

Learning Outcomes Based Curriculum Framework (LOCF)
for
English

Undergraduate Programme



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PART I

1.1 Introduction

Outcome based learning is the principal end of pedagogical transactions in higher education in today's world in the light of exponential changes brought about in science and technology, and the prevalent utilitarian world view of the society. Since Humanities is among the most questioned disciplines, it is imperative to perspectivise literary studies in English at the UG and PG levels.

There is no denying the fact that Humanities is undergoing a crisis in the present times. It has certainly emanated from the predominance of science and technology in particular, because these disciplines contribute to human conditions and comfort in tangible terms and thereby, change the human condition with material inventions. The resultant utilitarian society likes to invest in science and technology because it takes care of provisions for life. Literature, on the other hand, takes care of vision. Its impact is intangible and immeasurable in terms of quantity. Humanities or literary discourse brings about qualitative changes that remain immeasurable, but for its manifestation in human conduct that may be observed and experienced, but not quantified. However, what gets obviated in the process is that both of them i.e., science and technology and humanities-- are complementary, though those fascinated with tangible outcomes do tend to gloss over it. Fortunately, institutions of repute in management, also science and technology have started paying attention to humanities and social sciences, at least symbolically. To speak of human values in an age in which humanities as a discipline itself is in a state of crisis may appear paradoxical, but is actually not. The present century has increasingly realised the interconnectedness of all elements in the universe and interrelatedness of lives and the importance of human values for sustenance and survival.

The function of literature is to bring the questions of values—human and literary—in focus. Literariness is the ability of literature to attract attention to itself that it achieves through deviant use of language. As a system of knowledge, it aims at teaching through aesthetic experience and herein lies its value. Literature celebrates life in all forms and stands for and with values of life by representing the weak, the poor, the exploited, the vulnerable and the voiceless. In a way, literary values are values of life, particularly human life. It can raise consciousness and thus work as a tool of social change.

Keeping in mind the role that literature and literary studies have to play in society, English literary curricula have evolved over a period of time in India. From its Anglo-centric core, it moved to new literatures—Third World Literature, Commonwealth Literature, American, Canadian, Australian, African Literature, and New Literatures in English, and later to Indian Literature in English and regional Indian Literature in translation in the light of various critical and theoretical discourses like Postmodernism, Post-colonialism, Feminism, and Ecocriticism among others. The present phase demands its alignment with the prevailing situation where 'humanity' itself is under threat at multiple levels. The relevance of the courses in literature lies in its ability to enrich engagement with local and global realities, experiences and their manifestations in literary terms without glossing over the core attributes i.e., human values and aesthetic qualities. The present curriculum has been

prepared to nurture an egalitarian and inclusive outlook capable of fostering healthy minds and critical thinking for a strong nation and thus fulfil the mission and vision of Cotton University.

1.2 Learning Outcomes-based Approach to Curriculum Planning and Development

The basic objective of the learning outcome based approach to curriculum planning and development is to focus on demonstrated achievement of outcomes (expressed in terms of knowledge, understanding, skills, attitudes and values) and academic standards expected of graduates of a programme of study. Learning outcomes specify what graduates completing a particular programme of study are expected to know, understand and be able to do at the end of their programme of study.

The expected learning outcomes are used to set the benchmark to formulate the course outcomes, programme specific outcomes, programme outcomes and graduate attributes. These outcomes are essential for curriculum planning and development, and in the design, delivery and review of academic programmes. They provide general direction and guidance to the teaching-learning process and assessment of student learning levels under a specific programme.

The overall objectives of the learning outcomes-based curriculum framework are to:

- help formulate graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes that are expected to be demonstrated by the holder of a qualification;
- enable prospective students, parents, employers and others to understand the nature and level of learning outcomes (knowledge, skills, attitudes and values) or attributes a graduate of a programme should be capable of demonstrating on successful completion of the programme of study;
- maintain national standards and international comparability of learning outcomes and academic standards to ensure global competitiveness, and to facilitate student/graduate mobility; and
- provide higher education institutions an important point of reference for designing teaching-learning strategies, assessing student learning levels, and periodic review of programmes and academic standards.

1.3 Key outcomes underpinning curriculum planning and development

The learning outcomes-based curriculum framework is a framework based on the expected learning outcomes and academic standards that are expected to be attained by graduates of a programme of study. The key outcomes that underpin curriculum planning and development include Graduate Attributes, Programme Outcomes, Programme Specific Outcomes, and Course Outcomes.

1.3.1 Graduate Attributes

The disciplinary expertise or technical knowledge that has formed the core of the university courses. They are qualities that also prepare graduates as agents for social good in future. Some of the characteristic attributes that a graduate should demonstrate are as follows:

1. **Disciplinary knowledge:** Capable of demonstrating comprehensive knowledge and understanding of one or more disciplines
2. **Research-related skills:** A sense of inquiry and capability for asking relevant/appropriate questions, problematising, synthesising and articulating

3. **Analytical reasoning:** Ability to evaluate the reliability and relevance of evidence; identify logical flaws and holes in the arguments of others
4. **Critical thinking:** Capability to apply analytic thought to a body of knowledge
5. **Problem solving:** Capacity to extrapolate from what one has learned and apply their competencies to solve different kinds of non-familiar problems
6. **Communication Skills:** Ability to express thoughts and ideas effectively in writing and orally
7. **Information/digital literacy:** Capability to use ICT in a variety of learning situations, demonstrate ability to access, evaluate, and use a variety of relevant information sources; and use appropriate software for analysis of data.
8. **Self-directed learning:** Ability to work independently, identify appropriate resources required for a project, and manage a project through to completion.
9. **Cooperation/Team work:** Ability to work effectively and respectfully with diverse teams
10. **Scientific reasoning:** Ability to analyse, interpret and draw conclusions from quantitative/qualitative data; and critically evaluate ideas, evidence and experiences from an open-minded and reasoned perspective
11. **Reflective thinking:** Critical sensibility to lived experiences, with self-awareness and reflexivity of both self and society.
12. **Multicultural competence:** Possess knowledge of the values and beliefs of multiple cultures and a global perspective
13. **Moral and ethical awareness/reasoning:** Ability to embrace moral/ethical values in conducting one's life, formulate a position/argument about an ethical issue from multiple perspectives, and use ethical practices in all work
14. **Leadership readiness/qualities:** Capability for mapping out the tasks of a team or an organization, and setting direction, formulating an inspiring vision, building a team who can help achieve the vision, motivating and inspiring team members to engage with that vision, and using management skills to guide people to the right destination, in a smooth and efficient way.
15. **Lifelong learning:** Ability to acquire knowledge and skills, including 'learning how to learn', that are necessary for participating in learning activities throughout life, through self-paced and self-directed learning aimed at personal development, meeting economic, social and cultural objectives, and adapting to changing trades and demands of work place through knowledge/skill development/reskilling.

1.3.2 Programme Outcomes (POs) for Undergraduate programme (Honours)

POs are statements that describe what the students graduating from any of the educational programmes should be able to do. They are the indicators of what knowledge, skills and attitudes a graduate should have at the time of graduation.

PO 1: In-depth knowledge: Understand the concepts and processes related to an academic field of study and demonstrate the applicability of their domain knowledge and its links to related disciplinary areas/subjects of study.

PO 2: Specialised knowledge and skills: Demonstrate procedural knowledge and skills in areas related to one's specialization and current developments, including a critical understanding of the latest developments in the area of specialization, and an ability to use established techniques of analysis and enquiry within the area of specialisation.

PO 3: Analytical and critical thinking: Demonstrate independent learning, analytical and critical thinking of a wide range of ideas and complex problems and issues.

PO 4: Research and Innovation: Demonstrate comprehensive knowledge about current research in the subject of specialisation; critical observation to identify research problems and to collect relevant data from a wide range of sources, analysis and interpretation of data using methodologies as appropriate to the area of specialisation for formulating evidence-based research output.

PO 5: Interdisciplinary Perspective: Commitment to intellectual openness and developing understanding beyond subject domains.

PO 6: Communication Competence: Demonstrate effective oral and written communicative skills to convey disciplinary knowledge and to communicate the results of studies undertaken in an academic field accurately in a range of different contexts using the main concepts, constructs and techniques of the subject(s) of study

PO 7: Career development: Show proficiency in academic, professional, soft skills and employability required for higher education and placements.

PO 8: Teamwork: Work in teams with enhanced interpersonal skills and leadership qualities.

PO 9: Commitment to the society and the Nation: Recognise the importance of social, environmental, human and other critical issues faced by humanity at the local, national and international level; appreciate the pluralistic national culture and the importance of national integration.

1.3.3 Programme Specific Outcomes (PSOs) in English

Programme specific outcomes include subject-specific skills and generic skills, including transferable global skills and competencies, the achievement of which the students of a specific programme of study should be able to demonstrate for the award of the degree. The programme specific outcomes would also focus on knowledge and skills that prepare students for further study, employment, and citizenship. They help ensure comparability of learning levels and academic standards across universities and provide a broad picture of the level of competence of graduates of a given programme of study. The attainment of PSOs for a programme is computed by accumulating PSO attainment in all the courses comprising the programme.

PROGRAMME LEARNING OUTCOMES (PSOs in English)

By the end of this Program, the student will be able to:

PSO 1: Identify and appreciate various periods of English literature in their socio-historical and political context

PSO 2: Comprehend different literary forms, genres and devices

PSO 3: Demonstrate an understanding and knowledge of regional, national and global literatures written and translated in English

PSO 4: Illustrate knowledge of literary criticism and linguistics that facilitate understanding of literary traditions and works

PSO 5: Apply tools of critical theory to understand the dynamics of power relations in literature

1.4 Teaching-learning process

The department of English, Cotton University has student-centric teaching-learning pedagogies to enhance the learning experiences of the students. All classroom lectures are interactive in nature, allowing the students to have meaningful discussions and engage critically with literary texts. Apart from the physical

classes, lectures are also held in online mode where students can have doubt clearing and discussions with the teachers. The Department has adopted participative teaching-learning practices, which includes seminars, presentations and group discussions. These participative teaching-learning practices are included in the curricula of almost all the courses.

1.5 Assessment methods

A variety of assessment methods that are appropriate to the discipline are used to assess progress towards the course/programme learning outcomes. Priority is accorded to formative assessment. Progress towards achievement of learning outcomes is assessed using the following: closed-book examinations; oral presentations, including seminar presentation and any other pedagogic approaches as per the context.

PART II

Structure of Under-Graduate programme in English

Outline of the courses under Choice Based Credit System:

Each course of a program will be of one of the following categories-

1. Core Course: A course, which should compulsorily be studied by a candidate as a core requirement is termed as a Core course.

2. Elective Course: Generally a course which can be chosen from a pool of courses and which may be very specific or specialized or advanced or supportive to the discipline/subject of study or which provides an extended scope or which enables an exposure to some other discipline/subject/domain or nurtures the candidate's proficiency/skill is called an Elective Course.

2.1 Discipline Specific Elective (DSE) Course: Elective courses may be offered by the main discipline/subject of study which is referred to as Discipline Specific Elective. The University may also offer discipline related Elective courses of interdisciplinary nature (to be offered by main discipline/subject of study).

2.2 Dissertation/Project: An elective course designed to acquire special/advanced knowledge, such as supplement study/support study to a project work, and a candidate studies such a course on his own with an advisory support by a teacher/faculty member is called dissertation/project.

2.3 Generic Elective (GE) Course: An elective course chosen generally from an unrelated discipline/subject, with an intention to seek exposure is called a Generic Elective.

A core course offered in a discipline/subject may be treated as an elective by other discipline/subject and vice versa and such electives may also be referred to as Generic Elective.

3. Ability Enhancement Courses (AEC): The Ability Enhancement (AE) Courses may be of two kinds: Ability Enhancement Compulsory Courses (AECC) and Skill Enhancement Courses (SEC). "AECC" courses are the courses based upon the content that leads to Knowledge enhancement. These are mandatory for all disciplines. SEC courses are value-based and/or skill-based and are aimed at providing hands-on-training, competencies, skills, etc.

3.1 Ability Enhancement Compulsory Courses (AECC): Environmental Science, English Communication/MIL Communication.

3.2 Skill Enhancement Courses (SEC): These courses may be chosen from a pool of courses designed to provide value-based and/or skill-based knowledge.

Introducing Research Component in Under-Graduate Courses:

Project work/Dissertation is considered as a special course involving application of knowledge in solving / analyzing /exploring a real life situation / difficult problem. A Project/Dissertation work would be of 6 credits. A Project/Dissertation work may be given in lieu of a discipline specific elective paper.

Details of courses and corresponding Credits under Undergraduate (Honours):

Minimum credits required for the complete programme are:

$(14 \text{ Core papers} \times 6 \text{ credit each}) + (4 \text{ GE papers} \times 6 \text{ credit each}) + (2 \text{ AECC papers} \times 2 \text{ credit each}) + (2 \text{ SEC papers} \times 2 \text{ credit each}) + (4 \text{ DSE papers} \times 6 \text{ credits each}) = 140 \text{ Credits}$

Details of courses under B.A. (Honours)

Course	Credits [Theory + Tutorial]
A. Core Course (14 Courses)	$14 \times 5 = 70$
Core Course Tutorials (14 Courses)	$14 \times 1 = 14$
B. Elective Courses	
1. Discipline Specific Elective (4 Courses)	$4 \times 5 = 20$
Discipline Specific Elective Tutorials (4 Courses)	$4 \times 1 = 4$
2. Generic Elective/Interdisciplinary (4 Courses)	$4 \times 5 = 20$
Generic Elective Tutorials (4 Courses)	$4 \times 1 = 4$
C. Ability Enhancement Courses	
1. Ability Enhancement Compulsory Courses (AECC) (2 Courses of 2 credits each)	$2 \times 2 = 4$
2. Skill Enhancement Courses (SEC) (2 Courses of 2 credits each)	$2 \times 2 = 4$

Total credits= 140

SCHEME FOR CHOICE BASED CREDIT SYSTEM IN B.A. Honours (English)

SEMESTER	CORE COURSE (14)	Ability Enhancement Compulsory Course (AECC) (2)	Skill Enhancement Course (SEC) (2)	Elective: Discipline Specific (DSE) (4)	Elective: Generic (GE) (4)
I	C 1	(English/ MIL Communication)/ Environmental Science			GE 1
	C 2				
II	C 3	Environmental Science/ (English/ MIL Communication)			GE 2
	C 4				
III	C 5		SEC 1		GE 3
	C 6				
	C 7				
IV	C 8		SEC 2		GE 4
	C 9				
	C 10				
V	C 11			DSE 1	
	C 12			DSE 2	
VI	C 13			DSE 3	
	C 14			DSE 4	

Structure of B.A. (Hons.) English, Cotton University
LOCF Under CBCS

The syllabus have been designed in order to help the students to acquire an in-depth study of the development of English Literature as well as literatures in English across time and space. The Core Courses in the first three semesters have been arranged chronologically starting from the Medieval Age up to the Modern and Postmodern Period. It is expected that the students would be able to study the socio-historical and political processes behind the production of the literary texts that would form the core of their study. From the fourth semester onwards, the students are introduced to certain areas which are now integral to the study of English Literature. Some such areas are Literary Criticism, Language and Linguistics, American Literature, Literary Theory and Literary and Interpretative Devices. Considering the location of the students as well as the institute, Indian English Literature and Literatures from India's Northeast have also been included. The Discipline Specific Electives provide access to an array of special areas such as Classical Literature, World Literature, Postcolonial Literature, Modern Indian Literature in Translation, Women and Literature, Popular Literature, South Asian Literature and Modern European Literature so that the students are able to comprehend the varied ways in which literary and intellectual developments have taken place in contemporary times. The program aims to equip students to qualify for joining a profession or to provide development opportunities in particular employment settings. Graduates are enabled to enter a variety of jobs or to continue academic study at a higher level.

Discipline Specific Core (Compulsory)

Semester I

- ENG 101C – The Medieval Age (500 -1500)
- ENG 102C – The Age of Renaissance (1485-1660)

Semester II

- ENG 201C - The Restoration till 1780
- ENG 202C - The Romantic Period (1780-1832)

Semester III

- ENG 301C - The Victorian Age (1832—1901)
- ENG 302C - The Modern Period I (1901-1939)
- ENG 303C - The Modern Period II (1940s and after)

Semester IV

- ENG 401C - Literary Criticism
- ENG 402C - Language and Linguistics
- ENG 403C – Literature from India's Northeast

Semester V

- ENG 501C – Indian English Literature
- ENG 502C – American Literature

Semester VI

- ENG 601C – Literary Theory
- ENG 602C – Literary and Interpretative Devices

Discipline Specific Elective (Elective)**Semester V**

- ENG 503 DSE I a – Classical Literature
DSE I b – Introduction to World Literature
- ENG 504 DSE II a – Postcolonial Literatures in English
DSE II b – Modern Indian Literature in Translation

Semester VI

- ENG 603 DSE III a – Women and Literature
DSE III b – Popular Literature
- ENG 604 DSE IV a – Introduction to Modern European Literature
DSE IV b – South Asian Literature

Generic Elective**Semester I**

- ENG 103G (GE 1) – Reading Poetry and Non-Fictional Prose

Semester II

- ENG 203G (GE 2) – Reading Poetry and Short Stories

Semester III

- ENG 303G (GE 3) – Reading Fiction

Semester IV

- ENG 403G (GE 4) – Reading Drama

Ability Enhancement Compulsory Course (AECC)**Semester I (Arts)**

- ENG 104A – Functional English

Semester II (Science)

- ENG 204A – Functional English

Skill Enhancement Course (SEC)**Semester III**

- ENG001S - Business Communication

Semester IV

- ENG002S – Creative Writing

Courses	Course Title	L+T+P	Credits
Semester I			
C1	Medieval Age (500-1500)	5+1+0	6
C2	The Age of Renaissance (1485-1660)	5+1+0	6
GE 1	Generic English	5+1+0	6
AECC 1	Functional English (For BA)	2	2
Semester II			
C3	The Restoration till 1780	5+1+0	6
C4	The Romantic Period (1780-1832)	5+1+0	6
GE 2	Generic English (Reading Poetry)	5+1+0	6
AECC 2	Functional English (for BSC)	2	2
Semester III			
C5	The Victorian Age (1832—1901)	5+1+0	6
C6	The Modern Period I (1901-1939)	5+1+0	6
C7	The Modern Period II (1940s and after)	5+1+0	6
GE 3	Generic English (Fiction)	5+1+0	6
SEC 1	Business Communication	2	2
Semester IV			
C8	Literary Criticism	5+1+0	6
C9	Language and Linguistics	5+1+0	6
C10	North-East Literature	5+1+0	6
GE4	Generic English (Drama and Non-Fictional Prose)	5+1+0	6
SEC 2	Introduction to Creative Writing	2	2
Semester V			
C11	Indian English Literature	5+1+0	6
C12	American Literature	5+1+0	6
DSE 1	a. Classical Literature/ b. Introduction to World Literature	5+1+0	6
DSE 2	a. Postcolonial Literatures in English/ b. Modern Indian Literature in Translation	5+1+0	6

Semester VI			
C13	Literary Theory	5+1+0	6
C14	Literary Forms and Devices	5+1+0	6
DSE 3	a. Women and Literature/ b. Popular Fiction	5+1+0	6
DSE 4	a. Introduction to European Literature/ b. South Asian Literature	5+1+0	6

B.A. (HONOURS) ENGLISH SYLLABUS

B.A. (Hons) Semester I - C1

Course Code - ENG 101C

Course Title - The Medieval Age (500-1500)

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students shall be able to:

CO1: comprehend the early beginnings of English language and literature

CO2: demonstrate the close relationship between socio-cultural history of the time and the literary productions

CO3: engage critically with the various canonical texts from the period

CO4: analyse the evolution of English drama

CO mapping with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	2	3	3	3	2	3	3	3		3	2
CO2	3	3	3	2	3	3	3	2	3	3	3		2	2
CO3	3	3	3	2	3	3	3	2	3	3	3		2	2
CO4	3	3	3	2	3	3	3	2	3	3	3		2	2
Average M	3	3	3	2	3	3	3	2	3	3	3		2.25	2

Course Content:

Unit 1: Old English Period/ Anglo Saxon Period (14 lectures)

(a) Socio-historical Background

- The shift from the Roman Empire to the German invaders
- The settlement of the Angles, the Saxons and the Jutes
- The socio-political and cultural scenario of England
- The coming of Christianity in England and its spread
- Anglo-Saxon literature: Salient features and dominant literary forms
- The heroic and the Christian poetry

(b) Literary texts

- *Beowulf* (lines 736-789)
- "The Wife's Lament"

Unit 2: Anglo-Norman Period (16 lectures)

(a) Socio-historical Background

- The socio-political impact of the Norman Conquest
- The coming of Feudalism
- The Crusades
- The growth of town culture
- The growth and corruption of the church

- The major literary forms: the legends of King Arthur and his Knights, romances, *lais*, fables

(b) Literary Texts

- Geoffrey of Monmouth, *History of the Kings of Britain* (pp 130-131)
- Marie de France, "*Chevrefoil*" (The Honeysuckle)

Unit 3: Fourteenth and Fifteenth Century (26 lectures)

(a) Socio-historical Background

- The decline of feudalism: The Crusades, The Magna Carta Act, Black Death (1361) and the Peasants' Revolt (1381)
- The corruption of the church and the demands for reformation, Lollardy, John Wycliffe's translation of *the Bible*
- The consolidation of the position of English language
- Book production during Middle Ages, William Caxton and the print revolution
- Dominant literary genres and terms: romances, narrative poems, dream vision poems, allegory, religious writings, alliterative revival

(b) Literary Texts

- *Sir Gawain and the Green Knight* (lines 444-495)
- Geoffrey Chaucer: "The Prologue to *The Canterbury Tales*" (1-42, 445-476)
- William Langland: *The Vision of Piers Plowman* (lines 1-25)
- Julian of Norwich: *A Book of Showings to the anchoress Julian of Norwich* (Chapter 3)
- John Lydgate: *The Testament of John Lydgate* (lines 754-761, 850-897)

Unit 4: Evolution of English language (15 lectures)

- The Indo-European family of languages
- Old English Period: Non-Christian (pagan) and Christian Period
- Characteristics of Old English (vocabulary, pronunciation, grammar)
- Celtic, Latin, Scandinavian and French influences in the English language
- Processes of word formation

Unit 5: Evolution of English Drama (9 lectures)

(a) Early history of English drama

- The religious roots
- Morality, miracle and mystery plays

(b) Literary Text

- *Everyman*

Note: All the readings in this paper, except John Lydgate are from *The Norton Anthology of English Literature. The Middle Ages. Volume A*.

Recommended Readings:

Boris Ford, ed. *The New Pelican Guide to English Literature, Vol-1*.

D. Bevington, ed. *Medieval Drama*.

David Wallace. *The Cambridge History of Medieval English Literature*.

E. Treharne and G. Walker eds. *The Oxford Handbook of Medieval Literature in English*.

F. M. Stenton. *Anglo-Saxon England*.

F. T. Wood. *An Outline History of the English Language*.

G.M. Trevelyan. *English Social History*.

James Simpson and Alfred David. *Norton Anthology of English Literature: The Middle Ages*.

Larry Scanlon. *The Cambridge Companion to Medieval English Literature 1100-1500*.

Paul Poplawski. *English Literature in Context*.

B.A. (Hons.) Semester I- C2

Course Code - ENG 102C

Course Title - The Age of Renaissance (1485-1660)

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students shall be able to

CO 1: trace the development of the political, cultural, religious, economic and social structures of the age

CO 2: analyze how context affects the text and the sub-text of human artistic creations

CO 3: engage critically with the major genres and forms of English literature

CO 4: demonstrate close understanding of the texts and concepts and appreciate the essence of Renaissance

CO 5: interpret and form informed responses to the incredible dramatic output of the age

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3		3			3
CO2	3	3	3	3	3	3	3	2	3	3	3			3
CO3	3	3	3	3	3	3	3	2	3	3	3			3
CO4	3	3	3	3	3	3	3	2	3	3	3			3
CO5	3	3	3	3	3	3	3	2	3	3	3			3
Average M	3	3	3	3	3	3	3	2	3	2.4	3			3

Course Content:

Unit 1: Historical Background (10 lectures)

- Political upheavals (internal conflicts and external threats)
- Dissolution of Monasteries
- Education system and the Grammar Schools
- Renaissance Humanism
- The Reformation
- New discoveries and innovations
- Travel and Exploration
- Print Revolution
- The English and the Others

-Beginnings of Colonial ventures

Unit 2: Literary background (10 lectures)

- Revival of classical knowledge
- Translations and the new learning
- Writers, printers and patrons
- Tudor style: Ornament, plainness and wonder
- Theatre: Reaching new heights during Elizabethan and Jacobean period, and the Puritan ban
- Greek influence, University Wits, Shakespearean tragedy and comedy, Jacobean tragedies, comedy of humours, etc.
- Renaissance poetry: sonnets, metaphysical poetry, epics, courtly love, etc.
- Renaissance Prose: travel writings, religious writings, speeches, etc.

Unit 3: Poetry (20 lectures)

- William Shakespeare: Sonnets 30, 65, 130
- Philip Sidney: From *Astrophel and Stella* (Sonnets 1, 15, 45)
- John Donne: "A Valediction: Forbidding Mourning", "The Sunne Rising", "Death Be Not Proud"
- Henry Howard: "The Soote Season"
- Thomas Wyatt: "Farewell Love and all Thy Laws Forever"
- Edmund Spenser: *The Faerie Queene*. Book 1, Canto 1 (Lines 1- 59)
- Lady Mary Wroth: "When Night's Black Mantle"

Unit 4: Prose (15 lectures)

- Niccolo Machiavelli: From *The Prince* (Chapters 15, 16, 18, 25)
- Michel de Montaigne: "Cowardice, the Mother of Cruelty"
- Pico della Mirandola: Selection from *The Oration on the Dignity of Man*
- Francis Bacon: "Of Revenge", "Of Fame", "Of Love"
- *The Bible: Genesis* (Chapters 1- 4)

Unit 5: Drama (25 lectures)

- William Shakespeare: *The Merchant of Venice*
- Christopher Marlowe: *The Tragical History of the Life and Death of Doctor Faustus*
- Ben Jonson: *Every Man in His Humour*

Recommended Readings:

Edward Albert. *History of English Literature*.

F. Arthur Kinney (ed). *A Companion to Renaissance Drama*.

Jerry Brotton. *The Renaissance: A Very Short Introduction*.

Joan von Emden. *The Metaphysical Poets*.

Michael Hattaway (ed). *A Companion to English Renaissance Literature and Culture*.

R. A. Braunmuller and Michael Hattaway (eds). *The Cambridge Companion to English Renaissance Drama*.

Ronald Carter and John McRae. *The Routledge History of Literature in English*.

Peter Womack. *English Renaissance Drama*.

Stephen Greenblatt. *Renaissance Self Fashioning: From More to Shakespeare*.

Tom MacFaul. *Poetry and Paternity in Renaissance England*.

B.A. (Hons.) Semester I – GE I

Course Code - ENG103G: Generic Elective in English

Course Title - Reading Poetry and Non-Fictional Prose

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of the course students shall be able to:

CO 1: identify the genres of poetry and non-fictional prose through canonical writers and their works

CO 2: appreciate the said genres in relation to their purpose in society

CO 3: demonstrate skills to speak and write about the various issues and concerns that the larger body of English literature deals with

Course Content:

Unit 1: Reading Poetry (40 lectures)

- William Shakespeare: Sonnets 18, 73, 116
- John Donne: "Death, be Not Proud"
- Oliver Goldsmith: "The Village Schoolmaster"
- William Wordsworth: "Lines Written in Early Spring", "The Solitary Reaper"
- John Keats: "Ode to a Nightingale"
- P. B. Shelley: "To a Skylark"
- Alfred Lord Tennyson: "Home They Brought Her Warrior Dead"
- Robert Browning: "The Patriot"
- G.M. Hopkins: "Pied Beauty"
- Thomas Hardy: "At the Piano"

Unit 2: Non-Fictional Prose (40 lectures)

- George Bernard Shaw: "Life and Learning"
- Graham Greene: "The Lost Childhood"
- A.G. Gardiner: "On Saying Please"
- J. Krishnamurthy: "Function of Education"

B.A. (Hons.) Semester I – AECC I / B.Sc. (Hons.) Semester II – AECC II

Course Code - ENG 104A / ENG 204A

Course Title - Functional English

Credits: 2 (32 lectures)

Course Level Learning Outcomes:

At the end of this course, the students will be able to:

- CO 1: display a functional knowledge of English language
- CO 2: demonstrate written communication skills in English

Course Content:

Unit 1: Grammar (30 marks) (12 lectures)

- Appropriate prepositions
- Use of tense
- Correction of errors in sentences
- Transformation of sentences (simple/complex/compound/assertive/negative)
- Voice change
- Phrases and idioms

Unit 2: Letter Writing (10 marks) (8 lectures)

- Letter to the editor
- Business letter
- Application

Unit 3: Report Writing (10 marks) (6 lectures)

- On a given topic with a given outline

Unit 4: Precis Writing (10 marks) (6 lectures)

- Of a given prose passage

Recommended Readings:

Wren & Martin: *English Grammar & Composition*. Published by S. Chand.

Collins Cobuild Grammar, Harper & Collins.

Adrian Duff. *English Language in Use*.

M. McCartley & Odowell. *English Vocabulary in Use*.

Mark Hancock. *English Pronunciation in Use*.

B.A. (Hons.) Semester II – C3

Course Code - ENG 201C

Course Title - The Restoration till 1780

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students will be able to:

CO 1: demonstrate in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the 17th and 18th centuries

CO 2: identify the major characteristics of the Comedy of Manners, Mock-Heroic poetry, Satire as well as elegy and odes

CO 3: evaluate texts in terms of plot-construction, socio-cultural contexts and the genres of poetry and drama

CO 4: recognize literary devices, forms and techniques in order to appreciate and interpret the texts

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3	3	3			2
CO2	3	3	3	3	3	3	3	2	3	3	3		3	2
CO3	3	3	3	3	3	3	3	2	3	3	3		2	2
CO4	3	3	3	3	3	3	3	2	3	3	3		2	2
Average M	3	3	3	3	3	3	3	2	3	3	3		1.75	2

Course Content:

Unit 1: Historical and Literary background (15 lectures)

(a) Historical background

- The Restoration of Charles II (social and political changes)
- The Plague and the fire of London
- The Glorious Revolution
- The Act of Settlement
- Industrial Revolution (Urbanization, education, consumer culture, marriage)
- Evangelism and Methodism

(b) Literary background

- Theatre of the Restoration
- Heroic couplet, mock heroic, elegy, odes, satire
- The rise of the periodical essay
- The rise of the novel (major writers and works)

Unit 2: Prose (17 lectures)

- Samuel Pepys: "The Coronation of Charles II"
- Richard Steele: *The Spectator Club* (March 1, 1711)
- Joseph Addison: "The Scope of Satire"

Unit 3: Poetry (20 lectures)

- Milton: *Paradise Lost* (Book 9, line 48-98)
- John Dryden: *Absalom and Achitophel* (Line 150-229), "Alexander's Feast"
- Aphra Behn: "Love Arm'd"
- Alexander Pope: *The Rape of the Lock* (Canto 1)

Unit 4: Drama (10 lectures)

- Oliver Goldsmith: *She Stoops to Conquer*

Unit 5: Fiction (18 lectures)

- John Bunyan: *The Pilgrim's Progress* (Part I)
- Jonathan Swift: *Gulliver's Travels* (Part I, Voyage to Lilliput)

Recommended Readings:

David Womersley and Duncan Wu. *Restoration Comedy*.

Deborah C Payne Fisk. ed. *The Cambridge Companion to English Restoration Theatre*.

Eric Rothstein. *Restoration and Eighteenth-century Poetry 1660-1780*.

Ian Watt. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*.

Paul Hammond. *Restoration Literature: An Anthology*.

Paul Langford. *Eighteenth-Century Britain: A Very Short Introduction (Very Short Introductions)*.

Stephen Greenblatt. *Norton History of English Literature: The Restoration and the Eighteenth century*.

Susan J. Owen, ed. *A Companion to Restoration Drama*.

B.A. (Hons.) Semester II – C4

Course Code - ENG 202C

Course Title - The Romantic Period (1780-1832)

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of the course, students will be able to:

CO 1: comprehend the British Romantic period in terms of the social, political, philosophical, intellectual and literary influences which shaped the creative output of the era

CO 2: identify the main characteristics of romanticism

CO 3: engage critically with the representative poets and prose pieces of the age

CO 4: perform close reading of the texts and concepts

CO 5: evaluate the sensibility of the British Romantic period with special focus on the ideas associated with common man, equality, freedom, sense of community and fraternity

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3		3			2
CO2	3	3	3	3	3	3	3	2	3		3			3
CO3	3	3	3	3	3	3	3	2	3	3	3		3	3
CO4	3	3	3	3	3	3	3	2	3	3	3		3	3
CO5	3	3	3	3	3	3	3	2	3		3		3	3
Average M	3	3	3	3	3	3	3	2	3	1.2	3		1.8	2.8

Course Content:

Unit 1: Historical Background and Literary Background

(a) Historical background (10 lectures)

- Culture and Society of the time
- Reaction against Consumerism and Commercial Society (Industrial Revolution)
- Politics, Power and Ideology
- French Revolution, Rise of Napoleon
- The Spread of the British Empire

(b) Literary Background: Genres, Concepts and Ideas (10 lectures)

- The Return to Nature
- Romanticism as an Aesthetic Category
- The Influence of Germany on Romantic Literature
- Political and Periodical Writing
- Gothic Literature

Unit 2: Poetry (20 lectures)

- William Blake: "The Lamb" (*Songs of Innocence*), "The Tiger" (*Songs of Experience*)
- William Wordsworth: "Lines Composed on Tintern Abbey"
- Samuel Taylor Coleridge: "Rime of the Ancient Mariner"
- Lord Byron: *Don Juan* (Canto I)
- John Keats: "Ode to Autumn"
- Percy Bysshe Shelley: "Ode to the West Wind"
- Mary Robinson: *Sappho and Phaon* (Sonnet III)

Unit 3: Fiction (24 lectures)

- Jane Austen: *Pride and Prejudice*
- Mary Shelley: *Frankenstein*

Unit 4: Prose (16 lectures)

- Charles Lamb: "A Dissertation Upon Roast Pig"
- Mary Wollstonecraft: *A Vindication of the Rights of Woman* (Chapter 1)
- John Keats: "Letter to Richard Woodhouse, October 27, 1818", "Letter to Hamilton",
"Letter to George and Tom"

Recommended Readings:

- A. Kettle. *An Introduction to the English Novel: Volume I.*
- C. M. Bowra. *The Romantic Imagination.*
- D. K. Barua. *Whispering Reeds.*
- David Green (ed.). *The Winged Words.*
- E.A. Baker. *History of the English Novel.*
- Harold Bloom & Lionel Trilling (ed). *Romantic Prose and Poetry.*
- K. Hopkins. *English Poetry: A Short History.*
- M. H. Abrams. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition.*
- Theodor W. Adorno. "The Essay as Form" in *Notes to Literature*, Vol. I. Trans. Sherry Weber Nicholsen.

B.A. (Hons.) Semester II – GE II
Course Code –ENG203GE: Generic Elective in English
Course Title - Reading Poetry and Short Stories
Credits: 5 + 1 = 6 (80 Lectures)

Course level Learning Outcomes:

At the end of this course, the students will be able to:

- CO1: demonstrate knowledge about poetic expressions by Modern British, American and Indian poets in English
- CO 2: demonstrate knowledge about the genre of the short story in English

- CO 3: evaluate the significance of literary expressions in adding value to human societies
- CO 4: appreciate the issues and concerns that the larger body of English literature deals with

Course Content:

Unit 1: Poetry (30 lectures)

- Robert Frost: “Stopping by Woods on a Snowy Evening”,
- W. B. Yeats: “Wild Swans at Coole”
- R.W. Emerson: “The Mountain and the Squirrel”
- Langston Hughes: “What Happens to a Dream Deferred? (Harlem)”
- Rabindranath Tagore: “Thou Has Made Me Endless”
- Toru Dutt: “The Lotus”
- Sarojini Naidu: “Palanquin Bearers”
- Nissim Ezekiel: “Night of the Scorpion”
- Jayanta Mahapatra: “Dawn at Puri”
- Vikram Seth: “The Frog and the Nightingale”
- Kamala Das: “The Dance of the Eunuchs”

Unit 2: Short Stories (50 lectures)

- R. K. Narayan: “An Astrologer’s Day”
- Mahasweta Devi: “The Hunt”
- Ismat Chughtai: “Kallu”
- Charles & Mary Lamb: “A Midsummer Night’s Dream” [From *Tales from Shakespeare*]
- O’ Henry: “The Romance of a Busy Broker”
- Oscar Wilde: “The Happy Prince”
- Guy de Maupassant: “On Horse Back”
- Anton Chekov: “The Bet”
- H.H. Munro: “The Open Window”

B.A. (Hons.) Semester I – AECC I / B.Sc. (Hons.) Semester II – AECC II
Course Code - ENG 104A / ENG 204A
Course Title - Functional English
Credits: 2 (32 lectures)

Course Level Learning Outcomes:

At the end of this course, the students will be able to:

- CO 1: display a functional knowledge of English language
- CO 2: demonstrate written communication skills in English

Course Content:

Unit 1: Grammar (30 marks) (12 lectures)

- Appropriate prepositions
- Use of tense
- Correction of errors in sentences
- Transformation of sentences (simple/complex/compound/assertive/negative)
- Voice change
- Phrases and idioms

Unit 2: Letter Writing (10 marks) (8 lectures)

- Letter to the editor
- Business letter
- Application

Unit 3: Report Writing (10 marks) (6 lectures)

- On a given topic with a given outline

Unit 4: Precis Writing (10 marks) (6 lectures)

- Of a given prose passage

Recommended Readings:

Wren & Martin: *English Grammar & Composition*. Published by S. Chand.
 Collins Cobuild Grammar, Harper & Collins.
 Adrian Duff. *English Language in Use*.
 M. McCartley & Odowell. *English Vocabulary in Use*.
 Mark Hancock. *English Pronunciation in Use*.

