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

**for**

**English**

**Undergraduate 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. It has certainly emanated from the predominance of science and technology in particular, because these disciplines contribute to human conditions and comfort in tangible terms and thereby, change the human condition with material inventions. The resultant utilitarian society likes to invest in science and technology because it takes care of provisions for life. Literature, on the other hand, takes care of vision. Its impact is intangible and immeasurable in terms of quantity. Humanities or literary discourse brings about qualitative changes that remain immeasurable, but for its manifestation in human conduct that may be observed and experienced, but not quantified. However, what gets obviated in the process is that both of them i.e., science and technology and humanities-- are complementary, though those fascinated with tangible outcomes do tend to gloss over it. Fortunately, institutions of repute in management, also science and technology have started paying attention to humanities and social sciences, at least symbolically. To speak of human values in an age in which humanities as a discipline itself is in a state of crisis may appear paradoxical, but is actually not. The present century has increasingly realised the interconnectedness of all elements in the universe and interrelatedness of lives and the importance of human values for sustainance and survival.

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

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

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

POs are statements that describe what the students graduating from any of the educational programmes should 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  **Recall** and **relate** various historical periods of English Literature

PSO 3 **Demonstrate an understanding and** knowledge of literatures written and translated in English across the world and **engage** with them

PSO 4 **Display** familiarity and **understanding** of the rich national and regional literary heritage of India

PSO 5 **Interpret** and critically **appreciate** literary texts by applying various literary tools, devices, literary criticism and theory

**PSO 6 Illustrate** and **analyse** the existing gender, class, caste, racial and other socio-cultural disparities and complexities reflected, perpetuated and challenged in literature

**PSO 7 Identify and investigate** the relationship between various literary pieces and the larger socio-cultural context of production and consumption

**PSO 8 Compare and contrast** literatures produced across various dimensions

**PSO 9 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 10 Utilize** digital resources to expand and explore critical questions and the knowledge base in the field of English studies

**PSO 11** **Demonstrate** a command over English grammar and usage and an aptitude for English communication

PSO 12 **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 just a few

**1.3.4 Course Level Learning Outcome Matrix**

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

**Core Courses**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Programme Outcomes** | **Table I: Core Courses (14)** | | | | | | | | | | | | | |
|  | ENG 101C  The Medieval Age (500 -1500) | ENG 102C  The Age of Renaissance (1485-1660) | ENG 201C  The Restoration till 1780 | ENG 202 C The Romantic Period (1780-1832) | ENG 301C  The Victorian Age (1832—1901) | ENG 302C  The Modern Period I (1901-1939) | ENG 303C  The Modern Period II (1940s and after) | ENG 401C  Literary Criticism | ENG 402C  Language and Linguistics | ENG 403C Literature from India’s Northeast | ENG 501C  Indian Literature | ENG 502C  American Literature | ENG 601C  Literary theory | ENG 602C  Literary and Interpretative Devices |
|  | | | | | | | | | | | | | | |
| **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** |  |  |  |  |  | √ | √ | √ | √ | √ | √ | √ | √ |  |

**Elective and Department Specific Elective Courses**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Programme Outcomes** | **TABLE II: DISCIPLINE CENTRIC ELECTIVES (ANY FOUR)** | | | | | | | |
|  | ENG 503 DSE Ia Classical Literature | ENG 503 DSEIb Introduction to World Literature | ENG 504DSE IIa Postcolonial Literatures in English | ENG 504 DSE IIb Modern Indian Literature in Translation | ENG DSE III a Women and Literature | ENG DSE IIIb Popular Literature | ENG DSE IVa Introduction to Modern European Literature | ENG DSE IVb South Asian 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** | √ | √ | √ | √ | √ | √ | √ | √ |

**Generic Electives Courses**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Programme Outcomes** | **TABLE III: GENERIC ELECTIVES (ANY FOUR)** | | | |
|  | ENG 103G Reading Poetry and Non-Fictional Prose | ENG 203 G Reading Poetry and Short Stories | ENG 303G Reading Fiction | ENG 404 G Reading Drama |
|  | | | | |
| **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** | √ | √ | √ | √ |

**Ability and Skill Enhancement Courses**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Programme outcomes** | **TABLE IV: ABILITY ENHANCEMENT COURSES & SKILL ENHANCEMENT COURSES (FOUR COURSES)** | | | |
|  | ENG 104 A Functional English(Arts) | ENG 204 A Functional English (Science) | ENG001S Business Communication | ENG002S Creative 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**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Programme SpecificOutcomes (PSO)** | **Table I: Core Courses (14)** | | | | | | | | | | | | | |
|  | ENG 101C  The Medieval Age (500 -1500) | ENG 102C  The Age of Renaissance (1485-1660) | ENG 201C  The Restoration till 1780 | ENG 202 C The Romantic Period (1780-1832) | ENG 301C  The Victorian Age (1832—1901) | ENG 302C  The Modern Period I (1901-1939) | ENG 303C  The Modern Period II (1940s and after) | ENG 401C  Literary Criticism | ENG 402C  Language and Linguistics | ENG 403C Literature from India’s Northeast | ENG 501C  Indian Literature | ENG 502C  American Literature | ENG 601C  Literary theory | ENG 602C  Literary and Interpretative Devices |
|  | | | | | | | | | | | | | | |
| **PSO I** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 2** | √ | √ | √ | √ | √ | √ | √ |  |  |  |  |  |  |  |
| **PSO 3** |  |  |  |  |  |  |  |  |  | √ | √ | √ |  |  |
| **PSO 4** |  |  |  |  |  |  |  |  |  | √ | √ |  |  |  |
| **PSO 5** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 6** | √ | √ | √ | √ | √ | √ | √ |  | √ | √ | √ | √ | √ |  |
| **PSO 7** | √ | √ | √ | √ | √ | √ | √ | √ |  | √ | √ | √ | √ |  |
| **PSO 8** | √ | √ | √ | √ | √ | √ | √ | √ |  | √ | √ | √ | √ |  |
| **PSO 9** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |  |
| **PSO 10** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 11** |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| **PSO 12** | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |

**Elective and Department Specific Elective Courses**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Programme Specific outcomes (PSOs)** | **TABLE II: DISCIPLINE CENTRIC ELECTIVES (ANY FOUR)** | | | | | | | |
|  | ENG 503 DSE Ia Classical Literature | ENG 503 DSEIb Introduction to World Literature | ENG 504DSE IIa Postcolonial Literatures in English | ENG 504 DSE IIb Modern Indian Literature in Translation | ENG DSE III a Women and Literature | ENG DSE IIIb Popular Literature | ENG DSE IVa Introduction to Modern European Literature | ENG DSE IVb South Asian Literature |
|  | | | | | | | | |
| **PSO 1** | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 2** |  |  |  |  |  |  |  |  |
| **PSO 3** | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 4** | √ |  | √ | √ | √ | √ |  | √ |
| **PSO 5** | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 6** | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 7** | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 8** | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 9** | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 10** | √ | √ | √ | √ | √ | √ | √ | √ |
| **PSO 11** |  |  |  |  |  |  |  |  |
| **PSO 12** | √ | √ | √ | √ | √ | √ | √ | √ |

**Generic Elective Courses**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Programme Specific outcomes (PSOs)** | **TABLE III: GENERIC ELECTIVES (ANY FOUR)** | | | |
|  | ENG 103 G Reading Poetry and Non-Fictional Prose | ENG 203 G Reading Poetry and Short Stories | ENG 303 G Reading Fiction | ENG 404 G Reading Drama |
|  | | | | |
| **PSO 1** | √ | √ | √ | √ |
| **PSO 2** |  |  |  |  |
| **PSO 3** | √ | √ | √ | √ |
| **PSO 4** | √ | √ | √ |  |
| **PSO 5** | √ | √ | √ | √ |
| **PSO 6** | √ | √ | √ | √ |
| **PSO 7** | √ | √ | √ | √ |
| **PSO 8** | √ | √ | √ | √ |
| **PSO 9** | √ | √ | √ | √ |
| **PSO 10** | √ | √ | √ | √ |
| **PSO 11** |  |  |  |  |
| **PSO 12** | √ | √ | √ | √ |

**Ability and Skill Enhancement Courses**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Programme Specific Outcomes (PSOs)** | **TABLE IV: ABILITY ENHANCEMENT COURSES & SKILL ENHANCEMENT COURSES (FOUR COURSES)** | | | |
|  | ENG 104 A Functional English(Arts) | ENG 204 A Functional English (Science) | ENG 001S Business Communication | ENG 002S Creative Writing |
|  | | | | |
| **PSO I** |  |  |  |  |
| **PSO 2** |  |  |  |  |
| **PSO 3** |  |  |  |  |
| **PSO 4** |  |  |  |  |
| **PSO 5** |  |  |  |  |
| **PSO 6** |  |  |  |  |
| **PSO 7** |  |  |  |  |
| **PSO 8** |  |  |  |  |
| **PSO 9** |  |  |  |  |
| **PSO 10** | √ | √ | √ | √ |
| **PSO 11** | √ | √ | √ | √ |
| **PSO 12** | √ | √ | √ | √ |

**1.4 Teaching-learning process**

The department of English, Cotton University has student-centric teaching-learning pedagogies to enhance the learning experiences of the students. All classroom lectures are interactive in nature, allowing the students to have meaningful discussions and engage critically with literary texts. Apart from the physical classes, lectures are also held in online mode where students can have doubt clearing and discussions with the teachers. The Department has adopted participative teaching-learning practices, which includes seminars, presentations and group discussions. These participative teaching-learning practices are included in the curricula of almost all the courses.

**1.5 Assessment methods**

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

**PART II**

**Structure of Under-Graduate programme in English**

**Outline of the courses under Choice Based Credit System:**

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

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

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

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

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

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

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

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

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

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

Introducing Research Component in Under-Graduate Courses:

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

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

Minimum credits required for the complete programme are:

*(14 Core papers × 6 credit each) +(4GE papers × 6credit each)+ (2 AECC papers × 2 credit each) + (2 SEC papers × 2 credit each) + (4 DSE papers × 6 credits each) = 140 Credits*

**Details of courses under B.A. (Honours)**

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

**Total credits= 140**

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

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

**Structure of** **B.A. (Hons.) English, Cotton University**

**LOCF Under CBCS**

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

**Discipline Specific Core (Compulsory)**

**Semester I**

• ENG 101C – The Medieval Age (500 -1500)

• ENG 102C – The Age of Renaissance (1485-1660)

**Semester II**

• ENG 201C - The Restoration till 1780

• ENG 202C - The Romantic Period (1780-1832)

**Semester III**

• ENG 301C - The Victorian Age (1832—1901)

• ENG 302C - The Modern Period I (1901-1939)

• ENG 303C - The Modern Period II (1940s and after)

**Semester IV**

• ENG 401C - Literary Criticism

• ENG 402C - Language and Linguistics

• ENG 403C – Literature from India’s Northeast

**Semester V**

• ENG 501C – Indian English Literature

• ENG 502C – American Literature

**Semester VI**

• ENG 601C – Literary Theory

• ENG 602C – Literary and Interpretative Devices

**Discipline Specific Elective (Elective)**

**Semester V**

• ENG 503 DSE I a –Classical Literature

DSE I b – Introduction to World Literature

• ENG 504 DSEII a – Postcolonial Literatures in English

DSE II b – Modern Indian Literature in Translation

**Semester VI**

• ENG 603 DSE III a – Women and Literature

DSE III b – Popular Literature

• ENG 604 DSE IV a – Introduction to Modern European Literature

DSE IV b – South Asian Literature

**Generic Elective**

**Semester I**

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

**Semester II**

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

**Semester III**

• ENG 303G (GE 3) – Reading Fiction

**Semester IV**

• ENG 403G (GE 4) – Reading Drama

**Ability Enhancement Compulsory Course (AECC)**

**Semester I (Arts)**

• ENG 104A – Functional English

**Semester II (Science)**

• ENG 204A – Functional English

**Skill Enhancement Course (SEC)**

**Semester III**

• ENG001S - Business Communication

**Semester IV**

• ENG002S – Creative Writing

|  |  |  |  |
| --- | --- | --- | --- |
| **Courses** | **Course Title** | **L+T+P** | **Credits** |
| **Semester I** | | | |
| C1 | Medieval Age (500-1500) | 5+1+0 | 6 |
| C2 | The Age of Renaissance (1485-1660) | 5+1+0 | 6 |
| GE 1 | Generic English | 5+1+0 | 6 |
| AECC 1 | Functional English (For BA) | 2 | 2 |
| **Semester II** | | | |
| C3 | The Restoration till 1780 | 5+1+0 | 6 |
| C4 | The Romantic Period (1780-1832) | 5+1+0 | 6 |
| GE 2 | Generic English (Reading Poetry) | 5+1+0 | 6 |
| AECC 2 | Functional English (for BSC) | 2 | 2 |
| **Semester III** | | | |
| C5 | The Victorian Age (1832—1901) | 5+1+0 | 6 |
| C6 | The Modern Period I (1901-1939) | 5+1+0 | 6 |
| C7 | The Modern Period II (1940s and after) | 5+1+0 | 6 |
| GE 3 | Generic English (Fiction) | 5+1+0 | 6 |
| SEC 1 | Business Communication | 2 | 2 |
| **Semester IV** | | | |
| C8 | Literary Criticism | 5+1+0 | 6 |
| C9 | Language and Linguistics | 5+1+0 | 6 |
| C10 | North-East Literature | 5+1+0 | 6 |
| GE4 | Generic English (Drama and Non-Fictional Prose) | 5+1+0 | 6 |
| SEC 2 | Introduction to Creative Writing | 2 | 2 |
| **Semester V** | | | |
| C11 | Indian English Literature | 5+1+0 | 6 |
| C12 | American Literature | 5+1+0 | 6 |
| DSE 1 | 1. Classical Literature/ 2. Introduction to World Literature | 5+1+0 | 6 |
| DSE 2 | 1. Postcolonial Literatures in English/ 2. Modern Indian Literature in Translation | 5+1+0 | 6 |
| **Semester VI** | | | |
| C13 | Literary Theory | 5+1+0 | 6 |
| C14 | Literary Forms and Devices | 5+1+0 | 6 |
| DSE 3 | 1. Women and Literature/ 2. Popular Fiction | 5+1+0 | 6 |
| DSE 4 | 1. Introduction to European Literature/ 2. South Asian Literature | 5+1+0 | 6 |

**B.A. (HONOURS) ENGLISH SYLLABUS**

1. **Discipline Specific Core Courses**

**B.A. (Hons) Semester I - C1**

**Course Code - ENG 101C**

**Course Title - The Medieval Age (500-1500)**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* introduce students to the beginnings of English literature
* facilitate an understanding of the evolution of both the English society and literature towards stability
* enable students to appreciate the various canonical texts from the period
* help students to understand the evolution of English drama

**Course Level Learning Outcomes:**

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

CO1: comprehend the early beginnings of English language and literature

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

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

CO4: analyse the evolution of English drama

**Course Content:**

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

1. Socio-historical Background

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

1. Literary texts

* *Beowulf (lines 736-789)*
* *“*The Wife’s Lament*”*

**Unit 2: Anglo-Norman Period (16 lectures)**

1. Socio-historical Background

* The socio-political impact of the Norman Conquest
* The coming of Feudalism
* The Crusades
* The growth of town culture
* The growth and corruption of the church
* The major literary forms: the legends of King Arthur and his Knights, romances, *lais,* fables

1. Literary Texts

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

**Unit 3: Fourteenth and Fifteenth Century (26 lectures)**

1. Socio-historical Background

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

1. Literary Texts

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

**Unit 4: Evolution of English language (15 lectures)**

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

**Unit 5: Evolution of English Drama (9 lectures)**

1. Early history of English drama

* The religious roots
* Morality, miracle and mystery plays

1. Literary Text

* *Everyman*

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

**Recommended Readings:**

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

D. Bevington, ed. *Medieval Drama*.

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

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

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

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

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

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

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

Paul Poplawski. *English Literature in Context*.

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

**Course Code - ENG 102C**

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

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* acquaint the students with the political, cultural, religious, economic and social structures of the age
* make students comprehend the relationship between text, context and the sub-text of human artistic creations
* familiarize students with the various literary ventures of this age through the prescribed literary texts
* facilitate appreciation of the essence of the Renaissance through a close reading of texts and concepts
* explore the dramatic output of the age

**Course Level Learning Outcomes:**

At the end of this course students shall be able to

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

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

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

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

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

**Course Content:**

**Unit 1: Historical Background (10 lectures)**

- Political upheavals (internal conflicts and external threats)

- Dissolution of Monasteries

- Education system and the Grammar Schools

- Renaissance Humanism

- The Reformation

- New discoveries and innovations

-Travel and Exploration

-Print Revolution

-The English and the Others

-Beginnings of Colonial ventures

**Unit 2: Literary background (10 lectures)**

- Revival of classical knowledge

- Translations and the new learning

- Writers, printers and patrons

- Tudor style: Ornament, plainness and wonder

- Theatre: Reaching new heights during Elizabethan and Jacobean period, and the Puritan ban

- Greek influence, University Wits, Shakespearean tragedy and comedy, Jacobean tragedies, comedy of humours, etc.

- Renaissance poetry: sonnets, metaphysical poetry, epics, courtly love, etc.

- Renaissance Prose: travel writings, religious writings, speeches, etc.

