**Learning Outcomes Based Curriculum Framework (LOCF)**

**for**

**English**

**Postgraduate Programme**

****

**Department of English**

**Cotton University**

**Panbazar, Guwahati - 781001**

**Assam**

**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 brings 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 Undergraduate programme (Honours)**

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

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.
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.
3. **Analytical and critical thinking:** Demonstrate independent learning, analytical and critical thinking of a wide range of ideas and complex problems and issues.
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.
5. **Interdisciplinary Perspective:** Commitment to intellectual openness and developing understanding beyond subject domains.
6. **Communication Competence:** Demonstrate effective oral and written communicative skills to covey 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
7. **Career development:** Show proficiency in academic, professional, soft skills and employability required for higher education and placements.
8. **Teamwork:** Work in teams with enhanced interpersonal skills leadership qualities.
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** **Define, comprehend** and **classify** different literary forms, genres and devices

**PSO 2** **Demonstrate an understanding and** knowledge of literatures written and translated in English across the world and **engage** with them

**PSO 3** **Display** familiarity and **understanding** of the rich national and regional literary heritage of India

**PSO 4** **Interpret** and critically **appreciate** literary texts by applying various literary tools, devices, literary criticism and theory

**PSO 5 Illustrate** and **analyse** the existing gender, class, caste, racial and other socio-cultural disparities and complexities reflected, perpetuated and challenged in literature

**PSO 6 Identify and investigate** the relationship between various literary pieces and the larger socio-cultural context of production and consumption

**PSO 7 Enable** the formulation of research ideas and their development

**PSO 8 Develop critical thinking, creative aptitude** and a sense of ethics, inclusivity and social responsibility as it emerges out of a deep understanding of literature

**PSO 9 Facilitate** the knowledge of techniques in translation and academic writing

**PSO 10 Utilize** digital resources to expand and explore critical questions and the knowledge base in the field of English studies

**PSO 11** **Identify** employability options in English studies programme in fields such as teaching English language and literature at different levels, professional writing, translation, creative writing, mass media, journalism, aviation communication and personality and soft skill development etc. to name a few.

**1.3.4 Course Level Learning Outcome Matrix**

**1.3.4.1 Course Outcomes (COs) and Programme Outcomes (POs) matrix**

**Core Courses**

|  |
| --- |
| **Table I: Core Courses (14)** |
| **Programme outcomes** | ENG 701CPoetry I - Chaucer to Blake | ENG 702CDrama I - Marlowe to Wilde | **ENG 703C****Prose - Bacon to the Present** | ENG 704CLiterary Criticism | ENG 705CWritings from the North East | ENG 801CPoetry II - Wordsworth to Hopkins | ENG 802CDrama II - Shakespeare | ENG 803CFiction I - From Defoe to Hardy | ENG 804CWomen and Literature | ENG 805CLiterary Theory | ENG 901CPoetry III - World War I to the Present | ENG 902CDrama III - Modern to the Present | ENG 903CFiction II - Modern Fiction till the Present | ENG 1001CPostcolonial Literature |
|  |
| **In-depth knowledge** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **Specialised knowledge and skills** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **Analytical and critical thinking** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **Research and Innovation** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **Interdisciplinary Perspective** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **Communication Competence** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **Career development** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **Teamwork** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **Commitment to the society and the Nation** |  |  |  |  | √ |  |  |  | √ |  |  |  |  | √ |
| **In-depth knowledge** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **Specialised knowledge and skills** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |

**Special Elective Courses**

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| **TABLE II: Special Elective Courses (any one)** |
| **Programme outcomes** | ENG 904 SPL 1Indian Literature I | ENG 905 SPL 2American Literature I | ENG 1002 SPL 3Indian Literature II | ENG 1004 SPL 4American Literature II |
|  |  |  |
| **In-depth knowledge** | √ | √ | √ | √ |
| **Specialised knowledge and skills** | √ | √ | √ | √ |
| **Analytical and critical thinking** | √ |  | √ | √ |
| **Research and Innovation** | √ | √ | √ | √ |
| **Interdisciplinary Perspective** | √ | √ | √ | √ |
| **Communication Competence** | √ | √ | √ | √ |
| **Career development** | √ | √ | √ | √ |
| **Teamwork** | √ | √ | √ | √ |
| **Commitment to the society and the Nation** | √ |  | √ |  |