Course Title - The Victorian Age (1832—1901)
Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of the course, students will be able to:

- CO 1: evaluate the major socio-political, economic and historical milestones that inform the literature of the period
- CO 2: understand the conflict between self and society by engaging with the major genres of the age
- CO 3: analyse the transition from Romantic to Victorian in literature and culture
- CO 4: link the rise of the novel to the expansion of colonialism and capitalism
- CO5: examine Victorian temper as reflected in literary productions in relation with the political contexts in English colonies

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3	3	3		3	3
CO2	3	3	3	3	3	3	3	2	3	2	3		3	3
CO3	3	3	3	3	3	3	3	2	3	3	3		3	3
CO4	3	3	3	3	3	3	3	2	3	3	3		3	3
CO5	3	3	3	3	3	3	3	2	3	3	3		3	3
Average M	3	3	3	3	3	3	3	2	3	2.8	3		3	3

Course Content:

Unit 1: Social, Political and Literary Background (20 lectures)

(a) Social and Political Background

- Chartism, Condition of England
- Trade Unions, Laissez-faire
- Corn Law 1815, Reform Act 1832, Poor Law 1834, Factory Act 1833
- Ten Hours Act 1847, Public Health Act 1857, Elementary Education Act 1870
- The Great Exhibition
- Hungry Forties
- Darwinism, Utilitarianism, Empiricism,
- Evangelicalism, Oxford Movement

(b) Literary Background

- Aestheticism (Art for Art's Sake)
- The Pre-Raphaelites
- Victorian Compromise
- The Victorian Novel
- Dramatic Monologue, Elegy

Unit 2: Prose (15 lectures)

- Thomas Carlyle: "Signs of Time"

- Matthew Arnold: "Preface to 1853 Volume of Poems"
- John Stuart Mill: *The Subjection of Women* (Chapter I & II)

Unit 3: Poetry (15 lectures)

- Robert Browning: "Porphyria's Lover", "The Last Ride Together"
- Alfred Lord Tennyson: "Ulysses", "Lady of the Shalott"
- Matthew Arnold: "Dover Beach", "To Marguerite"
- Christina Rossetti: "Goblin Market"
- Dante G. Rossetti: "Blessed Damozel"
- G. M. Hopkins: "God's Grandeur"
- Elizabeth Barrett Browning: "Love"

Unit 4: Fiction (15 lectures)

- Charles Dickens: *Great Expectations*
- Emily Bronte: *Wuthering Heights*
- Lewis Carroll: *Through the Looking Glass* (Chapter 1, Jabberwocky Poem & Chapter Six)

Unit 5: Drama (15 lectures)

- Oscar Wilde: *The Importance of Being Earnest*

Recommended Readings:

Asa Briggs. *A Social History of England*.

Austin Wright (ed.). *Victorian Literature: Modern Essays in Criticism*.

Eric Hopkins. *Industrialization and Society: A Social History, 1830-1951*.

John Sutherland. *The Stanford Companion to Victorian Fiction*.

Isobel Armstrong. *Victorian Poetry: Poetry, Politics, Poetics*.

Louis James. *The Victorian Novel*.

Valentine Cunningham. *Victorian Poetry*.

B.A. (Hons.) Semester III - C6

Course Code - ENG 302C

Course Title - The Modern Period I (1901-1939)

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students will be able to:

CO1: trace the history of modernism in the socio-political, cultural and intellectual contexts of late nineteenth century and early twentieth century Europe

CO 2: explain the history of the early twentieth-century modern period in the light of stream of consciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism, etc.

CO 3: analyse the use of modernist technique in different genres in early twentieth century British literature

CO 4: examine the history of the self and subjectivity in literature in the light of colonial consciousness

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3	3	3		3	3
CO2	3	3	3	3	3	3	3	2	3	3	3		3	3
CO3	3	3	3	3	3	3	3	2	3	3	3		3	3
CO4	3	3	3	3	3	3	3	2	3	3			3	3
Average M	3	3	3	3	3	3	3	2	3	3	2.25		3	3

Course Content:

Unit 1: Socio-Political and Cultural Contexts (12 lectures)

- Intellectual and philosophical legacies of Darwin, Nietzsche and Freud
- The challenges to the Empire; Irish Home Rule
- The two World Wars and Britain between the two wars (politics, economy, social changes)
- Advancement in science and technology
- Women's movement

Unit 2: Artistic Experimentations (14 lectures)

- Search for newer forms and genres to suit newer concerns and readership
- Modernist innovations in painting, architecture, music and literature/ Avant-garde
- Modernist artistic developments –isms (Post-impressionism, Imagism, Expressionism, Futurism, Vorticism, Cubism, Dadaism, Surrealism)
- Little magazines
- Virginia Woolf: "Modern Fiction"

Unit 3: Poetry of the Modern Age (18 lectures)

- W. H. Auden: "In Praise of Limestone"
- W. B. Yeats: "The Second Coming", "Leda and the Swan"
- T. S. Eliot: "The Hippopotamus", "The Hollow Men"
- Siegfried Sassoon: "How to Die"
- Wilfred Owen: "Strange Meeting"
- Ezra Pound: "In a Station of the Metro", "A Girl"
- Rudyard Kipling: "The White Man's Burden"

Unit 4: Dramatic Experimentations (16 lectures)

- G. B. Shaw: *Pygmalion*
- T. S. Eliot: *Murder in the Cathedral*

Unit 5: Fiction (20 lectures)

- Joseph Conrad: *Heart of Darkness*
- D. H. Lawrence: "The White Stocking"
- Katherine Mansfield: "The Doll's House"
- James Joyce: "The Dead"
- W. S. Maugham: "Rain"

Recommended Readings:

Anthea Trodd. *Women's Writing in English: Britain 1900-1945*.
 Arthur Symon. *The Symbolist Movement in Literature*.
 Boris Ford. *The New Pelican Guide to English Literature Vol 7*.
 Christopher Butler. *Modernism: A Very Short Introduction*.
 Clement Greenberg. "Modernist Painting."
 David Bradshaw, Kevin J.H. Dettmar. *A Companion to Modernist Literature and Culture*.
 David Krasner. *A History of Modern Drama*. Vol. II.
 Eric Bentley. *The Playwright as Thinker*.
 Eric Hobsbawm. *The Age of Empire: 1875-1914*.
 James Frazer. *The Golden Bough: A Study of Magic and Religion*.
 Malcolm Bradbury and James McFarlane. *Modernism: A Guide to European Literature 1890-1930*.
 Malcolm Bradbury. *The Social Context of Modern English Literature*.
 Northrop Frye. "The Archetypes of Literature."
 Paul Poplawski. *Encyclopedia of Literary Modernism*.
 Peter Brooker. *Modernism/Postmodernism. Longman Critical Readers*.
 Peter Childs. *Modernism. The New Critical Idiom*.
 Raymond Williams. *Culture and Society: Coleridge to Orwell 1780-1950*.
 Rita Felski. *The Gender of Modernism*.

B.A. (Hons.) Semester III - C7**Course Code - ENG 303C****Course Title - The Modern Period II (1940s and after)****Credits: 5 + 1 = 6 (80 Lectures)****Course Level Learning Outcomes:**

At the end of this course students will be able to:

CO 1: trace the historical, social and political developments which resulted after WWII such as the loss of colonies, the Commonwealth and the Cold War

CO 2: comprehend the relationship of the above developments with the literary expressions of the times

CO 3: engage critically with the idea of the postmodern and the rise of the postmodernist aesthetics through the works of the War Poets, the Movements Poets and the absurdist writers

CO 4: evaluate the history of the self and subjectivity in literature in the light of the disillusionment and existential crisis born out of the experiences of the War

CO 5: examine through a corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3	3			3	3

CO2	3	3	3	3	3	3	3	2	3	3	3		3	3
CO3	3	3	3	3	3	3	3	2	3	3	3		3	3
CO4	3	3	3	3	3	3	3	2	3	3			3	3
CO5	3	3	3	3	3	3	3	2	3	3			3	3
Average M	3	3	3	3	3	3	3	2	3	3	1.2		3	3

Course Content:

Unit 1: Socio-Historical and literary developments (18 Lectures)

(a) Historical /Social/ Political Scene

- Decline of Empire (India, Africa, Asia, Caribbean/ Hong Kong)
- Loss of Colonies
- Commonwealth
- Cold War
- Idea of Class/ Working Class
- New Britain – the era of Globalization

(b) Literary developments

- The War Poets
- The Movement Poets
- Angry young men
- The Absurd
- New World Order
- New Media
- Popular Culture
- Opening up of the Canon
- The Postmodern, (Historiographic meta-fiction, magic realism)
- Post-imperial/post-colonial, decolonization/immigration
- Rise of cultural studies

Unit 2: Fiction (24 lectures)

- George Orwell: *Nineteen Eighty-Four*
- Hanif Qureshi: “We’re Not Jews” from *Love in a Blue Time*

Unit 3: Drama (18 lectures)

- John Osborne: *Look Back in Anger*
- Samuel Beckett: *Waiting for Godot*

Unit 5: POETRY (20 lectures)

- Dylan Thomas: “Fern Hill”, “Poem in October”
- Philip Larkin: “Whitsun Weddings”, “Church Going”
- Seamus Heaney: “Digging”, “The Skunk”
- Ted Hughes: “Hawk Roosting”, “Telegraph Wires”
- Carol Ann Duffy: “Medusa”, “Little Red Cap”

Recommended Readings:

Bruce King. *The Oxford English Literary History - The Internationalization of English Literature (Vol 13 – 1948 to 2000)*.

Cheryl A. Malcom and David Malcolm (eds). *A Companion to British and Irish Short Story*.

Dominic Shellard. *British Theatre since the War*.

Eric Hobsbawm. *The Age of Extremes. 1914-1991. The Short Twentieth Century*.

John Russell Brown ed. *Modern British Dramatists. A Collection of Critical Essays*.

Peter Buse. *Drama + Theory. Critical Approaches to Modern British Drama*.

Pramod K. Nayar. *A Short History of English Literature*.

Ronald Carter and John McRae (eds). *The Routledge History of Literature in English*.

Simon Shepherd, and Peter Womack. *English Drama: A Cultural History*.

Stuart Hall. (ed) *Representations: Cultural Representations and Signifying Practices*.

B.A. (Hons.) Semester III – GE III

Course Code –ENG303GE: Generic Elective in English

Course Title - Reading Fiction

Credits: 5 + 1 = 6 (80 Lectures)

Course level Learning Outcomes:

At the end of this course, the students will be able to:

CO 1: demonstrate basic knowledge of some of the techniques of reading fiction

CO 2: appreciate how fiction occupies a place of importance in literature throughout different cultures across the world

CO 3: understand the various traits of human life which find an apt expression in the world of fiction

Course Content:**Unit 1: Novels (50 lectures)**

- Charles Dickens: *David Copperfield* (abridged)

- Daniel Defoe: *Robinson Crusoe* (abridged)

Unit 2: Novellas (30 lectures)

- Ruskin Bond: *The Blue Umbrella*

- Nikolai V. Gogol: *The Cloak*

- R. L. Stevenson: *The Strange Case of Dr. Jekyll and Mr. Hyde*

B.A. (Hons.) Semester III – SEC I

Course Code - ENG 001S

Course Title –Business Communication
Credits: 2 (32 lectures)

Course Level Learning Outcomes:

At the end of this course, the students will be able to:

CO1: display a functional knowledge of the fundamentals of communication

CO 2: demonstrate skills of written communication in English such as writing business letters, reports, memos, circulars and notices

CO 3: efficiently engage in modes of employment-related communication such as writing job applications, resumes as well as appearing in interviews, speaking in public or participating in group discussions

Course Content:

Unit-1: Fundamentals of Communication (8 lectures)

- Introduction
- Understanding Communication Process
- Nature of Business Communication
- Importance of Communication in Business

Unit 2: Business Correspondence (8 lectures)

[Practical Exercises in Writing]

- Writing Business Letters (types, format of business letter)
 - Intra-organizational Business Correspondence (office memos, circulars, notices, guidelines for Meeting)
- External Business Communication (writing business reports, communication through email, telephonic conversation)

Unit 3: Other Modes of Employment Communication (8 lectures)

- Group Discussion and Job Interviews

[Practical Exercises in Writing]

- Writing a resume/CV
- Writing a Job application

Unit 4: Use of English for Effective Business Communication (8 lectures)

- Basic English Grammar (Tense, voice, narration, preposition, vocabulary, phrases and idioms, antonyms and synonyms, one-word substitute)
 - Common Errors in English
 - Public speaking
- [Practical Writing Exercises]
- Writing paragraphs and summaries, Note-taking

Recommended Readings:

Communication Skills in English, edited by the Department of English, Osmania University
 Vandana Singh. *The Written Word*. Delhi: OUP, 2003.

Neera Jain. *Effective Business Communication*.

Scot Ober. *Contemporary Business Communication*.

Alder and Rodman. *Understanding Human Communication*.

B.A. (Hons.) Semester IV - C8

Course Code - ENG 401C

Course Title - Literary Criticism

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students will be able to:

CO 1: comprehend the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods

CO 2: demonstrate knowledge of critical concepts, ideas and issues related to various schools of criticism beginning from the Classical school to the first half of the 20th century

CO 3: display familiarity with of some of the major figures in the field and understand them in their contexts

Co 4: apply various theoretical frameworks and concepts to literary and cultural texts

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3	3	3		3	
CO2	3	3	3	3	3	3	3	2	3	3	3		3	
CO3	3	3	3	3	3	3	3	2	3	3	3		3	
CO4	3	3	3	3	3	3	3	2	3	1	3		3	
Average M	3	3	3	3	3	3	3	2	3	2.5	3		3	

Course Content:

Unit 1: Critical Concepts (19 lectures)

- Plato: On Poetry, Mimesis
- Aristotle: Plot, Catharsis, Hamartia, Peripetia, Anagnorisis, Hubris
- Longinus: The Five Sources of the Sublime

Unit 2: Renaissance Criticism (10 lectures)

- Philip Sidney: "Types of Poetry" from *An Apology for Poetry*

Unit 3: Neo-Classical Criticism (16 lectures)

- John Dryden: From "An Essay of Dramatic Poesie"
- Pope: From "An Essay on Criticism" (lines 70-99)

Unit 4: Romantic Revival (17 lectures)

- William Wordsworth: "Preface" to *Lyrical Ballads*
- S. T. Coleridge: From *Biographia Literaria* (chapter 13)

- John Keats: “Negative Capability” (letter dated 22nd Dec, 1817)

Unit 5: Victorian to Modern (18 lectures)

- Matthew Arnold: “The Study of Poetry”
- Walter Pater: Aestheticism
- T. S. Eliot: “The Metaphysical Poets”
- New Critical Readings: Practical Criticism, Ambiguity, Tension, Paradox, Intentional Fallacy and Affective Fallacy, Myth, Archetypes

Recommended Readings:

- D.A. Michael Winterbottom Russell (ed). *Classical Literary Criticism*.
 D.J. Enright and E.D. Chicera (ed). *English Critical Texts*.
 David Daiches. *Critical Approaches to Literature*.
 David Lodge and Nigel Wood. *Modern Criticism and Theory: A Reader*.
 David Lodge (ed). *20th Century Literary Criticism*.
 Frank Lentricchia and Thomas McLaughlin (ed). *Critical Terms for Literary Study*.
 Harry Blamires. *A History of Literary Criticism*.
 Hazard Adams. *Critical Theory Since Plato*.
 Jeremy Hawthorn. *A Glossary of Contemporary Literary Theory*.
 M. H Abrams. *A Glossary of Literary Terms* (Eleventh Edition).
 M.A.R. Habib. *A History of Literary Criticism—From Plato to the Present*.
 Michael Groden et al (ed). *The John Hopkins Guide to Literary Theory and Criticism*.
 Nicholas Halmi. *The Genealogy of the Romantic Symbol*.
 Penelope Murray Various and T.S. Dorsch. *Classical Literary Criticism*.
 Philip Rice and Patricia Waugh (ed). *Modern Literary Theory: A Reader*.
 Raman Selden. *The Theory of Criticism—From Plato to the Present*.
 Vincent B. Leitch et al (ed). *The Norton Anthology of Theory and Criticism*.

B.A. (Hons.) Semester IV – C9

Course Code - ENG 402C

Course Title - Language and Linguistics

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students will be able to:

- CO1: define language in its different aspects and appreciate its complex relationship with society
- CO2: comprehend the existence of language in the form of different dialects based on a set of established factors
- CO3: demonstrate knowledge of key categories and concepts such as phonetics, morphology, syntax, semantics, langue/parole, competence, performance etc
- CO 4: display an understanding of English sound system, Morphology and Syntax

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3				3	
CO2	3	3	3	3	3	3	3	2	3				3	
CO3	3	3	3	3	3	3	3	2	3				3	
CO4	3	3	3	3	3	3	3	2	3				3	
Average M	3	3	3	3	3	3	3	2	3				3	

Course Content:

Unit 1: Human Language: The Basics(16 lectures)

- What is Language? – Speech and Writing – Language and Society
- Variations in language – Language Behaviour – Dialect – Idiolect – Register
- Bilingualism- Language change

Unit 2: Linguistics: Debates, Branches and Approaches (19 lectures)

- What is Linguistics? Is Linguistics a Science?
- Levels of Analysis: Phonology, Morphology, Syntax, Semantics, Semiology
- Approaches to the Study of Language: Synchronic/Diachronic, Geographical/social/stylistics (Situational), Prescriptive/Descriptive, Traditional/Modern
- Key Concepts of Linguistics: Langue/ Parole, competence, performance, syntagmatic/ paradigmatic, Levels of Analysis

Unit 3: Phonetics (20 lectures)

- Speech Mechanism – Organs of Speech
- Overview of English Sound System
- Phonemes – Allophones and Allophonic Variations
- Classification and description of Vowels and Consonants
- Syllable
- Suprasegmentals: Stress and intonation
- Transcription and Practice

Unit 4: Morphology (15 lectures)

- Morphology- Morphemes and allomorphs
- Lexical/Content Words – Form Words –Functional/Structural Words
- Formal, Informal and Academic words
- Word formation – Derivation – Inflexion and Compounding

Unit 5: Syntax (10 lectures)

- Syntactic Rules – a generative grammar
- Deep and Surface structure – Structural ambiguity
- Tree Diagram of an English sentence
- Symbols used in Syntactic Analysis
- Phrase Structure Rules – Lexical Rules, Movement Rules

Suggested Textbook:

George Yule. *A Study of Language*.

Recommended Readings:

J.D. O'Connor. *Better English Pronunciation*.

John Lyon. *Language and Linguistic: An Introduction*.

Michael Swan. *Practical English Usage*.

R. L. Trask. *Key Concepts in Language and Linguistics*.

Raymond Murphy. *English Grammar*.

B.A. (Hons.) Semester IV – C10

Course Code - ENG 403C

Course Title - Literature from India's North-East

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students will be able to:

CO 1: comprehend the historical, socio-political and the cultural developments in contemporary North-East India

CO 2: comprehend and appreciate the rich cultural and literary diversity of the region

CO 3: define the significance of the problems of borders and conflicts in the literatures of the region

CO 4: analyze the prescribed texts belonging to different genres in the light of historical, social and political background in which they are set

CO 5: examine the position of literatures from India's North-East in the corpus of Indian Literature

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3			3	2	3
CO2	3	3	3	3	3	3	3	2	3		2	3	2	3
CO3	3	3	3	3	3	3	3	2	3		2	3	2	3
CO4	3	3	3	3	3	3	3	2	3		2	3	2	3
CO5	3	3	3	3	3	3	3	2	3		2	3	2	3
Average M	3	3	3	3	3	3	3	2	3		1.6	3	2	3

Course Content:

Unit 1: History and Background (12 lectures)

- Ideas about /of the North-East India
- Transition from the oral to the written tradition
- The coming of Christianity and its impacts
- Multiple layers of marginalization
- Problems of borders and conflicts within and without the region
- Ecological concerns in North-East writings

Unit 2: Non-fictional Prose (18 lectures)

- Upendranath Sarma: *Assamese Literature*
- Tillottama Misra: Introduction from *Writings from the North East*
- Banikanta Kakati: "Laxminath Bezbarooa"
- Pradip Jyoti Mahanta: "Srimanta Sankardev"
- Kaka Iralu: "Tell it my Son, Tell it to the World" from *The Blood and the Tears*

Unit 3: Novels (14 lectures)

- Bina Barua: *Jibanar Baatot*
- Easterine Kire: *Mari*

Unit 4: Short Stories (20 lectures)

- Temsula Ao: "The Last Song"
- Mamang Dai: "The Scent of Orange Blossom"
- Laxminath Bezbarua: "Paatmugi"
- Bhabendranath Saikia: "Srinkhal"

Unit 5: Poetry (16 lectures)

- Navakanta Barua: "Silt"
- Hiren Bhattacharjya: "The Lone Prayer for Poetry"
- Nirmalprabha Bordoloi: "Dawn"
- Mongolsingh Hazowary: "Memorandum of a United Village"
- Desmond Kharmawphlang: "Last Night I Dreamed"
- Thangjam Ibopishak: "I Want to be Killed by an Indian Bullet"
- Chandrakanta Murasingh: "Of a Minister"

(Oral Folk Poetry)

- Mishing: "Just as one doesn't get water..."
- Dimasa: "Boys, the Bihu has come to an end"
- Rabha: "Youth: when I sit down to have my meal"

Recommended Readings:

Hirendra Nath Dutta. "Introduction" from *100 Years of Assamese Poetry*.

Jyotirmoy Prodhani and R.S Thakur. *Culture, Ethnicity and Identity: A Reader*.

Hoineilhing Sitlhou. *Deconstructing Colonial Ethnography: An Analysis of Missionary Writings on North East India*.

Kaka. D. Iralu. *Nagaland and India: A Historical Account of the Seventy Year Indo-Naga War and the Story of Those who were Never Allowed to Tell It*.

Margaret Ch. Zama, *Emerging Literatures from North-East India: The Dynamics of Culture, Society and Identity*.

Malsawmdawngliana and Lalrameng K. Gangte. *Orality and Folk Literature in the Print Culture: India's Northeast Experience*.

Pradip Acharya. "An Introduction to Assamese Literature" from *As the River Flows: The HarperCollins Book of Assamese Stories*.

Parismita Singh. *Centrepiece: New Writing and Art from Northeast India*.

Robin Singh Ngangom and Kynphan Sing Nongkynrih. *Dancing Earth: An Anthology of Poetry from North-East India*.

Temsula Ao. *These Hills Called Home*.

Tilottoma Mishra. *The Oxford Anthology of Writings from North-East India* Vol.1 and Vol.2

Director of Assam Institute for Tribal and Scheduled Castes. *Oral Songs of Tribal Communities of Assam*. 2016.

B.A. (Hons.) Semester IV– GE IV

Course Code –ENG 403GE: Generic Elective in English

Course Title - Reading Drama

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course, the students will be able to:

CO 1: display familiarity with the literary form of drama

CO 2: Identify dramatic conventions and theatre practices across various cultures

CO 3: perform a close reading of dramatic texts

Course Content: (80 lectures)

- Anton Chekhov: *The Brute* (Also translated as *The Bear*)
- Thomas Hardy: *The Three Wayfarers*
- A.A. Milne: *Portrait of a Gentleman in Slippers*
- J.M. Synge: *The Tinker's Wedding*

B.A. (Hons.) Semester IV – SEC II

Course Code - ENG 002S

Course Title –Introduction to Creative Writing

Credits: 2 (32 lectures)

Course Level Learning Outcomes:

At the end of this course, the students will be able to:

CO 1: display a familiarity with the various modes of creative writing

CO 2: appreciate the various nuances and usages of the English language which might help them in producing creative works such as poetry, fiction or drama

Course Content:

Unit 1: What is Creative Writing? (8 Lectures)

- Definition, agencies, art and propaganda, imagination and writing, importance of reading

Unit 2: The Art and Craft of Writing (8 Lectures)

- Varieties of English, tropes and figures, formal and informal usage, playing with words

Unit 3: Modes of Creative Writing (8 Lectures)

- Writing to communicate, poetry, fiction and drama

Unit 4: Writing for the Media (8 Lectures)

- Print, broadcast, advertising, the new media

Recommended Text:

Anjana Neira Dev, Anuradha Marwah, Swati Pal (eds) *Creative Writing: A Beginner's Manual*.

B.A. (Hons.) Semester V – C11

Course Code - ENG 501C

Course Title - Indian English Literature

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students shall be able to:

CO1: comprehend the beginnings of Indian English literature and debates surrounding the nomenclature

CO 2: display an understanding of the complex and diverse nature of the entity called “India”

CO 3: demonstrate a critical understanding of some of the canonical Indian English writers and their works

CO 4: distinguish between the general concerns of pre-independence and post-independence Indian English literary works across genres

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3			3	3	3
CO2	3	3	3	3	3	3	3	2	3			3	3	3
CO3	3	3	3	3	3	3	3	2	3		3	3	3	3
CO4	3	3	3	3	3	3	3	2	3		3	3	3	3
Average M	3	3	3	3	3	3	3	2	3		1.5	3	3	3

Course Content:**Unit 1: Historical and theoretical backgrounds (15 lectures)**

- The idea of one India (socio-political)
- Introduction of English in India
- The beginnings of Indian English literature
- Sunil Khilnani: “Who is an Indian” from *The Idea of India*
- K. R. S. Iyengar: “Introduction” from *Indian Writing in English*

Unit 2: Novel (16 lectures)

- R. K. Narayan: *The Vendor of Sweets*
- Amitav Ghosh: *The Shadow Lines*

Unit 3: Poetry (19 lectures)

- Sarojini Naidu: "The Village Song", "Awake"
- H.V. Derozio: "To My Native Land", "The Harp of India"
- Kamala Das: "Hot Noon in Malabar", "My Grandmother's House"
- Nissim Ezekiel: "A Very Indian Poem in Indian English", "Background Casually"
- A.K. Ramanujan: "Small Scale Reflection in a Great House", "Self-Portrait"
- Agha Shahid Ali: "Postcard from Kashmir", "Snowmen", "Cracked Portrait"

Unit 4: Short Fiction (17 lectures)

- Shashi Deshpande: "The Inner Rooms"
- Anita Desai: "The Rooftop Dwellers"
- Ruskin Bond: "The Leopard"
- M. J. Akbar: "An Indian Dream"
- Khushwant Singh: "Posthumous"

Unit 5: Drama (13 lectures)

- Manjula Padmanabhan: *Lights Out*

Recommended Readings:

A.K. Mehrotra. *An Oxford India Anthology of Twelve Modern Indian Poets.*

A.K. Mehrotra. *An Illustrated History of Indian Literature in English.*

Dharwadkar and Ramanujan (ed.). "Modern Indian Poetry in its Context" from *An Oxford Anthology of Modern Indian Poetry.*

Meenakshi Mukherjee. *The Twice Born Fiction.*

Priyambada Gopal. *The Indian English Novel.*

Rosinka Chaudhury(ed.). *A History of Indian Poetry in English.*

Sisir Kumar Das. *A History of Indian Literature (1911-1956).*

B.A. (Hons.) Semester V – C12

Course Code - ENG 502C

Course Title - American Literature

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students shall be able to:

CO 1: display a broad understanding of the distinctive nature of American literature

CO 2: comprehend the deep connection between literature, culture and society

CO 3: demonstrate a knowledge of major trends in American literature

CO 4: read and write about prescribed texts from ideological perspectives of race, class and gender

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3			3	3	3
CO2	3	3	3	3	3	3	3	2	3			3	3	3

CO3	3	3	3	3	3	3	3	2	3		3	3	3	3
CO4	3	3	3	3	3	3	3	2	3		3	3	3	3
Average M	3	3	3	3	3	3	3	2	3		1.5	3	3	3

Course Content

Unit 1: Introduction (16 lectures)

(a) Historical Background

- Native Americans – Immigration, culture
- Colonization and settlement in the New World
 - The first Europeans
 - Isabella, Jamestown, Massachusetts colonies
 - Salem witch hunt
- Colonizers and the Natives' relationship
- Slavery
- Conflict between the colonists and the British Crown
 - The Stamp Act of 1765
 - The Boston Tea Party
 - The Declaration of Independence
- The Gold Rush and industrialization
 - New wave of immigration – Asians

(b) Literary Developments

- The oral tradition of the Natives
- Early American writings
- Puritan thought and its influences
- American Romanticism
- Transcendentalism
- Realism and Naturalism

Unit 2: Prose (18 lectures)

- Thomas Jefferson: "The Declaration of Independence"
- R.W. Emerson: "Self-reliance"
- Zora Neale Hurston: "How it Feels to be Colored Me"
- Zitkala Sa: "My Mother" (From *Impressions of an Indian Childhood*)

Unit 3: Poetry (16 lectures)

- Anne Bradstreet: "To My Dear and Loving Husband"
- Phillis Wheatley: "On Being Brought from Africa to America"
- Emily Dickinson: "Because I could Not Stop for Death", "Hope is the Thing with Feathers"
- Robert Frost: "Mending Wall"
- Walt Whitman: "O Captain, My Captain"
- Langston Hughes: "I Too Sing America"
- Rita Dove: "Lady Freedom Among Us"
- Sylvia Plath: "Lady Lazarus"

Unit 4: Drama (12 lectures)

- Arthur Miller: *Death of a Salesman*

Unit 5: Fiction (18 lectures)

(a) Novels

- Mark Twain: *The Adventures of Tom Sawyer*

(b) Short stories

- Kate Chopin: "Desiree's Baby"
- Nathaniel Hawthorne: "Young Goodman Brown"
- Edgar Allan Poe: "Tell-Tale Heart"
- Carlos Bulson: "Be American"

Recommended Readings:

Andrew Winget. Ed. *Handbook of Native American Literature*.
 Boris Ford. Ed. *American Literature: 009 (Guide to English Lit)*.
 David Kranser. *A Companion to 20th Century American Drama*.
 Richard Chase. *The American Novel and its Tradition*.
 Richard Gray. *A Brief History of American Literature*.
 Richard Gray. *A History of American Poetry*.
 Richard Ruland. *From Puritanism to Postmodernism: A History of American Literature*.
 Thomas A. Green. Ed. *Native American Folktales*.

B.A. (Hons.) Semester V- DSE I a**Course Code - ENG 503 DSE Ia****Course Title – Introduction to Classical Literature****Credits: 5 + 1 = 6 (80 Lectures)****Course Level Learning Outcomes:**

At the end of this course students will be able to:

CO 1: relate classical European, i.e., Greek and Latin, as well as classical Indian literary cultures and their socio-political-cultural contexts

CO 2: engage with classical literary traditions of Europe from the beginning till the 5th century AD, and that of India from its early beginning till 1100 AD.

CO 3: examine different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives

CO4: trace the evolution of literary culture(s) in India in its/their contexts, issues of genres, themes and critical cultures

CO 5: understand, analyze and appreciate various texts with comparative perspectives

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3			3		
CO2	3	3	3	3	3	3	3	2	3			3	2	
CO3	3	3	3	3	3	3	3	2	3		3	3	2	2
CO4	3	3	3	3	3	3	3	2	3		3	3	2	3
CO5	3	3	3	3	3	3	3	2	3		3	3	2	3
Average M	3	3	3	3	3	3	3	2	3		1.8	3	1.6	1.6

Course content:**1. European Classical Literature**

Unit 1: European Classical concepts (8 lectures)

- The Classical Epic
- Comedy and Tragedy in Classical Drama
- Catharsis and Mimesis
- Satire
- The Athenian City State
- Literary Cultures in Augustan Rome

Unit 2: European Classical texts (32 lectures)

- Homer: Selection from *The Iliad* (Book I, Lines 1-100) [Trans. by E.V. Rieu]
- Sophocles: *Antigone* (From *The Three Theban Plays*) [Trans. by Robert Fagles]
- Virgil: Selection from *The Aeneid* (Book I, Lines 1-104) [Trans. by A.S. Kline]
- Horace: *Satires* (I:4) (From *Horace: Satires and Epistles*)

2. Indian Classical Literature

Unit 1: Indian Classical Concepts (8 lectures)

- The Indian Epic tradition
- Classical Indian drama: Theory and practice
- Rasa theory
- Dharma and the Heroic

Unit 2: Indian Classical Texts (32 lectures)

- Vyasa: Selection from *The Mahabharata*
("The Temptation of Karna") [Trans. by J.A.B. Van Buitenen]
- Bharatamuni: Selection from *Natyashastra* (Chapter 1)
- Kalidasa: *AbhijnanaSakuntalam*
(From *Kalidas: The Loom of Time*) [Trans. by Chandra Rajan]
- Ilango Adigal: Selection from *Cilappatikaram: The Tale of an Anklet*
("The Book of Banci") [Trans. by R. Parthsarathy]

Recommended Readings:

Bharata. *Natyashastra*, tr. Manmohan Ghosh, vol. I, 2nd edn.

J.A.B. Van Buitenen. 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy*, Vol.V, *Theory of Value: A Collection of Readings*.

Iravati Karve. "Draupadi" in *Yuganta, the End of an Epoch*.

A.V. Kieth. *History of Sanskrit Literature*.

A.K. Warder. *Indian Kavya Literature*, 8 Volumes.

B.A. (Hons.) Semester V – DSE Ib

Course Code - ENG 503 DSE 1b

Course Title - Introduction to World Literature

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students shall be able to:

CO 1: confidently engage in discourses around the nature of world literature

CO 2: comprehend the deep connection between translation, comparative literature and world literature

CO 3: appreciate the qualities which allow a regional work to transcend boundaries and have a wider appeal

CO4: demonstrate their critical understanding of some of the canonical works in the field of world literature

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3			3	3	3
CO2	3	3	3	3	3	3	3	2	3			3	3	3
CO3	3	3	3	3	3	3	3	2	3			3	3	3
CO4	3	3	3	3	3	3	3	2	3		3	3	3	3
Average M	3	3	3	3	3	3	3	2	3		0.75	3	3	3

Course Content

Unit 1: Introducing basic Concepts (16 lectures)

- The Language Debate
- Goethe's idea of *World Literature*
- Comparative Studies
- Issues of Translation
- Neocolonialism
- Globalization, Multiculturalism and Digital World
- Peter Carravetta's "The Canons of World Literature"

Unit 2: Poetry from the Western Zone (12 lectures)

- Musaemura Zimunya: "A Long Journey"
- Kofi Awoonor: "The First Circle"
- Anne Carson: "Interview with Hara Tamiki"
- Pablo Neruda: "Poetry"

Unit 3: Poetry from the Eastern Zone (12 lectures)

- Andrew Barton 'Banjo' Paterson: "Waltzing Matilda"
- A. D. Hope: "Australia"
- Allen Curnow: "The Unhistoric Story"
- Matsuo Basho and Yaso Buson: Selected Haiku poems from *One Hundred Famous Haiku*

Unit 4: Fiction (25 lectures)

- Margaret Atwood: "Happy Endings"
- Lu Hsun: "The Awakening"

- Gabriel Garcia Marquez: “Eyes of a Blue Dog”
- Romesh Gunsekera: *Reef*

UNIT 5: Drama (15 lectures)

- Derek Walcott: *Dream on Monkey Mountain*

Recommended Readings:

Claudio Guillen. *The Challenge of Comparative Literature*.

David Damrosch. *What is World Literature?*

Daniel C. Buchanan. *One Hundred Famous HAIKU*.

Herbert Rosengarten and Amanda Goldrick-Jones(eds.). *The Broadview Anthology of Poetry*.

Jean Bessiere and Gerald Gillespie(eds.). *Contextualizing World Literature*.

Jeremy Munday. *Introducing Translation Studies*.

Stefan Helgesson and Pieter Vermeulan (eds.). *Institutions of World Literature*.

Franco Moretti. “Conjectures on World Literature”.

B.A. (Hons.) Semester VI–DSE IIa

Course Code - ENG 504 DSE IIa

Course Title - Postcolonial Literatures in English

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students shall be able to:

CO 1: display a broad understanding of the field of postcolonial studies of which literary studies forms only a part

CO 2: analyse how language and literature are always political in nature

CO 3: demonstrate a deep understanding of the postcolonial issues reflected in the prescribed texts

CO 4: comprehend the intersectional nature of human existence where the issues of race, class, caste, gender, etc create a complex web of power positions such as resistance, submissions, subversions and negotiations

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3			3	3	3
CO2	3	3	3	3	3	3	3	2	3			3	3	3
CO3	3	3	3	3	3	3	3	2	3		3	3	3	3
CO4	3	3	3	3	3	3	3	2	3		3	3	3	3
Average M	3	3	3	3	3	3	3	2	3		1.5	3	3	3

Course Content

Unit 1: Key Concepts (12 lectures)

- Colonialism, Postcolonialism
- Decolonization
- Discourse
- Appropriation
- Self, Other and Agency
- Mimicry, Ambivalence and Hybridity
- Third World and Third World Women
- Nation and Nationalism

Unit 2: Essays (20 lectures)

- Ashis Nandy: "The Psychology of Colonialism: Sex, Age and Ideology in British India" from *The Intimate Enemy*.
- Meenakshi Mukherjee: "Nation, novel, language" from *The Perishable Empire: Essays on Indian Writing in English*.
- Ngugi Wa Thiong'o: "Language of African Literature"
- Sara Suleri: "Women Skin Deep: Feminism and the Postcolonial Condition"

Unit 3: Poetry (18 lectures)

- John Farrell: "Australia"
- Derek Walcott: "A Far Cry from Africa"
- Kath Walker: "We are Going"
- Kishwar Naheed: "I Am Not That Woman"
- Nissim Ezekiel: "The Professor"
- Wole Soyinka: "Civilian and Soldier", "Telephone Conversation"

Unit 4: Drama (12 lectures)

- Mohan Rakesh: *Halfway House*

Unit 5: Fiction (18 lectures)

- Alice Munro: "The Moons of Jupiter"
- Chinua Achebe: *Things Fall Apart*
- Jamaica Kincaid: "In the Night"

Recommended Readings:

Bill Ashcroft et. al. *Key Concepts in Post-Colonial Studies*.

Ashcroft, Bill, et al. eds. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*.

Hodge, Bob and Vijay Mishra. "What is Post(-)colonialism?" In *Colonial Discourse and Postcolonial Theory*.

John McLeod. *Beginning Postcolonialism*.

John Thieme. *Post-Colonial Studies: The Essential Glossary*.

Neil Lazarus. *The Cambridge Companion to Postcolonial Literary Studies*.

Pramod Nayar. *Postcolonial Literature: An Introduction*.

B.A. (Hons.) Semester VI – DSE IIb**Course Code - ENG 504 DSE IIb****Course Title - Modern Indian Literature in Translation****Credits: 5 + 1 = 6 (80 Lectures)****Course Level Learning Outcomes:**

At the end of this course students shall be able to:

CO 1: display a complex understanding of the diversity that India and Indian literature represents

CO 2: comprehend the significance and politics of translation in the context of Indian literary scenario

CO 3: demonstrate a knowledge of some of the canonical works in Indian literature

CO 4: identify the common issues of nation, caste, class and gender across literatures produced both before and after independence

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3			3	3	3
CO2	3	3	3	3	3	3	3	2	3			3	3	3
CO3	3	3	3	3	3	3	3	2	3		3	3	3	3
CO4	3	3	3	3	3	3	3	2	3			3	3	3
Average M	3	3	3	3	3	3	3	2	3		0.75	3	3	3

Course Content**Unit 1: Theoretical and Pragmatic Orientation (10 lectures)**

- G.N. Devy: "Indian Literature in English Translation: An Introduction"
- M. Asaaddin: "Translation and Indian Literature: Some Reflections"
- Neelam Srivastava: "A Multiple Addressivity: Indian Subaltern Autobiographies and the Role of Translation"

Unit 2: Non-fictional Prose (12 lectures)

- Omprakash Valmiki: *Joothan: A Dalit Life* (Selection)
- Mahadevi Verma: *My Family* (Atmiki and Selections)
- Ismat Chughtai: *A Life in Words* (Selection)

Unit 3: Poetry (20 lectures)

- Faiz Ahmed Faiz: "Freedom's Dawn"
- Vimala: "Kitchen"
- Raghuvir Sahay: "Cycle Rickshaw", "The Handicapped on Camera"
- Muktibodh: "The Void", "So Very Far"
- Nabanita Dev Sen: "That Girl", "Fourteen"
- Sunil Gangopadhyaya: "The End of Exile"
- Kedar Nath Singh: "Mother Tongue"

- K Ayappa Panikar: "I Met Walt Whitman Yesterday: An Interview"
- NamdeoDhasal: "A Notebook of Poems" and "Autobiography"
- Dina Nath Nadim: "The Moon"

Unit 4: Drama (12 lectures)

- Dharmavir Bharti: *Andha Yug* (Translated by Alok Bhalla)

Unit 5: Fiction (26 lectures)

- Fakir Mohan Senapati: *Six Acres and a Third*
- Premchand: "The Shroud"
- Sadat Hasan Manto: "Toba Tek Singh"
- BhishamSahni: "We have Arrived in Amritsar"
- AmritaPritam: "The Stench of Kerosene"
- Mahasweta Devi: "Salt"
- Perumal Murugan: "The Unexpected Visitor"

Recommended Readings:

Indian Literature: An Introduction. University of Delhi.

Shormistha Panja: *Many Indias, Many Literatures: New Critical Essays*.

K. Ayappa Panikar. *The Making of Indian Literature*.

K. Satchidanand. *At Home in the World: A Window on Contemporary Indian Literature*.

K. Satchidanand. *Positions: Essays on Indian Literature*.

P. P. Ravendran. *Text, Histories, Geographies: Reading Indian Literature*.

Vivek Kumar. "Dalit Assertions and Different Shades of Movements Defining Dalits" in *Identities in South Asia: Conflict and Assertions*.

Stephen Alter Wimaldissanayake(ed). *The Penguin Book of Modern Indian Short Stories*..

B.A. (Hons.) Semester VI – C13

Course Code - ENG 601C

Course Title - Literary Theory

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students shall be able to:

- CO1: display a broad understanding of the major schools in the field of literary theory
- CO 2: comprehend the inter-relationship between different schools of literary theory
- CO 3: demonstrate knowledge of major debates and issues in contemporary critical theory
- CO 4: apply many of the critical ideas learned in this paper to the interpretation of the literary works they are familiar with

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3				3	3
CO2	3	3	3	3	3	3	3	2	3				3	3
CO3	3	3	3	3	3	3	3	2	3				3	3
CO4	3	3	3	3	3	3	3	2	3				3	3
Average M	3	3	3	3	3	3	3	2	3				3	3

Course Content

Unit 1: Russian Formalism and Structuralism (16 lectures)

(a) Russian Formalism

- Key concepts: Moscow Linguistic Circle and Prague Structuralism, defamiliarization, polyphony, heteroglossia, carnival/carnavalesque
- Victor Shklovsky, "Art as Technique" (M. K. Newton)

(b) Structuralism

- Key concepts: sign, signifier, signified, binary opposition, focalization, point of view
- Tzvetan Todorov, "Definition of Poetics" (M. K. Newton)

Unit 2: Poststructuralism and Deconstruction (16 lectures)

- Key concepts: différance/difference, dissemination, knowledge, power, panopticon, discourse
- Roland Barthes, "From Work to Text" (Norton Anthology)

Unit 3: Psychoanalytic Criticism (16 lectures)

- Key concepts: Id, Ego, Superego, Mirror Stage, Symbolic, Imaginary
- Sigmund Freud, "On Dreams." (From *Art in Theory 1900-1990*. Ed. Charles Harrison and Paul Wood. Pp 26-34)

Unit 4: Reader Oriented Theories (16 lectures)

- Key concepts: Implied reader, text, interpretation, types of reader response theories
- Stanley Fish, "Interpreting Variorum" (section on Interpretive Communities from *Norton Anthology*)

Unit 5: Marxist, Feminist and Postcolonial literary theories (16 lectures)

- Key concepts: base/superstructure, ideology, feminist schools, écriture feminine, gender, the Orient, the Other/other, subaltern
- Terry Eagleton, "Rise of English" (Norton extract)
- Edward Said, *Orientalism* (Introduction, section one)
- Bell Hooks, *Feminism is for Everybody: Passionate Politics* (Introduction)

Recommended Readings:

Andrew Bennett and Royle Nicholas. *An Introduction to Literature, Criticism and Theory*.

Hans Bertens. *Literary Theory: The Basics*.

Harry Blamires. *A History of Literary Criticism*.

Jeremy Hawthorn. *A Glossary of Contemporary Literary Theory*.

Jonathan Culler. *Literary Theory*.

K. M. Newton. *Twentieth Century Literary Theory: A Reader*.

Lois Tyson. *Critical Theory Today*.

Patricia Waugh. *Literary Theory and Criticism*.

Peter Barry. *Beginning Theory*.

Raman Seldan et al. *A Reader's Guide to Contemporary Literary Theory*.

Terry Eagleton. *Literary Theory: An Introduction*.

Vincent B. Leitch. *The Norton Anthology of Theory and Criticism*.

Wilfred L. Guerin et al. *A Handbook of Critical Approaches to Literature*.

B.A. (Hons.) Semester VI- C14

Course Code - ENG 602C

Course Title - Literary and Interpretative Devices

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students shall be able to:

CO 1: display a command over key terms in the field of rhetoric and prosody

CO 2: systematically appreciate an unfamiliar poetic piece

CO3: utilize the theories of dramatic art in reading plays they read

CO 4: analyze a fictional piece with the help of tools and techniques provided by narrative theory

CO 5: creatively write essays on literary topics

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3	1	3	1	2	2
CO2	3	3	3	3	3	3	3	2	3	1	3	1	2	2
CO3	3	3	3	3	3	3	3	2	3	1	3	1	2	2
CO4	3	3	3	3	3	3	3	2	3	1	3	1	2	2
CO5	3	3	3	3	3	3	3	2	3	1	3	1	2	2
Average M	3	3	3	3	3	3	3	2	3	1	1.5	3	3	3

Course Content

Unit 1: Rhetoric and Prosody (15 lectures)

- Major figures of Speech, Cohesive Devices, Compositional Techniques; Rhyme, Rhythm, Assonance, Alliteration, Internal rhyming, Imagery, Diction; major foots and metres

Unit 2: Doing Practical Criticism/ Reading Poetry (15 lectures)

- Poetic tone, poetic language; irony; narrator; structure; repetitions, identifying themes through formal features; sound effects; symbolism; myths and allusions; interpreting obscurities; contemporary critical theory and poetry; critical appreciation of an unseen poem

Unit 3: Critical reading of a Narrative (15 lectures)

- Different types of narrations; Narrator; narratee; focalizer, tone, mood and voice; author vs narrator; story vs plot; telling vs showing; openings and closures; identification of motifs and themes; atmosphere; characterization; critical appreciation of a short story

Unit 4: Appreciating a Dramatic Piece (15 lectures)

- Drama Vs Theatre; structure, dramatic tone; irony; entries and exits, dramatic space; absences and presences, Dialogues and soliloquies; locating conflict; reading pauses, gestures and movements; interpreting the closure; identifying the themes, stage directions; critical appreciation of a short one-act play

Unit 5: Essay on a Literary Topic (20 lectures)

- Students will be required to write an essay on a literary topic after consulting books on a given topic. It is hoped that this will give them the basic training in writing academic articles.

Recommended Readings:

M.H. Abrams. *A Glossary of Literary Terms*.
 Bernard Blackstone. *Practical English Prosody*.
 Bose & Sterling. *Rhetoric and Prosody*.
 Boulton Marjorie. *Anatomy of Poetry*.
 Cleanth Brooks and Robert Heilman. *Understanding Drama*.
 Freeborn Dennis. *Style: Text Analysis and Linguistic Criticism*.
 Jeremy Hawthorne. *Studying Literature*.
 Jeremy Hawthorne. *Studying the Novel*.
 Pramod Nayar. *Studying Literature*.
 R.A Scott James. *Making of Literature*.
 R.A. Goodman. *Quintessence of Literary Essays*.
 Robert Scholes et al. *Elements of Literature*.

B.A. (Hons.) Semester VI – DSE IIIa
Course Code - ENG 603 DSEIIIa
Course Title - Women and Literature
Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students shall be able to:

- CO 1: Display familiarity with various stages of feminist movement
- CO 2: Demonstrate a basic knowledge of major figures, debates and issues in feminist literary theory
- CO 3: Critically engage with literary texts from the perspective of gender
- CO 4: Appreciate the differences which mark the experiences of women depending on their specific locations

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3				3	3
CO2	3	3	3	3	3	3	3	2	3				3	3
CO3	3	3	3	3	3	3	3	2	3	2	2	3	3	3
CO4	3	3	3	3	3	3	3	2	3	2	2	3	3	3
Average M	3	3	3	3	3	3	3	2	3	1	1	1.5	3	3

Course Content**Unit 1: Historical and sociological contexts (18 lectures)**

- Feminism, feminist, female, sex/gender, patriarchy, equality vs difference
- Historical overview of feminist movements: the three waves, American suffragist movement
- Concepts on race, gender, class, sexual orientations
- Feminism and literature: Sexual politics (Kate Millett); Gynocriticism (Elaine Showalter)
- Female voices in/from India

Unit 2: Some Feminist Texts (18 lectures)

- Simone de Beauvoir: "Introduction" from *The Second Sex*

- Virginia Woolf: *A Room of One's Own* (Chapter 4 & 5)
- Bell Hooks: "Introduction" *Ain't I a Woman?*

Unit 3: Re-readings (18 lectures)

- Geoffrey Chaucer: "Wife of Bath" (Prologue to *The Canterbury Tales*)
- William Shakespeare: *Macbeth* (Act 1 Sc. V)
- William Wordsworth: "The Solitary Reaper"
- Charles Perrault: "Little Red Riding Hood"

Unit 4: Women's Voices (13 lectures)

- Sylvia Plath: "Daddy"
- Katherine Mansfield: "The Fly"
- Maya Angelou: "Still I Rise"
- Kate Chopin: "The Story of an Hour"
- Joanna Russ: *How to Suppress Women's Writing* (The cover page of the first edition)
- Chimamanda Ngozi Adichie: From *We Should All be Feminists*

Unit 5: Writings from India (13 lectures)

- Mahasweta Devi: "Dopdi"
- Kamala Das: "An Introduction"
- Indira Goswami: "Under the Shadows of Kamakhya"
- Bama: "Annachi"
- Manju Kapoor: "Chocolate"

Recommended Readings:

- Elaine Showalter. *A Literature of their Own: British Women Novelists from Bronte to Lessing*.
 Geraldine Forbes. *Cambridge History of Women in India*.
 J. S. Mill, (1869). *The Subjection of Women*.
 Jane Freedman. *Feminisms*.
 Kate Millett. *Sexual Politics*.
 Elizabeth Goodman (ed). *Literature and Gender*.
 Maggie Humm. *Dictionary of Feminist Theory*.
 Maitreyee Chaudhuri (ed). (2004). *Feminism in India – Issues in Contemporary Indian Feminism*.
 Mary Eagleton, (1986). *Feminist Literary Theory: A Reader*.
 Mary Eagleton, (2000). *Concise Companion to Feminist Theory*.
 Mary Wollstonecraft, (1792). *A Vindication of the Rights of Women*.
 Sheila Rowbotham, (1975). *Hidden from History: Women's Oppression and the Fight Against It*.
 Simone De Beauvoir's (1949). *Second Sex*.
 Sonya Andermahr. *A Glossary of Feminist Theory*.
 Toril Moi. *Sexual/Textual Politics*.
 Kumkum Sangari (1989). *Recasting Women: Essays in Colonial History*.

B.A. (Hons.) Semester VI – DSE III b

Course Code - ENG 603 DSE III b

Course Title - Popular Literature

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of the course students will be able to:

CO1: trace the early history of print culture in England and the emergence of genre fiction and best sellers

CO 2: comprehend and define the various forms of popular literature

CO 3: investigate the role of popular fiction in the literary polysystem of various linguistic cultures

CO 4: use various methods of literary analysis to interpret popular literature

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3	3			3	3
CO2	3	3	3	3	3	3	3	2	3		3		3	3
CO3	3	3	3	3	3	3	3	2	3	2		3	3	3
CO4	3	3	3	3	3	3	3	2	3			3	3	3
Average M	3	3	3	3	3	3	3	2	3	1.25	0.75	1.5	3	3

Course Content

Unit 1: Children's Literature (15 lectures)

- Genres: Rhymes, folk tales, fairy tales, legends, myths, fable, fantasy
- Concepts: Morality, Humour, Sense and Nonsense, Coming of Age
- The Canonical and the Popular Ethics and Education in Children's Literature
- Peter Hunt: *Children's Literature: An Illustrated History* [Chapter 1: "Beginnings of Children's Literature to 1700."]

Texts

- Lewis Carroll: *Through the Looking Glass* ["Tweedledum and Tweedledee"]
- Sukumar Ray: *The Select Nonsense of Sukumar Ray* ["The Purloined Moustache" & "Doctor Deadly"]

Unit 2: Detective Fiction (12 lectures)

- Concepts: Mystery, ratiocination, gentlemen detectives, police-procedural, whodunnit, locked-room mystery, fair-play, red-herring
- The Popular and the Market
- Charles J. Rzepka: *Detective Fiction* [Part I, Chapter 1: "What is Detective Fiction?"]

Texts

- Agatha Christie: *The Murder of Roger Ackroyd*

Unit 3: Chick Lit (10 lectures)

- Suzanne Ferriss & Mallory Young (ed): *Chick Lit: The New Woman's Fiction* ["Introduction"]

Text

- Anuja Chauhan: *The Zoya Factor*

Unit 4: Graphic Fiction (18 lectures)

- Jan Baetens & Hugo Frey: *The Graphic Novel: An Introduction* ["Introduction: The Graphic Novel, A Special Type of Comics"]

- Pramod K. Nayar: *The Indian Graphic Novel: Nation, History and Critic* [Chapter 4: “Drawing (on) Other Histories”]

Text

- Vishwajyoti Ghosh: *This Side That Side: Restorying Partition* [Selections]

Unit 5: Science Fiction (25 lectures)

- Concepts & terms: Time travel, space travel, teleportation, aliens, mutants, AI, robots, cyborgs, parallel universe, alternative histories, post-apocalyptic world, post-humanism, utopia, dystopia, futurism

Texts

- Isaac Asimov: “The Nightfall”
- Begum Rokeya Sakhawat Hossain: “Sultana’s Dream”

Recommended Readings:

Christopher Pawling. “Popular Fiction: Ideology or Utopia?” in *Popular Fiction and Social Change*, ed. Christopher Pawling.

Edmund Wilson. “Who Cares Who Killed Roger Ackroyd?”, *The New Yorker*, 20 June 1945.

Felicity Hughes. “Children’s Literature: Theory and Practice”, in *English Literary History*, vol. 45, 1978.

Hillary Chute. “Comics as Literature? Reading Graphic Narrative”, *PMLA* 123(2).

Janice Radway. “The Institutional Matrix, Publishing Romantic Fiction”, in *Reading the Romance: Women, Patriarchy, and Popular Literature*.

Leslie Fiedler. “Towards a Definition of Popular Literature”, in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby.

Tzvetan Todorov. “The Typology of Detective Fiction”, in *The Poetics of Prose*.

B.A. (Hons.) Semester VI – DSE IVa

Course Code - ENG 604 DSE IVa

Course Title - Introduction to Modern European Literature

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students shall be able to:

CO1: Display a broad understanding of the vibrant intellectual context of non-British modern European literature

CO2: Comprehend the inter-relationship between modernist artistic movements and literary trends

CO3: Appreciate how European trends influenced English literary world

CO4: Display familiarity with some of the canonical works of modern European literature across genres

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3			3	3	3
CO2	3	3	3	3	3	3	3	2	3		3	3	3	3
CO3	3	3	3	3	3	3	3	2	3		3	3	3	3
CO4	3	3	3	3	3	3	3	2	3		3	3	3	3
Average M	3	3	3	3	3	3	3	2	3		2.25	3	3	3

Course Content

Unit 1: Literary Movements and Developments (16 lectures)

- Realism, Naturalism, Impressionism
- Aestheticism, Decadent Movement, Symbolism, Acmeism
- Modernism, Expressionism, Dadaism, Surrealism
- Postmodernism, Existentialism, Absurdism
- Experimental Theatre (Epic Theatre, Theatre of Cruelty)

Unit 2: Non-fictional Prose (10 lectures)

- Jean Moréas: "The Manifesto of Symbolism" (Translated by A.S. Kline)
- Bertolt Brecht: Excerpts from *Brecht on Theatre* (Edited and translated by John Willet)

Unit 3: Poetry (18 lectures)

- Charles Baudelaire: "To the Reader"
- Rainer Maria Rilke: Elegy 1 from *The Duino Elegies*
- Federico Garcia Lorca: "City that Does Not Sleep"
- Czeslaw Milosz: "Incantation"
- Vasko Popa: "The Little Box"
- Fernando Pessoa: "Almost", Poem XXXVI
- Osip Mandelstam: "Now I am in the spider-web ...people need poetry..."

Unit 4: Drama (20 lectures)

- August Strindberg: *Miss Julie*
- Henrik Ibsen: *Doll's House*

Unit 5: Fiction (16 lectures)

- Maxim Gorky: "Twenty-six Men and a Girl"
- Franz Kafka: *Metamorphosis*
- Albert Camus: *The Outsider*

Recommended Readings:

Arthur Symons. *The Symbolist Movement in Literature*.
 Brian Docherty. *Twentieth Century European Drama*.
 Donatella della Porta and Manvela Caiani. *Social Movements and Europeanization*.
 Enika Fischer Lichte. *History of European Drama and Theatre*.
 Martin Esslin. *Theatre of Absurd*.
 Pericles Lewis (ed.). *The Cambridge Companion to European Modernism*.
 Rosemary M. Canfield Resisna (ed.). *Critical Survey of Poetry: European Poets*. (Vol. 1- 3)

B.A. (Hons.) Semester VI – DSE IV b

Course Code - ENG 604 DSE IV b

Course Title – South Asian Literature

Credits: 5 + 1 = 6 (80 Lectures)

Course Level Learning Outcomes:

At the end of this course students will be able to:

CO1: Understand and interpret the literature of South Asia

CO2: Appreciate the diversity and richness of the cultures and societies of South Asia

CO3: Comprehend the lived experiences of class, caste, gender, religion, politics, and region in people's everyday lives

CO4: demonstrate knowledge of distinctive literary strategies and devices deployed in South Asian writing

Mapping of CO with PO and PSO

CO	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5
CO1	3	3	3	3	3	3	3	2	3			3	3	3
CO2	3	3	3	3	3	3	3	2	3			3	3	3
CO3	3	3	3	3	3	3	3	2	3			3	3	3
CO4	3	3	3	3	3	3	3	2	3		3	3	3	3
Average M	3	3	3	3	3	3	3	2	3		0.75	3	3	3

Course Content

Unit 1: Essays (12 lectures)

- Namita Gokhale and Malashri Lal: "South Asian Literatures: Beyond Borders, Across Boundaries" from *India International Centre Quarterly* [Vol. 41, No.3/4]
- T. K. Oommen: "Identity Assertions and Contexts of Conflicts in South Asia" from *Identities in South Asia: Conflict and Assertions*
- Simi Malhotra: "Literature as Cosmopolitics: Beyond Nations, Borders and Identities" from *Identities in South Asia: Conflict and Assertions*

Unit 2: Poetry (12 lectures)

- Akhil Katyal: "But who will take care of you in your old age"
- Kaiser Haq: "Ode on the Lungi"
- Yuyutsu Sharma: "Space Cake, Amsterdam"
- Yasmin Guneratne: "Big Match 1983"

Unit 3: Short Stories (12 lectures)

- Manal Mohamed: "A Recluse in Rain"
- Samrat Upadhyay: "The Limping Bride" from *Arresting God in Kathmandu*
- Githa Hariharan: "Remains of the Feast" from *The Art of Dying*

Unit 4: Novels (24 lectures)

- ShyamSelvadurai: *Funny Boy*

- KunzangChoden: *Circle of Karma*

Unit 5: Drama (20 lectures)

- Badal Sircar: *Evam Indrajit*
- Rashid Jahan: “Behind the Veil: A One Act Play” from *Angaray*

Recommended Reading:

Aijaz Ahmad. *In Theory: Classes, Nations, Literatures*.

Bill Ashcroft, Gareth Griffith and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*.

Elleke Boehmer. *Colonial and Postcolonial Literature*.

Paul R. Brass. *Routledge Handbook of South Asian Politics: India, Pakistan, Bangladesh, Sri Lanka, and Nepal*.

Paul Brians. *Modern South Asian literature in English*.

Y. Gooneratne. *Diverse Inheritance-A Personal Perspective*.

Ahmede Hussein. *The New Anthem: The Subcontinent in Its Own Words-Stories by 22 South Asian Writers*.

Rajiv Patke. *Post-colonial Poetry in English*.

Pollock Sheldon (ed). *In Literary Cultures in History: Reconstructions from South Asia (LCH)*.

John Thiem. *The Arnold Anthology of Post-Colonial Literatures in English*.

Jaina C.Sanga. *South Asian Novelists in English: An A-to-Z Guide*.

---. *South Asian Literature in English: An Encyclopedia*.

Vivek Sachdeva, Queeny Pradhan and Anu Venugopalan (ed). *Identities in South Asia: Conflict and Assertions*.
