

Learning Outcomes Based Curriculum Framework (LOCF)
for
English

Postgraduate 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 discipline, 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 crisis in the present times. This crisis has, to a large extent, emanated from the predominance of science and technology in particular, since these disciplines contribute to human conditions and comfort in tangible terms and thereby, change the human condition with material inventions. The resultant utilitarian society prefers to invest in science and technology primarily because it takes care of provisions for life. Literature, on the other hand, is more conversant with the vision of life. Its impact is intangible and immeasurable in terms of quantity. Humanities and the discourses therein bring about qualitative changes that remain incalculable, 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 this fact. Fortunately, institutions of repute in management, including science and technology have now begun to pay attention to humanities and social sciences, albeit 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 it actually is not. The present century has progressively 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 highlight the values of the human and the literary. Literariness is the ability of literature to attract attention to itself that is achieved 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 plays in society, English literary curricula have evolved significantly over a period of time in India. From its Anglo-centric core, it has 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 Post-modernism, Post-colonialism, Feminism, and Ecocriticism among others. The present phase demands a re-alignment especially when '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 that facilitates the fostering of healthy minds and critical thinking for a strong nation and thus fulfill 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/re-skilling.

1.3.2 Programme Outcomes (POs) for Postgraduate 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 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 PG Program, the student will be able to:

PSO 1: Demonstrate an understanding of literatures written and translated in English across the world in their socio-cultural and political context

PSO 2: Display familiarity with the rich national and regional literary heritage of India

PSO 3: Understand the fundamentals of literary criticism, literary theories and linguistics that facilitate a better appreciation of literature

PSO 4: Appreciate literary texts with the help of generic conventions and literary interpretive tools and devices

PSO 5: Analyze the existing gender, class, caste, racial and other socio-cultural disparities and complexities reflected in literature

PSO 6: Formulate research ideas and develop it with suitable methodology and process

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 clear their doubts and engage in 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 Post-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 **Open Elective Course (OPE):** Elective courses may be offered by the main discipline/subject of study is referred to as Open Elective Course (OPE).

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

3. **Dissertation/Project:** A 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. 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.

Details of courses and corresponding Credits under Postgraduate programme

Minimum credits required for the complete programme are:

$$(14 \text{ Core papers} \times 4 \text{ credit each}) + (2 \text{ Special Elective papers} \times 5 \text{ credit each}) + (2 \text{ Open Elective papers} \times 4 \text{ credit each}) + (2 \text{ SEC papers} \times 2 \text{ credit each}) + (1 \text{ Dissertation} \times 6 \text{ credits}) \\ = 84 \text{ Credits}$$

Details of courses under M.A. English

Course	Credits [Theory + Tutorial]
A. Core Course (14 Courses)	14 x 3 = 42
1. Core Course Tutorials (14 Courses)	14 x 1 = 14
B. Elective Courses	
1. Special Elective Course (2 Courses)	2 x 4 = 8
Special Elective Course Tutorials (2 Courses)	2 x 1 = 2
2. Open Elective Course (2 Courses)	2 x 3 = 6

Open Elective Course Tutorials (2 Courses)	$2 \times 1 = 2$
3. Dissertation/Project work (1)	$1 \times 6 = 6$
Ability Enhancement Courses 1. Skill Enhancement Courses (SEC) (2 Papers of 2 credits each)	$2 \times 2 = 4$
	Total credits = 84

1.7 Scheme for choice Based Credit System in M.A. English

Semester	Core Courses (14)	Skill Enhancement Course (SEC) (2)	Elective: Special Elective Course (2)	Elective: Open Elective Course (2)	Dissertation /Project Work (1)	Credit
I	C1 (4)	SEC 1 (2)				22
	C2 (4)					
	C3 (4)					
	C4 (4)					
	C5 (4)					
II	C6 (4)	SEC 2 (2)				22
	C7 (4)					
	C8 (4)					
	C9 (4)					
	C10 (4)					
III	C11 (4)		SPL 1 (5)	OPE 1 (4)		21
	C12 (4)					
	C13 (4)					
IV	C14 (4)		SPL 2 (5)	OPE 2 (4)	DPW (6)	19
Total Credit	56	4	10	8	6	84

1.8 Structure of M.A. English, Cotton University, LOCF Under CBCS

The syllabi 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 Papers in the four semesters follow a chronological arrangement beginning from the Medieval Age up to the Postmodern Period and is not exclusive of postcolonial readings specific to contemporary contexts. In the third and fourth semesters students are introduced to special papers on Indian and American literatures with an aim to achieve an organic understanding of literature as accommodative. Open Elective papers on Language and Linguistics, New Literatures, Children's Literature and Assamese Writings in Translation are offered along with the Special Papers to expose students to linguistic technicalities and a diverse range of literary writings across geopolitical spaces of the world. Given the location of the students as well as the institute, the programme offers a paper of writing from the North East to help them recognize and appreciate the rich literature emanating from the region. The final semester offers students an opportunity to engage in research activities via the DPW paper that requires them to formulate a hypothesis, engage in research and write a thesis on the same. The program aims to equip students to qualify for joining a profession or to provide development opportunities in particular employment settings.

DISCIPLINE SPECIFIC CORE PAPERS (COMPULSORY)

Semester I

- ENG701C: Poetry I - Chaucer to Blake
- ENG702C: Drama I - Marlowe to Wilde
- ENG703C: Prose - Bacon to the Present
- ENG704C: Literary Criticism
- ENG705C: Writings from the North East

Semester II

- ENG801C: Poetry II - Wordsworth to Hopkins
- ENG802C: Drama II - Shakespeare
- ENG803C: Fiction I - From Defoe to Hardy
- ENG804C: Women and Literature
- ENG805C: Literary Theory

Semester III

- ENG901C: Poetry III - World War I to the Present
- ENG902C: Drama III - Modern to the Present
- ENG903C: Fiction II - Modern Fiction till the Present

Semester IV

ENG1001C: Postcolonial Literature

SPECIAL ELECTIVE PAPERS (ELECTIVE)**Semester III**

- ENG904 SPL 1: Indian Literature I
SPL 2: American Literature I

Semester IV

- ENG1002 SPL 3: Indian Literature II
SPL 4: American Literature II

OPEN ELECTIVE PAPERS**Semester III**

- ENG905 OE 1: Language and Linguistics
OE 2: New Literatures in English

Semester IV

- ENG 1003 OE 3: Assamese Writings in Translation
OE 4: Children's Literature

SKILL ENHANCEMENT COURSE**Semester I**

- ENG706S: Introduction to Translation

Semester II

- ENG806S: Academic Writing

RESEARCH METHODOLOGY**Semester VI**

- ENG 1004 C: Dissertation/Project Work (DPW)

Paper Code	Paper Title	L+T+P	Credits
Semester I			

ENG 701 C	Poetry I: Chaucer to Blake	3+1+0	4
ENG 702 C	Drama I (Marlowe to Wilde)	3+1+0	4
ENG 703 C	Prose - Bacon to the Present	3+1+0	4
ENG 704 C	Literary Criticism	3+1+0	4
ENG 705 C	Writings from the North East	3+1+0	4
ENG 706 S	Introduction to Translation	2+0+0	2
Semester II			
ENG 801 C	Poetry II (Wordsworth to Hopkins)	3+1+0	4
ENG 802 C	Drama II – Shakespeare	3+1+0	4
ENG 803 C	Fiction I: From Defoe to Hardy	3+1+0	4
ENG 804 C	Women and Literature	3+1+0	4
ENG 805 C	Literary Theory	3+1+0	4
ENG 806 S	Academic Writing	2+0+0	2
Semester III			
ENG 901 C	Poetry III (World War I to the Present)	3+1+0	4
ENG 902 C	Drama III (Modern to the Present)	3+1+0	4
ENG 903 C	Fiction II (Modern Fiction till present)	3+1+0	4
ENG SPL I/SPL II	Indian Literature I/American Literature I	4+1+0	5
ENG OE I/OE II	Language and Linguistics/New Literatures in English	3+1+0	4
Semester IV			
ENG 1001C	Postcolonial Literature	3+1+0	4
ENG 1002 SPL III/SPL IV	Indian Literature II/American Literature II	4+1+0	5
ENG 1003 OE III/OE IV	Children's Literature/Assamese Writings in Translation	3+1+0	4
ENG 1004C	Dissertation/ Project Work (DPW)	5+1+0	6

M.A. ENGLISH SYLLABUS

M.A. Semester I - C1

Course Code: ENG701C

Course Title: Poetry I - Chaucer to Blake

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: display familiarity with the various forms and elements along with major poetic figures of English poetry from the Age of Chaucer to the Age of Transition

CO 2: comprehend the socio-political context that influenced and shaped the English poetry of the specified periods

CO 3: appreciate the thematic concerns and stylistic features of the poetic pieces prescribed

CO 4: identify similarities and differences between the English poetic traditions of different periods

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3			3	3	
CO 2	3	3	3	3	3	3	3	2	3	3			3	3	
CO 3	3	3	3	3	3	3	3	2	3	3			3	3	
CO 4	3	3	3	3	3	3	3	2	3	3			3	3	
Average M	3	3	3	3	3	3	3	2	3	3			3	3	

Course Content:

Unit 1: Elements of Poetry

(16 Lectures)

- Types of poems (sonnets, ballad, dramatic monologues and epics)
- Rhyme
- Rhythm
- stanza (verse)
- simile
- metaphor and imagery

Unit 2: Texts

(32 Lectures)

- Geoffrey Chaucer: The Wife of Bath's Prologue and Tale
- Edmund Spenser: Sonnets 34 and 67 from *Amoretti*

- William Shakespeare: Sonnets 18 and 144
- John Donne: "The Ecstasie," "Batter my heart three-personed God"
- John Milton: *Paradise Lost*, Invocation and Book 1
- Andrew Marvell: "To His Coy Mistress," "The Garden"
- John Dryden: "Macflecknoe"
- Alexander Pope: "Celia", "Argus"
- Thomas Gray: "An Elegy Written in a Country Churchyard"
- William Blake: "The Marriage of Heaven and Hell"

Recommended Readings:

Boris Ford (ed). *The New Pelican Guide to English Literature* (Vol. I).
 C. M. Bowra. *The Romantic Imagination*.
 T. N. Corns, (ed). *The Cambridge Companion to English Poetry*.
 David Wallace. *The Cambridge History of Medieval English Literature*.
 Eric Rothstein. *Restoration and Eighteenth-century Poetry 1660:1780*.
 Eustace M. Tillyard. *The Elizabethan World Picture: A Study of the Idea of Order in the Age of Shakespeare, Donne and Milton*.
 Jerry Brotton. *The Renaissance: A Very Short Introduction*.
 M. H. Abrams. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*.
 Michael Hattaway (ed). *A Companion to English Renaissance Literature and Culture*.
 Piero Boitani (ed). *The Cambridge Companion to Chaucer*.
 Richard Willmott. *Metaphysical Poetry: Cambridge Contexts in Literature*.

M.A. Semester I - C2

Course Code: ENG702C

Course Title: Drama I - Marlowe to Wilde

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: understand the broader socio-historical, political, and cultural context of English drama from the Renaissance till the nineteenth century

CO 2: display an understanding of the various formal, social, and cultural aspects of English theatre from the Renaissance till the nineteenth century

CO 3: critically engage with the themes and formal features of the various plays prescribed

CO 4: demonstrate familiarity with the contributions of some of the major English dramatists

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3			3	3	
CO 2	3	3	3	3	3	3	3	2	3	3			3	3	
CO 3	3	3	3	3	3	3	3	2	3	3			3	3	
CO 4	3	3	3	3	3	3	3	2	3	3			3	3	
Average	3	2.3	2.3	3	1.3	3	3	2	3	3			3	3	

Course Content:

Unit 1: English Renaissance Drama and Theatre

(16 Lectures)

- Establishment of playhouses
- Shift from religious to secular plays
- The Elizabethan stage
- Audience and actors
- Cross-dressing and impersonation of women on stage
- Theatre as a tool to educate and disseminate information
- Growth of commercial theatre and acting culture
- Politics and Theatre

Texts:

- Christopher Marlowe: *The Jew of Malta*
- John Webster: *The Duchess of Malfi*

Unit 2: Closing of Theatres and Restoration Drama

(16 Lectures)

- Restoration of theatre
- Profanity on stage
- The Proscenium stage
- Use of theatrical devices and machines
- Lighting and special effects
- Women actors on stage

Text

- William Congreve: *The Way of the World*

Unit 3: Theatre in the Nineteenth Century

(16 Lectures)

- Theatres regained respectability
- Development in stage lighting
- Rise of middle-class audience
- The melodrama

Text

- Oscar Wilde: *Lady Windermere's Fan*

Recommended Readings:

Andrew Gurr. *The Elizabethan Stage*.
 Arthur F. Kinney. *A Companion to Renaissance Drama*.
 Christopher Innes. *Modern British Drama, 1890–1990*.
 Lisa Hopkins. *Christopher Marlowe: Renaissance Dramatist*.
 J. L. Styan. *The Elements of Drama*.
 M. C. Bradbrook. *John Webster: Citizen and Dramatist*.
 Simon Trussler. *The Faber Pocket Guide to Elizabethan and Jacobean Drama*.
 W. H. Van Voris. *The Cultivated Stance: The Designs of Congreve's Plays*.

M.A. Semester I – C3

Course Code: ENG703C

Course Title: Prose - Bacon to the Present

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: display a broad understanding of the socio-cultural, political, and intellectual contexts against which English essay emerged and developed

CO 2: appreciate the various genres of non-fictional prose and their finer differences

CO 3: critically evaluate the representative works of major English non-fictional writers

CO 4: understand the close and complex relationship between non-fictional writings and their context of production and reception

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3			3	3	
CO 2	3	3	3	3	3	3	3	2	3	3			3	3	
CO 3	3	3	3	3	3	3	3	2	3	3			3	3	
CO 4	3	3	3	3	3	3	3	2	3	3			3	3	
Average M	3	3	3	3	3	3	3	2	3	3			3	3	

Course Content:

Francis Bacon: “Of Truth”, “Of Revenge,” “Of Studies”
 Dr. Samuel Johnson: “Life of Milton”
 Joseph Addison: “Sir Roger at Home,” “Uses of the Spectator”
 Charles Lamb: “The Praise of Chimney Sweepers”, “Dream Children: A Reverie”
 William Hazlitt: “On Going on a Journey”
 Matthew Arnold: “Culture and Anarchy”
 Lytton Strachey: “Florence Nightingale” from *Eminent Victorians*
 Bertrand Russell: “The Road to Happiness”
 Virginia Woolf: “How it Strikes a Contemporary,” “Why aren’t there more great women writers to be found in history?” from *A Room of One’s Own*
 George Orwell: “Reflections on Gandhi, Politics and the English Language”
 Aldous Huxley: “Wordsworth in the Tropics”

Recommended Readings:

An Anthology of English Prose, Vol.2, Published by Gauhati University.
 Bob Blaisdell (ed). *Great English Essays: From Bacon to Chesterton*.
 Herbert Read. *English Prose Style*.
 Hugh Walker. *English Essay and Essayists*.
 Marjorie Boulton. *Anatomy of Prose*.
 R. J. Rees. *English Literature: An Introduction for Foreign Readers*.
 R. P. Singh (ed). *An Anthology of English Essays*.

M.A. Semester I – C4
Course Code: ENG704C
Course Title: Literary Criticism
Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: trace the journey of literary criticism from the beginning till the mid-twentieth century

CO 2: display familiarity with the major concerns of literary criticism from the classical period till the mid-twentieth century

CO 3: appreciate the contributions of some of the major figures in the field of literary criticism

CO 4: understand the contribution of literary criticism in establishing the complex role of literature in society and facilitating a deeper understanding of literary texts

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
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CO 1	3	3	3	3	3	3	3	2	3	2		3	3	2	
CO 2	3	3	3	3	3	3	3	2	3	2		3	3	2	
CO 3	3	3	3	3	3	3	3	2	3	2		3	3	2	
CO 4	3	3	3	3	3	3	3	2	3	3		3	3	2	
Average	3	3	3	3	3	3	3	2	3	2.3		3	3	2	

Course Content:

Unit 1: Classical Literary Criticism: (16 Lectures)

- Aristotle: *Poetics*
- Plato: *Ion*
- Horace: *Ars Poetica*

Unit 2: Renaissance to Victorian: (16 Lectures)

- Samuel Johnson: "Preface to Shakespeare"
- Shelley: "A Defence of Poetry"
- Arnold: "The Function of Criticism at the Present Time"

Unit 3: 20th century Literary Criticism – the New Critics (16 Lectures)

- T. S. Eliot: "Tradition and the Individual Talent"
- F. R. Leavis: "Preface" to *New Bearings in English Poetry*
- Cleanth Brooks: "Irony as a Principle of Structure"
- Wimsatt and Beardsley: "The Intentional Fallacy"
- J.C. Ransom: "Criticism Inc."

Recommended Readings:

David Daiches. *Critical Approaches to Literature*.

Harry Blamires. *A History of Literary Criticism*.

M. H. Abrams. *A Glossary of Literary Terms*.

M. A. R. Habib. *A History of Literary Criticism: From Plato to Present*.

Patricia Waugh (ed.) *Literary Theory and Criticism*.

Pramod K. Nayar. *Contemporary Literary and Cultural Theory*.

Ramaswami and Sethuraman (ed). *The English Critical Tradition: An Anthology of English Literary Criticism*.

Wimsatt and Brooks. *Literary Criticism: A Short History*.

M.A. Semester I – C5

Course Code: ENG705C

Course Title: Writings from the North East

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: demonstrate familiarity with the major trends in literary writings from North-East India both in English and translation in their larger socio-cultural contexts

CO 2: understand the common thematic concerns and formal features of contemporary poetic works produced from North-East India

CO 3: display familiarity with the representative fictional and dramatic works from the region and critically understand how politics of representation works in these pieces

CO 4: appreciate the rich oral literary traditions of the region with a special focus on some of the representative works

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3	3	1	2	3	
CO 2	3	3	3	3	3	3	3	2	3	3	3	2	2	3	
CO 3	3	3	3	3	3	3	3	2	3	3	3	2	2	3	
CO 4	3	3	3	3	3	3	3	2	3	3	3	2	2	3	
Average M	3	3	3	3	3	3	3	2	3	3	3	1.8	2	3	

Course Content:**Unit 1: Non-fictional Prose****(2 Lectures)**

- Tillottama Misra: "Introduction" from *The Oxford Anthology of Writings from North-East India*, Vols. 1 and 2.

Unit 2: Poetry**(12 Lectures)**

- Navakanta Barua: "Once a River"
- Nirmal Prabha Bordoloi: "Sorrow"; "Definition of Love"
- Nilmoni Phukan: "Do not ask me how I have been"
- Hiren Bhattacharya: "At Harvest Time"; "Feasting"
- Robin S. Ngangom: "Laitumkhrach"
- Jogamaya Chakma: "The War Dress"
- Temsula Ao: "Stone People from Lungterok"
- Mona Zote: "What Poetry Means to Ernestina in Peril"
- Guru T. Ladakhi: "A Himalayan Ballad"

Unit 3: Fiction**(14 Lectures)**

- Birendra Kumar Bhattacharya: *Mrityunjoy*
- Indira Goswami: *Moth Eaten Howda of the Tusker*
- Temsula Ao: "A Simple Question"
- Bhabendra Nath Saikia: "The Cavern"
- Harekrishna Deka: "The Prisoner"
- Prajwal Parajuly: "The Gurkha's Daughter" from *The Gurkha's Daughter*

Unit 4: Drama**(14 Lectures)**

- Arun Sarma: *The Fortress of Fire*
- Ratan Thiyam: *Wahoudok*

Unit 5: Folktales**(6 Lectures)**

- *The Soothsayer* (Assam)
- *The Four Friends* (Arunachal Pradesh)
- *The Peacock and the Sun* (Meghalaya)

Recommended Readings:

Amit Rahul Baishya. *Contemporary Literature from the Northeast: Deathworlds, Terror and Survival*.

Caroline R. Marak (ed.) *Creation Myths of the Seven Tribes of the North-East India*.

Garima Kalita (ed.) *Reading India's North East: Literature, Land and People*.

Gobinda Prasad Sarma (ed.) *History of Assamese Literature*.

Kaka D. Iralu. *Nagaland and India: The Blood and the Tears: A Historical Account of the Fifty-two Year Indo-Naga war and the Story of Those Who Were Never Allowed to Tell It*.

Margaret Zama. *Emerging Literatures from Northeast India*.

Namrata Pathak and L.K. Gracy. *Women's Writing from North-East India*.

Robin Singh Ngangom and Kynpham Sing Nongkynrih (eds.). *Anthology of Contemporary Poetry from the Northeast*.

Robin Singh Ngangom and Kynpham Sing Nongkynrih (eds.). *Dancing Earth: An Anthology of Poetry from North East India*.

Tillotama Misra. *The Oxford Anthology of Writings from North-East India*, Vols. I and II.

Unusual Folktales from the North East: First Sun Stories.

Uddipana Goswami. *Conflict and Reconciliation: The Politics of Ethnicity in Assam*.

Veio Pou. *Literary Cultures of India's Northeast: Naga Writings in English*.

M.A. Semester II – C6**Course Code: ENG801C****Course Title: Poetry II - Wordsworth to Hopkins****Credits: 3 + 1 = 4 (48 Lectures)****Course Level Learning Outcomes:**

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

CO 1: appreciate the socio-historical and cultural contexts of Romantic and Victorian poetry

CO 2: identify key concerns and formal features that are distinctive to Romantic and Victorian poetry

CO 3: assess the politics of representation evident in the selected poetic works

CO 4: display a critical understanding of the canonical as well as some lesser-known English poets of the Romantic and Victorian period

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3		2	3	3	
CO 2	3	3	3	3	3	3	3	2	3	3		2	3	3	
CO 3	3	3	3	3	3	3	3	2	3	3		2	3	3	
CO 4	3	3	3	3	3	3	3	2	3	3		2	3	3	
Average M	3	3	3	3	3	3	3	2	3	3		2	3	3	

Course Content:

Unit 1: Romantic Period

(24 Lectures)

- William Wordsworth: "Ode on Intimations of Immortality"
- S T Coleridge: "Kubla Khan"
- Lord Byron: "Don Juan" (Canto XI, stanza 1 to 8)
- P B Shelley: "To a Skylark"
- John Keats: "Ode on a Grecian Urn", "Eve of St Agnes"
- Robert Southey: "The Scholar", "The Battle of Blenheim"

Unit 2: Victorian Period

(24 Lectures)

- Alfred Lord Tennyson: "In Memoriam" (Sections VII, XXXV, L, LIV, XCVI, CVI, CXIV, CXVIII)
- Robert Browning: "My Last Duchess"
- Matthew Arnold: "Memorial Verses", "Shakespeare"
- Christina Georgina Rossetti: "Uphill", "When I am dead, my dearest"
- Algernon Charles Swinburne: "Before the Beginning of Years"
- Thomas Hardy: "The Darkling Thrush", "The Voice"
- Gerard Manley Hopkins: "Felix Randal", "The Starlight Night"

Recommended Readings:

C. M. Bowra. *The Romantic Imagination*.

D. K. Barua (ed). *The Whispering Reeds*.
 David Green (ed). *The Winged Words: Anthology of Poems*.
 Harold Bloom and Lionel Trilling (ed). *Romantic Prose and Poetry*.
 M. H. Abrams. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*.

M.A. Semester II – C7

Course Code: ENG802C

Course Title: Drama II - Shakespeare

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: display an understanding of the various genres of Shakespearean plays

CO 2: engage in critical interpretation of some of the canonical Shakespearean works

CO 3: appreciate Shakespeare's plays in their broader socio-cultural and historical context

CO 4: recognize major trends in Shakespearean criticism and adaptations and translations across the globe

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3		2	3	3	
CO 2	3	3	3	3	3	3	3	2	3	3		2	3	3	
CO 3	3	3	3	3	3	3	3	2	3	3		2	3	3	
CO 4	3	3	3	3	3	3	3	2	3	3		3	3	3	
Average M	3	3	3	3	3	3	3	2	3	3		2.3	3	3	

Course Content:

Unit 1: Texts

(32 Lectures)

- *Hamlet*
- *Henry IV Part I*
- *Measure for Measure*
- *The Winter's Tale*

Unit 2: Shakespeare through the Ages

(16 Lectures)

- Shakespeare and Literary Criticism
- Shakespearean Adaptations and Translations

Recommended Readings:

A.C. Bradley. *Shakespearean Tragedy*.
 Amaresh Dutta. *Shakespeare's Tragic Vision and Art*.
 Brian Vickers. *Appropriating Shakespeare: Contemporary Critical Quarrels*.
 Caroline Spurgeon. *Shakespeare's Imagery and What it Tells Us*.
 Arthur Eastman. *A Short History of Shakespearean Criticism*.
 G. Wilson Knight. *The Wheel of Fire: Interpretations of Shakespearean Tragedies*.
 Harold Bloom. *Shakespeare: The Invention of the Human*.
 Hiren Gohain. *Nature and Art in Shakespeare*.
 James Cunningham. *Shakespeare's Tragedies and Modern Critical Theory*.
 Jonathan Dollimore and Alan Sinfield (eds). *Political Shakespeare: Essays in Cultural Materialism*.
 Jonathan Gill Harris. *Shakespeare and Literary Theory*.
 Marion Bodwell Smith. *Dualities in Shakespeare*.
 Michael Dobson and Stanley Wells (eds). *The Oxford Companion to Shakespeare. Shakespeare Survey*.
 Stanley Wells (ed). *The Cambridge Companion to Shakespeare*.
 Stephen Greenblatt. *Renaissance Self-fashioning: From More to Shakespeare*.
 Stephen Greenblatt. *Will in the World: How Shakespeare Became Shakespeare*.
 Stephen Greenblatt. *Shakespearean Negotiations*.
 Terry Eagleton. *Shakespeare and Society: Critical Studies in Shakespearean Drama*.

M.A. Semester II – C8

Course Code: ENG803C

Course Title: Fiction I - From Defoe to Hardy

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

- CO 1: display knowledge of some of the prominent elements, aspects and genres of the Novel
- CO 2: situate the prescribed works of English literature in their larger socio-historical context
- CO 3: showcase familiarity with some of the prominent English novelists and their works
- CO 4: use the knowledge of types and aspects of the Novel to interpret the chosen texts critically at formal and thematic levels

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3		2	3	3	
CO 2	3	3	3	3	3	3	3	2	3	3		2	3	3	
CO 3	3	3	3	3	3	3	3	2	3	3		2	3	3	
CO 4	3	3	3	3	3	3	3	2	3	3		2	3	3	
Average M	3	3	3	3	3	3	3	2	3	3		2	3	3	

Course Content:

Unit 1: Introduction to the Novel (Types and Aspects)

(12 Lectures)

- Bildungsroman
- the historical novel
- epistolary writing
- realism
- irony and social criticism
- the regional novel
- the provincial novel
- the gothic novel
- the industrial novel
- the detective novel
- the science fiction novel
- themes
- characterization
- plot and structure
- point of view
- imagery/symbol
- narrator, narratee, multiple narrators

Unit 2: Texts:

(36 Lectures)

- Daniel Defoe: *Robinson Crusoe*
- Charles Dickens: *A Tale of Two Cities*
- George Eliot: *The Mill on the Floss*
- Jane Austen: *Mansfield Park*
- Thomas Hardy: *Tess of the D'Urbervilles*

Recommended Readings:

Arnold Kettle, *Introduction to the English Novel*. (Vols. 1 and 2)
 Barbara Hardy. *The Novels of George Eliot* (1959)
 David Carroll. *George Eliot: The Critical Heritage*.
 David Paroissien (ed.) *The Blackwell Companion to Dickens*.

Deirdre David (ed). *The Cambridge Companion to the Victorian Novel*.
 E. M. Forster. *Aspects of Novel*.
 Francis O’Gorman (ed). *A Concise Companion to the Victorian Novel*.
 Ian Gregor. *The Brontës: A Collection of Critical Essays*.
 Heather Glen. *The Cambridge Companion to the Brontës*.
 Henry James. *The Art of the Novel: Critical Prefaces*.
 Humphrey House. *The Dickens World*.
 Ian Watt. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*.
 Jeanette King. *Tragedy in the Victorian Novel: Theory and Practice in the Novels of George Eliot, Thomas Hardy and Henry James*.
 Juliet John (ed.) *Dickens and Modernity, Essays and Studies*.
 Katherine Kearns. *Nineteenth- Century Literary Realism: Through the Looking Glass*.
 Lennard Davis. *Factual Fictions: The Origins of the English Novel*.
 Nancy Armstrong. *Desire and Domestic Fiction: A Political History of the British Novel*
 Noorul Hasan. *Thomas Hardy: The Sociological Imagination*.
 Patricia Ingham. *The Brontës*.
 Raymond Williams. *The English Novel from Dickens to Lawrence*.
 Stephen Wall (ed). *Charles Dickens: A Critical Anthology*.
 Walter Allen. *The English Novel*.

M.A. Semester II – C9

Course Code: ENG804C

Course Title: Women and Literature

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: demonstrate basic understanding of the major theoretical debates and positions in the field of feminist literary criticism and theory

CO 2: comprehend the complex and multifaceted nature of literature produced by women from across the world with the help of tools borrowed from feminist literary theory and criticism

CO 3: display familiarity with the alternative voices and hi/-stories present in writing by women

CO 4: identify some of the common thematic concerns and stylistic features which mark women’s writings

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3			3		3	
CO 2	3	3	3	3	3	3	3	2	3	3	3	3	3	3	

CO 3	3	3	3	3	3	3	3	2	3	3	3	3	3	3	
CO 4	3	3	3	3	3	3	3	2	3	3	3	3	3	3	
Average M	3	3	3	3	3	3	3	2	3	2.3	2.3	3	2.3	3	

Course Content:

Unit 1: Theoretical Orientations

(24 Lectures)

- Sandra Gilbert and Susan Gubar: "Infection in the Sentence: The Woman Writer and the Anxiety of Authorship"
- Judith Fetterley: "Introduction: On the Politics of Literature"
- Toril Moi: "Feminist, Female, Feminine"
- Annette Kolodny: "Dancing through the Minefield: Some Observations on the Theory, Practice and Politics of a Feminist Literary Criticism"
- Luce Irigaray: "Sexual Difference" from *An Ethics of Sexual Difference*
- Helene Cixous: "The Laugh of the Medusa"

Unit 2: Texts

(24 Lectures)

- Aphra Behn: *Oronooko*
- Fay Weldon: "Angel, All Innocence"
- Zora Neal Hurston: "Sweat"
- Maya Angelou: "Phenomenal woman"
- Alice Walker: *The Color Purple*
- Ismat Chughtai: "The Quilt"
- Ambai: "In a Forest, a Deer"

Recommended Readings:

Catherine Belsey and Jane Moore (eds.). *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*.
 Ellen Rooney. *The Cambridge Companion to Feminist Literary Theory*.
 Lizabeth Goodman (ed). *Literature and Gender*.
 Maggie Humm. *Dictionary of Feminist Theory*.
 Mary Eagleton. *Feminist Literary Theory: A Reader*.
 Rajeswari Sunder Rajan, *Real and Imagined Women: Gender, Culture and Postcolonialism*.
 Robyn R. Warhol and Diane Price Herndl (eds.). *Feminisms: An Anthology of Literary Theory and Criticism*.
 Ruth Vanita. *Queering India: Same Sex Love and Eroticism in India*.
 Sandra Gilbert and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth: Century Literary Imagination*
 Sandra Gilbert and Susan Gubar. *The Norton Anthology of Literature by Women: The Traditions in English*.
 Sonya Andermahr et al. *A Glossary of Feminist Theory*.
 Susie Tharu and K. Lalita (eds.). *Women Writing in India* (2 Vols.)
 Tanika Sarkar. *Hindu Wife, Hindu Nation: Community, Religion and Cultural Nationalism*.
 Urvashi Butalia. *The Other Side of Silence: Voices from the Partition of India*.

M.A. Semester II – C10
Course Code: ENG805C
Course Title: Literary Theory
Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

CO 1: identify and understand the premises, practices and critical tools and concepts of major theoretical schools of the twentieth century

CO 2: display familiarity with arguments of some of the canonical works in the field of literary theory

CO 3: appreciate similarities and differences between various schools of literary theories

CO 4: demonstrate application of various tools and concepts in the critical reading of literary texts

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3			3		2	2
CO 2	3	3	3	3	3	3	3	2	3			3		2	2
CO 3	3	3	3	3	3	3	3	2	3			3		2	2
CO 4	3	3	3	3	3	3	3	2	3			3		2	2
Average M	3	3	3	3	3	3	3	2	3			3		2	2

Course Content:

Unit 1: Key Concepts

(8 Lectures)

- articulation
- representation
- ambivalence
- cultural materialism
- fabula/sjuzet
- form/content
- narrative
- dialogism
- semiotics
- discourse
- ideological state apparatus

- alterity
- mimicry
- ecopoetics/literary ecology

Unit 2: Structuralism to the Cultural Turn (10 Lectures)

- Ferdinand de Saussure: "Nature of the Linguistic Sign"
- Mikhail Bakhtin: "From the Prehistory of Novelistic Discourse"
- Stuart Hall: Introduction to *Representations: Cultural Representations and Signifying Practices*

Unit 3: Post-structuralism and the Ethical Turn (10 Lectures)

- Derrida: "Structure Sign and Play in the Discourse of Human Sciences"
- Cheryll Glotfelty: "Introduction" from *The Ecocriticism Reader*

Unit 4: Feminism, Gender and Queer Theory (10 Lectures)

- Adrienne Rich: "Disloyal to Civilisation: Feminism, Racism, Gynophobia" from *On Lies, Secrets and Silence*
- Judith Butler: Introduction to *Gender Trouble*.

Unit 5: Postcolonialism, Race, Ethnicity (10 Lectures)

- Frantz Fanon: "On National Culture"
- Homi K. Bhabha: "The Other Question"

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*.
 J. A. Cuddon. *A Dictionary of Literary Terms and Literary Theory*.
 John Peck and Martin Coyle. *Literary Terms and Criticism*.
 Joseph T. Shipley. *Dictionary of World Literary Terms*.

M.A. Semester II
Course Code: ENG806S
Course Title: Academic Writing
Credits: 2+0=2 (32 Lectures)

Course Level Learning Outcomes:

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

CO 1: Understand the basic techniques of academic writing

CO 2: Conduct research, take notes and prepare bibliographies

Course Content:

Unit 1: Paragraphs and Essays (8 Lectures)

Paragraph construction

- Topic sentence
- Cohesion and Coherence
- Unity
- Adequate Development

Essay writing (Definition, Thesis statement)

- Types
- Characteristics
- Steps to Essay writing

Unit 2: Editing and Writing Review (Book and Media) (8 Lectures)

Unit 3: Research Paper, Dissertation, and Thesis (12 Lectures)

Research Paper

- Introduction
- Characteristics
- Components
 - Title
 - Abstract
 - Introduction
 - Materials and Methods
 - Discussion
 - Conclusions
 - Acknowledgements
 - References or Bibliography

Dissertation

- Essential features
- Action plan

- Choosing the subject
- Structure

Thesis

- Outline
- Organization
- Timetable
- Iteration
- Style
- Presentation
- Structure

Unit 4: Citing Resources and Preparing Bibliography (4 Lectures)

Recommended Reading:

Meenakshi Raman and Sangeeta Sharma, *Technical Communication: Principles and Practice* (Relevant Sections)

M.A. Semester III – C11

Course Code: ENG901C

Course Title: Poetry III - World War I to the Present

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: demonstrate a knowledge of the socio-historical and ideological preoccupations of the English world in the first half of twentieth century

CO 2: identify recurring thematic concerns of English poetry from the early twentieth century till the end of the second World War

CO 3: appreciate the diversity of concerns and styles in contemporary English poetry

CO 4: engage with and critically appreciate the works prescribed

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3				3	
CO 2	3	3	3	3	3	3	3	2	3	3			3	3	
CO 3	3	3	3	3	3	3	3	2	3	3			3	3	

CO 4	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	

Course Content:

Unit 1: Poetry till the Second World War

(24 Lectures)

- Rupert Brooke: "The Soldier", "The Dead"
- W. B. Yeats: "Byzantium", "Sailing to Byzantium"
- T. S. Eliot: "The Wasteland"
- W. H. Auden: "September 1, 1939"
- Dylan Thomas: "A Refusal to Mourn the Death by Fire, of a child in London"
- Thom Gunn: "Street Song", "My Sad Captains"
- Elizabeth Jennings: "Delay", "Absence"
- Ted Hughes: "To Paint a Water Lily", "Pike", "Thrushes"

Unit 2: New Voices in Poetry

(24 Lectures)

- Edward Lucie-Smith: "The Lesson"
- Charles Tomlinson: "A Rose for Janet"
- Adrian Henri: "Tonight at Noon"
- Roger McGough: "First Day at School", "The Trouble with Snowmen"
- Basil Bunting: "Earthy Shields", "Nothing"
- Benjamin Zephaniah: "The Refugees", "The British", "The Race Industry"
- Carol Ann Duffy: "Anne Hathaway", "Havisham"
- Owen Sheers: "Stammerer on Scree"

Recommended Readings:

Andrew Duncan. *Centre and Periphery in Modern British Poetry*.

Edward Lucie-Smith (ed). *British Poetry since 1945*.

James Acheson and Romana Huk (eds). *Contemporary British Poetry: Essays in Theory and Criticism*.

Martin Booth. *British Poetry 1964 to 1984: Driving through the Barricades*.

Peter Howarth. *British Poetry in the Age of Modernism*.

Simon Armitage and Crawford, Robert (eds.). *The Penguin Book of Poetry from Britain and Ireland Since 1945*.

M. A. Semester III – C12

Course Code: ENG902C

Course Title: Drama III - Modern to the Present

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: appreciate the significant literary milestones of Post War British drama

CO 2: critically engage with the plays prescribed in the larger context of their socio-historical milieu

CO 3: comprehend the common and thematic concerns of the Post War British drama as represented by the chosen plays

CO 4: situate the plays in the conventions of the dramatic subgenre to which they belong

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3				3	
CO 2	3	3	3	3	3	3	3	2	3	3			3	3	
CO 3	3	3	3	3	3	3	3	2	3	3			3	3	
CO 4	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	

Course Content:

Unit 1: Post-War British Drama: Significant Milestones (8 Lectures)

- End of drawing room comedies
- Kitchen sink drama and realism
- The Theatre of the Absurd
- Rise of new voices, new writings
- Nationalism and Theatre

Unit 2: Texts (40 Lectures)

- Harold Pinter: *The Birthday Party*
- Shelagh Delaney: *A Taste of Honey*
- Tom Stoppard: *The Real Inspector Hound*
- Caryl Churchill: *Top Girls*

Recommended readings:

Anthony Jenkins. *The Theatre of Tom Stoppard*.

Alisa Westermann. *Caryl Churchill's Top Girls – Feminism vs Culture*.

Dan Rebellato. *1956 and All That: The Making of Modern British Drama*.

Jane Milling. *Modern British Playwriting: The 1980s: Voices, Documents, New Interpretations*.

Martin Esslin. *The Theatre of the Absurd*.

Mary Luckhurst. *Companion to Modern British and Irish Drama: 1880 to the Present*.

M.A. Semester III – C13

Course Code: ENG903C

Course Title: Fiction II - Modern Fiction till the present

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: display familiarity with some of the critical and theoretical positions in the field of fiction studies

CO 2: appreciate the stylistic experimentations of modernist narratives

CO 3: identify the diversity of thematic concerns across modernist and postmodernist fictional writings

CO 4: underscore the politics of narrative representation with the help of the theoretical concepts and tools learnt earlier in the program and the first part of the course

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3		3	3	3	2
CO 2	3	3	3	3	3	3	3	2	3	3		2	3	3	2
CO 3	3	3	3	3	3	3	3	2	3	3		2	3	3	2
CO 4	3	3	3	3	3	3	3	2	3	3		2	3	3	2
Average M	3	3	3	3	3	3	3	2	3	3		2.3	3	3	2

Course Content:

Unit 1: Theoretical Texts

(12 Lectures)

- Henry James: "The Art of Fiction"
- D H. Lawrence: "Why the Novel Matters?"
- Linda Hutcheon: "Historiographic Metafiction: Parody and the Intertextuality of History"
- Peter Brooks: "Freud's Masterplot"
- Wayne C. Booth: "Showing and Telling" from *The Rhetoric of Fiction*

Unit 2: Texts

(36 Lectures)

- Virginia Woolf: *Mrs Dalloway*

- James Joyce: *Portrait of the Artist as a Young Man*
- Julian Barnes: *A History of the World in 10 ½ Chapters* (“The Stowaway” and “The Wars of Religion”)
- Kazuo Ishiguro: *The Remains of the Day*
- Margaret Atwood; “There was Once”

Recommended Readings:

Dorothy J. Hale (ed.). *The Novel: An Anthology of Criticism and Theory 1900-2000*.

E. M. Forster. *Aspects of the Novel*.

Linda Hutcheon. *The Poetics of Postmodernism*.

Linda Hutcheon. *The Politics of Postmodern Fiction*.

Michael Levenson. *The Cambridge Companion to Modernism*.

Milan Kundera. *Art of the Novel*.

Monika Fludernik. *An Introduction to Narratology*.

Morag Shiach. *The Cambridge Companion to the Modernist Novel*.

Patricia Waugh. *Metafiction: The Theory and Practice of Self-conscious Fiction*.

Shlomith Rimmon-Kenan. *Narrative Fiction*.

Steven Cohan and Linda M. Shires. *Telling Stories: A Theoretical Analysis of Narrative Fiction*.

M.A. Semester III – SPL 1

Course Code: ENG904 SPL 1

Course Title: Indian Writings in English I

Credits: 4 + 1 = 5 (60 Lectures)

Course Level Learning Outcomes:

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

CO 1: comprehend some of the prominent ideas associated with the Indian nation

CO 2: display familiarity with the socio-cultural and political issues represented in the Indian English poetry till Independence

CO 3: appreciate the beginnings of the rich fiction tradition in Indian English that constantly negotiated between the native concerns and foreign influence

CO 4: engage with critical issues raised in the dramatic piece by one of the stalwarts in Indian literature

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3	3	1	3	3	2
CO 2	3	3	3	3	3	3	3	2	3	3	3	2	3	3	2
CO 3	3	3	3	3	3	3	3	2	3	3	3	2	3	3	2

CO 4	3	3	3	3	3	3	3	2	3	3	3	2	3	3	2
Average M	3	3	3	3	3	3	3	2	3	3	3	1.8	3	3	2

Course Content:**Unit 1: History and Ideas (20 Lectures)**

- Jawahar Lal Nehru: "The Importance of the National Idea"; "The Indian Philosophical Approach" from *The Discovery of India*
- M. K. Gandhi: *Hind Swaraj*

Unit 2: Poetry (10 Lectures)

- Sri Aurobindo: "The Golden Light", "Transformation"
- Henry Derozio: "Song of the Hindustanee Minstrel", "A Walk by Moonlight"
- Toru Dutt: "Our Casuarina Tree", "Lakshman"

Unit 3: Fiction (20 Lectures)

- Mulk Raj Anand: *Two Leaves and a Bud*
- K. Narayan: *The Guide*
- Raja Rao: *The Cat and Shakespeare*

Unit 4: Drama (10 Lectures)

- Rabindranath Tagore: *The Post Office*

Recommended Readings:

Dieter Riemenschneider. *The Indian Novel in English: Its Critical Discourse 1934:2004*.
 Gauri Vishwanathan. *The Masks of Conquest: Literary Study and British Rule in India*.
 K. R. S. Iyengar. *Indian Writing in English*.
 K. Mehrotra. *An Illustrated History of Indian Literature in English*.
 M. K. Naik. *History of Indian English Literature*.
 Meenakshi Mukherjee. *The Perishable Empire, Twice Born Fiction*.
 N. Sharada Iyer. *Musings on Indian Writing in English Vol III (Drama)*.
 Sisir Kumar Das. "Literary Interactions" from *A History of Indian Literature*.

M.A. Semester III – SPL 2**Course Code: ENG904 SPL 2****Course Title: American Literature I****Credits: 4 + 1 = 5 (60 Lectures)****Course Level Learning Outcomes:**

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

CO 1: understand the historical emergence of the new world and its concerns through selected non-fictional writings

CO 2: identify a close relationship between crucial phases in American history, colonialism and their poetic representation

CO 3: analyze the selected representative dramatic and fictional works of American literature from broad socio-political and critical point of view

CO 4: comprehend the complex intersectionality of race, class and gendered experience in American literature

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3		1	3	3	2
CO 2	3	3	3	3	3	3	3	2	3	3		2	3	3	2
CO 3	3	3	3	3	3	3	3	2	3	3		2	3	3	2
CO 4	3	3	3	3	3	3	3	2	3	3		3	3	3	2
Average M	3	3	3	3	3	3	3	2	3	3		2	3	3	2

Course Content:

Unit 1: Prose

(10 Lectures)

- Columbus: *Letter on the First Voyage*
- Ralph Waldo Emerson: Chapter I & II of *Nature*
- Henry David Thoreau: "Civil Disobedience"
- W.E. B. Dubois: "Our First Spiritual Strivings" from *The Souls of Black Folk*
- Toni Morrison: Section I of *Playing in the Dark: Whiteness and the Literary Imagination*

Unit 2: Poetry

(10 Lectures)

- Edgar Allan Poe: "The Raven"
- Walt Whitman: "I Sing the Body Electric"
- Emily Dickinson: "A Narrow Fellow in the Grass", "The Soul Selects Her Own Society"
- Robert Frost: "Home Burial"
- Gwendolyn Brooks: "The Mother"
- Ntozake Shange: "With No Immediate Cause"
- E. Cummings: "Cambridge Ladies"
- Audre Lorde: "Coal"

Unit 3: Drama

(20 Lectures)

- Tennessee Williams: *A Street Car Named Desire*
- Eugene O' Neil: *The Emperor Jones*

Unit 4: Fiction

(20 Lectures)

- William Faulkner: "A Rose for Emily"
- Ernest Hemmingway: *The Old Man and the Sea*
- Toni Morrison: *Sula*

Recommended Readings:

Barbara Perkins and George Perkins. *The American Tradition in Literature*.
 Daniel Hoffman. *Form and Fable in American Fiction*.
 David Krassner. *American Drama 1945:2000*.
 David Minter. *A Cultural History of the American Novel: Henry James to William Faulkner*.
 Emory Elliot and Cathy N. Davidson (eds). *The Columbia History of the American Novel*.
 F.O. Matthiessen. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*.
 Fred Lewis Pattee. *The Development of the American Short Story*.
 Jay Parini (ed). *The Columbia History of American Poetry*.
 Jennifer Ashton. *From Modernism to Postmodernism: American Poetry and Theory in the Twentieth Century*.
 Jim Cullen. *The American Dream: A Short History of an Idea that Shaped a Nation*.
 Lawrence Buell. *Literary Transcendentalism: Style and Vision in the American Renaissance*.
 Malcolm Bradbury. *The Modern American Novel*.
 Michael Davitt Bell. *The Problem of American Realism: Studies in the Cultural History of a Literary Idea*.
 Myron Simons and T. H. Parsons (ed). *Transcendentalism and Its Legacy*.
 Nina Baym. *The Norton Anthology of American Literature*.
 P.C. Kar and D. Ramakrishna. *The American Classics Revisited: Recent Studies of American Literature*.
 William J. Fisher (ed). *American Literature of the Nineteenth Century: An Anthology*.

M.A. Semester III – OE I

Course Code: ENG 905 OE I

Course Title: Language and Linguistics

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

- CO 1: demonstrate knowledge of fundamental nature of language
- CO 2: comprehend the socio-cultural and political aspects of language production, consumption and reception
- CO 3: display a deeper understanding of the various branches of linguistics
- CO 4: appreciate the dynamic nature of language as linguistic communication depends on various types of contexts

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	------	------	------	------	------	------

CO 1	3	3	3	3	3	3	3	2	3			3			1
CO 2	3	3	3	3	3	3	3	2	3			3			1
CO 3	3	3	3	3	3	3	3	2	3			3			1
CO 4	3	3	3	3	3	3	3	2	3			3			1
Average	3	3	3	3	3	3	3	2	3			3			1

Course Content:

Unit 1: Introduction to Linguistics

(12 Lectures)

A) What is language?

- Language system
- correspondence between sound and meaning
- human language and its difference with animal communication
- speech and writing as two manifestations of language
- characteristic features of human language

B) What is Linguistics?

- aspects of Linguistics
- branches of Linguistics
- levels of linguistic analysis—phonological, lexical, syntactic and semantic
- concept of grammar (prescriptive–descriptive)
- fallacies of traditional grammar

Unit 2

(12 Lectures)

Sociolinguistics

- basic concepts
- language varieties
- standard and non-standard language domain
- dialect-register
- pidgin
- creole
- slang
- language and gender
- regional and social varieties of English—British, American, South Asian and Indian

Unit 3: Phonetics, phonemics, phonology

(12 Lectures)

Phonemes

- Allophone
- Supra-segmental features

- word stress
- sentence stress
- rhythm
- pitch
- intonation and weak forms

Distinction between phonetic and phonemic

- pronunciations of English
- vowels and consonants
- syllable structure
- sounds in connected speech
- free and allophonic variations
- assimilation, elision and weak forms

Unit 4: Syntax and semantics

(12 Lectures)

Context and meaning

- invisible meaning
- speech situation
- speech act
- speech event
- discourse and conversation
- communicative competence

IC Analysis, Phrase structure grammar and Transformation Generative Grammar

Unit 5: Pragmatics

(12 Lectures)

- Context –Deixis
- Reference – Inference, anaphora – Presupposition
- Speech Acts – Direct and Indirect Speech Acts
- Politeness – Negative and Positive Face

Recommended Readings:

- Cobuild Collins. *English Grammar*.
 F. R. Palmer. *Grammar*.
 George Yule. *A Study of Language*.
 Jean Aitchison. *Linguistics: An Introduction*.
 John Lyons. *Language and Linguistics*.
 N. Krishnaswamy et. al. (eds.) *Modern Applied Linguistics*.
 Quirk and Greenbaum. *University Grammar of English*.
 Peter Trudgill. *Sociolinguistics: An Introduction to Language and Society*.
 R. K. Bansal and J. B. Harrison. *Spoken English for India*.
 R. Akmajian, A. Demers and R. M. Harnish. *Linguistics: An Introduction to Language and Communication*.
 Suzanne Romaine. *Sociolinguistics*.

T. Balasubramaniam. *English Phonetics for Indian Students*.

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M.A. Semester III – C13

Course Code: ENG 905 OEII

Course Title: New Literatures in English

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: demonstrate a broad theoretical understanding of new literatures in English

CO 2: appreciate the cultural politics of English literary productions from various nations and cultures across genres

CO 3: engage critically with new literatures that try to uncover alternative stories and identities

CO 4: adopt an inclusive approach towards narrative texts from other media that underscore the shared politics of living in a shrinking global world

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3	2	1	2	3	2
CO 2	3	3	3	3	3	3	3	2	3	3	2	2	2	3	2
CO 3	3	3	3	3	3	3	3	2	3	3	2	3	3	3	2
CO 4	3	3	3	3	3	3	3	2	3	3	2	3	3	3	2
Average M	3	3	3	3	3	3	3	2	3	3	2	2.3	2.5	3	2

Course Content:

Unit 1: Guiding Parameters

(10 Lectures)

- Roger Bromley: "Introduction" from *Narratives for a New Belonging*
- Kwame Anthony Appiah: "There is No Such Thing as Western Civilisation"

Unit 2: Fiction

(16 Lectures)

- Hanif Qureshi: *Buddha of Suburbia*
- Khaled Hosseini: *The Kite Runner*

Unit 3: Poetry

(8 Lectures)

- Arthur Lemiere Hendriks: "The Migrant"

- Mahmoud Darwish: “Identity Card”
- James K. Baxter: “Elegy for an Unknown Soldier”
- D. Hope: “Mediation on a Bone”

Unit 4: Non-fictional Prose

(8 Lectures)

- Gloria Anzaldua: “Towards a New Consciousness” From *Borderlands/ La Frontera: The New Mestiza*
- Urvashi Butalia: Chapters 1 & 5 from *The Other Side of Silence*, “Mona’s Story”

Unit V: Alternative Literatures

(6Lectures)

- Digital media, Blogging, Slam poetry, Poetry in Performance, Ted Talks
- Gurinder Chadha: Responses to *Bhaji on the Beach*
- Chimamanda Ngozi Adichie: “The danger of a single story” (TED Talk)
- Cynthia Zarin: “Flowers” from *Orbit*

Recommended Readings:

Jean-Pierre Durix. *The Writer Written: The Artist and Creation in the New Literatures in English*.

Norton Anthology of English Literature, Vol 6.

Roger Bromley. *Narratives for a New Belonging*.

Stuart Murray (ed). *Not On Any Map: Essays on Postcoloniality and Cultural Nationalism*.

M.A. Semester IV – C14

Course Code: ENG1001C

Course Title: Postcolonial Literature

Credits: 3 + 1 = 4 (48 Lectures)

Course Level Learning Outcomes:

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

CO 1: demonstrate knowledge of basic theoretical concepts in postcolonialism that have relevance to literary studies

CO 2: apply these theoretical tools and concepts in the critical reading of the postcolonial texts prescribed and unearth the multiple layers of power politics

CO 3: display familiarity with the common and unique thematic concerns and formal features of the postcolonial fictional texts prescribed

CO 4: comprehend the role of re-reading and re-writing in the postcolonial literary practices and criticism

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	------	------	------	------	------	------

CO 1	3	3	3	3	3	3	3	2	3	3		3	2	3	
CO 2	3	3	3	3	3	3	3	2	3	3	1	3	3	3	
CO 3	3	3	3	3	3	3	3	2	3	3	1	3	3	3	
CO 4	3	3	3	3	3	3	3	2	3	3	1	3	3	3	
Average M	3	3	3	3	3	3	3	2	3	3	0.8	3	2.8	3	

Course Content

Unit 1: Theoretical Readings:

(18 Lectures)

- Postcolonial reading of William Shakespeare's *The Tempest*
- Bill Ashcroft et al.: "Introduction." *The Empire Writes Back: Theory and Practice in Post-colonial Literatures*.
- Frantz Fanon: "The Pitfalls of National Consciousness" from *The Wretched of the Earth*
- Gayatri Chakravorty Spivak: "Three Women's Texts and a Critique of Imperialism"
- Homi Bhabha: "Of Mimicry and Men: The Ambivalence of Colonial Discourse"
- Sara Suleri: "The Rhetoric of English in India"
- Ela Shohat: "Notes on the 'Post-colonial'"

Unit 2: Texts:

(30 Lectures)

- Jean Rhys: *Wide Sargasso Sea*
- J. M. Coetzee: *Disgrace*
- Salman Rushdie: *Midnight's Children*
- Chimamanda Ngozi Adichie: *Half of a Yellow Sun*
- Attia Hossain: "The First Party"

Recommended Readings:

Ania Loomba, *Colonialism/Postcolonialism*.
 Ania Loomba. *Postcolonial Shakespeares*.
 Benedict Anderson. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*.
 Bill Ashcroft et al., *The Post-Colonial Studies Reader*.
 Bill Ashcroft, Gareth Griffiths and Helen Tiffin. *Key Concepts in Post-Colonial Studies*.
 Dennis Walder. *Post-Colonial literatures in English: History, Language, Theory*.
 Diana Brydon and Helen Tiffin. *Decolonising Fictions*.
 Elleke Boehmer. *Colonial and Postcolonial Literature*.
 Homi K. Bhabha. *The Location of Culture: Nation and Narration*.
 John Thieme. *Post-Colonial Studies: The Essential Glossary*.
 Jonathan White. *Recasting the World: Writing after Colonialism*.
 Justin Edwards. *Postcolonial Literature*.
 Ngugi wa Thiong'o. *Decolonizing the Mind: The Politics of Language in African Literature*.
 Priyamvada Gopal. *Indian English Novel: Nation, History Narration*.

Rosemary M. George. *The Politics of Home: Postcolonial Relocations and Twentieth-Century Fiction*.

Salman Rushdie. *Imaginary Homelands: Essays and Criticism, 1981:1991*.

Sara Lane. *The Postcolonial Novel*.

Shirley Chew and David Richards (eds.). *A Concise Companion to Postcolonial Literature*.

Simon Gikandi. *Maps of Englishness: Writing Identity in the Culture of Colonialism*.

M.A. Semester IV – SPL 3

Course Code: ENG1002 SPL 3

Course Title: Indian Writings in English II

Credits: 4 + 1 = 5 (60 Lectures)

Course Level Learning Outcomes:

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

CO 1: understand the theoretical underpinnings of contemporary Indian literature

CO 2: appreciate the diversity of voices and concerns in contemporary Indian English poetry

CO 3: identify the paradigm shift in the form and content of contemporary Indian English fiction and drama through a close reading of the representative works prescribed

CO 4: comprehend the way Indian English writers have balanced the representation of Indian histories and traditions with contemporary concerns

CO mapping with PO and PSO:

Cos	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3	3	3	2	3	2
CO 2	3	3	3	3	3	3	3	2	3	3	3	3	3	3	2
CO 3	3	3	3	3	3	3	3	2	3	3	3	3	3	3	2
CO 4	3	3	3	3	3	3	3	2	3	3	3	3	2	3	2
Average	3	3	3	3	3	3	3	2	3	3	3	3	2.5	3	2

Course Content:

Unit 1: History and ideas

(10 Lectures)

- Ashis Nandy: “The Psychology of Colonialism” from *The Intimate Enemy*
- C. T. Mohanty: “Under Western Eyes: Feminist Scholarship and Western Discourse”

- Dipesh Chakraborty: "Postcoloniality and the Artifice of History: Who Speaks for Indian Pasts?"

Unit 2: Poetry

(10 Lectures)

- Nissim Ezekiel: "Enterprise", "Poet, Lover, Birdwatcher", "Goodbye Party to Miss Puspa T.S."
- Keki Daruwala: "Hawk", "Chinar", "Wolf"
- Eunice de Souza: "Autobiographical", "deSouza Prabhu", "Feeding the Poor at Christmas"
- Jayanta Mahapatra: "Abandoned British Cemetery at Balasore", "The Captive Air of Chandipore on Sea", "Hunger"

Unit 3: Fiction

(20 Lectures)

- Amitav Ghosh: *The Hungry Tide*
- Chitra Banerjee Divakaruni: *The Palace of Illusions*
- Khushwant Singh: "Karma"

Unit 4: Drama

(20 Lectures)

- Girish Karnad: *Tughlaq*
- Mahesh Dattani: *Dance Like a Man*

Recommended Readings:

Amartya Sen. *The Argumentative Indian: Writings on Indian Culture, History and Identity*.
 G. N. Devy. *After Amnesia*.
 K. R. S. Iyengar. *Indian Writing in English*.
 K. Mehrotra. *An Illustrated History of Indian Literature in English*.
 Meenakshi Mukherjee. *The Twice Born Fiction*.
 M. K. Naik. *History of Indian English Literature*.
 Priyamvada Gopal. *The Indian English Novel*.
 Vinay Dharwardker. *The Oxford Anthology of Modern Indian Poetry*.
 S. Bhattacharya, A. K. Sinha and H. Lahiri (eds). *Indian Fiction in English: Mapping the Contemporary Landscape*.
 Sara Suleri. *The Rhetoric of English in India*.
 Svati Joshi (ed). *Rethinking English*.

M.A. Semester IV – SPL IV

Course Code: ENG1002 SPL 4

Course Title: American Literature II

Credits: 4 + 1 = 5 (60 Lectures)

Course Level Learning Outcomes:

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

CO 1: display a working knowledge of the cultural and historical contexts of twentieth century American literature

CO 2: understand the historical experience of the minority in America and its representation in literature

CO 3: appreciate the recurrent themes and formal features in representative works of American literature from the post-Civil War period until the present

CO 4: recognize those aspects of contemporary American literature which make it stand apart from earlier works

CO mapping with PO and PSO:

Cos	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3		1	2	3	2
CO 2	3	3	3	3	3	3	3	2	3	3		2	2	3	2
CO 3	3	3	3	3	3	3	3	2	3	3		2	2	3	2
CO 4	3	3	3	3	3	3	3	2	3	3		2	2	3	2
Average M	3	3	3	3	3	3	3	2	3	3		1.8	2	3	2

Course Content:

Unit 1: Introduction

(10 Lectures)

- Ethnicity and race in America
- Multiculturalism
- Identity issues
- Cultural conflict
- Rejection and assimilation
- Assertion
- Breaking silence–new voices in literature

Unit 2: Prose

(10 Lectures)

- Cochise: “I am Alone”
- Carlos Bulosan: “Freedom from Want”

Unit 3: Poetry

(10 Lectures)

- S Momaday: “Before an Old Painting Crucifixion”
- Linda K. Hogan: “The History of Red”
- Joy Harjo: “Call It Fear”
- Sherman Alexie: “Good Hair”
- Mitsuye Yamada: “Evacuation”
- Cathy Song: “Lost Sister,” “Heaven”
- Li Young Lee: “Persimmons”

Unit 4: Fiction**(20 Lectures)**

- Amy Tan: *The Joy Luck Club*
- Leslie Marmon Silko: “Storyteller”
- Jhumpa Lahiri: “The Third and Final Continent”

Unit 5: Drama**(10 Lectures)**

- Velena Hasu Houston: *Tea*

Recommended Readings:

Amy Ansel. *Race and Ethnicity: The Key Concepts*.
 Bernard C. Peyer. *American Indian Non-fiction 1760s to 1930s*.
 George W. Cronyn. *Native American Poetry*.
 Jelena Sesnie. *From Shadow to Presence: Representations of Ethnicity in Contemporary American Literature*.
 Maria Mazziotti Gillan and Jennifer Gillan. *Growing Up Ethnic in America: Contemporary Fiction about Learning to Be American*.
 Nina Baym. *The Norton Anthology of American Literature*.
 Seiwoong Oh. *Encyclopedia of Asian-American Literature*.

M.A. Semester IV – OE 3**Course Code: ENG1003 OE 3****Course Title: Assamese Writings in Translation****Credits: 3 + 1 = 4 (48 Lectures)****Course Level Learning Outcomes:**

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

CO 1: display an understanding of the historical, geographical and cultural contexts of Assamese Literature

CO 2: demonstrate knowledge of prominent Assamese poetic voices

CO 3: identify the chief traits that defined Assamese fiction

CO 4: trace the growth of modern Assamese drama through a close reading of prescribed text

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	3	3	1	2	3	2

CO 2	3	3	3	3	3	3	3	2	3	3	3	1	3	3	2
CO 3	3	3	3	3	3	3	3	2	3	3	3	1	3	3	2
CO 4	3	3	3	3	3	3	3	2	3	3	3	1	2	3	2
Average M	3	3	3	3	3	3	3	2	3	3	3	1	2.5	3	2

Course Content:**Unit 1: Non-Fictional Prose****(8 Lectures)**

- Pradip Acharya: “Bishnu Rabha”

Unit 2: Poetry**(16 Lectures)**

- Sankardev: “This world is a dense forest.....”
- Madhavdev: “Be careful, brother.....”
- Chandra Kumar Agarwala: “Invincible”
- Raghunath Chaudhari: “The Rose”
- Nalinibala Devi: “Homeland”
- Ambikagiri Raichowdhury: “It’s the fire: lute’s tune”
- Hem Barua: “Better Darkness than Light”
- Bhupen Hazarika: “The Borders of Tirap”
- Hirendranath Dutta: “The Berlin Wall”
- Nilmani Phookan: “Poem”
- Ajit Barua: “Jengrai”
- Samir Tanti: “The night of Kadams in bloom”
- Nilim Kumar: “Salt”
- Jiwan Narah: “Rhythm”

Unit 3: Drama**(8 Lectures)**

- Jyoti Prasad Agarwala: *The Silent Princess*

Unit 4: Fiction**(16 Lectures)**

- Syed Abdul Malik: *Longing for Sunshine*
- Mahim Bora: “Kathanibari Ghat”
- Homen Borgohain: “Looking for Ismael Shiekh”
- Lakhinandan Bora: *Magic Wings of the Tern*
- Saurabh Kumar Chaliha: “A Game of Chess”
- Shilabhadra: “Full Circle”
- Arupa Patangia Kalita: *Dawn*

Recommended Readings:

Birinchi Kumar Barua. *Modern Assamese Literature*.
 Hem Barua. *The Red River and Blue Hill*.
 Homen Borgohain (ed.) *100 Years of Assamese Poetry*.
 Katha. *Asomiya Handpicked Fictions*.

M.A. Semester IV – OE4**Course Code: ENG1003 OE 4****Course Title: Children's Literature****Credits: 3 + 1 = 4 (48 Lectures)****Course Level Learning Outcomes:**

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

CO 1: demonstrate an understanding of basic theoretical orientations in the field of Children's Literature

CO 2: appreciate prevalent archetypal themes, plots and characters prevalent in Children's Literature

CO 3: display knowledge of classic and contemporary Children's Literature across the world

CO 4: analyse the nuances of cinematic representation and its contribution to the popularization of children's narratives

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
CO 1	3	3	3	3	3	3	3	2	3	1	1	3	3	3	2
CO 2	3	3	3	3	3	3	3	2	3	3	2	2	3	3	2
CO 3	3	3	3	3	3	3	3	2	3	3	2	2	3	3	2
CO 4	3	3	3	3	3	3	3	2	3	3	2	3	3	3	2
Average	3	3	3	3	3	3	3	2	3	2.5	1.75	2.5	3	3	2

Course Content:**Unit 1: Background study****(8 Lectures)**

From *Understanding Children's Literature* by Peter Hunt (1999)

- Chapter 1: Introduction: The World of Children's Literature Studies
- Chapter 2: Essentials: What is Children's Literature? What is Childhood?
- Chapter 8: Reading the Unconscious: Psychoanalytical Criticism

- Chapter 9: From Sex: Role Stereotyping to Subjectivity: Feminist Criticism

Unit 2: Genre/Concepts/Keywords

(6 Lectures)

- Fable
- Fairy tale
- Folktale
- Rhymes (re-reading)
- Metafiction
- Fantasy
- Style
- Setting
- Science fiction
- Animation
- Un-narrative
- Events
- Character
- Time
- Space
- Focalization
- Narrator
- Speech Representation
- Author
- Implied Author
- Reader
- Implied Reader

Unit 3: Childrens' stories/verse from around the world

(12 Lectures)

- Aesop's Fables: "The Goose that Laid the Golden Eggs", "The North Wind and the Sun"
- Anderson: "The Emperor's New Clothes", "The Ugly Duckling"
- Grimm's Fairy Tales: "Hansel and Gretel", "Little Red Riding Hood", "Sleeping Beauty"
- Enid Blyton: *The Mystery of the Vanished Prince*
- Edward Lear: Selections from *The Nonsense Verse of Edward Lear*

Unit 4: Childrens' stories/verse from India

(12 Lectures)

- Vishnu Sharma: "The Monkey and the Crocodile", "The Cave that Talks" from *Panchatantra*
- "Latkan" from *First Sun Stories*
- "Tejimola" and "Ou Kuori" from *Burhi Air Xadhu*
- Ruskin Bond: "The Munjia", "The Pool" from *Ghost Stories from the Raj*
- R. K. Narayan: "Swami's Grandmother", "What is a Tail?", "Swami Disappears" from *Swami and Friends*
- Sukumar Ray: Selections from *The Select Nonsense of Sukumar Ray*

Unit 5: Film adaptations

(10 Lectures)

- *Maleficent*

- Kothanodi

Recommended Readings:

Allison James. *Theorizing Childhood*.
 Bruno Bettelheim. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*.
 D. Butts (ed.) *Stories and Society: Children's Literature in its Social Context*.
 L. Hendrickson. *Children's Literature: A Guide to the Criticism*.
 M. Khorana. *The Indian Sub-Continent in Literature for Children and Young Adults*.
 Peter Hunt. *Understanding Children's Literature*.
 Philippe Aries. *Centuries of Childhood: A Social History of Family Life*.

SKILL ENHANCEMENT COURSE (SEC) (2 Courses)

M.A. Semester I

Course Code: ENG706S

Course Title: Introducing Translation

Credits: 2+0=2 (32 Lectures)

Course Level Learning Objectives:

The objective of this paper is to:

- Introduce students to the basic concepts of translation studies
- Familiarise them with the various techniques of translation

Course Level Learning Outcomes:

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

- CO 1: understand the basic concepts of translation
- CO 2: engage in basic level translation practices

Course Content:

Unit 1: Introduction to Translation

(8 lectures)

– “What is Translation?” by Isadore Pinchuk

- “Introducing Translation: A Brief History” from *Foundational Concepts of Translation: A Beginner's Handbook*

Unit 2: Types of Translation

(8 lectures)

- Semantic and Literal Translation
- Communicative and Functional Translation
- Administrative and Technical Translation

- Transliteration
- Transcreation

*All the above will be accompanied by translation exercises in the classroom.

Unit 3: Concepts and Terms in Translation Studies (8 lectures)

- Equivalence
- Language Variety
- Dialect
- Idiolect
- Register
- Code Switching and Code Mixing

*All the above will be accompanied by translation exercises in the classroom.

Unit 4: The Process of Translation (8 lectures)

- Analysis, Transfer and Restructuring
- Translation of Literary and Non-literary Text

*The above will be accompanied by translation of a text as well as a critical examination of a published translated work.

Recommended Readings:

J.C. Catford: *A Linguistic Theory of Translation*

Halder & Ranjan (eds): *Foundational Concepts of Translation: A Beginner's Handbook*

M.A. Semester IV – C14

Course Code: ENG1004 C

Course Title: Dissertation/Project Work (DPW)

Credits: 6

Course Level Learning Outcomes:

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

CO 1: comprehend the basic concepts of research on the postgraduate level before heading towards higher dimensions of research

CO 2: evaluate various paradigms of research, its tools, ethics and challenges related to English studies and related fields and develop creative and academic skills in them

CO 3: apply proper research methods pertinent to English studies and related fields

CO 4: formulate research questions and write research papers

CO mapping with PO and PSO:

COs	PO1	PO2	PO3	PO4	PO5	PO6	PO7	PO8	PO9	PSO1	PSO2	PSO3	PSO4	PSO5	PSO6
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CO 1	3	3	3	3	3	3	3	2	3						3
CO 2	3	3	3	3	3	3	3	2	3						3
CO 3	3	3	3	3	3	3	3	2	3	3	3	3	3	3	3
CO 4	3	3	3	3	3	3	3	2	3	3	3	3	3	3	3
Average M	3	3	3	3	3	3	3	2	3	1.5	1.5	1.5	1.5	1.5	3

Recommended Readings:

MLA Handbook. 9th edition

Thomas Watson: *Writing a Thesis*.