**Open Elective Courses**

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| **TABLE III: Open Elective Courses (any one)** |
| **Programme outcomes** | ENG OPE 1Language and Linguistics | ENG OPE 2New Literatures in English | ENG 1004 OPE 3Assamese Writings in Translation | ENG 1005 OPE 4Children’s Literature |
|  |  |  |
| **In-depth knowledge** | √ | √ | √ | √ |
| **Specialised knowledge and skills** | √ | √ | √ | √ |
| **Analytical and critical thinking** | √ | √ | √ | √ |
| **Research and Innovation** | √ | √ | √ | √ |
| **Interdisciplinary Perspective** | √ | √ | √ | √ |
| **Communication Competence** | √ | √ | √ | √ |
| **Career development** | √ | √ | √ | √ |
| **Teamwork** | √ | √ | √ | √ |
| **Commitment to the society and the Nation** | √ | √ | √ | √ |

**SKill Enhancement Courses**

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| **TABLE IV: Skill Enhancement Courses (2 courses)** |
| **Programme outcomes** | ENG 706SIntroduction to Translation | ENG 806SAcademic Writing |
|  |
| **In-depth knowledge** | √ | √ |
| **Specialised knowledge and skills** | √ | √ |
| **Analytical and critical thinking** | √ |  |
| **Research and Innovation** | √ |  |
| **Interdisciplinary Perspective** | √ |  |
| **Communication Competence** | √ | √ |
| **Career development** | √ | √ |
| **Teamwork** | √ | √ |
| **Commitment to the society and the Nation** | √ | √ |

**Course Outcomes (COs) and Programme Specific Outcomes (PSOs) matrix**

**Core Courses**

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| --- |
| **Table I: Core Courses (14)** |
| **Programme Specific Outcomes (PSO)** | ENG 701CPoetry I - Chaucer to Blake | ENG 702CDrama I - Marlowe to Wilde | **ENG 703C****Prose - Bacon to the Present** | ENG 704CLiterary Criticism | ENG 705CWritings from the North East | ENG 801CPoetry II - Wordsworth to Hopkins | ENG 802CDrama II - Shakespeare | ENG 803CFiction I - From Defoe to Hardy | ENG 804CWomen and Literature | ENG 805CLiterary Theory | ENG 901CPoetry III - World War I to the Present | ENG 902CDrama III - Modern to the Present | ENG 903CFiction II - Modern Fiction till the Present | ENG 1001CPostcolonial Literature |
|  |
| **PSO I** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 2** |  |  |  |  | √ |  |  |  | √ |  |  |  |  | √ |
| **PSO 3** |  |  |  |  | √ |  |  |  | √ |  |  |  |  | √ |
| **PSO 4** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 5** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 6** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 7** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 8** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 9** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **PSO 10** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 11** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |

**Special Elective Courses**

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| **TABLE II: Special Elective Courses (4)** |
| **Programme Specific Outcomes (PSO)** | ENG 904 SPL 1Indian Literature I | ENG 905 SPL 2American Literature I | ENG 1002 SPL 3Indian Literature II | ENG 1004 SPL 4American Literature II |
|  |  |  |
| **PSO I** | √ | √ | √ | √ |
| **PSO 2** |  |  |  |  |
| **PSO 3** | √ |  | √ |  |
| **PSO 4** | √ | √ | √ | √ |
| **PSO 5** | √ | √ | √ | √ |
| **PSO 6** | √ | √ | √ | √ |
| **PSO 7** | √ | √ | √ | √ |
| **PSO 8** | √ | √ | √ | √ |
| **PSO 9** |  |  |  |  |
| **PSO 10** | √ | √ | √ | √ |
| **PSO 11** | √ | √ | √ | √ |

**Open Elective Courses**

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| **TABLE III: Open Elective Courses (4)** |
| **Programme Specific Outcomes (PSO)** | ENG OPE 1Language and Linguistics | ENG OPE 2New Literatures in English | ENG 1004 OPE 3Assamese Writings in Translation | ENG 1005 OPE 4Children’s Literature |
|  |  |  |
| **PSO I** |  | √ | √ | √ |
| **PSO 2** |  |  |  |  |
| **PSO 3** |  | √ | √ | √ |
| **PSO 4** |  | √ | √ | √ |
| **PSO 5** |  | √ | √ | √ |
| **PSO 6** |  | √ | √ | √ |
| **PSO 7** |  | √ | √ | √ |
| **PSO 8** |  | √ | √ | √ |
| **PSO 9** |  |  |  |  |
| **PSO 10** | √ | √ | √ | √ |
| **PSO 11** | √ | √ | √ | √ |

**Skill Enhancement Courses**

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| **TABLE IV: Skill Enhancement Courses (2)** |
| **Programme Specific Outcomes (PSO)** | ENG 706SIntroduction to Translation | ENG 806SAcademic Writing |
|  |
| **PSO I** | √ |  |
| **PSO 2** |  |  |
| **PSO 3** |  |  |
| **PSO 4** | √ |  |
| **PSO 5** |  |  |
| **PSO 6** |  |  |
| **PSO 7** |  |  |
| **PSO 8** |  |  |
| **PSO 9** | √ | √ |
| **PSO 10** | √ |  |
| **PSO 11** | √ | √ |

**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 Core papers × 4 credit each) + (2 Special Elective papers × 5 credit each) + (2 Open Elective**papers × 4 credit each) + (2 SEC papers × 2 credit each) + (1Dissertaion × 6 credits) = 84 Credits*

**Details of courses under M.A. English**

|  |  |
| --- | --- |
| **Course** | **Credits [Theory + Tutorial]** |
| 1. **A. Core Course (14 Courses)**
 | 14 x 3= 42 |
| 1. Core Course Tutorials (14 **Courses**) | 14 x 1 = 14 |
| 1. **B. Elective Courses**
2. **Special Elective Course (2 Courses)**
 | 2 x 4= 8 |
| 1. Special Elective Course Tutorials **(2 Courses)**
 | 2 x 1 = 2 |
| 1. **Open Elective Course (2 Courses)**
 |  2 x 3 = 6 |
| Open Elective Course Tutorials **(2 Courses)** |  2 x 1 = 2 |
| 1. Dissertation/Project work (1)
 | 1 x 6 = 6 |
| 1. **Ability Enhancement Courses**

1. Skill Enhancement Courses (SEC) **(2 Papers of 2 credits each)** | 2 x2 = 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
* ENG905 SPL 2: American Literature I

**Semester IV**

* ENG1002 SPL 3: Indian Literature II
* ENG1003 SPL 4: American Literature II

**OPEN ELECTIVE PAPERS**

**Semester III**

* ENG OPE 1: Language and Linguistics
* ENG OPE 2: New Literatures in English

**Semester IV**

* ENG 1004 OPE 3: Assamese Writings in Translation
* ENG 1005 OPE 4: Children’s Literature

**SKILL ENHANCEMENT COURSE**

**Semester I**

* ENG706S: Introduction to Translation

**Semester II**

* ENG806S: Academic Writing

**RESEARCH METHODOLOGY**

**Semester VI**

* ENG 1006 C: Dissertation/Project Work (DPW)

|  |  |  |  |
| --- | --- | --- | --- |
| **Paper Code** | **Paper Title** | **L+T+P** | **Credits** |
| **Semester I** |
| C1 | Poetry I: Chaucer to Blake | 3+1+0 | 4 |
| C2 | Drama I (Marlowe to Wilde) | 3+1+0 | 4 |
| C3 | **Prose - Bacon to the Present** | 3+1+0 | 4 |
| C4 | Literary Criticism | 3+1+0 | 4 |
| C5 | Writings from the North East | 3+1+0 | 4 |
| SEC 1 | Introduction to Translation | 2+0+0 | 2 |
| **Semester II** |
| C6 | Poetry II (Wordsworth to Hopkins) | 3+1+0 | 4 |
| C7 | Drama II - Shakespeare | 3+1+0 | 4 |
| C8 | Fiction I: From Defoe to Hardy | 3+1+0 | 4 |
| C9 | Women and Literature | 3+1+0 | 4 |
| C10 | Literary Theory | 3+1+0 | 4 |
| SEC 2 | Academic Writing | 2+0+0 | 2 |
| **Semester III** |
| C11 | Poetry III (World War Ito the Present) | 3+1+0 | 4 |
| C12 | Drama III (Modern to the Present) | 3+1+0 | 4 |
| C13 | Fiction II (Modern Fiction till present) | 3+1+0 | 4 |
| SPL I | Indian Literature I/American Literature I | 4+1+0 | 5 |
| OPE I | Language and Linguistics/New Literatures in English | 3+1+0 | 4 |
| **Semester IV** |
| C14 | Postcolonial Literature | 3+1+0 | 4 |
|  SPL II | Indian Literature II/American Literature II | 4+1+0 | 5 |
| OPE II | Children’s Literature/Assamese Writings in Translation | 3+1+0 | 4 |
| DPW | Dissertation/ Project Work (DPW) | 5+1+0 | 6 |

**M.A. ENGLISH SYLLABUS**

1. **Discipline Specific Core Courses**

**M.A. Semester I - C1**

**Course Code: ENG701C**

**Course Title: Poetry I - Chaucer to Blake**

**Credits: 3 + 1 = 4 (48 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Familiarize students with the evolution of English poetry from Geoffrey Chaucer to William Blake
* Facilitate an understanding of the various schools of poetry which emerged during this time
* Introduce various forms and genres of poetry
* Help students to comprehend the dominant themes of these works

**Course Level Learning Outcomes:**

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

**CO 1**: Identify the fundamental concepts of Poetry from the Age of Chaucer to the Age of Transition

**CO 2:** Comprehend the socio-political context that influenced and shaped the poetry of the period

**CO 3:** Engage critically appreciate a poem as a generic form

**CO 4:** Demonstrate an understanding of various themes, moods and the message of the poems

**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 Objectives:**

The objective of this paper is to:

* Introduce students to a range of plays from the Renaissance till the nineteenth century
* Explore the developments of British theatre and its contexts
* Acquaint students with the effects of cultural, political and social conditions that influenced dramatic works
* Familiarize students with the physical spaces the plays were staged on

**Course Level Learning Outcomes:**

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

**CO 1:** Identify the religious, socio-intellectual and cultural thoughts of the 16th and 17th centuries

**CO 2:** Evaluate the vicissitudes of theatre culture and dramatic arts

**CO 3:** Engage with the various contexts crucial to the production of plays

**CO 4:** Demonstrate close understanding of the nuances of stage production

**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](https://www.amazon.in/Christopher-Innes/e/B009HXJY44/ref%3Dsr_ntt_srch_lnk_25?qid=1527613301&sr=8-25). *[Modern British Drama, 1890–1990.](https://www.amazon.in/Modern-British-Drama-1890-1990-Christopher/dp/0521315557/ref%3Dsr_1_25?ie=UTF8&qid=1527613301&sr=8-25&keywords=british+modern+drama" \o "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.](https://www.amazon.in/Faber-Pocket-Guide-Elizabethan-Jacobean/dp/0571214894/ref%3Dsr_1_1?ie=UTF8&qid=1527612575&sr=8-1&keywords=jacobean+drama" \o "The Faber Pocket Guide to Elizabethan and Jacobean Drama)*

W. H. VanVoris. *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 Objectives:**

The objective of this paper is to:

* **Help students comprehend the evolution of the essay as a genre**
* **Familiarize students with the non-fictional writings from Bacon to the present time**
* **Acquaint students with the representative authors and their style**
* **Facilitate an understanding of the social, cultural, political and intellectual concerns of the times**

**Course Level Learning Outcomes:**

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

**CO 1:** Demonstrate the trajectories of the growth and development of the essay

**CO 2:** Evaluate the works of major essayists

**CO 3:** Analyse literary trends adopted by prose writers

**CO 4:** Interpret the contextual framework of the essays produced

**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 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 Objectives:**

The objective of this paper is to:

* Introduce students with literary criticism from the Classical period till New Criticism
* Familiarise the important movements and texts in the history of literary criticism
* Facilitate an understanding of the ways in which literary criticism shapes literature and culture
* Help students recognize the major arguments underlying critical writings

**Course Level Learning Outcomes:**

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

**CO 1:** Trace the trajectory of literary criticism

**CO 2:** Engage with the important ideas of the history of criticism

**CO 3:** Understand the significance of literary criticism in literary and cultural production

**CO 4:** Analyse literary texts through logical inference and persuasion

**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 Objectives:**

The objective of this paper is to:

* Acquaint students with the rich culture and diverse literature emanating from India’s North East
* Introduce them to literary writings that underline the region’s diversity and indigenous representations
* Familiarize the socio-political and cultural differences of the region in the context of the nation
* Encourage dialogues of inclusion and accommodation

**Course Level Learning Outcomes:**

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

**CO 1:** Demonstrate knowledge of a literature and a region that has not been widely represented.

**CO 2:** Engage with the literary artifacts of communities existing on the margins of history and political geography.

**CO 3:** Understand the socio-cultural mosaic of India, inclusive of its contradictions and complexities

**CO 4:** Encourage the conversation on the Northeast experience

**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: “Laitumkhrah”
* 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 Objectives:**

The objective of this paper is to:

* Trace the evolution of poetry during the Romantic and Victorian periods
* Familiarize the themes and issues specific to the social, political and cultural concerns
* Introduce poetic techniques deployed in poetry
* Enable critical reading of the poems

**Course Level Learning Outcomes:**

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

**CO 1:** Evaluate the historical and cultural contexts of Romantic and Victorian poetry including major poets and their works.

**CO 2:** Identify key elements that are distinctive to Romantic and Victorian poetry.

**CO 3:** Interpret the technical elements evident in the poems

**CO 4:** Critically analyze the verse form

**Course Content:**

**Unit 1: Romantic Period (24Lectures)**

* 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 Objectives:**

The objective of this paper is to:

* Introduce students to a select range of Shakespeare’s canonical works
* Acquaint students with Shakespeare’s diversity and complexity in his tragedies, comedies, historical and problem plays.
* Familiarize the social and cultural contexts of Shakespearean plays
* Enable an understanding of aspects of Shakespearean criticism as well as translations and adaptations of his plays across the globe

**Course Level Learning Outcomes:**

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

**CO 1:** Identify some of the great works Shakespeare

**CO 2:** Engage in interpretation of the various genres of Shakespearean plays

**CO 3:** Evaluate Shakespeare’s historical and cultural perspectives

**CO 4:** Critically aappreciate the diverse nuances of Shakespearean theatre, film adaptations as well as critical discourse

**Course Content:**

**Unit 1: Texts (32 Lectures)**

* *Hamlet*
* *Henry IV Part I*
* *Measure for Measure*
* *Comedy of Errors*

**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. Wilsons 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 Objectives:**

The objective of this paper is to:

1. Acquaint the students important authors, genres, and trends in the British novel
2. Familiarize students with works by significant authors
3. Facilitate an understanding of the ways in which selected texts address issues of capitalism, individualism, and industrialization
4. Explore ideas that were rapidly reshaping social norms

**Course Level Learning Outcomes:**

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

**CO 1:** Identify a range of texts, and possess analytical knowledge of aspects of literature and culture.

**CO 2:** Demonstrate the ability to interpret fictional narratives as part of a period or genre

**CO 3:** Analyse textual knowledge in specific social and political contexts

**CO 4:** Engage in theoretical discourses concerning class, sexuality, gender and colonialism

**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)**

* Charles Dickens: *A Tale of Two Cities*
* George Eliot:*The Mill on the Floss*
* Daniel Defoe: *Robinson Crusoe*
* 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 Brontes*.

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 Objectives:**

The objective of this paper is to:

* Introduce students to the complex relationship between women and literature
* Trace the theoretical orientation on feminist and womanist literary criticism
* Familiarise them with the practices of re-readings and re-writings to interrogate patriarchal representations in cultural discourses
* Explore women’s literary history and associated discourses

**Course Level Learning Outcomes:**

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

**CO 1:** Comprehend the complex and multifaceted literature by women of the world

**CO 2:** Identify the theoretical underpinnings of the female experience

**CO 3:** Demonstrate in-depth knowledge and understanding of the alternate histories and narratives present in writing by women

**CO 4:** Evaluate cultural, intercultural, and trans-historical concerns relating to women’s writing

**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 Objectives:**

The objective of this paper is to:

* Introduce students to major theoretical schools of the 20th century
* Familiarize the major contentions, key concepts and significant figures of some of the prominent schools of theory
* Acquaint with key concepts/terminologies in literary theory
* Encourage literary critical thinking based on theoretical readings

**Course Level Learning Outcomes:**

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

**CO 1:** Comprehend literary premises and intellectual background pertinent of important theoretical schools

**CO 2:** Identify and contextualize foundational theoretical and critical texts

**CO 3:** Demonstrate knowledge of critical concepts pertinent to the various schools of thought

**CO 4:** Interpret, read, comprehend, discuss, analyze critical texts of all types

**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, Gynephobia” 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 III – C11**

**Course Code: ENG901C**

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

**Credits: 3 + 1 = 4 (48 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Introduce students with war poetry (including new voices) and its concerns
* Familiarize them with the historicity of war and its associated ideas of nationhood, class, identity, gender
* Evaluate the challenges it posed to the dominant notions of civilization, selfhood and human reason
* Engage critically with the literary form in narrating the experience of the war

**Course Level Learning Outcomes:**

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

**CO 1:** Demonstrate a knowledge of the literary and ideological preoccupations of war poetry

**CO 2:** Identify certain key issues such as gender, shellshock, race, pain and the history of emotions

**CO 3:** Comprehend the changing nature of the war and public opinion.

**CO 4:** Evaluate the literary expressions facilitated by war

**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 Objectives:**

The objective of this paper is to:

* Introduce students to British dramatic works produced in the later part of 20th century
* Trace the revolutionary shift in British theatre in the post-war period
* Familiarize new trends in drama shaped by the contemporary conditions and ideologies.
* Acquaint students about the contribution of drama in modern literature

**Course Level Learning Outcomes:**

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

**CO 1:** Identify the major works in modern drama

**CO 2:** Evaluate the cultural movement marked by post-war anger and disillusionment

**CO 3:** Comprehend the departures and developments in dramatic narratives and theatrical practices

**CO 4:** Critically engage the literary contribution of drama

**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*](http://libgen.io/ads.php?md5=3EA4A2A0EC93F001CECB7A34049B49FC)*.*

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*](http://libgen.io/ads.php?md5=7C737410FD7CB93A108E5800735D2874)*.*

**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 Objectives:**

The objective of this paper is to:

* Familiarize students with the major trends of 20th century British fiction
* Explore major thematic and stylistic experimentations in modernist fiction
* Introduce new kinds of narratives that critiqued existing discourses
* Facilitate appreciation of alternative forms of contemporary story-telling

**Course Level Learning Outcomes:**

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

**CO 1:** Recognize the major writers and works in contemporary fiction

**CO 2:** Know the stylistic protocols of modernist narratives

**CO 3:** Appreciate modern literature built on the intersecting lines of theoretical inferences

**CO 4:** Learn to re-read older texts thus opening them up to new and innovative readings

**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 IV – C14**

**Course Code: ENG1001C**

**Course Title: Postcolonial Literature**

**Credits: 3 + 1 = 4 (48 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Familiarize the students with the vast and exciting field of postcolonial literature through a reading of select texts
* Explore how cultures, identities, and narratives are informed, interrupted and/or transformed by colonial and postcolonial exchanges
* Acquaint students with diverse experiences of the postcolonial subject through a revisionist lens
* Enable students to arrive at news ways of reading history, location, nation, culture, language, gender, memory, representation and the process of writing itself

**Course Level Learning Outcomes:**

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

**CO 1:** Demonstrate knowledge about basic concepts in postcolonial literature and identify key questions, authors and literary forms

**CO 2:** Evaluate ideas, representations, and strategies of political and cultural resistance with reference to the historical and social contexts.

**CO 3:** Analyse the psychological impact of the colonial project

**CO 4:** Evaluate how race, class, gender, history, and identity are made problematic in literary texts

**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”**
* Nguigi Wa Thiong’o: “The Language of African Literature”

**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:**

**AniaLoomba,** Colonialism/Postcolonialism**.**

**AniaLoomba. *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.*](http://lib.leeds.ac.uk/search/t?Post-Colonial+Literatures+in+English%3A+History%2C+Language%2C+Theory&searchscope=6)

Diana Brydon and Helen Tiffin. [*Decolonising Fictions.*](http://lib.leeds.ac.uk/search/t?Decolonising+Fictions&searchscope=6)

Elleke Boehmer. [*Colonial and Postcolonial Literature.*](http://lib.leeds.ac.uk/search/t?Colonial+and+Postcolonial+Literature&searchscope=6)

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.*](http://lib.leeds.ac.uk/search/t?Recasting+the+World%3A+Writing+After+Colonialism&searchscope=6)

**Justin Edwards.** Postcolonial Literature**.**

NgugiwaThiong’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*](http://lib.leeds.ac.uk/search/t?The+Politics+of+Home%3A+Postcolonial+Relocations+and+Twentieth-Century+Fiction&searchscope=6)*.*

Salman Rushdie. *Imaginary Homelands: E*[*ssays and Criticism, 1981:1991.*](http://lib.leeds.ac.uk/search/t?Imaginary+Homelands%3A+Essays+and+Criticism+1981-1991&searchscope=6)

Sara Lane. *The Postcolonial Novel.*

Shirley Chew and David Richards (eds.). [*A Concise Companion to Postcolonial Literature.*](http://lib.leeds.ac.uk/search/t?A+Concise+Companion+to+Postcolonial+Literature&searchscope=6)

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

**SpeciAL Elective (Elective)**

**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 Objectives:**

The objective of this paper is to:

* Introduce students to the distinctive literature produced in India in the wake of English education
* Tracethe distinctive traits of Indian Writings in English from the colonial times to independence
* Historicize IWE in its social, political, and cultural contexts
* Familiarise the influences in Indian English writing in the various generic domains

**Course Level Learning Outcomes:**

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

**CO 1:** Identify the diverse range of literature available under the subject

**CO 2:** Demonstrate a knowledge of the distinctive features of Indian Writing in English

**CO 3:** Engage critically with their history through the texts and contexts of literature

**CO 4:** Evaluatethe discursive contexts reflected in Indian Writing in English

**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 1**

**Course Code: ENG905 SPL 2**

**Course Title: American Literature I**

**Credits: 4 + 1 = 5 (60 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Introduce students to the tradition and histories of America
* Trace the preoccupations, social and philosophical contexts and the rich literary representations of the American culture beginning with its colonial heritage
* Enable an understanding of American literature as significant concerns evident in poetry, nonfiction, slave narratives, fiction, proclamations and letters
* Acquaint with the continuities with writings from the old world

**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

**CO 2:** Identify relationships between moments in American history, colonialism, and culture and their representation in works of American literature

**CO 3:** Analyze and discuss works of American literature from a range of genres

**CO 4:** Evaluate literary works as expressions of values in the contemporary times

**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*.

Lawrence Buell.*The Environmental Imagination: Thoreau, Nature Writing and the Formations of American Culture.*

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 IV – SPL 2**

**Course Code: ENG1002 SPL 3**

**Course Title: Indian Writings in English II**

**Credits: 4 + 1 = 5 (60 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Introduce students to modern Indian writing in English
* Understand the multifaceted nature of cultural identities in this tradition
* Acquaint with the changing literary landscape to seek similarities and differences in thematic and cultural perspectives
* Explore images/ideas in literary productions that express the writers’ sense of their society

**Course Level Learning Outcomes:**

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

**CO 1:** Identify the thematic paradigm shift in the contemporary Indian writing.

**CO 2:** Evaluate the literary production of Indian writers.

**CO 3:** Comprehend the historical and thematic trajectory of various genres of Indian Writing in English

**CO 4:** Analyze literary texts written in terms of contemporary context

**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 II**

**Course Code: ENG1003 SPL 4**

**Course Title: American Literature II**

**Credits: 4 + 1 = 5 (60 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Introduce students to Native American and Asian American literature
* Trace the longstanding historically and culturally difficult relationship of these minorities with mainstream America
* Enable an understanding of their experiences and challenge and reconstruct the ideas of history and identity in America
* Explore diverse topics such as race and ethnicity, immigration, cultural diversity and conflict, indigenous philosophy in the vibrant literature produced

**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 20th century American literature

**CO 2:** Understand the historical experience of the minority in America

**CO 3:** Analyze representative works of American literature from the post-Civil War period until the present

**CO 4:** Recognize social, historical, and ethnic influences in representative works of American literature

**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.*](http://libgen.io/ads.php?md5=425D2B45B22A4FAEFFF646239EE6BBB9)

[Maria Mazziotti Gillan](https://www.amazon.in/s/ref%3Ddp_byline_sr_ebooks_1?ie=UTF8&text=Maria+Mazziotti+Gillan&search-alias=digital-text&field-author=Maria+Mazziotti+Gillan&sort=relevancerank) and Jennifer Gillan. *Growing Up Ethnic in America: Contemporary Fiction about Learning to Be American.*

Nina Baym. *The Norton Anthology of Amercian Literature.*

[Seiwoong Oh](https://www.amazon.in/Seiwoong-Oh/e/B001JSBQZK/ref%3Ddp_byline_cont_ebooks_1). *Encyclopedia of Asian-American Literature.*

**M.A. Semester III – OPE I**

**Course Code: OPE I**

**Course Title: Language and Linguistics**

**Credits: 3 + 1 = 4 (48 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Introduce the basic nature and branches of linguistic inquiry
* Acquaint with methods of logical analysis in analyzing linguistic the data
* Trace a broad interdisciplinary perspective on work in language to emphasize the connectedness and relevance of work to other fields
* Enable an understanding of processes of language change and variation, the role of language in reflecting and constructing social identities, and the distinctive properties of human language

**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:** Understand the ways of using logical arguments to analyze data

**CO 3:** Identify the complexity of language as a communication system shaped by cognitive, biological, cultural, and social factors

**CO 4:** Evaluate and interpret the methodologies and their results

**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*.

**M.A. Semester III – C13**

**Course Code: OPE II**

**Course Title: New Literatures in English**

**Credits: 3 + 1 = 4 (48 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Introduce writers who represent a global social and literary interface
* Familiarize students with the literature that negotiates such spaces and communities
* Explore the shared politics of living in a shrinking global world
* Acquaint with issues of race, land, religion, violence and gendered selves while using memory, ideas of nation and the multicultural to mediate transnational realities

**Course Level Learning Outcomes:**

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

**CO 1:** Demonstrate a broad understanding of global literatures in English

**CO 2:** Appreciate literature and writers from various nations and cultures

**CO 3:** engage critically with a literature that undertake a revisionary reading to discover hidden voices within a text

**CO 4:** Identify different critical perspectives and appreciate how differences in theoretical framework can produce multiple readings of a text

**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](https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story))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: ENG1004 OPE 3**

**Course Title: Assamese Writings in Translation**

**Credits: 3 + 1 = 4 (48 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Trace a trajectory of the growth and development of Assamese writing
* Familiarise students with the culturally rich and diverse literature of Assam through genres like poetry, fiction, drama and non-fiction
* Introduce students to the contexts–political, economic, social and cultural–of Assamese literary texts
* Enable an understanding of the distinctive features of Assamese writing

**Course Level Learning Outcomes:**

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

**CO 1:** Comprehend the rich literature of Assam and the socio-cultural ethos that exemplifies the state

**CO 2:** Analyse the ways in which a literary text is influenced by historical, geographical and cultural contexts

**CO 3:** Identify the chief traits that defined Assamese literature

**CO 4:** Demonstrate an understanding of Assamese literature with all its complexities by seeing how it changed over time

**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 – C14**

**Course Code: ENG1004 OPE 4**

**Course Title: Children’s Literature**

**Credits: 3 + 1 = 4 (48 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Introduce students to Childrens’ literature through a selection of theoretical texts and literary writing with focus on its characteristic features
* Trace the socio-cultural factors that impact the production of childrens’ stories
* Familiarize students with film adaptations of stories to show how the written word translates on screen
* Initiate alternate readings of popular narratives to indicate contextual changes

**Course Level Learning Outcomes:**

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

**CO 1:** Demonstrate knowledge of classic and contemporary children’s literature and also demonstrate an understanding and appreciation of prevalent archetypal themes, plots and characters

**CO 2:** Identify various factors that contribute to the writing of childrens’ stories

**CO 3:** Analyse the nuances of cinematic representation and its contribution to the popularization of childrens’ narratives

**CO 4:** Evaluate classical and contemporary works of childrens’ literature through the theoretical lens

**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 “OuKuori” 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 YoungAdults.*

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 II**

**Course Code: ENG806S**

**Course Title: Academic Writing**

**Credits: 2+0=2 (32 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Introduce students to the practice of writing for academic purposes
* Familiarise them with basic writing skills

**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 IV – C14**

**Course Code: ENG1006 C**

**Course Title: Dissertation/Project Work (DPW)**

**Credits: 6**

**Course Level Learning Objectives:**

The objective of this paper is to:

* Introduce students with research methodologies specific to literature
* Familiarise the students with the reading process to arrive at a choice of a critical method appropriate to the respective field of enquiry
* Enable students to identify research problem/question while exploring research questions during their Masters’ programme
* Comprehend ways to analyse, construct and provide evidence of an argument with a personal and independent perspective

**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

**Recommended Readings**:

MLA Handbook 9th edition

Thomas Watson: *Writing a Thesis*