**Unit 3: Poetry (20 lectures)**

**-** William Shakespeare: Sonnets 30, 65, 130

**-** Philip Sidney: From *Astrophel and Stella* (Sonnets 1, 15, 45)

**-** John Donne: “A Valediction: Forbidding Mourning”, “The Sunne Rising”,

“Death Be Not Proud”

**-** Henry Howard: “The Soote Season”

- Thomas Wyatt: “Farewell Love and all Thy Laws Forever”

- Edmund Spenser: *The Faerie Queene.* Book 1, Canto 1 (Lines 1- 59)

- Lady Mary Wroth: “When Night’s Black Mantle”

**Unit 4: Prose (15 lectures)**

**-** Niccolo Machiavelli: From *The Prince* (Chapters 15, 16, 18, 25)

- Michel de Montaigne: “Cowardice, the Mother of Cruelty”

- Pico della Mirandola: Selection from *The Oration on the Dignity of Man*

- Francis Bacon: “Of Revenge”, “Of Fame”, “Of Love”

- *The Bible*: *Genesis* (Chapters 1- 4)

**Unit 5: Drama (25 lectures)**

**-**William Shakespeare: *The Merchant of Venice*

- Christopher Marlowe: *The Tragical History of the Life and Death of Doctor Faustus*

- Ben Jonson: *Every Man in His Humour*

**Recommended Readings:**

Edward Albert.*History of English Literature.*

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

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

Joan von Emden. *The Metaphysical Poets.*

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

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

*Renaissance Drama.*

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

Peter Womack. *English Renaissance Drama.*

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

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

**B.A. (Hons.) Semester II – C3**

**Course Code - ENG 201C**

**Course Title - The Restoration till 1780**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* acquaint the students with the significant religious, socio-intellectual and cultural milestones of the times that heavily influenced the shape of literature produced in the 17th and 18th centuries
* familiarize students with the major characteristics of the Comedy of Manners, Mock-Heroic poetry, Satire, elegy and odes
* help students to engage critically with the texts in terms of plot-construction, socio-cultural contexts and the genres of poetry and drama
* Enable students to recognize literary devices, forms and techniques in order to

appreciate and interpret the texts

**Course Level Learning Outcomes:**

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

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

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

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

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

**Course Content:**

**Unit 1: Historical and Literary background (15 lectures)**

(a) Historical background

- The Restoration of Charles II (social and political changes)

- The Plague and the fire of London

- The Glorious Revolution

- The Act of Settlement

- Industrial Revolution (Urbanization, education, consumer culture, marriage)

- Evangelism and Methodism

(b) Literary background

- Theatre of the Restoration

- Heroic couplet, mock heroic, elegy, odes, satire

- The rise of the periodical essay

- The rise of the novel (major writers and works)

**Unit 2: Prose (17 lectures)**

**-** Samuel Pepys: “The Coronation of Charles II”

- Richard Steele: *The Spectator Club* (March 1, 1711)

- Joseph Addison: “The Scope of Satire”

**Unit 3: Poetry (20 lectures)**

**-** Milton: *Paradise Lost* (Book 9, line 48-98)

- John Dryden: *Absalom and Achitophel* (Line 150-229), “Alexander’s Feast”

- Aphra Behn: “Love Arm’d”

- Alexander Pope: *The Rape of the Lock* (Canto 1)

**Unit 4: Drama (10 lectures)**

**-** Oliver Goldsmith: *She Stoops to Conquer*

**Unit 5: Fiction (18 lectures)**

**-** John Bunyan: *The Pilgrim’s Progress* (Part I)

- Jonathan Swift: *Gulliver’s Travels* (Part I, Voyage to Lilliput)

**Recommended Readings:**

David Womersley and Duncan Wu. *Restoration Comedy*.

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

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

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

Paul Hammond. *Restoration Literature: An Anthology*.

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

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

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

**B.A. (Hons.) Semester II – C4**

**Course Code - ENG 202C**

**Course Title - The Romantic Period (1780-1832)**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* familiarize students with the historical and literary background of the age so that they may be able to understand the various circumstances and influences that triggered the Romantic period
* acquaint students with the main characteristics of romanticism
* enable critical engagement with the major poems and prose of the age
* facilitate close reading of the texts and concepts
* enable an understanding of the British Romantic periodwith special focus on the ideas associated with common man, equality, freedom, sense of community and fraternity

**Course Level Learning Outcomes:**

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

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

CO 2: identify the main characteristics of romanticism

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

CO 4: perform close reading of the texts and concepts

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

**Course Content:**

**Unit 1: Historical Background and Literary Background**

(a)Historical background (10 lectures)

**-** Culture and Society of the time

- Reaction against Consumerism and Commercial Society (Industrial Revolution)

- Politics, Power and Ideology

- French Revolution, Rise of Napoleon

- The Spread of the British Empire

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

- The Return to Nature

- Romanticism as an Aesthetic Category

- The Influence of Germany on Romantic Literature

- Political and Periodical Writing

- Gothic Literature

**Unit 2: Poetry (20 lectures)**

**-** William Blake: *“*The Lamb” (*Songs of Innocence*), *“*The Tiger”(*Songs of Experience*)

**-** William Wordsworth: “Lines Composed on Tintern Abbey”

- Samuel Taylor Coleridge: “Rime of the Ancient Mariner”

- Lord Byron: *Don Juan* (Canto I)

- John Keats: “Ode to Autumn”

- Percy Bysshe Shelley: “Ode to the West Wind”

- Mary Robinson: *Sappho and Phaon* (Sonnet III)

**Unit 3: Fiction (24 lectures)**

**-** Jane Austen: *Pride and Prejudice*

- Mary Shelley: *Frankenstein*

**Unit 4: Prose (16 lectures)**

**-** Charles Lamb: “A Dissertation Upon Roast Pig”

- Mary Wollstonecraft: *A Vindication of the Rights of Woman* (Chapter 1)

- John Keats: “Letter to Richard Woodhouse, October 27, 1818”, “Letter to Hamilton”,

“Letter to George and Tom”

**Recommended Readings:**

A. Kettle. *An Introduction to the English Novel: Volume 1***.**

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

D. K. Barua. *Whispering Reeds.*

David Green (ed.). *The Winged Words.*

E.A. Baker. *History of the English Nove*l.

Harold Bloom & Lionel Trilling (ed). *Romantic Prose and Poetry.*

K. Hopkins**.** *English Poetry: A Short History.*

M. H. Abrams. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition.*

Theodor W. Adorno. “The Essay as Form” in *Notes to Literature*, Vol. I. Trans. Sherry Weber Nicholsen.

**B.A. (Hons.) Semester III - C 5**

**Course Code- ENG 301 C**

**Course Title - The Victorian Age (1832—1901)**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* acquaint students with the major socio-political, economic and historical transformations that England went through during the Victorian age
* enable engagement with the major genres of the age to understand the individual’s relationship with society
* familiarize students with the transition from Romantic to Victorian literature and culture
* enable students to comprehend the link between the rise of novel with the expansion of colonialism and capitalism
* enable students to examine the Victorian temper as reflected in literary productions, in relation with the political contexts in English colonies

**Course Level Learning Outcomes:**

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

CO 1: evaluate the major socio-political, economic and historical milestones that inform the literature of the period

CO 2: understand the conflict between self and society by engaging with the major genres of the age

CO 3: analyse the transition from Romantic to Victorian in literature and culture

CO 4: link the rise of the novel to the expansion of colonialism and capitalism

CO5: examine Victorian temper as reflected in literary productions in relation with the political contexts in English colonies

**Course Content:**

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

1. Social and Political Background

- Chartism, Condition of England

- Trade Unions, Laissez-faire

- Corn Law 1815, Reform Act 1832, Poor Law 1834, Factory Act 1833

- Ten Hours Act 1847, Public Health Act 1857, Elementary Education Act 1870

- The Great Exhibition

- Hungry Forties

- Darwinism, Utilitarianism, Empiricism,

- Evangelicalism, Oxford Movement

1. Literary Background

- Aestheticism (Art for Art’s Sake)

- The Pre-Raphaelites

- Victorian Compromise

- The Victorian Novel

- Dramatic Monologue, Elegy

**Unit 2: Prose (15 lectures)**

**-** Thomas Carlyle: “Signs of Time”

- Matthew Arnold: “Preface to 1853 Volume of Poems”

- John Stuart Mill: *The Subjection of Women* (Chapter I & II)

**Unit 3: Poetry (15 lectures)**

**-** Robert Browning: “Porphyria’s Lover”, “The Last Ride Together”

- Alfred Lord Tennyson: “Ulysses”, “Lady of the Shalott”

- Matthew Arnold: “Dover Beach”, “To Marguerite”

- Christina Rossetti: “Goblin Market”

- Dante G. Rossetti: “Blessed Damozel”

- G. M. Hopkins: “God’s Grandeur”

- Elizabeth Barrett Browning: “Love”

**Unit 4: Fiction (15 lectures)**

**-** Charles Dickens: *Great Expectations*

- Emily Bronte: *Wuthering Heights*

- Lewis Carroll: *Through the Looking Glass* (Chapter 1, Jabberwocky Poem & Chapter Six)

**Unit 5: Drama (15 lectures)**

**-** Oscar Wilde**:** *The Importance of Being Earnest*

**Recommended Readings:**

Asa Briggs. *A Social History of England.*

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

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

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

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

Louis James.*The Victorian Novel.*

Valentine Cunningham.*Victorian Poetry.*

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

**Course Code - ENG 302C**

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

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* familiarize students with the history of modernism in the context of late nineteenth and early twentieth century Europe
* enable students to comprehend the history of early twentieth-century modern period in the light of stream ofconsciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism, etc.
* help students to appreciate the use of modernist techniques in different genres in early twentieth century British literature
* facilitate examination of the history of the self and subjectivity in literature in the light of colonial consciousness

**Course Level Learning Outcomes:**

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

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

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

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

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

**Course Content:**

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

**-** Intellectual and philosophical legacies of Darwin, Nietzsche and Freud

- The challenges to the Empire; Irish Home Rule

- The two World Wars and Britain between the two wars (politics, economy, social changes)

- Advancement in science and technology

- Women’s movement

**Unit 2: Artistic Experimentations (14 lectures)**

**-** Search for newer forms and genres to suit newer concerns and readership

- Modernist innovations in painting, architecture, music and literature/ Avant-garde

- Modernist artistic developments *–isms (*Post-impressionism, Imagism,Expressionism, Futurism, Vorticism, Cubism, Dadaism, Surrealism)

- Little magazines

- Virginia Woolf: “Modern Fiction”

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

**-** W. H. Auden: “In Praise of Limestone”

- W. B. Yeats: “The Second Coming”, “Leda and the Swan”

- T. S. Eliot: “The Hippopotamus”, “The Hollow Men”

- Siegfried Sassoon: “How to Die”

- Wilfred Owen: “Strange Meeting”

- Ezra Pound: “In a Station of the Metro”, “A Girl”

- Rudyard Kipling: “The White Man’s Burden”

**Unit 4: Dramatic Experimentations (16 lectures)**

**-** G. B. Shaw: *Pygmalion*

- T. S. Eliot: *Murder in the Cathedral*

**Unit 5: Fiction (20 lectures)**

**-** Joseph Conrad: *Heart of Darkness*

- D. H. Lawrence: “The White Stocking”

- Katherine Mansfield: “The Doll’s House”

- James Joyce: “The Dead”

- W. S. Maugham: “Rain”

**Recommended Readings:**

Anthea Trodd. *Women’s Writing in English: Britain 1900-1945.*

Arthur Symon. *The Symbolist Movement in Literature.*

Boris Ford. *The New Pelican Guide to English Literature Vol 7*.

Christopher Butler. *Modernism: A Very Short Introduction.*

Clement Greenberg. “Modernist Painting.”

David Bradshaw, Kevin J.H. Dettmar. *A Companion to Modernist Literature and Culture*.

David Krasner. *A History of Modern Drama*. Vol. II.

Eric Bentley. *The Playwright as Thinker*.

Eric Hobsbawm. *The Age of Empire: 1875-1914*.

James Frazer. *The Golden Bough: A Study of Magic and Religion.*

Malcolm Bradbury and James McFarlane. *Modernism: A Guide to European Literature 1890-1930*.

Malcolm Bradbury. *The Social Context of Modern English Literature*.

Northrop Frye. “The Archetypes of Literature.”

Paul Poplawski. *Encyclopedia of Literary Modernism*.

Peter Brooker. *Modernism/Postmodernism. Longman Critical Readers.*

Peter Childs. *Modernism. The New Critical Idiom.*

Raymond Williams. *Culture and Society: Coleridge to Orwell 1780-1950*.

Rita Felski. *The Gender of Modernism*.

**B.A. (Hons.) Semester III - C7**

**Course Code - ENG 303C**

**Course Title - The Modern Period II (1940s and after)**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* introduce students to the historical, social and political developments which resulted after WWII such as the loss of colonies, the Commonwealth and the Cold War
* enable students to comprehend the relationship of the above developments with the literary expressions of the times
* facilitate critical engagement with the idea of the postmodern and the rise of the postmodernist aesthetics through the works of the War Poets, the Movements Poets and the Absurdist writers
* help students to evaluate history of the self and subjectivity in literature in the light of the disillusionment and existential crisis born out of the experiences of the war
* Enable students to examine through a corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories.

**Course Level Learning Outcomes:**

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

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

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

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

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

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

**Course Content:**

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

(a)Historical /Social/ Political Scene

- Decline of Empire (India, Africa, Asia, Caribbean/ Hong Kong)

- Loss of Colonies

- Commonwealth

- Cold War

- Idea of Class/ Working Class

- New Britain – the era of Globalization

(b) Literary developments

**-** The War Poets

- The Movement Poets

- Angry young men

- The Absurd

- New World Order

- New Media

- Popular Culture

- Opening up of the Canon

- The Postmodern, (Historiographic meta-fiction, magic realism)

- Post-imperial/post-colonial, decolonization/immigration

- Rise of cultural studies

**Unit 2: Fiction (24 lectures)**

**-** George Orwell: *Nineteen Eighty-Four*

- Hanif Qureshi: “We’re Not Jews” from *Love in a Blue Time*

**Unit 3: Drama (18 lectures)**

**-** John Osborne: *Look Back in Anger*

- Samuel Beckett: *Waiting for Godot*

**Unit 5: POETRY (20 lectures)**

**-** Dylan Thomas: “Fern Hill”, “Poem in October”

- Philip Larkin: “Whitsun Weddings”, “Church Going”

- Seamus Heaney: “Digging, “The Skunk”

- Ted Hughes: “Hawk Roosting”, “Telegraph Wires”

- Carol Ann Duffy: “Medusa”, “Little Red Cap”

**Recommended Readings**:

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

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

Dominic Shellard. *British Theatre since the War*.

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

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

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

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

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

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

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

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

**Course Code - ENG 401C**

**Course Title - Literary Criticism**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* help students to comprehend the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods
* enable students to understand critical concepts, ideas and issues related to various schools of criticism beginning from the Classical school to the first half of the 20th century
* familiarize students with theoretical and critical concepts of some of the major figures in the field and understand them in their contexts
* help students to apply various theoretical frameworks and concepts to literary and cultural texts

**Course Level Learning Outcomes:**

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

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

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

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

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

**Course Content:**

**Unit 1: Critical Concepts (19 lectures)**

**-** Plato: On Poetry, Mimesis

- Aristotle: Plot, Catharsis, Hamartia, Peripetia, Anagnorisis, Hubris

- Longinus: The Five Sources of the Sublime

**Unit 2: Renaissance Criticism (10 lectures)**

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

**Unit 3: Neo-Classical Criticism (16 lectures)**

**-** John Dryden: From “An Essay of Dramatic Poesie”

- Pope: From “An Essay on Criticism” (lines 70-99)

**Unit 4: Romantic Revival (17 lectures)**

**-** William Wordsworth: “Preface” to *Lyrical Ballads*

- S. T. Coleridge: From *Biographia Literaria* (chapter 13)

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

**Unit 5: Victorian to Modern (18 lectures)**

**-** Matthew Arnold: “The Study of Poetry”

- Walter Pater: Aestheticism

- T. S. Eliot: “The Metaphysical Poets”

- New Critical Readings: Practical Criticism, Ambiguity, Tension, Paradox,

Intentional Fallacy and Affective Fallacy, Myth, Archetypes

**Recommended Readings:**

D.A. Michael Winterbotton Russell (ed).*Classical Literary Criticism*.

D.J. Enright and E.D. Chicera (ed).*English Critical Texts.*

David Daiches.*Critical Approaches to Literature*.

David Lodge and Nigel Wood.*Modern Criticism and Theory: A Reader.*

David Lodge (ed). 20th*Century Literary Criticism*.

Frank Lentricchia and Thomas McLaughlin (ed).*Critical Terms for Literary Study*.

Harry Blamires*. A History of Literary Criticism*.

Hazard Adams.*Critical Theory Since Plato.*

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

M. H Abrams.*A Glossary of Literary Terms* (Eleventh Edition).

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

Michael Groden et al (ed). *The John Hopkins Guide to Literary Theory and Criticism.*

Nicholas Halmi.*The Genealogy of the Romantic Symbol*.

Penelope Murray Various and T.S. Dorsch.*Classical Literary Criticism.*

Philip Rice and Patricia Waugh (ed).*Modern Literary Theory: A Reader.*

Raman Selden.*The Theory of Criticism—From Plato to the Present.*

Vincent B. Leitch et al (ed). *The Norton Anthology of Theory and Criticism*.

**B.A. (Hons.) Semester IV – C9**

**Course Code - ENG 402C**

**Course Title - Language and Linguistics**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* enable students to know language in its different aspects and in its relationship with society
* introduce the students to the intricacies of linguistic communication, the nature of human language and the discipline of linguistics
* familiarize students with key concepts in Linguistics and Language study
* develop a knowledge of English sound system, morphology, grammar and syntax

**Course Level Learning Outcomes:**

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

CO 1: define language in its different aspects and appreciate its complex relationship with society

CO2 :comprehend the existence of language in the form of different dialects based on a set of established factors

CO3: demonstrate knowledge of key categories and concepts such as phonetics, morphology, syntax, semantics, langue/parole, competence, performance etc

CO 4: display an understanding of English sound system, Morphology and Syntax

**Course Content:**

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

**-** What is Language? – Speech and Writing – Language and Society

**-** Variations in language – Language Behaviour – Dialect – Idiolect – Register

**-** Bilingualism- Language change

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

**-** What is Linguistics? Is Linguistics a Science?

**-** Levels of Analysis: Phonology, Morphology, Syntax, Semantics, Semiology

**-**Approaches to the Study of Language: Synchronic/Diachronic, Geographical/social/stylistics (Situational), Prescriptive/Descriptive, Traditional/Modern

**-** Key Concepts of Linguistics: Langue/ Parole, competence, performance, syntagmatic/ paradigmatic, Levels of Analysis

**Unit 3: Phonetics (20 lectures)**

- Speech Mechanism – Organs of Speech

- Overview of English Sound System

- Phonemes – Allophones and Allophonic Variations

- Classification and description of Vowels and Consonants

- Syllable

- Suprasegmentals: Stress and intonation

- Transcription and Practice

**Unit 4: Morphology (15 lectures)**

**-** Morphology- Morphemes and allomorphs

- Lexical/Content Words – Form Words –Functional/Structural Words

- Formal, Informal and Academic words

- Word formation – Derivation – Inflexion and Compounding

**Unit 5: Syntax (10 lectures)**

- Syntactic Rules – a generative grammar

- Deep and Surface structure – Structural ambiguity

- Tree Diagram of an English sentence

- Symbols used in Syntactic Analysis

- Phrase Structure Rules – Lexical Rules, Movement Rules

**Suggested Textbook:**

George Yule. *A Study of Language*.

**Recommended Readings:**

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

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

Michael Swan*. Practical English Usage.*

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

Raymond Murphy. *English Grammar.*

**B.A. (Hons.) Semester IV – C10**

**Course Code - ENG 403C**

**Course Title - Literature from India’s North-East**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* introduce students to the historical, socio-political and the cultural developments in contemporary North-East India
* enable students to know and appreciate the rich cultural and literary diversity of the region
* facilitate an understanding of the problems of borders and conflicts in the literatures of the region
* enable critical engagement with the prescribed texts belonging to different genres in the light of historical, social and political background in which they are set
* enable students to examine the position of literatures from India’s North-East in the corpus of Indian Literature

**Course Level Learning Outcomes:**

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

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

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

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

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

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

**Course Content:**

**Unit 1: History and Background (12 lectures)**

**-** Ideas about /of the North-East India

**-** Transition from the oral to the written tradition

**-** The coming of Christianity and its impacts

**-** Multiple layers of marginalization

**-** Problems of borders and conflicts within and without the region

**-** Ecological concerns in North-East writings

**Unit 2: Non-fictional Prose (18 lectures)**

**-** UpendranathSarma: *Assamese Literature*

- TillottamaMisra: Introduction *f*rom *Writings from theNorth East*

- BanikantaKakati: *“*LaxminathBezbarooa”

- Pradip Jyoti Mahanta: “SrimantaSankardev”

- Kaka Iralu: “Tell it my Son, Tell it to the World” from *The Blood and the Tears*

**Unit 3: Novels (14 lectures)**

**-** Bina Barua*: JibanarBaatot*

**-** EasterineKire: *Mari*

**Unit 4: Short Stories (20 lectures)**

**-** TemsulaAo: “The Last Song”

- Mamang Dai: “The Scent of Orange Blossom”

- LaxminathBezbarua: “Paatmugi”

- BhabendranathSaikia: “Srinkhal”

**Unit 5: Poetry (16 lectures)**

**-** Navakanta Barua: “Silt” **\***

- Hiren Bhattacharjya: “The Lone Prayer for Poetry”

- NirmalprabhaBordoloi: “Dawn” \*

- MongolsinghHazowary: “Memorandum of a United Village”

- Desmond Kharmawphlang: “Last Night I Dreamed”

- ThangjamIbopishak: “I Want to be Killed by an Indian Bullet”

- ChandrakantaMurasingh: “Of a Minister”

**(Oral Folk Poetry)**

**-** Mishing: “Just as one doesn’t get water…”

- Dimasa: “Boys, the Bihu has come to an end”

- Rabha: “Youth: when I sit down to have my meal”

**Recommended Readings:**

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

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

[HoineilhingSitlhou](https://www.amazon.in/s/ref=dp_byline_sr_book_1?ie=UTF8&field-author=Hoineilhing+Sitlhou&search-alias=stripbooks)*.Deconstructing Colonial Ethnography: An Analysis of MissionaryWritings on North East India.*

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

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

Malsawmdawngliana and Lalrameng K. Gangte.*Orality and Folk Literature in the Print*

*Culture: India’s Northeast Experience.*

Pradip Acharya. “An Introduction to Assamese Literature” from *A*s *the River Flows: The HarperCollins Book of Assamese Stories.*

[Parismita Singh](https://www.amazon.in/s/ref=dp_byline_sr_book_1?ie=UTF8&field-author=Parismita+Singh&search-alias=stripbooks). *Centrepiece: New Writing and Art from Northeast India.*

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

TemsulaAo. *These Hills Called Home.*

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

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

**B.A. (Hons.) Semester V – C11**

**Course Code - ENG 501C**

**Course Title - Indian English Literature**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* introduce students to the beginnings of Anglo-Indian/ Indian-English literature
* provide an understanding of the socio-political and cultural understanding of the idea of “India”
* familiarize students to some of the canonical texts of Indian English literature
* help students to distinguish between the common thematic concerns and stylistic features of pre-independence and post-independence Indian English literature

**Course Level Learning Outcomes:**

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

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

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

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

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

**Course Content:**

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

**-** The idea of one India (socio-political)

- Introduction of English in India

- The beginnings of Indian English literature

- Sunil Khilnani: “Who is an Indian” from *The Idea of India*

- K. R. S. Iyengar: “Introduction” from *Indian Writing in English*

**Unit 2: Novel (16 lectures)**

**-** R. K. Narayan: *The Vendor of Sweets*

**-** Amitav Ghosh: *The Shadow Lines*

**Unit 3: Poetry (19 lectures)**

**-** Sarojini Naidu: “The Village Song”, “Awake”

**-** H.V. Derozio: “To My Native Land”, “The Harp of India”

- Kamala Das: “Hot Noon in Malabar”, “My Grandmother’s House”

- Nissim Ezekiel: “A Very Indian Poem in Indian English”, “Background Casually”

- A.K. Ramanujan: “Small Scale Reflection in a Great House”, “Self-Portrait”

- Agha Shahid Ali: “Postcard from Kashmir”, “Snowmen”, “Cracked Portrait”

**Unit 4: Short Fiction (17 lectures)**

**-** Shashi Deshpande: “The Inner Rooms”

**-** Anita Desai: “The Rooftop Dwellers”

- Ruskin Bond: “The Leopard”

- M. J. Akbar: “An Indian Dream”

- Khushwant Singh: “Posthumous”

**Unit 5: Drama (13 lectures)**

**-** Manjula Padmanabhan: *Lights Out*

**Recommended Readings:**

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

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

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

Meenakshi Mukherjee. *The Twice Born Fiction*.

Priyambada Gopal. *The Indian English Novel*.

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

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

**B.A. (Hons.) Semester V – C12**

**Course Code - ENG 502C**

**Course Title - American Literature**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* introduce students to the American history and literature from the pre-exploration period through the exploration and settlement to the present
* underline the significance of reading sociocultural history and literature in tandem.
* acquaint students with the major trends in American literature
* help students to appreciate how American Experience is shaped by the inter-sectional issues of race class and gender

**Course Level Learning Outcomes:**

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

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

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

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

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

**Unit 1: Introduction (16 lectures)**

1. Historical Background

- Native Americans – Immigration, culture

- Colonization and settlement in the New World

* The first Europeans
* Isabella, Jamestown, Massachusetts colonies
* Salem witch hunt

- Colonizers and the Natives’ relationship

- Slavery

- Conflict between the colonists and the British Crown

- The Stamp Act of 1765

- The Boston Tea Party

- The Declaration of Independence

- The Gold Rush and industrialization

- New wave of immigration – Asians

1. Literary Developments

- The oral tradition of the Natives

- Early American writings

- Puritan thought and its influences

- American Romanticism

- Transcendentalism

- Realism and Naturalism

**Unit 2**: **Prose (18 lectures)**

**-** Thomas Jefferson: “The Declaration of Independence”

- R.W. Emerson: “Self-reliance”

- Zora Neale Hurston: “How it Feels to be Colored Me”

- Zitkala Sa: “My Mother” (From *Impressions of an Indian Childhood*)

**Unit 3**: **Poetry (16 lectures)**

- Anne Bradstreet: “To My Dear and Loving Husband”

- Phillis Wheatley: “On Being Brought from Africa to America”

- Emily Dickinson: “Because I could Not Stop for Death”, “Hope is the Thing with Feathers

- Robert Frost: “Mending Wall”

- Walt Whitman: “O Captain, My Captain”

- Langston Hughes: “I Too Sing America”

- Rita Dove: “Lady Freedom Among Us”

- Sylvia Plath: “Lady Lazarus”

**Unit 4**: **Drama (12 lectures)**

-Arthur Miller: *Death of a Salesman*

**Unit 5**: **Fiction (18 lectures)**

(a) Novels

- Mark Twain: *The Adventures ofTom* Sawyer

(b) Short stories

- Kate Chopin: “Desiree’s Baby”

- Nathaniel Hawthorne: “Young Goodman Brown”

- Edgar Allan Poe: “Tell-Tale Heart”

- Carlos Bulson: “Be American”

**Recommended Readings:**

Andrew Winget. Ed. *Handbook of Native American Literature.*

Boris Ford. Ed. *American Literature: 009 (Guide to English Lit).*

David Kranser. *A Companion to 20th Century American Drama.*

Richard Chase. *The American Novel and its Tradition.*

Richard Gray. *A Brief History of American Literature.*

Richard Gray. *A History of American Poetry.*

Richard Ruland. *From Puritanism to Postmodernism: A History of American Literature.*

Thomas A. Green. Ed. *Native American Folktales.*

**B.A. (Hons.) Semester VI – C13**

**Course Code - ENG 601C**

**Course Title - Literary Theory**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* introduce students to the major schools of the twentieth century literary theory
* acquaint them with major contentions, key concepts and prominent figures of some of the prominent schools of theory
* help students to closely study at least a few representational critical text so as to give them a first-hand knowledge of the theoretical praxis
* equip the students with theoretical lenses which would enrich their interpretive tasks immensely

**Course Level Learning Outcomes:**

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

CO1: display a broad understanding of the major schools in the field of literary theory

CO 2: comprehend the inter-relationship between different schools of literary theory

CO 3: demonstrate a knowledge of major debates and issues in contemporary critical theory

CO 4: apply many of the critical ideas learned in this paper to the interpretation of the literary works they are familiar with

**Unit 1: Russian Formalism and Structuralism (16 lectures)**

1. Russian Formalism

* Key concepts: Moscow Linguistic Circle and Prague Structuralism, defamiliarization, polyphony, heteroglossia, carnival/carnivalesque
* Victor Shklovsky, “Art as Technique” (M. K. Newton)

1. Structuralism

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

**Unit 2: Poststructuralism and Deconstruction (16 lectures)**

**-** Key concepts: differance/difference, dissemination, knowledge, power, panopticon, discourse

**-** Roland Barthes, “From Work to Text” (Norton Anthology)

**Unit 3: Psychoanalytic Criticism (16 lectures)**

**-** Key concepts: Id, Ego, Superego, Mirror Stage, Symbolic, Imaginary

**-** Sigmund Freud. "On Dreams." (From *Art in Theory 1900-1990*. Ed. Charles Harrison and Paul Wood. Pp 26-34)

**Unit 4: Reader Oriented Theories (16 lectures)**

**-** Key concepts: Implied reader, text, interpretation, types of reader response theories

**-** Stanley Fish, “Interpreting Variorum” (section on Interpretive Communities *from Norton Anthology*)

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

**-** Key concepts: base/superstructure, ideology, feminist schools, ècriture feminine, gender, the Orient, the Other/other, subaltern

**-** Terry Eagleton, “Rise of English” (Norton extract)

**-** Edward Said, *Orientalism* (Introduction, section one)

**-** Bell Hooks, *Feminism is for Everybody: Passionate Politics* (Introduction)

**Recommended Readings:**

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

Hans Bertens. *Literary Theory: The Basics.*

Harry Blamires. *A History of Literary Criticism.*

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

Jonathan Culler. *Literary Theory.*

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

Lois Tyson. *Critical Theory Today.*

Patricia Waugh. *Literary Theory and Criticism.*

Peter Barry. *Beginning Theory.*

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

Terry Eagleton. *Literary Theory: An Introduction.*

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

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

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

**Course Code - ENG 602C**

**Course Title - Literary and Interpretative Devices**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* introduce students to introduce students to basic concepts in rhetoric and prosody
* acquaint students with various techniques of appreciate a poetic piece
* help students learn the ways of reading a dramatic work closely
* familiarize the students with the basics of narrative theory
* train the students in the task of writing critical literary essays

**Course Level Learning Outcomes:**

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

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

CO 2: systematically appreciate an unfamiliar poetic piece

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

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

CO 5: creatively write essays on literary topics

**Unit 1: Rhetoric and Prosody (15 lectures)**

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

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

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

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

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

**Unit 4: Appreciating a Dramatic Piece (15 lectures)**

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

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

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

**Recommended Readings**:

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

Bernard Blackstone. *Practical English Prosody.*

Bose & Sterling. *Rhetoric and Prosody.*

Boulton Marjorie. *Anatomy of Poetry*.

Cleanth Brooks and Robert Heilman. *Understanding Drama.*

Freeborn Dennis.*Style*: *Text Analysis and Linguistic Criticism.*

Jeremy Hawthorne*. Studying Literature.*

Jeremy Hawthorne. *Studying the Novel.*

Pramod Nayar*. Studying Literature.*

R.A Scott James.*Making of Literature.*

R.A. Goodman.*Quintessence of Literary Essays.*

Robert Scholes et al. *Elements of Literature.*

1. **1. Discipline Specific Elective (Any four)**

**B.A. (Hons.) Semester V- DSE I a**

**Course Code - ENG 503 DSE Ia**

**Course Title – Introduction to Classical Literature**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* help students to historically situate classical European, i.e., Greek and Latin, as well as classical Indian literary cultures and their socio-political-cultural contexts
* enable engagement with classical literary traditions of Europe from the beginning till the 5th century AD, and that of India from its early beginning till 1100 AD.
* facilitate examination of the different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives
* impart knowledge about the evolution of literary culture(s) in India in its/their contexts, issues of genres, themes and critical cultures
* help students understand, analyse and appreciate various texts with comparative perspectives

**Course Level Learning Outcomes:**

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

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

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

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

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

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

**Course content**:

1. **European Classical Literature**

**Unit 1: European Classical concepts (8 lectures)**

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

**Unit 2: European Classical texts (32 lectures)**

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

1. **Indian Classical Literature**

**Unit 1: Indian Classical Concepts (8 lectures)**

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

**Unit 2: Indian Classical Texts (32 lectures)**

* Vyasa: Selection from *The Mahabharata*

(“The Temptation of Karna”) [Trans. by J.A.B. Van Buitenen]

* Bharatamuni: Selection from *Natyashastra* (Chapter 1)
* Kalidasa: *AbhijnanaSakuntalam*

(From *Kalidas: The Loom of Time*)[Trans. by Chandra Rajan]

* Ilango Adigal: Selection from *Cilappatikaram: The Tale of an Anklet*

(“The Book of Banci”) [Trans. by R. Parthsarathy]

**Recommended Readings:**

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

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

IravatiKarve. “Draupadi” in *Yuganta, the End of an Epoch*.

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

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

**B.A. (Hons.) Semester V – DSE Ib**

**Course Code - ENG 503 DSE 1b**

**Course Title - Introduction to World Literature**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* introduce students to the basics of the concept of world literature
* underline the significance of translation and comparative studies
* acquaint students with some of the literary works which have found space in the canon of world literature
* Help students learn the tools and techniques of approaching and interpreting texts which have travelled across linguistic, regional or cultural barriers

**Course Level Learning Outcomes:**

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

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

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

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

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

**Unit 1: Introducing basic Concepts (16 lectures)**

**-** The Language Debate

- Goethe’s idea of *World Literature*

- Comparative Studies

- Issues of Translation

- Neocolonialism

- Globalization, Multiculturalism and Digital World

- Peter Carravetta’s “The Canons of World Literature”

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

**-** Musaemura Zimunya: “A Long Journey”

- Kofi Awoonor: “The First Circle”

- Anne Carson: “Interview with Hara Tamiki”

- Pablo Neruda: “Poetry”

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

**-** Andrew Barton ‘Banjo’ Paterson: “Waltzing Matilda”

- A. D. Hope: “Australia”

- Allen Curnow: The Unhistoric Story”

- Matsuo Basho and YasoBuson: Selected Haiku poems from *One Hundred Famous Haiku*

**Unit 4: Fiction (25 lectures)**

**-** Margaret Atwood: “Happy Endings”

- Lu Hsun: “The Awakening”

- Gabriel Garcia Marquez: “Eyes of a Blue Dog”

- Romesh Gunesekera: *Reef*

**Unit 5: Drama (15 lectures)**

**-** Derek Walcott: *Dream on Monkey Mountain*

**Recommended Readings:**

Claudio Guillen. *The Challenge of Comparative Literature.*

David Damrosch. *What is World Literature?*

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

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

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

Jeremy Munday. *Introducing Translation Studies.*

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

Franco Moretti. “Conjectures on World Literature”.

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**B.A. (Hons.) Semester VI–DSE IIa**

**Course Code - ENG 504 DSEIIa**

**Course Title - Postcolonial Literatures in English**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* introduce students to the key issues and debates pertaining to the field of postcolonial studies
* acquaint students with the ideological nature of language and literature
* familiarize students with some of the major literary works of postcolonial world
* help students to identify some of the common concerns of postcolonial literatures, despite the rich diversity that they display

**Course Level Learning Outcomes:**

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

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

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

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

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

**Unit 1: Key Concepts (12 lectures)**

**-** Colonialism, Postcolonialism

**-** Decolonization

**-** Discourse

**-** Appropriation

**-** Self, Other and Agency

**-** Mimicry, Ambivalence and Hybridity

**-** Third World and Third World Women

**-** Nation and Nationalism

**Unit 2: Essays (20 lectures)**

**-** AshisNandy: “The Psychology of Colonialism: Sex, Age and Ideology in British India” from *The Intimate Enemy.*

**-** Meenakshi Mukherjee: “Nation, novel, language” from *The Perishable Empire: Essays on Indian Writing in English.*

**-** Ngugi WaThiong’o: “Language of African Literature”

**-** Sara Suleri: “Women Skin Deep: Feminism and the Postcolonial Condition”

**Unit 3: Poetry (18 lectures)**

**-** John Farrell: “Australia”

- Derek Walcott: “A Far Cry from Africa”

- Kath Walker: “We are Going”

- KishwarNaheed: “I Am Not That Woman”

- Nissim Ezekiel: “The Professor”

- Wole Soyinka: “Civilian and Soldier”, “Telephone Conversation”

**Unit 4: Drama (12 lectures)**

**-** Mohan Rakesh: *Halfway House*

**Unit 5: Fiction (18 lectures)**

**-** Alice Munro: “The Moons of Jupiter”

- Chinua Achebe: *Things Fall Apart*

- Jamaica Kincaid: “In the Night”

**Recommended Readings:**

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

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

*Literatures.*

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

John McLeod. *Beginning Postcolonialism.*

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

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

Pramod Nayar. *Postcolonial Literature: An Introduction.*

**B.A. (Hons.) Semester VI – DSE IIb**

**Course Code - ENG 504 DSE IIb**

**Course Title - Modern Indian Literature in Translation**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course level learning Objectives:**

The objective of this paper is to:

* introduce students to the idea of Indian literature that cannot be summed up in any simplistic way as literatures from different regions in different languages represents its plurality
* underline how translation plays a vital role in the circulation and recognition of literary works
* develop familiarity with some of the canonical works of Indian literature
* show how the issues of nation, caste, class and gender are some of the prominent concerns of Indian literature produced both before and after independence

**Course Level Learning Outcomes:**

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

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

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

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

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

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

* G.N. Devy: “Indian Literature in English Translation: An Introduction”
* M. Asauddin: “Translation and Indian Literature: Some Reflections”
* Neelam Srivastava: “A Multiple Addressivity: Indian Subaltern Autobiographies and the Role of Translation”

**Unit 2: Non-fictional Prose (12 lectures)**

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

**Unit 3: Poetry (20 lectues)**

* Faiz Ahmed Faiz: “Freedom’s Dawn”
* Vimala: “Kitchen”
* Raghuvir Sahay: “Cycle Rickshaw”, “The Handicapped on Camera”
* Muktibodh: “The Void”, “So Very Far”
* NabanitaDev Sen: “That Girl”, “Fourteen”
* Sunil Gangopadhyaya: “The End of Exile”
* KedarNath Singh: “Mother Tongue”
* K AyappaPanikar: “I Met Walt Whitman Yesterday: An Interview”
* NamdeoDhasal:“A Notebook of Poems” and “Autobiography”
* Dina Nath Nadim: “The Moon”

**Unit 4: Drama (12 lectures)**

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

**Unit 5: Fiction (26 lectures)**

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

**Recommended Readings:**

*Indian Literature: An Introduction*. University of Delhi.

ShormisthaPanja: *Many Indias, Many Literatures: New Critical Essays.*

K. AyappaPanikar. *The Making of Indian Literature*.

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

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

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

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

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

**B.A. (Hons.) Semester VI – DSE IIIa**

**Course Code - ENG 603 DSEIIIa**

**Course Title - Women and Literature**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* familiarize students with the sociological and historical contexts of the various stages of feminist movements
* introduce students to the key concepts, figures and ideas in feminist literary theory
* Train students in reading of texts through a gendered approach
* Acquaint students with ways of ‘rereading’ texts written by female as well as male writers
* Underscore the diversity of concerns even within women’s writings that emerges from different cultural locations

**Course Level Learning Outcomes:**

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

CO 1: Display familiarity with various stages of feminist movement

CO 2: Demonstrate a basic knowledge of major figures, debates and issues in feminist literary theory

CO 3: Critically engage with literary texts from the perspective of gender

CO 4: Appreciate the differences which mark the experiences of women depending on their specific locations

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

**-** Feminism, feminist, female, sex/gender, patriarchy, equality vs difference

- Historical overview of feminist movements: the three waves, American suffragist movement

- Concepts on race, gender, class, sexual orientations

- Feminism and literature: Sexual politics (Kate Millett); Gynocriticism (Elaine Showalter)

- Female voices in/from India

**Unit 2: Some Feminist Texts (18 lectures)**

**-** Simone de Beauvoir: “Introduction” from *The Second Sex*

**-** Virginia Woolf: *A Room of One’s Own* (Chapter 4& 5)

**-** Bell Hooks: “Introduction” *Aint I a Woman?*

**Unit 3: Re-readings (18 lectures)**

**-** Geoffrey Chaucer: “Wife of Bath” (Prologue to *The Canterbury Tales*)

**-** William Shakespeare: *Macbeth* (Act 1 Sc. V)

**-** William Wordsworth: “The Solitary Reaper”

**-** Charles Perrault: “Little Red Riding Hood”

**Unit 4: Women’s Voices (13 lectures)**

**-** Sylvia Plath: “Daddy”

**-** Katherine Mansfield: “The Fly”

**-** Maya Angelou: “Still I Rise”

**-** Kate Chopin: “The Story of an Hour”

**-** Joanna Russ: *How to Suppress Women’s Writing* (The cover page of the first edition)

**-** Chimamanda Ngozi Adichie: From *We Should All be Feminists*

**Unit 5: Writings from India (13 lectures)**

- Mahasweta Devi: “Dopdi”

- Kamala Das: “An Introduction”

- Indira Goswami: “Under the Shadows of Kamakhya”

- Bama: “Annachi”

- Manju Kapoor: “Chocolate”

**Recommended Readings**:

Elaine Showalter. *A Literature of their Own: British Women Novelists from Bronte to Lessing.*

Geraldine Forbes. *Cambridge History of Women in India.*

J. S. Mill, (1869). *The Subjection of Women*.

Jane Freedman. *Feminisms*.

Kate Millett. *Sexual Politics*.

Lizabeth Goodman (ed). *Literature and Gender*.

Maggie Humm. *Dictionary of Feminist Theory*.

Maitreyee Chaudhuri (ed). (2004). *Feminism in India – Issues in Contemporary Indian Feminism*.

Mary Eagleton, (1986). *Feminist Literary Theory: A Reader.*

Mary Eagleton, (2000). *Concise Companion to Feminist Theory.*

Mary Wollestonecraft, (1792). *A Vindication of the Rights of Women.*

Sheila Rowbotham, (1975). *Hidden from History: Women’s Oppression and the Fight Against It*.

Simone De Beauvoir’s (1949). *Second Sex*.

Sonya Andermahr. *A Glossary of Feminist Theory.*

Toril Moi. *Sexual/Textual Politics.*

Kumkum Sangari (1989). *Recasting Women: Essays in Colonial History.*

**B.A. (Hons.) Semester VI – DSE III b**

**Course Code - ENG 603 DSE III b**

**Course Title - Popular Literature**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* to make students understand the early history of print culture in England
* to make students relate high and low culture, canonical and non-canonical literature with reference to various genre fiction and best sellers, and genres of non-literary fiction
* familiarize them with the role of popular fiction in the literary polysystem of various linguistic cultures
* to make students use various methods of literary analysis to interpret popular literature as specifically belonging to its time
* to make students develop taste and skills for pursuing research in popular literature and culture

**Course Level Learning Outcomes:**

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

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

CO 2: engage with debates on high and low culture, canonical and non-canonical literature articulate the characteristics of various genres of non-literary fiction

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

CO4: demonstrate how popular literature belongs to its time

CO 5: use various methods of literary analysis to interpret popular literature

**Unit 1: Children’s Literature (15 lectures)**

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

*Texts*

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

**Unit 2: Detective Fiction (12 lectures)**

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

*Texts*

* Agatha Christie: *The Murder of Roger Ackroyd*

**Unit 3: Chick Lit (10 lectures)**

* Suzanne Ferriss & Mallory Young (ed): *Chick Lit: The New Woman’s Fiction* [“Introduction”]

*Texts*

* Anuja Chauhan: *The Zoya Factor*

**Unit 4: Graphic Fiction (18 lectures)**

* Jan Baetens& Hugo Frey: *The Graphic Novel: An Introduction* [“Introduction: The Graphic Novel, A Special Type of Comics”]
* Pramod K. Nayar: *The Indian Graphic Novel: Nation, History and Critic* [Chapter 4: “Drawing (on) Other Histories”]

*Texts*

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

**Unit 5: Science Fiction (25 lectures)**

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

*Texts*

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

**Recommended Readings:**

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

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

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

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

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

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

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

**B.A. (Hons.) Semester VI – DSE IVa**

**Course Code - ENG 604 DSEIVa**

**Course Title - Introduction to Modern European Literature**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* introduce students to introduce students to the vibrant intellectual context of non-British modern European literature
* acquaint students with major twentieth century European artistic and literary movements and trends that complemented each other
* help students to understand how most major literary and artistic movements were born in the continent before making their way to England.
* familiarize students with some of the canonical modernist European literary works

**Course Level Learning Outcomes:**

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

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

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

CO3: Appreciate how European trends influenced English literary world

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

**Unit 1: Literary Movements and Developments (16 lectures)**

**-** Realism, Naturalism, Impressionism

**-** Aestheticism, Decadent Movement, Symbolism, Acmeism

**-** Modernism, Expressionism, Dadaism, Surrealism

**-** Postmodernism, Existentialism, Absurdism

**-** Experimental Theatre (Epic Theatre, Theatre of Cruelty)

**Unit 2: Non-fictional Prose (10 lectures)**

**-** Jean Moréas: “The Manifesto of Symbolism” (Translated by A.S. Kline)

**-** Bertolt Brecht: Excerpts from *Brecht on Theatre* (Edited and translated by John Willet)

**Unit 3: Poetry (18 lectures)**

**-** Charles Baudelaire: “To the Reader”

- Rainer Maria Rilke: Elegy 1 from *The Duino Elegies*

- Federico Garcia Lorca: “City that Does Not Sleep”

- Czeslaw Milosz: “Incantation”

- Vasko Popa: “The Little Box”

- Fernando Pessoa: “Almost”, Poem XXXVI

- Osip Mandelstam: “Now I am in the spider-web …people need poetry…”

**Unit 4: Drama (20 lectures)**

***-*** August Strindberg: *Miss Julie*

***-*** Henrik Ibsen: *Doll’s House*

**Unit 5: Fiction (16 lectures)**

**-** Maxim Gorky: “Twenty-six Men and a Girl”

**-** Franz Kafka: *Metamorphosis*

**-** Albert Camus: *The Outsider*

**Recommended Readings:**

Arthur Symons. *The Symbolist Movement in Literature.*

Brian Docherty. *Twentieth Century European Drama.*

Donatella della Porta and ManvelaCaiani. *Social Movements and Europeanization.*

Enika Fischer Lichte. *History of European Drama and Theatre.*

Martin Esslin. *Theatre of Absurd.*

Pericles Lewis (ed.). *The Cambridge Companion to European Modernism.*

Rosemary M. Canfield Resisna (ed.). *Critical Survey of Poetry: European Poets.* (Vol. 1- 3)

**B.A. (Hons.) Semester VI – DSE IV b**

**Course Code - ENG 604 DSE IV b**

**Course Title – South Asian Literature**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this paper is to:

* introduce students with the diverse histories and cultures of the South Asian region—India, Afghanistan, Bangladesh, Bhutan, Nepal, Pakistan and Sri Lanka—using perspectives from history and literature
* acquire a knowledge of the relationship between texts and their cultural and historical contexts
* acquaint students with the everyday experience of people in South Asia
* familiarize students with the theoretical intricacies employed in South Asian writing

**Course Level Learning Outcomes:**

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

CO1: Understand and interpret the literature of South Asia

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

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

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

**Unit 1: Essays (12 lectures)**

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

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

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

**Unit 3: Short Stories (12 lectures)**

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

**Unit 4: Novels (24 lectures)**

* ShyamSelvadurai: *Funny Boy*
* KunzangChoden: *Circle of Karma*

**Unit 5: Drama (20 lectures)**

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

**Recommended Reading:**

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

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

EllekeBoehmer. *Colonial and Postcolonial Literature*.

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

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

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

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

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

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

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

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

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

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

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**B.2. Generic Elective (4 Courses)**

**B.A. (Hons.) Semester I – GE I**

**Course Code - ENG103G: Generic Elective in English**

**Course Title - Reading Poetry and Non-Fictional Prose**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* introduce students to the genres of poetry and non-fictional prose through canonical writers and their works
* make students appreciate the said genres in relation to their purpose in society
* create awareness in students about the various issues and concerns that the larger body of English literature deals with

**Course Level Learning Outcomes:**

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

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

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

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

**Course Content:**

**Unit 1: Reading Poetry (40 lectures)**

**-** William Shakespeare: Sonnets 18, 73, 116

- John Donne: “Death, be Not Proud”

- Oliver Goldsmith: “The Village Schoolmaster”

- William Wordsworth: “Lines Written in Early Spring”, “The Solitary Reaper”

- John Keats: “Ode to a Nightingale”

- P. B. Shelley: “To a Skylark”

- Alfred Lord Tennyson: “Home They Brought Her Warrior Dead”

- Robert Browning: “The Patriot”

- G.M. Hopkins: “Pied Beauty”

- Thomas Hardy: “At the Piano”

**Unit 2: Non-Fictional Prose (40 lectures)**

- George Bernard Shaw: “Life and Learning”

- Graham Greene: “The Lost Childhood”

- A.G. Gardiner: “On Saying Please”

- J. Krishnamurthy: “Function of Education”

**B.A. (Hons.) Semester II – GE II**

**Course Code –ENG203GE: Generic Elective in English**

**Course Title - Reading Poetry and Short Stories**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* enable students to gain further knowledge about poetic expressions by Modern British, American and Indian poets in English.
* Introduce students to the genre of the short story in English.
* enable students to evaluate the significance of literary expressions in adding value to human societies.
* enable students to appreciate the issues and concerns that the larger body of English literature deals with.

**Course level Learning Outcomes:**

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

CO1: demonstrate knowledge about poetic expressions by Modern British, American and Indian poets in English

CO 2: demonstrate knowledge about the genre of the short story in English

CO 3: evaluate the significance of literary expressions in adding value to human societies

CO 4: appreciate the issues and concerns that the larger body of English literature deals with

**Course Content:**

**Unit 1: Poetry (30 lectures)**

**-** Robert Frost: “Stopping by Woods on a Snowy Evening”,

- W. B. Yeats: “Wild Swans at Coole”

- R.W. Emerson: “The Mountain and the Squirrel”

- Langston Hughes: “What Happens to a Dream Deferred? (Harlem)

- Rabindranath Tagore: “Thou Has Made Me Endless”

- Toru Dutt: “The Lotus”

- Sarojini Naidu: “Palanquin Bearers”

- Nissim Ezekiel: “Night of the Scorpion”

- Jayanta Mahapatra: “Dawn at Puri”

- Vikram Seth: “The Frog and the Nightingale”

- Kamala Das: “The Dance of the Eunuchs”

**Unit 2: Short Stories (50 lectures)**

- R. K. Narayan: “An Astrologer’s Day”

- Mahasweta Devi: “The Hunt”

- IsmatChughtai: “Kallu”

- Charles & Mary Lamb: “A Midsummer Night’s Dream” [From *Tales from*

*Shakespeare*]

- O’Henry: “The Romance of a Busy Broker”

- Oscar Wilde: “The Happy Prince”

- Guy de Maupassant: “On Horse Back”

- Anton Chekov: “The Bet”

- H.H. Munro: “The Open Window”

**B.A. (Hons.) Semester III – GE III**

**Course Code –ENG303GE: Generic Elective in English**

**Course Title - Reading Fiction**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* introduce students to some of the techniques of reading fiction
* enable them to appreciate how fiction occupies a place of importance in literature throughout different cultures across the world
* enable them to understand the various traits of human life which find an apt expression in the world of fiction

**Course level Learning Outcomes:**

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

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

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

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

**Course Content:**

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

**-** Charles Dickens: *David Copperfield* (abridged)

**-** Daniel Defoe: *Robinson Crusoe* (abridged)

**Unit 2: Novellas (30 lectures)**

- Ruskin Bond: *The Blue Umbrella*

- Nikolai V. Gogol: *The Cloak*

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

**B.A. (Hons.) Semester IV– GE IV**

**Course Code –ENG 403GE: Generic Elective in English**

**Course Title - Reading Drama**

**Credits: 5 + 1 = 6 (80 Lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* introduce students to the dramatic form in literature
* enable students to identify dramatic conventions and theatre practices across various cultures
* train students in the close reading of dramatic texts

**Course Level Learning Outcomes:**

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

CO 1: display familiarity with the literary form of drama

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

CO 3: perform a close reading of dramatic texts

**Course Content: (80 lectures)**

**-** Anton Chekhov: *The Brute* (Also translated as *The Bear*)

**-** Thomas Hardy: *The Three Wayfarers*

**-** A.A. Milne: *Portrait of a Gentleman in Slippers*

**-** J.M. Synge: *The Tinker’s Wedding*

1. **Ability Enhancement Courses**

**C**1. **Ability Enhancement Compulsory Courses (AECC) (2 Courses)**

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

**Course Code - ENG 104A / ENG 204A**

**Course Title - Functional English**

**Credits: 2 (32 lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* provide students with a functional knowledge of English language
* enable students to gain basic knowledge of written communication in English

**Course Level Learning Outcomes:**

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

CO 1: display a functional knowledge of English language

CO 2: demonstrate written communication skills in English

**Course Content:**

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

**-** Appropriate prepositions

- Use of tense

- Correction of errors in sentences

- Transformation of sentences (simple/complex/compound/assertive/negative)

- Voice change

- Phrases and idioms

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

**-** Letter to the editor

- Business letter

- Application

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

**-** On a given topic with a given outline

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

**-** Of a given prose passage

**Recommended Readings:**

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

*Collins Cobuild Grammar*, Harper & Collins.

Adrian Duff. *English Language in Use.*

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

Mark Hancook. *English Pronunciation in Use.*

**C**2. **Skill Enhancement Courses (SEC) (2 Courses)**

**B.A. (Hons.) Semester III – SEC I**

**Course Code - ENG 001S**

**Course Title –Business Communication**

**Credits: 2 (32 lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* provide students with a functional knowledge of the fundamentals of communication which would be useful not only during their academic life, but also thereafter
* enable students to gain basic skills of written communication in English such as writing business letters, reports, memos, circulars and notices
* train students in modes of employment-related communication such as writing job applications, resumes as well as appearing in interviews, speaking in public or participating in group discussions

**Course Level Learning Outcomes:**

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

CO1: display a functional knowledge of the fundamentals of communication

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

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

**Course Content:**

**Unit-1: Fundamentals of Communication (8 lectures)**

**-** Introduction

- Understanding Communication Process

- Nature of Business Communication

- Importance of Communication in Business

**Unit 2: Business Correspondence (8 lectures)**

**[Practical Exercises in Writing]**

**-** Writing Business Letters (types, format of business letter)

- Intra-organizational Business Correspondence (office memos, circulars, notices, guidelines for Meeting)

- External Business Communication (writing business reports, communication through email, telephonic conversation)

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

**-** Group Discussion and Job Interviews

**[Practical Exercises in Writing**]

* Writing a resume/CV
* Writing a Job application

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

**-** Basic English Grammar (Tense, voice, narration, preposition, vocabulary, phrases and idioms, antonyms and synonyms, one-word substitute)

- Common Errors in English

- Public speaking

**[Practical Writing Exercises]**

**-** Writing paragraphs and summaries, Note-taking

**Recommended Readings:**

*Communication Skills in English*, edited by the Department of English, Osmania University

Vandana Singh. *The Written Word*. Delhi: OUP, 2003.

Neera Jain. *Effective Business Communication*.

Scot Ober. *Contemporary Business Communication*.

Alder and Rodman. *Understanding Human Communication*.

**B.A. (Hons.) Semester IV – SEC II**

**Course Code - ENG 002S**

**Course Title –Introduction to Creative Writing**

**Credits: 2 (32 lectures)**

**Course Level Learning Objectives:**

The objective of this course is to:

* introduce students to the various modes of creative writing
* familiarize them with the various nuances and usages of the English language which might help them in producing creative works such as poetry, fiction or drama

**Course Level Learning Outcomes:**

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

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

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

**Course Content:**

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

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

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

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

**Unit 3: Modes of Creative Writing (8 Lectures)**

**-** Writing to communicate, poetry, fiction and drama

**Unit 4: Writing for the Media (8 Lectures)**

**-** Print, broadcast, advertising, the new media

**Recommended Text:**

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