Ford and Shirley writing tragicomedies- It’s Pity She’s a Whore- the major tragic work of the Caroline era.

Unit 3: The Rise of Milton


Unit 4: Metaphysical Poetry

The Metaphysicals-characteristics-the union of the heart and the intellect-praise by Eliot-John Donne-others.

Unit 5: Restoration Drama


Unit 6: Prose during the reign of Queen Anne

A general overview-the prevalence of prose during the reign of Queen Anne- the Glorious Revolution of 1688-over view-Alexander Pope and his The Rape of the Lock-element of satire-Pope’s Essays and the idea of good sense and classical poise-short description of sentimental comedies.

Unit 7: Novelists during the 18th century
A description of the rise of the novel-middle class and their rise—the circulating libraries—their popularity that contributed to the rise of the novel—Richardson’s *Pamela*, Fielding’s *Tom Jones*, Defoe’s *Robinson Crusoe*, Swift’s *Gulliver’s Travels*—the idea of England as a nation that has a colonial enterprise.

**Unit 8: Drama during the 18th century:**

The Heroic play—Aurangzeb—sentimental comedies and playwrights—Steele’s *The Conscious Lovers*—Oliver Goldsmith’s reaction and his *She Stoops to Conquer*—the publication of Wordsworth’s *Preface* in 1798 and the growing reaction against prose and artificial language—the pre-romantics like Blake.

**Suggested Readings:**


**ROMANTIC LITERATURE**

**Course Objectives:** To acquaint students with the rich body of romantic literature, especially poetry, produced in Britain in the 19th century. They will also be introduced to the 'gothic'.

**Course Outcome:** Students will come out of this course with a more finely attuned ear to poetry and the literary devices that make it memorable; and a deeper understanding of the 'personal' element in literature.

**Texts:**

**Poetry:**

William Blake - ‘The Lamb’, ‘The Tyger’ (from *The Songs of Innocence & Experience*)

Samuel Taylor Coleridge - ‘Kubla Khan’, ‘Dejection: An Ode’
Percy Bysshe Shelley - ‘To a Skylark’, ‘Ode to the West Wind’,
‘Ozymandias’,
John Keats - ‘Ode to a Nightingale’, ‘To Autumn’, ‘On First Looking
into Chapman’s Homer’

Prose:

Fiction:
Mary Shelley - Frankenstein

Non-Fiction:
Charles Lamb - ‘Dream Children’, 'Superannuated Man'
De Quincey - Selections from Confessions of an Opium Eater

Suggested Topics & Background Prose Readings for Class Presentations

Topics:
Reason and Imagination
Conceptions of Nature
Literature and Revolution
The Gothic
The Romantic Lyric

Readings:
Prose and Poetry, ed. Harold Bloom and Lionel Trilling (New
2. John Keats, ‘Letter to George and Thomas Keats, 21 December
1817’, and ‘Letter to Richard Woodhouse, 27 October, 1818’, in
Romantic Prose and Poetry, ed. Harold Bloom and Lionel Trilling
3. Jean-Jacques Rousseau, ‘Preface’ to Emile or Concerning
4. Samuel Taylor Coleridge, Biographia Literaria, ed. George

AMERICAN LITERATURE

Course Objectives: To introduce students to the first of the
Anglophone literatures to be produced outside of the mother
country - through a selection of some of its most enduring texts.
**Course Outcome:** After taking this course, students will be able to appreciate the distinctiveness of American Literature.

**Texts:**

**Poetry:**

Walt Whitman - Selections from *Leaves of Grass*: ‘O Captain, My Captain’, ‘Passage to India’ (lines 1–68)
Langston Hughes - ‘Haarlem’, ‘The Negro Speaks of Rivers’

**Drama:**

Tennessee Williams - *The Glass Menagerie*

**Prose:**

Fiction: (Novel)
Toni Morrison - *The Bluest Eye*

Fiction: (Short story)
Edgar Allan Poe - ‘Fall of the House of Usher’
John Steinback - ‘The Crysanthemums’

Non-fiction:
Langston Hughes - ‘The Negro Artist & the Racial Mountain’

**Suggested Topics & Background Prose Readings for Class Presentations**

Topics:
The American Dream
Social Realism and the American Novel
Folklore and the American Novel
Black Women’s Writings
Questions of Form in American Poetry
Readings:


**WOMEN’S WRITING**

**Course Objectives:** To make students aware of the distinctiveness of women’s writing and trace its feminist origins.

**Course Outcome:** After taking this course, students will gain an insight into the core issues that motivate women to write about themselves and their particular experience of the world.

**Texts:**

**Poetry:**
Emily Dickinson - ‘I cannot live with you’, ‘I’m wife; I’ve finished that’
Sylvia Plath - ‘Daddy’, ‘Lady Lazarus’
Eunice De Souza - ‘Advice to Women’, ‘Bequest’

**Prose:**
Non-Fiction:
Virginia Woolf - *A Room of One’s Own* -
[http://gutenberg.net.au/ebooks02/0200791h.html](http://gutenberg.net.au/ebooks02/0200791h.html)

Fiction: (Short Story)
Katherine Mansfield - ‘Bliss’
Fiction: (Novel)
Chimamanda Adichie - *Americanah*

**Autobiography:**

**Suggested Topics & Background Prose Readings for Class Presentations**

Topics:

The Confessional Mode in Women's Writing
Sexual Politics
Race, Caste and Gender
Social Reform and Women’s Rights

Readings: