

# **ORIENTAL COLLEGE (AUTONOMOUS)**

**TAKYEL, IMPHAL**



**Learning Outcomes based Curriculum Frame Work (LOCF)**

**&**

**CHOICE BASED CREDIT SYSTEM (CBCS)**

**SYLLABUS FOR FOUR YEAR**

**UNDERGRADUATE COURSE IN ENGLISH**

**2022**

**Department of English**

**Oriental College (Autonomous), Takyel, Imphal.**

## **LEARNING OUTCOMES BASED CURRICULUM FRAMEWORK**

### **BA Literary Studies in English (Hons.)**

According to the report submitted by the UGC Committee constituted for Learning Outcomes based Curriculum Framework for BA Literary Studies in English (Hons.), the following global remarks has been taken into account by the faculty members, departments/schools, Boards of Studies in English, Institutes and Universities, while considering the recommendations for their use:

- i. The learning outcomes are designed to help learners understand the objectives of studying BA (Honours) in English, that is, to analyse, appreciate, understand and critically engage with literary texts written in English, approaching them from various perspectives and with a clear understanding of locations.
- ii. It is significant to mention here that the BA (Hons.) English syllabus under CBCS remains the point of reference for the LOCF recommendations. However, the stakeholders (departments or universities or institutions) have made suitable alternations with justifications while selecting texts, finalizing objectives and organizing principles keeping in view global, national and regional contexts of analysis and appreciation.
- iii. To this end, the texts mentioned in the LOCF document are drafted for the final approval by the Board of Studies in English. Similarly, the organization of divisions / themes / genres / periods / authors / areas, etc. is specific to contexts identified in the course (s) and does not pre-empt further rethinking or selection with clear justification for the choices exercised therein.
- iv. The organization of the courses/papers have been worked into semesters/years keeping in consideration the credit load in a given semester with the ultimate end of outcomes of the course/programme. However, it makes sense to include courses/papers that demand more attention in the second and third years (third to sixth semester as may be required) of the Honours course in English.
- v. Learning outcomes are modifiable with due justification in view of contexts, texts selected in the course and requirements of the stakeholders, which are as diverse as are regions in the country
- vi. The overarching concern of the LOCF committee in English is to have definite and justifiable course outcomes and their realization by the end of the course/programme.

- vii. The Department/Institute/University is expected to encourage its faculty concerned to make suitable pedagogical innovations, in addition to teaching/learning processes suggested in the LOC Recommendations, so that the Course/Programme learning outcomes can be achieved.

## **BA Literary Studies in English (Hons)**

### **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 lay down the various perspectives of literary studies in English at the UG and PG levels.

Humanities has ever been in crisis in the West, which has impacted social perception beyond the western shores including India, though the Indian mind, before the advent of colonization, related literature to '*kavya satya*' (poetic truth), which was different from other forms of truth, and hence not comparable to others. But humanities, poetry, to be precise, have found its defendants in all ages. The present crisis of humanities emanates from the predominance of science and technology in particular because it contributes to human conditions and comfort in tangible terms and thereby changing 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. But 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. The present century has increasingly realised the

interconnectedness of all elements in the universe and interrelatedness of lives. Tim Cook speaks about maintaining balance between science and the humanities:

If science is a search in the darkness, then the humanities are a candle that shows where we have been and the danger that lies ahead. It is technology married with liberal arts, married with the humanities that make our hearts sing.

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 providing pleasure first and knowledge thereafter. Therein lies its value in being pleasant. Thereafter, the important thing is to know what literature is valued for. Literature is known for what it stands for or its commitment. 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.

Accordingly, 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 Indian Literature in translation in the light of various critical and theoretical discourses like Post-modernism, Post-colonialism, Feminism, and Black Aesthetics/Dalit Aesthetics among others.

The present phase demands its alignment to the obtaining situation and demands. Its acceptance 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. To achieve this, it is necessary for English studies to recognize and respect the differences and transcend binaries. The question of relevance and acceptance of English literary studies follows. For local acceptance, it is necessary to have space for local literature and also contiguous literatures. For instance, for a Department of English located in Tamil Nadu may spare about 15 to 20 per cent space to literatures other than English like Tamil and Malayalam, Telugu or Kannada and to skill development. The LOCF for English is prepared on the contours and curricular structure provided by the UGC, and may be modified without sacrificing the spirit of CBCS and LOCF.

## **1.2 Learning Outcomes-based Approach to Curricular Planning**

The fundamental premise underlying the learning outcomes-based approach to curriculum planning and development is that higher education qualifications such as a Bachelor's Degree (Hons) programmes are earned and awarded on the basis of

- (a) demonstrated achievement of outcomes (expressed in terms of knowledge, understanding, skills, attitudes and values) and
- (b) academic standards expected of graduates of a programme of study. The expected learning outcomes are used as reference points that would help formulate graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes which in turn will help in curriculum planning and development, and in the design, delivery and review of academic programmes.

Learning outcomes-based frameworks in any subject must specify what graduates completing a particular programme of study are (a) expected to know, (b) understand and (c) be able to do at the end of their programme of study. To this extent, LOCF in English is committed to allowing for flexibility and innovation in (i) programme design and syllabi development by higher education institutions (HEIs), (ii) teaching-learning process, (iii) assessment of student learning levels, and (iv) periodic programme review within institutional parameters as well as LOCF guidelines, (v) generating framework(s) of agreed expected graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes.

The key outcomes that underpin curriculum planning and development at the undergraduate level include Graduate Attributes, Qualification Descriptors, Programme Learning Outcomes, and Course Learning Outcomes.

The LOCF for undergraduate education is based on specific learning outcomes and academic standards expected to be attained by graduates of a programme of study. However, an outcome-based approach identifies moves way from the emphasis on *what is to be taught* to focus on *what is actually learnt* by way of demonstrable outcomes. This approach provides greater flexibility to the teachers to develop—and the students to accept and adopt—different learning and teaching pedagogy in an interactive and participatory ecosystem. The idea is to integrate social needs and teaching practices in a manner that is responsive to the need of the community. HEIs, on their turn, shall address to the situations of their students by identifying relevant and common outcomes and by developing such outcomes that not only match the specific needs of the students but also expands their outlook and values.

Moreover, it is borne in mind that outcome based curriculum does not obviate fact that the focus is not just on domain knowledge or outcomes only but on processes and approaches to be employed in pedagogical transactions. Processes are as important as the outcome. Else the outcomes would remain confined to the paper.

### **1.2.1 Nature and Extent of Bachelor's Degree Programme in English**

#### **Literature (Honours)**

- i.** Bachelor's Degree (Honours) is a well-recognized, structured, and specialized graduate level qualification in tertiary, collegiate education. The contents of this degree are determined in terms of knowledge, understanding, qualification, skills and values that a student intends to acquire in order to look for professional avenues or move to higher education at the postgraduate level.
- ii.** Bachelor's Degree (Honours) programmes attract entrants from the secondary level or equivalent, often with subject knowledge that may or may not be directly relevant to the particular field of study/profession. Thus, BA (Honours) Course in English aims to equip students to qualify for joining a profession or to provide development opportunities in particular employment settings. Graduates are enabled to enter a variety of jobs or to continue academic study at a higher level.
- iii.** Qualification descriptors at this level reflect in-depth and specialized knowledge and understanding of their subjects enriched by domain knowledge, student knowledge, critical thinking and effective communication skills. Knowledge at this level includes generic information about what all holders of the qualification are able to do, and the qualities and skills that they have. Courses, therefore, reflect different aspirations of types of students, and skills, learning needs and personal circumstances, needed thereof. Programmes assess not only academic skills but also other skills and attributes including what graduate level education requires, recognises and accredits in order for the Honours Degree to sync with national standards and be compatible with international practices.
- iv.** The attributes and outcomes associated with specialised programmes of study such as BA Honours in English are predominantly comprised of structured learning opportunities. These programmes are devoted to classroom learning, group and individual learning and library and field research projects. The key component in the programme is developing the ability to communicate at different levels, ranging from basic to critical communication.

- v. To complete the programme of study the student needs to demonstrate knowledge of the subject, understanding of one's location, ability to critically appreciate a text or tradition in itself or in relation to others, knowledge of the development of the discipline locally and globally through classroom study, self-study and research of existing literatures and current practices. The critical perspective, thus acquired, helps the student to link the degree to life skills including professional skills and awareness with an understanding of human and literary value.

### **1.2.2 Aims of Bachelor's Degree Programme in English Literature (Honours)**

The Honours programme in any subject is, in effect, a bridge between secondary and tertiary level education and postgraduate education. So it is important to make the courses in this programme as inclusive and broad as possible even as they also carry the imprints of specialized programmes of study. Honours courses are specialised and remain within the boundaries of accepted and current knowledge. The importance of student research is an integral part of any Honours Programme, particularly the English Honours programme.

The objectives of the LOCF in English, therefore, revisit traditional expectations of teaching and learning English by centre-staging outcomes that are demonstrable through five key attributes: understanding, use, communication, expansion, and application of subject knowledge with a clear awareness and understanding of one's location in the immediate and global environment.

In order to maximize the advantages of LOCF, the objectives are synced to outcomes. So the LOCF document highlights (i) the basic philosophy of teaching English as an Honours subject; (ii) the core objectives of English (Literary Studies and Language through Literature) by way of imparting subject knowledge, life skills, awareness of human values, respect for different locations and life forms, and professional skills; (iii) translation of each skill into demonstrable outcomes in terms of basic and critical communication, social engagement, personal growth and ability enhancement; (iv) application and use of domain knowledge as a bridge to society and the world at large; (v) demonstration of professional awareness and problem solving skills; (vi) demonstration of basic knowledge of digital knowledge platforms; (vi) ability to recognize the professional and social utility of the subject; and (vi) in the process understand, appreciate and imbibe values of life.

The broad objectives of the Learning Outcomes-based Curriculum Framework (LOCF) in English Literature (Honours) can therefore be outlined through the following points:

- **Prospects of the Curriculum:** Formulating graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes that are expected to be demonstrated by the holder of a degree student with Honours in English;
- **Core Values:** Enabling prospective students, parents, employers and others to understand the nature and level of learning outcomes (knowledge, skills, attitudes and human and literary values) or attributes for English Literature (Honours);
- **Bridge to the World:** Providing a framework to see the subject as a bridge to the world in such a way that while recognizing the different conditions in pluralistic society, the students also are aware of a core of shared values such as (i) a commitment to the knowledge to understand the world and how to make a contribution to it; (ii) development of each person's unique potential; (iii) respect for others and their rights; (iv) social and civic responsibility, participation in democratic processes; social justice and cultural diversity; and (v) concern for the natural and cultural environment;
- **Assimilation of Ability, Balance, harmony and Inclusiveness:** Identifying and defining such aspects or attributes of English Literature (Honours) that a graduate of the subject should be able to demonstrate on successful completion of the programme of study;
- **Frame for National Standards:** Providing a frame of reference for maintaining national standards with international compatibility of learning outcomes of English Literature (Honours) and academic standards to ensure global competitiveness, and to facilitate student/graduate mobility;
- **Pliability:** Formulating outcomes that are responsive to social and technological changes in order that the pedagogy will meet student's needs arising from the changes. LOCF encourages effective use of new technologies as tools for learning and provide a balance between what is common to the education of all students and the kind of flexibility and openness required for education;
- **Pedagogy:** Providing 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 for English Literature (Honours) with shift from domain knowledge to processes of realising the outcomes;



- **Development:** Providing HEIs a developmental approach through LOCF that would accommodate social needs and provide students a clear direction of learning.

The specific objectives of the BA programme in English Literature (Honours) are to develop in the student the ability to demonstrable the following outcomes:

1. Disciplinary Knowledge of English Literature and Literary Studies
2. Communication Skills
3. Critical Thinking
4. Analytical Reasoning
5. Problem Solving
6. Research-Related Skills
7. Self-Directing Learning
8. Multicultural Competence
9. Values: Moral and Ethical, Literary and Human
10. Digital Literacy

The details are explained in the sections that follow.

## **Graduate Attributes**

### **Disciplinary Knowledge:**

- a) ability to identify, speak and write about different literary genres, forms, periods and movements
- b) ability to understand and engage with various literary and critical concepts and categories
- c) ability to read texts closely, paying attention to themes, generic conventions, historical contexts, and linguistic and stylistic variations and innovations
- d) ability to understand appreciate, analyse, and use different theoretical frameworks
- e) ability to locate in and engage with relevant scholarly works in order to develop one's own critical position and present one's views coherently and persuasively
- f) ability to situate one's own reading, to be aware of one's position in terms of society, religion, caste, region, gender, politics, and sexuality to be self-reflexive and self-questioning

- g) ability to understand the world, to think critically and clearly about the local and the global through a reading of literatures in translation and in the original, to be a located Indian citizen of the world
- h) ability to see and respect difference and to transcend binaries

**Communication Skills:**

- a) ability to speak and write clearly in standard, academic English
- b) ability to listen to and read carefully various viewpoints and engage with them.
- c) ability to use critical concepts and categories with clarity

**Critical Thinking:**

- a) ability to read and analyse extant scholarship
- b) ability to substantiate critical readings of literary texts in order to persuade others
- c) ability to place texts in historical contexts and also read them in terms of generic conventions and literary history

**Problem Solving:**

- a) ability to transfer literary critical skills to read other cultural texts
- b) ability to read any unfamiliar literary texts

**Analytical Reasoning:**

- a) ability to evaluate the strengths and weaknesses in scholarly texts spotting flaws in their arguments
- b) ability to use critics and theorists to create a framework and to substantiate one's argument in one's reading of literary texts

**Research-Related Skills:**

- a) ability to problematize; to formulate hypothesis and research questions, and to identify and consult relevant sources to find answers
- b) ability to plan and write a research paper

**Teamwork and Time Management:**

- a) ability to participate constructively in class discussions

- b) ability to contribute to group work
- c) ability to meet a deadline

**Scientific Reasoning:**

- a) ability to analyze texts, evaluating ideas and literary strategies
- b) ability to formulate logical and persuasive arguments

**Reflective Thinking:**

- a) ability to locate oneself and see the influence of location—regional, national, global—on critical thinking and reading

**Self-Directing Learning:**

- a) ability to work independently in terms of reading literary and critical texts
- b) ability to carry out personal research, postulate questions and search for answers

**Digital Literacy:**

- a) ability to use digital sources, and read them critically
- b) ability to use digital resources for presentations

**Multicultural Competence:**

- a) ability to engage with and understand literature from various nations and reasons and languages
- b) ability to respect and transcend differences

**Moral and Ethical Values:**

- a) ability to interrogate one's own ethical values, and to be aware of ethical issues
- b) ability to read values inherited in literary texts and criticism *vis a vis*, the environment, religion and spirituality, as also structures of power

**Leadership Readiness:**

- a) ability to lead group discussions, to formulate questions for the class in literary and social texts

### **Life-long Learning:**

- a) ability to retain and build on critical reading skills
- b) ability to transfer such skills to other domains of one's life and work

### **1.4 Qualification descriptors for a bachelor's degree with English Honours**

The qualification descriptors for the BA (English Hons) programme in English shall be five learning attributes such as understanding, use, communication, expansion, and application of subject knowledge with a clear understanding of one's location. This also involves an awareness on the students' part of differences pertaining to class, caste, gender, community, region, etc. in order that they can transcend these differences with transparency of purpose and thought. The key qualification descriptor for English Honours shall be clarity of communication as well as critical thinking and ethical awareness. Each Honours Graduate in English should be able to

- *demonstrate* a coherent and systematic knowledge and understanding of the field of literary and theoretical developments in the field of English Studies and English Studies in India. This would also include the student's ability to identify, speak and write about genres, forms, periods, movements and conventions of writing as well as the ability to understand and engage with literary-critical concepts, theories and categories
- *demonstrate* the ability to understand the role of literature in a changing world from the disciplinary perspective as well as in relation to its professional and everyday use. While the aspect of disciplinary attribute is covered by the ability of the students to read texts with close attention to themes, conventions, contexts and value systems, a key aspect of this attribute is their ability to situate their reading, their position(s) in terms of community, class, caste, religion, language, region, gender, politics, and an understanding of the global and the local
- *demonstrate* the ability to think and write critically and clearly about one's role as a located Indian citizen of the world through a reading of English literatures and literatures in translation
- *Communicate* ideas, opinions and values—both literary values and values of life in all shades and shapes—in order to expand the knowledge of the subject as it moves from the classroom to life and life-worlds

- *Demonstrate* the ability to share the results of academic and disciplinary learning through different forms of communication such as essays, dissertations, reports, findings, notes, etc, on different platforms of communication such as the classroom, the media and the internet
- *Recognize* the scope of English studies in terms of career opportunities, employment and lifelong engagement in teaching, publishing, translation, communication, media, soft skills and other allied fields
- *Apply* subject-specific skills in language and literature to foster a larger sense of ethical and moral responsibility among fellow humans in order to see and respect differences in and among various species and life-forms and learn to transcend them

The programme will strengthen the student's ability to draw on narratives that alert us to layers and levels of meaning and differences in situations and complexities of relations. Linguistic and literary competence should help the students identify, analyse and evaluate key issues in the text and around in the world—thematic, contextual, professional and think of ways to find acceptable and sustainable solutions. Students will have the ability to understand and articulate with clarity and critical thinking one's position in the world as an Indian and as an Indian citizen of the world.

### **PROGRAMME LEARNING OUTCOMES (BA HONS. ENGLISH)**

The programme learning outcomes relating to BA (Hons.) Degree Programme in English:

- To demonstrate a set of basic skills in literary communication and explication of literary practices and process with clarity
- To demonstrate a coherent and systematic knowledge of the field of English literature and Bhasha literatures in English showing an understanding of current theoretical and literary developments in relation to the specific field of English studies.
- To display an ability to read and understand various literary genres and stylistic variations and write critically
- To cultivate ability to look at and evaluate literary texts as a field of study and as part of the wider network of local and global culture
- To demonstrate a critical aptitude and reflexive thinking to systematically analyze the existing scholarship and expand critical questions and the knowledge base in the field of English studies using digital resources.
- To display knowledge to cultivate a better understanding of values – both literary values that aide us in literary judgment and also values of life at all stages; apply appropriate methodologies for the development of the creative and analytical faculties of students, their overall development of writing, including imaginative writing.
- To recognize employability options in English studies programme as part of skill development and as career avenues open to graduates in today's global world such as professional writing, translation, teaching English at different levels, mass media, journalism, aviation communication and personality development
- To channelize the interests of the students and analytical reasoning in a better way and make more meaningful choices regarding career after completion of graduate programme
- To enable students to develop an awareness of the linguistic-cultural richness of India as an important outcome of English literary studies in India

**ORIENTAL COLLEGE (AUTONOMOUS), IMPHAL**  
**4-Year UG Programme Structure for English Honours.**

Sem.	Year I (Level 5) total credits: 2 Sem. x24=48					
	CC (18 courses x 6 credit each)	#DSEC (4 courses x 6 credit each)	GEC (6 courses x 6 credit each)	SEC (2 courses x 4 credit each)	AECC (2 courses x 4 credit each)	VAC (8 courses x 2 credit each)
1	ENG-HC 501			ENG -SE 501	GEN-AE 1 / MAN-AE 1	VAC 1
	ENG -HC 502					VAC 2
2	ENG -HC 503			ENG -SE 502	EVS-AE 2	VAC 3
	ENG -HC 504					VAC 4
Year II (Level 6) total credits: 2 Sem. x 26=52						
3	ENG -HC 601		ENG -HG 601			VAC 5
	ENG -HC 602					
	ENG -HC 603					
4	ENG -HC 604		ENG -HG 602			VAC 6
	ENG -HC 605					
	ENG -HC 606					
Year III (Level 7) total credits: 2 Sem. x 26=52						
5	ENG -HC 701	ENG -HE 701/ ENG -HE 701	ENG -HG 701			VAC 7
	ENG -HC 702					
6	ENG -HC 703	ENG -HE 702/ ENG -HE 702	ENG -HG 702			VAC 8
	ENG -HC 704					
Year IV (Level 8) total credits: 2 Sem. x 24=48						
7	ENG -HC 801	ENG -HE 801/ ENG -HE 801	ENG -HG 801			
	ENG -HC 802					
8	ENG -HC 803	ENG -HE 802	ENG -HG 802			
	ENG -HC 804	Dissertation				
<p><b>TOTAL:</b> CC: 18 courses for 108 credits; DSEC: 4 courses for 24 credits; GEC: 6 courses for 36 credits; SEC: 2 courses for 8 credits; AECC: 2 courses for 8 credits; VAC: 8 courses for 16 credits  (altogether 40 courses/papers&amp; 200 Credits)</p> <p># DSEC option courses should represent the major branches of the Discipline/Subject.  XXX represents subject Code, say CHM for Chemistry as adopted in the college  Core course= Hons. Discipline Specific Core Course (18 papers of 6 credit each) – <b>Course Code: HC</b>  AECC=Ability Enhancement Compulsory Course (2 papers of 4 credit each)- <b>Course Code: AE</b>  SEC= Skill Enhancement Course (2 papers of 4 credit each) - <b>Course Code: SE</b>  DSEC= Discipline Specific Elective Course (4 papers of 6 credit each) - <b>Course Code: HE</b>  GEC= Generic Elective Course (6 papers of 6 credit each) - <b>Course Code: HG</b>  VAC= Value Addition Courses (cf- Graduate Descriptors)</p>						
<ul style="list-style-type: none"> <li>• Award of Bachelor's <b>Degree with Honours</b> in a Discipline on completion of courses equal to <b>minimum</b> 182 credits in 4 years</li> <li>• Award of Bachelor's <b>Degree with pass certificate</b> in a Discipline on completion of courses equal to <b>minimum</b> 140 credits in 3 years</li> <li>• Award of Bachelor's <b>with Diploma</b> in a Discipline on completion of courses equal to <b>minimum</b> 96 credits in 2 years</li> <li>• Award of Bachelor's <b>with Certificate</b> in a Discipline on completion of courses equal to <b>minimum</b> 46 credits in</li> </ul>						

1 year

**ORIENTAL COLLEGE (AUTONOMOUS), IMPHAL**  
**4-Year UG Programme Structure for English (Honours) with Course Titles**

Sem.	Year I (Level 5) total credits: 2 Sem. x24=48					
	CC (18 courses x 6 credit each)	DSEC (4 courses x 6 credit each)	GEC (6 courses x 6 credit each)	SEC (2 courses x 4 credit each)	AECC (2 courses x 4 credit each)	VAC (8 courses x 2 credit each)
1	ENG-HC 501 Indian Classical Literature			ENG -SE 501 Translation Studies	GEN-AE 1 / MAN-AE 1	VAC 1
	ENG -HC 502 European Classical Literature					VAC 2
2	ENG -HC 503 India Writing in English			ENG -SE 502 Creative Writing	EVS-AE 2	VAC 3
	ENG -HC 504 British Poetry and Drama:14 <sup>th</sup> to 17 <sup>th</sup> century.					VAC 4
Year II (Level 6) total credits: 2 Sem. x 26=52						
3	ENG -HC 601 American Literature		ENG -HG 601 Introduction to Literature <b>(or)</b> Literary Cross Currents: Prose, Poetry, Fiction and Drama			VAC 5
	ENG -HC 602 British Poetry and Drama: 17 <sup>th</sup> to 18 <sup>th</sup> century.					
	ENG -HC 603 British Literature:18 <sup>th</sup> century					
4	ENG -HC 604 Literary Criticism		ENG -HG 602 Language and Linguistics <b>(or)</b> Text and Performance			VAC 6
	ENG -HC 605 British Romantic literature					
	ENG -HC 606 British literature: 19 <sup>th</sup> century					
Year III (Level 7) total credits: 2 Sem. x 26=52						
5	ENG -HC 701 Literary theory	ENG -HE 701/ ENG -HE 701/ Modern Indian Writing in English literature <b>(or)</b> Literature of the Indian Diaspora	ENG -HG 701 Language and Indian Literature <b>(or)</b> Individual and Society			VAC 7
	ENG -HC 702 British Literature: The early 20 <sup>th</sup> century					
6	ENG -HC 703 Modern European Drama	ENG -HE 702/ ENG -HE 702/ British Literature:	ENG -HG 702 American and British Literature			VAC 8



	ENG -HC 704 Postcolonial Literature	Post-WWII <b>(or)</b> Writings from the North East India	<b>(or)</b> Media and Mass Communication in India			
Year IV (Level 8) total credits: 2 Sem. x 24=48						
7	ENG -HC 801 Popular Literature	ENG -HE 801/ ENG -HE 801 Literature and Cinema <b>(or)</b> Science Fiction and Detective Literature	ENG -HG 801 New Literature in English <b>(or)</b> American Literature			
	ENG -HC 802 Women's Writing					
8	ENG -HC 803 Research Methodology	ENG -HE 802 Dissertation/Research Internship	ENG -HG 802 Contemporary India: Women and Empowerment <b>(or)</b> British Romantic Literature			
	ENG -HC 804 World literature					
<p>Core Course = Hons. Discipline Specific Core Course (18 papers of 6 credit each) – <b>Course Code: HC</b>          AECC=Ability Enhancement Compulsory Course (2 papers of 4 credit each)- <b>Course Code: AE</b>          SEC= Skill Enhancement Course (2 papers of 4 credit each) - <b>Course Code: SE</b>          DSEC= Discipline Specific Elective Course (4 papers of 6 credit each) - <b>Course Code: HE</b>          GEC= Generic Elective Course (6 papers of 6 credit each) - <b>Course Code: HG</b>          VAC= Value Addition Courses (cf- Graduate Descriptors)</p> <p><b>TOTAL:</b>          CC: 18 courses for 108 credits          DSEC: 4 courses for 24 credits          GEC; 6 courses for 36 credit          SEC: 2 courses for 8 credits          AECC: 2 courses for 8 credits          VAC: 8 courses for 16 credits (altogether 40 courses/papers&amp; 200 Credits)          # DSEC option courses should represent the major branches of the Discipline/Subject.          XXX represents subject Code, say CHM for Chemistry as adopted in the college</p>						
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### **ENGLISH CORE COURSE**

1. ENG-HC-501 Indian Classical Literature -
2. ENG-HC-502 European Classical Literature -
3. ENG-HC-503 Indian Writing in English -
4. ENG-HC-504 British Poetry and Drama: 14<sup>th</sup> to 17<sup>th</sup> century -
5. ENG-HC-601 American Literature -
6. ENG-HC-602 British Poetry and Drama: 17<sup>th</sup> and 18<sup>th</sup> century -
7. ENG-HC-603 British Literature: 18<sup>th</sup> century -
8. ENG-HC-604 Literary Criticism -
9. ENG-HC-605 British Romantic Literature -
10. ENG-HC-606 British Literature: 19<sup>th</sup> century -
11. ENG-HC-701 Literary Theory -
12. ENG-HC-702 British Literature: The Early 20<sup>th</sup> century -
13. ENG-HC-703 Modern European Drama -
14. ENG-HC-704 Postcolonial Literature -
15. ENG-HC-801 Popular Literature -
16. ENG-HC-802 Women's Writing -
17. ENG-HC-803 Research Methodology -
18. ENG-HC-804 World Literature -



**DISCIPLINE SPECIFIC ELECTIVE**

1. ENG-HE-701 Modern Indian Writing in English Translation  
 \*(OR) Literature of Indian Diaspora -
2. ENG-HE-702 British Literature: Post-World War II  
 \*(OR) Writings from North East India -
3. ENG-HE-801 Literature and Cinema  
 \*(OR) Science Fiction and Detective Literature -
4. ENG-HE-801 Dissertation  
 \*(OR) Research Internship -

**GENERIC ELECTIVE COURSE**

1. ENG-HG-601 Introduction to Literature  
 \*(OR) Literary Cross Currents and Forms: Prose,  
 Poetry, Fiction and Drama -
2. ENG-HG-602 Language and Linguistics  
 \*(OR) Text and Performance -
3. ENG-HG-701 Language and Indian Literature  
 \*(OR) Individual and Society -
4. ENG-HG-702 American and British Literature  
 \*(OR) Media and Mass Communication Skills -
5. ENG-HG-801 New Literatures in English  
 \*(OR) American Literature -
6. ENG-HG-802 Contemporary India: Women and Empowerment  
 \*(OR) British Romantic Literature -

**ABILITY ENHANCEMENT (COMPULSORY) COURSE**

- |    |          |             |   |
|----|----------|-------------|---|
| 1. | GEN-AE-1 | English/MIL | - |
|----|----------|-------------|---|

**SKILL ENHANCEMENT COURSE**

- |    |            |                     |   |
|----|------------|---------------------|---|
| 1. | ENG-SE-501 | Translation Studies | - |
| 2. | ENG-SE-502 | Creative Writing    | - |

**VALUE ADDITION COURSE**

Value Addition Courses (vac) are those courses that will help develop the capacities of human beings – intellectual, aesthetic, social, physical, emotional and moral in an integrated manner.

Unit colleges may develop the courses according to their convenience. The courses are as follows - drama, music, Thang-Ta, different sports disciplines, NCC, NSS, health care, yoga, dance, fine arts, debate, quiz, elocution etc. The list is not exhaustive.

VAC carries 2 credits each. A total of 8 VAC courses are offered in undergraduate. Semester 1 and 2 will have two VAC courses each i.e. a total of 4 VAC courses in 1<sup>st</sup> year while there will be one VAC course each in 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> semester. Students should offer at least five VACs in undergraduate course.

\* Colleges may wish to opt for these electives depending on the availability of specialists and other required resources.

## DETAILED SYLLABUS

### 1<sup>st</sup> Semester

*Two Core Papers: ENG-HC-501; ENG-HC-502*

*One Ability Enhancement Compulsory Course: GEN-AE-1*

*One Skill Enhancement Course: ENG-SE-501*

*Two Value Addition Courses: VAC-1, VAC-2*

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 501	Indian Classical Literature	100	6 (5+1)
2	ENG -HC 502	European Classical Literature	100	6 (5+1)
3	GEN-AE 1	English Language Teaching	100	4
4	ENG -SE 501	Translation Studies	100	4
5	VAC-1	As mentioned in the Content		2
6	VAC-2	As mentioned in the Content		2

### 2<sup>nd</sup> Semester

*Two Core Papers: ENG-HC 503; ENG-HC 504*

*One Skill Enhancement Course: ENG -SE 501*

*Two Value Addition Courses: VAC-3, VAC-4*

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 503	Indian Writing in English	100	6 (5+1)
2	ENG-HC 504	British Poetry and Drama: 14 <sup>th</sup> To 17 <sup>th</sup> Century	100	6 (5+1)
3	ENG -SE 502	Creative Writing	100	4
4	VAC-3	As mentioned in the Content		2
5	VAC-4	As mentioned in the Content		2

### 3<sup>rd</sup> Semester

Three Core Papers: ENG-HC 601; ENG-HC 602; ENG-HC 603

One Generic Elective Course: ENG-HG 601

One Value Addition Course: VAC-5

Sl No	Paper Code	Title	Marks	Credits
1	ENG-HC 601	American Literature	100	6 (5+1)
2	ENG-HC 602	British Poetry and Drama – 17 <sup>th</sup> and 18 <sup>th</sup> Century	100	6 (5+1)
3	ENG-HC 603	British Literature – 18 <sup>th</sup> Century	100	6 (5+1)
4	ENG-HG 601	Introduction to Literature (OR) Literary Cross Currents and Forms: Prose, Poetry, Fiction and Drama	100	6 (5+1)
5	VAC-5	As mentioned in the Content		2

### 4<sup>th</sup> Semester

Three Core Papers: ENG-HC 604; ENG-HC 605; ENG-HC 606

One Generic Elective Course: ENG- HG 602

One Value Addition Course: VAC-6

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 604	Literary Criticism	100	6 (5+1)
2	ENG-HC 605	British Romantic Literature	100	6 (5+1)
3	ENG-HC 606	British Literature – 19 <sup>th</sup> Century	100	6 (5+1)
4	ENG-HG 602	Language and Linguistics (or) *Text and Performance	100	6 (5+1)
5	VAC-6	As mentioned in the Content		2

\* Colleges may wish to opt for these electives depending on the availability of specialists and other required resources.

### 5<sup>th</sup> Semester

*Two Core Papers:* ENG-HC 701; ENG-HC 702

*One Discipline Specific Elective:* ENG-HE 701

*One Generic Elective Course:* ENG-HG 701

*One Value Addition Course:* VAC-7

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 701	Literary Theory	100	6 (5+1)
2	ENG-HC 702	British Literature – The Early 20 <sup>th</sup> Century	100	6 (5+1)
3	ENG-HE 701	Modern Indian Writing in English Translation (or) Literature of Indian Diaspora	100	6 (5+1)
4	ENG-HG 701	Language and Indian Literature (OR) Individual and Society	100	6 (5+1)
5	VAC-7	As mentioned in the Content		2

### 6<sup>th</sup> Semester

*Two Core Papers:* ENG-HC 703; ENG-HC 704

*One Discipline Specific Elective:* ENG-HE 702

*One Generic Elective Course:* ENG-HG 702

*One Value Addition Course:* VAC-8

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 703	Modern European Drama	100	6 (5+1)
2	ENG-HC 704	Postcolonial Literature	100	6 (5+1)
3	ENG-HE 702	British Literature: Post-World War II (or) Writings from North East India	100	6 (5+1)
4	ENG-HG 702	American and British Literature (or) *Media and Mass Communication Skills	100	6 (5+1)



5	VAC-8	As mentioned in the Content		2
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\* Colleges may wish to opt for these electives depending on the availability of specialists and other required resources.

### 7<sup>th</sup> Semester

Two Core Papers: ENG-HC 801; ENG-HC 802

One Discipline Specific Elective: ENG-HE 801

One Generic Elective Course: ENG-HG 801

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 801	Popular Literature	100	6 (5+1)
2	ENG-HC 802	Women's Writing	100	6 (5+1)
3	ENG-HE 801	Literature and Cinema (or) *Science Fiction and Detective Literature	100	6 (5+1)
4	ENG-HG 801	New Literatures in English	100	6 (5+1)

### 8<sup>th</sup> Semester

Two Core Papers: ENG-HC 803; ENG-HC 804

One Discipline Specific Elective: ENG-HE 802

One Generic Elective Course: ENG-HG 804

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 803	Research Methodology	100	6 (5+1)
2	ENG-HC 804	World Literature	100	6 (5+1)
3	ENG-HE 802	Dissertation (or) *Research Internship	100	6 (5+1)
4	ENG-HG 802	Contemporary India – Women and Empowerment (or) *British Romantic Literature	100	6 (5+1)

\* Colleges may wish to opt for these electives depending on the availability of specialists and other required resources.

## Learning Outcomes based Curriculum Framework (LOCF) for English Literature (B.A. Hons.) Undergraduate Programme

(Being introduced from 2022)

<b>Course Structure:</b> The course structure for the 4-Year Undergraduate programmes							
Semester	Core (Credit)	DSE (Credit)	GEC (Credit)	AECC (Credit)	SEC (Credit)	VAC (Credit)	Semester Credit
I	Core-1 (6)			AECC-1 (4) English/MIL	SEC-1 (4)	VAC-1 (2)	24
	Core-2 (6)					VAC-2 (2)	
II	Core-3 (6)			AECC-2 (4) Environmental Sc	SEC-2 (2)	VAC-3 (2)	24
	Core-4 (6)					VAC-4 (2)	
Exit option with Bachelor's Certificate in a discipline on completion of courses equal to a minimum of 46 credits							
III	Core-5 (6)		GEC-1 (6)			VAC-5 (2)	26
	Core-6 (6)						
	Core-7 (6)						
IV	Core-8 (6)		GEC-2 (6)			VAC-6 (2)	26
	Core-9 (6)						
	Core-10 (6)						
Exit option with Bachelor's Diploma in a discipline on completion of courses equal to a minimum of 96 credits							
V	Core-11 (6)	DSE-1 (6)	GEC-3 (6)			VAC-7 (2)	26
	Core-12 (6)						
VI	Core-13 (6)	DSE-2 (6)	GEC-4 (6)			VAC-8 (2)	26
	Core-14 (6)						
Exit option with Bachelor's Degree in a discipline on completion of courses equal to a minimum of 140 credits							
VII	Core-15 (6)	DSE-3 (6)	GEC-5 (6)				24
	Core-16 (6)						

VIII	Core-17 (6)	DSE-4 (6)	GEC-6 (6)				24
	Core-18 (6)						
Award of Bachelor's Degree with Honours in a discipline on completion of courses equal to a minimum of 182 credits							

## SEMESTER – I

*Two Core Papers:* ENG-HC-501; ENG-HC-502

*One Ability Enhancement Compulsory Course:* GEN-AE-1

*One Skill Enhancement Course:* ENG-SE-501

*Two Value Addition Courses:* VAC-1, VAC-2

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 501	Indian Classical Literature	100	6 (5+1)
2	ENG -HC 502	European Classical Literature	100	6 (5+1)
3	GEN-AE 1	English Language Teaching	100	4
4	ENG -SE 501	Translation Studies	100	4
5	VAC-1	As mentioned in the Content		2
6	VAC-2	As mentioned in the Content		2

## SEMESTER – I

### CORE PAPER

#### **ENG-HC 501: INDIAN CLASSICAL LITERATURE**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

#### **Course Level Learning Objectives:**

- To introduce to the students the diverse literatures of India in English translation.
- To familiarize the students with the rich and diverse Indian Classical Literature that spans across genres like drama, poetry, the epic narrative at least a few of these.

#### **Course Level Learning Outcomes:**

- To explain the eco-socio-political-cultural context of the age that produced Indian classical literature from its early beginning till 1100 AD

- To appreciate the pluralistic and inclusive nature of Indian classical literature and its attributes
- To historically situate the classical literature and diverse literary cultures from India, mainly from Sanskrit, but also Prakrit and Pali by focusing on major texts in the principal genres
- To trace the evolution of literary culture(s) in India in its/their contexts, issues of genres, themes and critical cultures
- To understand, analyse and appreciate various texts with comparative perspectives

**Course Content:**

<b>Unit 1:</b> Vyasa's <i>Dicing and Sequel to Dicing</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 2:</b> Excerpts from <i>The Ramayana (Ayodhya Kanda)</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 3:</b> Bharatamuni's <i>Natyashastra</i> (Chapter 1 - On the Origin of Drama)	<b>10 Lectures (25 marks)</b>
<b>Unit 4:</b> Kalidasa's <i>Shakuntala</i>	<b>10 Lectures (25 marks)</b>

**Suggested Readings:**

1. Bharata, *Natyashastra*, tr. Manmohan Ghosh, vol. I, 2nd edn. Calcutta: Granthalaya, 1967.
2. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy*, vol. V, *Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
3. A.V. Kieth, *History of Sanskrit Literature*. Oxford: OUP, 1920.
4. A.K. Warder, *Indian Kavya Literature*, 8 Volumes. Delhi: Motilal Banarsidas, 2011

## SEMESTER – I

### CORE PAPER

#### ENG -HC 502: EUROPEAN CLASSICAL LITERATURE

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 ( 1 Lecture = 60 mins)

**Course Level Learning Objective:**

- To introduce Greek and Roman literature of classical antiquity including poetry, drama, and general discourses.
- To incorporate discussions on the works of main classical writers such as Homer, Horace, Sophocles and Plautus to have an idea about this rich cultural discourse.

**Course Level Learning Outcomes:**

- To historically situate classical European, i.e., Greek and Latin literary cultures and their socio- political-cultural contexts
- To engage with classical literary traditions of Europe from the beginning till the 5th century AD
- To grasp the evolution of the concept of classic and classical in the European literary thought and its reception over a period of time
- To appreciate classical literature of Europe and pursue their interests in it
- To examine different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives
- To develop ability to pursue research in the field of classics
- To develop academic and practical skills in terms of communication and presentation and also learn about human and literary values of classical period

#### Course Content:

<b>Unit 1:</b> Homer's <i>Illiad</i> ; <i>Book 1, 18 &amp; 24</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 2:</b> Sophocles, <i>Oedipus Rex</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 3:</b> Aristophanes' <i>Lysistrata</i> / Virgil's <i>Aeneid</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 4:</b> Dante, <i>The Divine Comedy (Inferno)</i>	<b>10 Lectures (25 marks)</b>

#### Suggested Readings:

1. Homer, *The Illiad*. Tr. E.V. Rieu. Harmondsworth: Penguin, 1985.
2. Sophocles, *Oedipus the King*. Tr. Robert Fagles in *Sophocles: The Three Theban Plays*. Harmondsworth: Penguin, 1984.
3. Richard Rutherford, *Classical Literature: A Concise History*. Oxford: Blackwell Publishing, 2005.

## SEMESTER – I

### ABILITY ENHANCEMENT COMPULSORY COURSE

### GEN-AE 1: ENGLISH LANGUAGE AND LITERATURE

Credits: 3 (Theory) + 1 (Tutorial)

No. of Lectures – 30 ( 1 Lecture = 60 mins)

#### Course Level Learning Objectives:

- To make the students develop an appreciation about the use of language in practically and equip them with the different skills related to the proper use of language.
- To enable the students to develop specific skills related to speaking, reading writing and comprehension in the English language
- To familiarize the students with some significant genres of literature especially poetry and prose through the learning and appreciation of some classical pieces of English literature.

#### **Course Level Learning Outcomes:**

- To develop an appreciation about the use of language in practically and equip them with the different skills related to the proper use of language.
- To develop specific skills related to speaking, reading writing and comprehension in the English language
- To identify the significant genres of literature especially poetry and prose through the learning and appreciation of some classical pieces of English literature.

#### **Course Content:**

##### ***Unit I: Literature:***

**15 lectures (50 marks)**

- (i) O. Henry, *The Gift of Magi*
- (ii) Guy de Maupassant, *The Necklace*
- (iii) William Wordsworth, *Solitary Reaper*
- (iv) Dylan Thomas, *Fern Hill*

##### ***Unit II: Speaking and Writing Skill:***

**15 lectures (50 marks)**

- (i) Speaking Skills –
  - a) Dialogue
  - b) Group Discussion
  - c) Public Speech
  - d) Interview
- (ii) Reading and Understanding -
  - a) Close Reading
  - b) Comprehension
  - c) Analysis and Interpretation
- (iii) Writing -
  - a) Documentation
  - b) Note Making
  - c) Letter Writing

#### **Suggested Reading:**

1. Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
2. Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).
3. Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).  
*Business English* (New Delhi: Pearson, 2008).
4. R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient BlackSwan, 4th edn, 2013).
5. Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).

## **SEMESTER – I**

### **SKILL ENHANCEMENT COURSES**

#### **ENG - SE 501: TRANSLATION STUDIES**

**Credits: 3 (Theory) + 1 (Tutorial)**

**No. of Lectures – 30 ( 1 Lecture = 60 mins)**

#### **Course Level Learning Objectives:**

- To provide the students a thorough knowledge about the history of translation, challenges of translation in multilingual conditions, institutions promoting and commissioning translation and landmarks of translation in different languages.
- To make the students develop basic skills in translation and also to introduce them to the field of translation studies and gives them training in practical translation.

#### **Course Level Learning Outcomes**

- To critically appreciate the process of translation
- To engage with various theoretical positions on Translation
- To think about the politics of translation
- To assess, compare, and review translations translate literary and non-literary texts

#### **Course Content:**

**Unit 1:** Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India. **3 Lectures (10 marks)**

**Unit 2:** Exercises in different Types / modes of translation, such as: Different approaches to translation from fidelity to transcreation Functional / communicative translation Technical /Official translation as opposed to literary translation Audio-visual translation **5 Lectures (20 marks)**

**Unit 3:** Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching. **5 Lectures (15 marks)**

**Unit 4:** Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi films. **5 Lectures (15 marks)**

**Unit 5:** Exercises to comprehend Equivalence in translation: Structures – equivalence between the source language and target language at the lexical (word) and syntactical level. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages. **5 Lectures (20 marks)**

**Unit 6:** Translation of various kinds of short texts from short stories to news reports, poems and songs, to advertisements both print and audio-visual **7 Lectures (20 marks)**

**Suggested Readings:**

1. Lawrence Venuti, *Essays in The Translation Studies Reader*, London: Routledge, 2000.
2. Andre Lefevere, *Translation/History/Culture: A Sourcebook*, London: Routledge, 1992.
3. Harish Trivedi and Susan Bassnett, Introduction to *Postcolonial Translation: Theory and Practice* (London: Routledge, 1999)
4. Avadhesh Kumar Singh, “Translation Studies in the 21st Century”, *Translation Today*, Vol. 8, Number 1, 2014, pp. 5-45. Susan Bassnett, *Translation Studies*, London: Routledge, 1998.

## SEMESTER – II

*Two Core Papers:* ENG-HC 503; ENG-HC 504

*One Skill Enhancement Course:* ENG -SE 501

*Two Value Addition Courses:* VAC-3, VAC-4

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 503	Indian Writing in English	100	6 (5+1)
2	ENG-HC 504	British Poetry and Drama: 14 <sup>th</sup> To 17 <sup>th</sup> Century	100	6 (5+1)
3	ENG -SE 501	Creative Writing	100	4
4	VAC-3	As mentioned in the Content		2
5	VAC-4	As mentioned in the Content		2

## SEMESTER – II

### CORE PAPER

#### ENG-HC 503: INDIAN WRITING IN ENGLISH

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

**Course Level Learning Objectives:**

- Introduce students to the field of Indian Writing in English.
- Give a historical overview of the development of various literary forms.
- Understand how each author creatively uses his or her chosen literary form.

**Course Level Learning Outcomes:**



- To appreciate the historical trajectory of various genres of IWE from colonial times till the present
- To critically engage with Indian literary texts written in English in terms of colonialism/postcolonialism, regionalism, and nationalism
- To critically appreciate the creative use of the English language in IWE
- To approach IWE from multiple positions based on historical and social locations

### Course Content:

**Unit 1:** R.K. Narayan, *Swami and Friends* **10 Lectures (20 marks)**

**Unit 2:** **10 Lectures (30 marks)**

- (i) H.L.V. Derozio 'To India – My Native Land'
- (ii) Kamala Das, 'My Grandmother's House'
- (iii) Nissim Ezekiel, 'The Night of the Scorpion'
- (iv) Robin S. Ngangom, 'A Poem for Mother'

**Unit 3:** **10 Lectures (30 marks)**

- (i) Rohinton Mistry 'Swimming Lesson'
- (ii) Shashi Deshpande 'The Intrusion'

**Unit 4:** Mahesh Dattani, *Tara* **10 Lectures (20 marks)**

### Suggested Readings:

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
4. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

## SEMESTER – II

### CORE PAPER

#### ENG-HC 504: BRITISH POETRY AND DRAMA-14TH TO 17TH CENTURY

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 (1 Lecture = 60 mins)**

### Course Level Learning Objectives:

- To familiarize the students with the two major forms in British literature from the 14<sup>th</sup> to the 17<sup>th</sup> centuries – poetry and drama.
- To acquaint them with the larger contexts of the Renaissance, the nature of the Elizabethan Age and its predilections for certain kinds of literary activities, and the implications of the emergence of new trends.

**Course Level Learning Outcomes:**

- To understand the tradition of English literature from 14th to 17th centuries.
- To develop a clear understanding of Renaissance Humanism that provides the basis for the texts suggested
- To engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- To appreciate and analyse the poems and plays in the larger socio-political and religious contexts of the time.

**Course Content:**

<b>Unit 1:</b>	<b>15 Lectures (40 marks)</b>
(i) Geoffrey Chaucer <i>The Wife of Bath's Prologue</i>	
(ii) Edmund Spenser Selections from <i>Amoretti</i>	
(a) Sonnet LXVII 'Like as a huntsman...'	
(b) Sonnet LVII 'Sweet warrior...'	
(c) Sonnet LXXV 'One day I wrote her name...'	
(iii) John Donne	
(a) 'The Sunne Rising',	
(b) 'Valediction: Forbidding Mourning'	
<b>Unit 2:</b> Christopher Marlowe, <i>Tamburlaine</i>	<b>8 Lectures (20 marks)</b>
<b>Unit 3:</b> William Shakespeare, <i>Hamlet</i>	<b>8 Lectures (20 marks)</b>
<b>Unit 4:</b> William Shakespeare, <i>Twelfth Night</i>	<b>8 Lectures (20 marks)</b>

**Suggested Readings:**

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
3. Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

**SEMESTER – II****SKILL ENHANCEMENT COURSE****ENG -SE 501: CREATIVE WRITING****Credits: 3 (Theory) + 1 (Tutorial)**

**No. of Lectures – 30 ( 1 Lecture = 60 mins)**

**Course Level Learning Objectives:**

- To familiarize the students with the three creative genres, fiction, non-fiction and poetry.
- To acquaint the students with the reading and writing of the different genres of literature and also to encourage active class participation.
- To allow students to explore ideas, feelings, experiences and effectively communicate these stimulus using the written word.
- Each lecture will be tied to reading of texts, techniques, narratology and rhetorical positions.

**Course Level Learning Outcomes**

- To recognize creativity in writing and discern the difference between academic/non creative and creative writing
- To develop a thorough knowledge of different aspects of language such as figures of speech, language codes and language registers so that they can both, identify as well as use these; in other words, they must learn that creative writing is as much a craft as an art
- To develop a comprehensive understanding of some specific genres such as fiction, poetry, drama and newspaper writing
- To distinguish between these as well as look at the sub divisions within each genre (such as in poetry, different forms like sonnets, ballads, haiku, ghazal, etc)
- To process their writing for publication and so must have the ability to edit and proof read writing such that it is ready to get into print.

**Course Content:**

<b>Unit 1:</b> What is Creative Writing?	<b>5 Lectures (15 marks)</b>
<b>Unit 2:</b> The Art and Craft of Writing	<b>7 Lectures (20 marks)</b>
<b>Unit 3:</b> Modes of creative Writing	<b>12 Lectures (25 marks)</b>
<b>Unit 4:</b> Writing for the Media	<b>8 Lectures (20 marks)</b>
<b>Unit 5:</b> Preparing for Publication	<b>8 Lectures (20 marks)</b>

**Suggested Readings:**

1. Dev, Anjana Neira (2009). *Creative Writing: A Beginner's Manual*. Pearson, Delhi, 2009.
2. Morley, David (2007). *The Cambridge Introduction to Creative Writing*. Cambridge, New York.

## SEMESTER - III

*Three Core Papers:* ENG-HC 601; ENG-HC 602; ENG-HC 603

*One Generic Elective Course:* ENG-HG 601

*One Value Addition Course:* VAC-5

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 601	American Literature	100	6 (5+1)
2	ENG-HC 602	British Poetry and Drama – 17 <sup>th</sup> and 18 <sup>th</sup> Century	100	6 (5+1)
3	ENG-HC 603	British Literature – 18 <sup>th</sup> Century	100	6 (5+1)
4	ENG-HG 601	Introduction to Literature or Literary Cross Currents and Forms: Prose, Poetry, Fiction and Drama	100	6 (5+1)
5	VAC-5	As mentioned in the Content		2

## SEMESTER – III

### CORE PAPER

#### ENG-HC 601: AMERICAN LITERATURE

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 ( 1 Lecture = 60 mins)

#### Course Level Learning Objectives:

- To acquaint the students with the main currents of American literature in its social and cultural contexts.
- To present a holistic historical background of the growth of American society and of the way the literary imagination has grappled with such growth and change.
- To acquaint the students with the American society in its evolutionary stages from the beginnings of modernism to the present as well as with exciting generic innovations and developments that have tried to keep pace with social changes.
- To prepare the ground for the detailed study of American literature.

#### Course Level Learning Outcomes:

- To understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)
- To understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.
- To appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European (Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European (African, American Indian, Hispanic-American and Asian) writing traditions
- To critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities
- To critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- To explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- To relate the African American experience in America (both ante-bellum and postbellum) to issues of exclusion in societies relevant to their learning experience
- To analyse the American mind from global and Indian perspectives and situate the American in the contemporary world

### Course Content:

**Unit 1:** Ernest Hemingway's *The Old Man and the Sea* **10 Lectures (25 marks)**

**Unit 2:** Arthur Miller's *The Death of a Salesman* **10 Lectures (25 marks)**

**Unit 3:** **10 Lectures (25 marks)**

- (i) Edgar Allan Poe 'The Purloined Letter'
- (ii) Maya Angelou: Selections from *I Know Why the Caged Bird Sings* (chaps 15 and 16)
- (iii) William Faulkner 'Dry September'

**Unit 4:** **10 Lectures (25 marks)**

- (i) Walt Whitman, *O Captain! My Captain*
- (ii) Emily Dickinson's *Because I could not stop for Death*
- (iii) Robert Frost's *Mending Wall*
- (iv) Langston Hughes: *'The Negro Speaks of Rivers'*

### **Suggested Readings:**

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39

## **SEMESTER – III**

### **CORE PAPER**

#### **ENG-HC 602: BRITISH POETRY AND DRAMA-17TH AND 18TH CENTURIES**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 (1 Lecture = 60 mins)**

#### **Course Level Learning Objectives:**

- To familiarize the students with British literature in the 17<sup>th</sup> and 18<sup>th</sup> centuries, a time period which sees the emergence and establishment of greatly diverse kinds of writings.
- To encourage the students to look at the economic, political and social changes in (primarily) Britain during this period, such as the shifts from the puritan Age to the Restoration Age and the Neo-classical periods.
- To familiarize the students with the larger contexts that generated such literatures as well as the possible impacts of the literature on society along with the significance of the scientific revolution during this period may also be studied in relation to the literary productions.

#### **Course Level Learning Outcomes:**

- To identify the major characteristics of the Comedy of Manners and Mock-Heroic poetry
- To demonstrate in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the 17th and 18th centuries

- To examine critically key themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, among others
- To show their appreciation of texts in terms of plot-construction, socio-cultural contexts and genre of poetry and drama
- To analyse literary devices forms and techniques in order to appreciate and interpret the texts

**Course Content:**

<b>Unit 1:</b> John Milton, <i>Paradise Lost: Book 1</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 2:</b> John Webster, <i>The Duchess of Malfi</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 3:</b> Aphra Behn, <i>The Rover</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 4:</b> Alexander Pope, <i>The Rape of the Lock</i>	<b>10 Lectures (25 marks)</b>

**Suggested Readings:**

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

## **SEMESTER – III**

### **CORE PAPER**

#### **ENG-HC 603: BRITISH LITERATURE-18TH CENTURY**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

**Course Level Learning Objectives:**

- To familiarize the students with British literature in the 18th century, a time period that saw the emergence and establishment of diverse kinds of writings.
- To encourage the students to look at the economic, political and social changes in (primarily) Britain during this period, such as the shifts from the puritan Age to the Restoration Age and the Neo-classical periods.
- To familiarize the students with the larger contexts that generated such literatures as well as the possible impacts of the literature on society.

**Course Level Learning Outcomes:**

- To explain and analyse the rise of the critical mind
- To trace the development of Restoration Comedy and anti-sentimental drama
- To examine and analyse the form and function of satire in the eighteenth century
- To appreciate and analyse the formal variations of Classicism
- To map the relationship between the formal and the political in the literature of the neoclassical period

**Course Content:**

**Unit 1:** William Congreve, *The Way of the World* **10 Lectures (25 marks)**

**Unit 2:** Jonathan Swift, *Gulliver's Travels* (Books III and IV) **10 Lectures (25 marks)**

**Unit 3:** **10 Lectures (25 marks)**

(i) Samuel Johnson, *London*

(ii) Thomas Gray, *Elegy Written in a Country Churchyard*

**Unit 4:** **10 Lectures (25 marks)**

Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*

**Suggested Readings:**

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed.
4. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7

## SEMESTER – III

### GENERIC ELECTIVE COURSE

#### ENG-HG 601: INTRODUCTION TO LITERATURE

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 ( 1 Lecture = 60 mins)

**Course Level Learning Objectives:**

- Understanding of issues like literature, literariness, literary values and basic literary concepts.



- To acquaint the students with the development of English literature in terms of various movements, genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- To make the students appreciate the themes and styles in the prescribed texts and equip them to engage with the specificities of the contexts from which the texts emerged.

#### **Course Level Learning Outcomes:**

- Understanding of issues like literature, literariness, literary values and basic literary concepts
- To have a basic understanding of development of English literature in terms of various movements
- To engage with the genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- To appreciate and analyse the select literary poems and plays in the larger socio-cultural contexts of the time
- To develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, tone and style, and elements of prosody

#### **Course content**

**Unit 1:** Essay or excerpts on Reading Literature on topics like ‘why read literature’, ‘the meaning of literature’, ‘literariness’, literary values’, ‘function of literature’, pleasure of reading, introduction to major literary concepts

**Unit 2:** Brief Outline of English literature and its main Movements (Classicism, Romanticism, Realism, Naturalism, Expressionism, Symbolism and Modernism)

**Unit 3:** Tales and stories (selections from different traditions of storytelling such as Panchatantra, Aesop’s Fables, selections from Tales from Shakespeare, S Maugham and any others)

**Unit 4:** Epic (excerpts from The Mahabharata, Illiad, Odyssey, or Paradise Lost) or Drama (Shakespeare/Shaw/Checkov)

**Unit 5:** Novel (Bach: Jonathan Livingstone Seagull) or collection of short stories Unit F: Nonfiction: Essays (examples) or Autobiography/Biography/Travel Writing

#### **Suggested Activities:**

Workshops on Appreciating literature, poetry, drama, short stories, novels and comparison between literary works and their filmed or adapted versions

#### **Suggested Readings:**

1. W H Hudson, *An Introduction to the Study of English Literature*, Maple Press, 2003 ed.
2. P. Varghese, *Introduction to English Literature*, Alfa Publications, 2011.

3. Martin Gray, *A Dictionary of Literary Terms*, Blackwell, 1998.
4. Terry Eagleton, *How to Read a Poem*, John Wiley & Sons, 2011 ed.
5. Stephen Greenblatt, et al. eds. *The Norton Anthology of English Literature*, Norton & Co. 2012 ed.

(or)

**ENG-HG 601: LITERARY CROSS CURRENTS AND FORMS: PROSE, POETRY, FICTION  
AND DRAMA****Credits: 5 (Theory) + 1 (Tutorial)****No. of Lectures – 40 (1 Lecture = 60 mins)****Course Level Learning Outcomes:**

- To introduce to the students the important forms and genres of English literature
- To familiarize the students with the important movements in literary history which influenced and developed different genres of literature
- To introduce to the students different genres of literature through the study of selected texts of prose, poetry, fiction and drama

**Course Level Learning Objectives:**

- To explain and analyse the rise and development of important movements in literary history
- To trace the development of the important forms and genres of English literature
- To appreciate and analyse the formal variations different genres of literature through the study of selected texts of prose, poetry, fiction and drama

**Course Content:****Unit 1: 10 Lectures (25 marks)****LITERARY FORMS AND GENRES:**

Epic and mock-epic, ballad, ode, sonnet, lyric, elegy, tragedy, tragicomedy, absurd drama, heroic drama, problem plays, expressionist plays, Gothic fiction, the historical novel, the bildungsroman, the personal essay, the periodical essay, memoir, autobiography, biography

**Unit 2: 10 Lectures (25 marks)****MOVEMENTS AND TRENDS WHICH INFLUENCED LITERARY FORMS AND GENRES:**

Augustan Movement, Neo-classicism, Romanticism, Realism, Modernism, Naturalism, Expressionism, Existentialism, Dadaism and Surrealism

**Unit 3: 10 Lectures (25 marks)****STUDY OF INDIVIDUAL TEXTS****Poetry:**

- (i) The Mahabharata, *The Game of Dice*
- (ii) Lord Alfred Tennyson, “*The Lady of Shalott*”

(iii) John Keats, *Ode on a Grecian Urn*”

**Prose (Fiction and Non-fiction):**

- (i) Joseph Addison, *True and False Wit* (Spectator62)
- (ii) Charles Lamb, *The Dream Children*
- (iii) Charlotte Bronte, *Jane Eyre*
- (iv) Kamala Das, *My Story*

**Unit 4:**

**10 Lectures (25 marks)**

**Drama:**

Henrik Ibsen, *A Doll's House*

**Suggested Reading:**

- (i) Pakmaja Asho. *A Companion to Literary Forms*
- (ii) Chris Baldick. *The Oxford Dictionary of Literary terms*
- (iii) *The Concise Oxford Companion to English Literature* (Oxford Quick Reference)
- (iv) Lillian Herlands Hornstein, G. D. Percy, and Calvin S. Brown, Eds. *The Reader's Companion to World Literature*

## SEMESTER – IV

*Three Core Papers:* ENG-HC 604; ENG-HC 605; ENG-HC 606

*One Generic Elective Course:* ENG- HG 602

*One Value Addition Course:* VAC-6

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 604	Literary Criticism	100	6 (5+1)
2	ENG-HC 605	British Romantic Literature	100	6 (5+1)
3	ENG-HC 606	British Literature – 19 <sup>th</sup> Century	100	6 (5+1)
4	ENG-HG-602	Language and Linguistics (or) *Text and Performance	100	6 (5+1)
5	VAC-6	As mentioned in the Content		2

## SEMESTER – IV

### CORE PAPER

#### ENG-HC 604: LITERARY CRITICISM

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 ( 1 Lecture = 60 mins)

#### Course Level Learning Objectives:

- To acquaint the students with the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods
- To make the students understand and appreciate the fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)
- To impart knowledge about the major, critical movements and critics in various critical traditions – Indian (schools of Rasa, Alamkar, Riti, Dhvani, Vakroti, Auchitya) and Western (Greek, Roman, English, German, Russian and French)
- To equip the students with the necessary skills required to evaluate and analyse strengths and limitations of critical/theoretical frameworks and arguments

#### Course Level Learning Outcomes:

- To understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods

- The students will be able to understand fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)
- The students will be able to grasp a wide range of literary philosophers and critics whose works had informed and shaped the discourse of literary theory
- The students will have knowledge about major, critical movements and critics in various critical traditions – Indian (schools of Rasa, Alamkar, Riti, Dhvani, Vakroti, Auchitya) and Western (Greek, Roman, English, German, Russian and French)
- The students will be able to identify theoretical and critical concepts with critics/texts/movements with which they are associated and understand them in their contexts
- The students will be able to apply various theoretical frameworks and concepts to literary and cultural texts
- The students will be able to evaluate and analyse strengths and limitations of critical/theoretical frameworks and arguments
- The students will be able to strengthen and deepen their interpretative skills

#### Course Content:

##### Unit 1: 10 Lectures (25 marks)

- (i) *Introduction to Natyashastra ( Bharata Muni)*
- (ii) *Aristotle, Poetics*
- (iii) *Cassius Longinus, On the Sublime*

##### Unit 2: 10 Lectures (25 marks)

- (i) *William Wordsworth, Preface to Lyrical Ballads*
- (ii) *Samuel Taylor Coleridge, Biographia Literaria ( Theory of Imagination)*

##### Unit 3: 10 Lectures (25 marks)

- (i) *T.S. Eliot, The Function of Criticism*
- (ii) *I.A. Richards, Principles of Literary Criticism*

##### Unit 4: 10 Lectures (25 marks)

- (i) *Virginia Woolf: A Rooms of One's Own (Select chapters)*
- (ii) *I. A Richards; Principles of literary Criticism (Chapter I and II)*

#### Suggested Readings:

1. A.H. Gilbert, *Literary Criticism: Plato to Dryden*. Detroit: Wayne University Press, 1962.
2. David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*: London & New York: Routledge, 2000.
3. Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.
4. Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993.
5. S.K. Dey, *History of Poetics*. New Delhi: MLBS, 1960.

6. Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009.

## **SEMESTER – IV**

### **CORE PAPER**

#### **ENG-HC 605: BRITISH ROMANTIC LITERATURE**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

#### **Course Level Learning Objectives:**

- To make the students aware about the ground-breaking efforts of the poets as well to the works of the Romantic writers who manage to consolidate and refine upon the achievements of the writers of the previous era.
- To make the students familiarize with the Romantic Movement in Europe in addition to the triumph of the Romantic imagination, expressing itself most memorably in the poetry of Blake, Burns, Wordsworth, Coleridge, Shelley, and Keats.
- To familiarize the students with the works of major Romantic poets which address these issues, enabling students to appreciate the essence of the Romantic vision.

#### **Course Level Learning Outcomes:**

- To understand Romanticism as a concept in relation to ancillary concepts like Classicism
- To understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences
- To analyse and understand the main characteristics of Romanticism
- To appreciate the canonical and representative poems and prose of the writers of the Romantic period.
- To develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, style, and elements of prosody.
- To appreciate and analyse the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity
- To relate Romantic literary texts to other forms of artistic expression such as painting, for instance.

#### **Course Content:**

##### **Unit 1:**

**10 Lectures (25 marks)**

- (i) William Blake;
  - (a) *The Lamb*
  - (b) *The Tyger*
  - (c) 'Introduction' to *The Songs of Innocence*

- (ii) Robert Burns;  
(a) *A Bard's Epitaph*

**Unit 2:** **10 Lectures (25 marks)**

- (i) William Wordsworth, *Tintern Abbey*  
(ii) Samuel Taylor Coleridge, *Kubla Khan*

**Unit 3:** **10 Lectures (25 marks)**

- (i) Lord Byron, *Childe Harold: canto III*, verses 36–45 (lines 316–405)  
(ii) Percy Bysshe Shelley, *Ode to the West Wind*  
(iii) John Keats 'Ode to a Nightingale'

**Unit 4:** **10 Lectures (25 marks)**

Mary Shelley, *Frankenstein*

**Suggested Readings:**

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
4. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

## SEMESTER – IV

### CORE PAPER

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 (1 Lecture = 60 mins)**

**ENG-HC 606: BRITISH LITERATURE-19TH CENTURY**

**Course Level Learning Objectives:**

- To familiarize the students to the ground-breaking efforts of the poets as well to the works of fiction writers of the 19<sup>th</sup> Century
- To make the students understand the socio-economic-political contexts of the period which led to many remarkable literary development and range of works, addressing a very diverse array of social preoccupations.

**Course Level Learning Outcomes:**



- To identify and analyse the socio-economic-political contexts that inform the literature of the period
- To comment on the historical and political awareness of literary texts as reflected in the transition from nature to culture across various genres
- To understand the conflict between self and society in different literary genres of the period
- To link the rise of the novel to the expansion of Colonialism and Capitalism
- To understand the transition from Romantic to Victorian in literature and culture
- To link the Victorian temper to political contexts in English colonies
- To link the changes in the English countryside to changes brought about in similar settings in India

### Course Content:

**Unit 1:** **10 Lectures (25 marks)**

Jane Austen, *Pride and Prejudice*

**Unit 2:** **10 Lectures (25 marks)**

Charlotte Bronte, *Jane Eyre*

**Unit 3:** **10 Lectures (25 marks)**

Charles Dickens, *Hard Times*

**Unit 4:** **10 Lectures (25 marks)**

- (i) Alfred Tennyson, *Ulysses*
- (ii) Robert Browning 'My Last Duchess', 'The Last Ride Together'
- (iii) Christina Rossetti, *The Goblin Market*

### Suggested Readings:

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women in Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

## **SEMESTER – IV**

### **GENERIC ELECTIVE COURSE**

#### **ENG-HG-602: LANGUAGE AND LINGUISTICS**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

#### **Course Level Learning Objectives:**

- To familiarize the students about the structure and various parts of the language, the various functions a language performs and its varied roles
- To acquaint the students the various topics of Linguistics viz. Structuralism, Phonology and Morphology Syntax and semantics among others.

#### **Course Level Learning Outcomes:**

- To recognize/understand the existence of language in the form of different dialects based on a set of established factors Language: language and communication; language varieties: standard and non- standard language; language change
- To identify and understand that all languages behave alike and develop a tolerance for other languages
- To understand that making errors is a process of learning and not hesitate to use language for the fear of making errors

#### **Course Content:**

Unit I: LANGUAGE AND LINGUISTICS

**30 Lectures (75 marks)**

(A) Linguistics

- a) Phonetics: Organs of Speech, the English Vowels and Consonants, Transcriptions, Stress and Intonation Patterns;
- b) Phonology: Concepts of Phoneme and Allophone;
- c) Morphology: Morpheme and Allomorphs, Morpheme types; Syntax: Traditional and modern approaches to English Grammar, Syntagmatic and Paradigmatic relations, IC Analysis, Semantics

(B) Scope and branches of Linguistics

(C) Human Language and animal communication: Different theories of origin and fallacies; characteristics and properties of human language.

Unit 2: ENGLISH LANGUAGE

10 Lectures (25 marks)

- A. A Brief sketch of the origin and history of the English Language
- B. Changes and influences (Greek, Latin, French, and Indian)

**Suggested Readings:**

1. AC Gimson: An Introduction to the Pronunciation of English. Edward Arnold.
2. CL Barbr. The Brief History of the English Language. ELBS.
3. Daniel Jones: English Pronouncing Dictionary. ELBS.
4. FT Wood: Outline of the History of English Language. Macmillian
5. George Yule. The Study of Language.2006. Cambridge University Press.
6. JD O'Connor. Better English Pronunciation. New Delhi: Universal Book Stall.
7. John Lyons. Language and Linguistics: An Introduction. Cambridge University Press.
8. Selinker, L (1975) *An Introduction to Linguistics*, London, Longman
9. Fromkin and Rodman. (1975) *Human and Animal Communication*. London, Pergamon.
10. Syal, Puspinder et.al. (2009). *An Introduction to Linguistics: Language, Grammar and Semantics*, New Delhi, PHI
11. Mohanraj, Jayashree. (2014) *Let's Hear them Speak*, New Delhi, Sage

(OR)

**ENG-HG-602: TEXT AND PERFORMANCE**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

**Course Level Learning Objectives:**

- To enable the students to differentiate between a dramatic text and a performance text
- To make the students develop a comprehensive understanding of the process of performance and the entire paraphernalia involved from theatrical space and lights/sound/costume to the use of voice and body
- To equip the students to appreciate the evolution of drama in the West and in India in terms of both, form and content, from tradition to modernity, as well as have a thorough knowledge of different theatre styles in India and the West
- To provide the students a display their knowledge of different aspects of text and performance through their production and not just through theoretical knowledge.

**Course Level Learning Outcomes:**

- To distinguish between a dramatic text and a performance text

- To appreciate the evolution of drama in the West and in India in terms of both, form and content, from tradition to modernity, as well as have a thorough knowledge of different theatre styles in India and the West
- To appreciate the difference between drama and other genres
- To develop a comprehensive understanding of the process of performance and the entire paraphernalia involved from theatrical space and lights/sound/costume to the use of voice and body
- To learn a wide variety of skills from acting and directing to script writing, costume designing, prop making and technical skills like sound and light as well as production.
- To display their knowledge of different aspects of text and performance through their production and not just through theoretical knowledge.

### Course Content:

#### UNIT 1: Introduction

10 Lectures (25 marks)

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist

#### UNIT 2: Theatrical Forms and Practices

10 Lectures (25 marks)

1. Types of theatre, semiotics of performative spaces, e.g. proscenium 'in the round', amphitheatre, open-air, etc.
2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

#### UNIT 3: Theories of Drama

10 Lectures (25 marks)

1. Theories and demonstrations of acting: Stanislavsky, Brecht
2. Bharata's *Natyashastra*

#### UNIT 4: Theatrical Production

10 Lectures (25 marks)

1. Direction, production, stage props, costume, lighting, backstage support.
2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

**Suggested Readings:**

1. Marco de Marinis, *The Semiotics of Performance*, Bloomington: Indiana University Press, 1993.
2. Elaine Aston, *Theatre of Sign System*, Psychology Press, 1991.

## SEMESTER – V

*Two Core Papers:* ENG-HC 701; ENG-HC 702

*One Discipline Specific Elective:* ENG-HE 701

*One Generic Elective Course:* ENG-HG 701

*One Value Addition Course:* VAC-7

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 701	Literary Theory	100	6 (5+1)
2	ENG-HC 702	British Literature – The Early 20 <sup>th</sup> Century	100	6 (5+1)
3	ENG-HE 701	Modern Indian Writing in English Translation (or) *Literature of Indian Diaspora	100	6 (5+1)
4	ENG-HG 701	Language and Indian Literature Or Individual and Society	100	6 (5+1)
5	VAC-7	As mentioned in the Content		2

## SEMESTER – V

### CORE PAPER

#### ENG-HC 701: LITERARY THEORY

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 ( 1 Lecture = 60 mins)

#### Course Level Learning Objectives:

- To provide the students a historical overview of major literary theorists, particularly of the 20th century
- To make the students develop awareness of various literary theories and the way they enrich and change our thinking about language, literature and society
- To enable the students to evaluate and analyse strengths and limitations of theoretical frameworks and arguments
- To equip the students to develop an understanding of historical and philosophical contexts that led to the development of literary theory and its practices

#### Course Level Learning Outcomes:

- To have a historical overview of major literary theorists, particularly of the 20th century

- To show an understanding of historical and philosophical contexts that led to the development of literary theory and its practices
- To develop awareness of various literary theories and the way they enrich and change our thinking about language, literature and society
- To historically situate literary theorists whose works had informed and shaped various literary theoretical discourses
- To identify theoretical concepts with theorists and movements with which they are associated and in the process understand their contexts
- To apply various theoretical frameworks and concepts to literary and cultural texts
- To evaluate and analyse strengths and limitations of theoretical frameworks and arguments
- To sharpen interpretative skills in the light of various theoretical frameworks

### Course Content:

**Unit 1:** **10 Lectures (25 marks)**

Edward W. Said, *Introduction to Orientalism*

**Unit 2:** **10 Lectures (25 marks)**

Marxism;

(i) Louis Althusser, *Ideology and Ideological State Apparatuses*

(ii) Antonio Gramsci, *Hegemony*

**Unit 3:** **10 Lectures (25 marks)**

Structuralism and Post-structuralism

(i) Ronald Barthes, *Death of the Author*

(ii) Jacques Derrida, *Structure, Sign and Play*

**Unit 4:** **10 Lectures (25 marks)**

Feminism

(i) Helene Cixous, *The Laugh of the Medusa*

(ii) Elaine Showalter, *Feminist Criticism in Wilderness*

### Suggested Readings:

1. David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*: London & New York: Routledge, 2000.
2. Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.
3. Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993.

4. Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009

## **SEMESTER – V**

### **CORE PAPER**

#### **ENG-HC 702: BRITISH LITERATURE-THE EARLY 20TH CENTURY**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 (1 Lecture = 60 mins)**

#### **Course Level Learning Objectives:**

- To provide the students a thorough understanding modernism in England in the 20th century
- To make the students develop the knowledge about the socio-political and historical background which led to rise of Modernism and which eventually had a great impact on arts and literature during that period.
- To acquaint the students about the history of early twentieth-century modernism in the light of stream of consciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism.
- To equip the students to identify and analyse the use and modernist technique in different genres in early twentieth century British literature

#### **Course Level Learning Outcomes:**

- To trace the history of modernism in the socio-cultural and intellectual contexts of late nineteenth century and early twentieth century Europe
- To link and distinguish between modernity and modernism
- To explain the links between developments in science and experiments in literature
- To explain the history of early twentieth-century modernism in the light of stream of consciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism
- To identify and analyse the use and modernist technique in different genres in early twentieth century British literature
- To trace the history of the self and subjectivity in literature in the light of colonial consciousness
- Explain and analyse the idea of from in modernist literary texts from across major genres

#### **Course Content:**

**Unit 1:**

**10 Lectures (25 marks)**



Joseph Conrad, *Heart of Darkness*

**Unit 2:** **10 Lectures (25 marks)**

D.H. Lawrence, *Sons and Lovers*

**Unit 3:** **10 Lectures (25 marks)**

Virginia Woolf, *To the Light House*

**Unit 4:** **10 Lectures (25 marks)**

A) W.B. Yeats

- (i) *The Second Coming*
- (ii) *Sailing to Byzantium*

B) Ezra Pound

- (i) *The Tree*
- (ii) *The Return*

C) T.S. Eliot '*The Love Song of J. Alfred Prufrock*'

**Suggested Readings:**

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.
4. Singh, Th. Ratankumar, *Ezra Pound and Imagist Poetry* (New Delhi: Rajesh Publications, 2005)

## **SEMESTER – V**

### **DISCIPLINE SPECIFIC ELECTIVE**

#### **ENG-HE 701: MODERN INDIAN WRITING IN ENGLISH TRANSLATION**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

**Course Level Learning Objectives:**

- To give students an introductory glimpse into this richness and diversity of Indian literature written in the regional languages.
- To familiarize the students with the literary works written in various Indian languages which presents a huge body of work testifying to the diverse cultural and regional preoccupations in the respective regions these languages belong to.

**Course Level Learning Outcomes:**

- To appreciate the diversity of modern Indian literatures and the similarities between them
- To understand and creatively engage with the notion of nation and nationalism
- To appreciate the impact of literary movements on various Indian literatures
- To critically engage with significant social issues like caste and gender
- Understand the historical trajectories of Indian literatures

**Course Content:****Unit 1: 10 Lectures (25 marks)**

Short Fiction

- (i) Premchand, *The Shroud*
- (ii) Ismat Chughtai, *The Quilt*

**Unit 2: 10 Lectures (25 marks)**

Poetry

- (i) Rabindranath Tagore, *The Child; Light, Oh Where is the Light*
- (ii) G.M. Muktibodh, *The Void*
- (iii) Amrita Pritam, *I say Unto Waris Shah*
- (iv) Thangjam Ibopishak, *Land of Half-Humans*

**Unit 3: 10 Lectures (25 marks)**

Drama

Dharamvir Bharati, *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).

**Unit 4: 10 Lectures (25 marks)**

Fiction

Pacha Meitei, *Imphal and its Climatic Conditions*

**Suggested Readings:**

1. Rabindranath Tagore, 'Nationalism in India,' in *Nationalism* (Delhi: Penguin Books, 2009) pp. 63-83.
2. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, No. 151 (Sept./Oct. 1992).
3. B.R. Ambedkar, 'Annihilation of Caste' in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
4. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34-45.
5. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1-5.

(OR)

**ENG-HE 701: LITERATURE OF THE INDIAN DIASPORA****Credits: 5 (Theory) + 1 (Tutorial)****No. of Lectures – 40 ( 1 Lecture = 60 mins)****Course Level Learning Objectives:**

- To familiarize the students with the genre of Diasporic Writings and its importance as a significant area in global literature
- To enable the students to map the social-historical-political-economic contexts of Diasporic Writing by Indian writers
- To familiarize the students with the origin and reception of Diasporic Writing in chosen locations and to appreciate and analyse such writings in relation to colonial and postcolonial literature
- To appreciate the role of Diasporic writings in shaping selfhood and otherness in relation to regional national and global identities

**Course Level Learning Outcomes:**

- To understand the importance of Diasporic Writing and its focus on ideas of transnationalism, exile, migration, displacement, and so on.
- To understand the diasporic experience with particular reference to Indian diasporic writers.

**Course Content**

<b>Unit 1:</b> M. G. Vassanji: <i>The Book of Secrets</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 2:</b> Rohinton Mistry: <i>A Fine Balance</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 3:</b> Meera Syal: <i>Anita and Me</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 4:</b> Jhumpa Lahiri: <i>The Namesake</i>	<b>10 Lectures (25 marks)</b>

**Suggested Readings:**

1. "Introduction: The diasporic imaginary" in Mishra, V. (2008). *Literature of the Indian Diaspora*. London: Routledge
2. "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005).
3. *Diaspora & Hybridity*. London: Sage Publications.
4. "The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.

**SEMESTER – V**  
**GENERIC ELECTIVE COURSE**  
**ENG-HG 701: LANGUAGE AND INDIAN LITERATURE**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

**Course Level Learning Objectives:**

- To familiarize the students with the topics of why language matters, Functions of language, Language and class, gender, ethnicity, identity Bilingualism and multilingualism.
- To enable the students to see literature as a fine form of expression, literature for analysis to understand the use of language, language as a major source of transmitting culture, the understanding of literature in the form of extrapolation.

**Course Level Learning Outcomes:**

- To see literature as a fine form of expression.
- To use literature for analysis to understand the use of language
- To see language as a major source of transmitting culture
- To show the understanding of literature in the form of extrapolation (see the relevance of a story, poem, play etc. in their own lives)

**Course Content**

**Unit 1: Language** **10 Lectures (30 marks)**

- (i) Why language matters
- (ii) Functions of language
- (iii) Language and class, gender, ethnicity, identity
- (iv) Bilingualism and multilingualism

**Unit 2: Indian Literature** **15 Lectures (35 marks)**

**A. Short Fiction**

- (i) Ved Vyasa : *The Mahabharat* ‘The Eklavya Episode’
- (ii) Omprakash Valmiki: *Joothan*
- (iii) Yumlembam Ibomcha: *Water*

**Unit 3: Poetry** **15 Lectures (35 marks)**

- (i) Faiz Ahmed Faiz ‘*Do not Ask*’
- (ii) Asadullah Khan Ghalib ‘*Desire Comes by the Thousands*’
- (iii) Laishram Samarendra ‘*Let’s Climb the Hill Today*’

(iv) Thangjam Ibopishak 'Land of Half Humans'

### Suggested Readings

1. Fromkin, Victoria, David Blair and Peter Collins. 1999. *An Introduction to Language*. Harcourt Brace, Javanovich: NY (Pages 362-370)
2. Crystal, David. 1997. *The Cambridge Encyclopaedia of Language*. Cambridge: CUP
3. Poddar, A. 1969. *Language and Society in India: Proceedings of a Seminar IAS: Shimla*, pages 76-88, 136-143
4. Cummins J and M. Swain. 1986. *Bilingualism in Education*. Longman: London (Chapter 8)
5. Selections for detailed study from *Indian Literature: An Introduction/Bharatiya Sahitya: ek Parichay*, edited by Anjana Dev, Sanam Khanna and Bajrang Bihari Tiwari (Delhi: Pearson, 2005: reprinted 2006)

(OR)

### ENG-HG 701: INDIVIDUAL AND SOCIETY

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 ( 1 Lecture = 60 mins)

### Course Level Learning Objectives:

- To introduce the students a key aspect of literary composition –the individual and his/ her interactions with the society.
- To analyse how the individual appears as character, narrator, writer, while the society features as milieu in which individuals function, and how this interaction creates the conditions for the emergence of a literary text.

### Course Level Learning Outcomes:

- Students will understand the individual-society relationships and how it is represented in different historical periods of literature.
- Understand the relationship between the individual writer and the society about/in which she writes.
- Develop the understanding about race, gender and cultural difference.
- Learn to distinguish between literary representation and actual character and milieu.

### Course Contents:

#### Unit 1:

1. Geoffrey Chaucer: *The Prologue to the Canterbury Tales*
2. Charles Dickens: *A Christmas Carol*

**15 Lectures (35 marks)**

#### Unit 2:

**10 Lectures (30 marks)**

1. W.B Yeats: *A Prayer for My Daughter*
2. Virginia Woolf: *Shakespeare's Sister*

**Unit 3:****15 Lectures (35 marks)**

1. Omprakash Valmiki: *Joothan*
2. Rabinrabath Tagore: *The Exercise Book*

**Reference:**

1. *The Norton Anthology of English Literature* (All volumes - for library )(10th edition, 2018)
2. Andrew Sanders: *The Short Oxford History of English Literature* (1994)
3. Raymond Williams: *Culture and Society* (1958)

## SEMESTER – VI

*Two Core Papers:* ENG-HC 703; ENG-HC 704

*One Discipline Specific Elective:* ENG-HE 702

*One Generic Elective Course:* ENG-HG 702

*One Value Addition Course:* VAC-8

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 703	Modern European Drama	100	6 (5+1)
2	ENG-HC 704	Postcolonial Literature	100	6 (5+1)
3	ENG-HE 702	British Literature: Post-World War II (or) Writings from the North East India	100	6 (5+1)
4	ENG-HG 702	American and British Literature (or) *Media and Mass Communication Skills	100	6 (5+1)

## SEMESTER – VI

### CORE PAPER

#### ENG-HC 703: MODERN EUROPEAN DRAMA

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 (1 Lecture = 60 mins)

#### Course Level Learning Objectives:

- To introduce students to the innovative dramatic works of playwrights from different locations in Europe, which taken together represents the wide range of modern drama and its fortunes on the written page and the stage.
- To make the students understand about the emergence of Avant Garde movements and trends and dramatic devices and techniques during the period of modernism which eventually influenced theatrical practices in other nations of the world through the study of selected plays

#### Course Level Learning Outcomes:

- Some of the course learning outcomes that students of this course are required to demonstrate run thus:
- To understand the role of theatre and drama in the introduction and shaping of modernity

- To understand and engage with concepts like realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre, the theatre of the absurd, etc.
- understand how meaning is created in theatre and be able to write about innovations introduced into theatrical practice in the late nineteenth and the twentieth century

#### Course Content:

<b>Unit 1:</b> Henrik Ibsen, <i>A Doll's House</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 2:</b> Bertolt Brecht, <i>Mother Courage</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 3:</b> Samuel Beckett, <i>Waiting for Godot</i>	<b>10 Lectures (25 marks)</b>
<b>Unit 4:</b> Anton Chekov, <i>The Cherry Orchard</i>	<b>10 Lectures (25 marks)</b>

#### Suggested Readings:

1. Constantin Stanislavski, chap. 8, 'Faith and the Sense of Truth', In *An Actor Prepares*, tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

## SEMESTER – VI

### CORE PAPER

#### ENG-HC 704: POSTCOLONIAL LITERATURES

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 ( 1 Lecture = 60 mins)

#### Course Level Learning Objectives:

- To familiarize the students with European Colonialism that changed the face of the world in many significant ways, and also the effects of colonialism in many countries around the world even in the postcolonial era.
- To provide the students an opportunity to acquaint themselves with some of the novels, short stories and poems from postcolonial literatures across the world, with the texts showcasing the many regional, cultural differences and peculiarities, as well as common and shared experiences of the postcolonial condition.



**Course Level Learning Outcomes:**

- Understand the social-historical-political-economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule
- Understand the scope of postcolonial literatures in India and elsewhere, primarily as a response to the long shadow of colonialism, not just of colonial occupation
- To see through a corpus of representative postcolonial texts from different colonial locations: the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it
- To appreciate and analyse the growing spectres of inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and similar locations
- To critically engage with issues of racism and imperialism during and after colonial occupation
- To appreciate the changing role and status of English in postcolonial literatures

**Course Content:**

**Unit 1:** **10 Lectures (25 marks)**

Chinua Achebe, *Things Fall Apart*

**Unit 2:** **10 Lectures (25 marks)**

Shyam Selvadurai, *Funny Boy*

**Unit 3:** **10 Lectures (25 marks)**

(i) Nongthombam Kunjamohon, *The Taste of an Hilsa*

(ii) Ama Ata Aidoo, *The Girl who can*

(iii) Bessie Head, *The Collector of Treasures*

**Unit 4:** **10 Lectures (25 marks)**

(i) Derek Walcott, *A Far Cry from Africa*

(ii) Mamang Dai, *The Voice of the Mountain*

(iii) Pablo Neruda, *Tonight I can Write the Saddest Lines*

(iv) Laishram Samarendra, *Lotus Blooms in the Garden of the East*

**Suggested Readings:**

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugi waThiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987)

## SEMESTER – VI

### DISCIPLINE SPECIFIC ELECTIVE

#### ENG-HE 702: BRITISH LITERATURE; POST-WORLD WAR II

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 ( 1 Lecture = 60 mins)

#### Course Level Learning Objectives:

- To make the students understand the social-historical-political-economic contexts of Post-World War II British Literature and the relationship between World war II and the end of colonialism
- To familiarize the students about the corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories.
- To make the students engage with the idea of the postmodernism and the rise of the postmodernist aesthetics.

#### Course Level Learning Outcomes:

- To understand the social-historical-political-economic contexts of Post-World War II British Literature
- To understand the relationship between World war II and the end of colonialism
- To identify the social-historical-political changes in England after World War II
- To see through a corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories
- To grasp the changing role of English in the new world order
- To critically analyse and link changes in social norms to new literary forms
- engage with the idea of the postmodern and the rise of the postmodernist aesthetics
- To appreciate the importance of location in understanding the self and the other

#### Course Content:

<b>Unit 1:</b>		<b>10 Lectures (25 marks)</b>
	John Fowles, <i>The French Lieutenant's Woman</i>	
<b>Unit 2:</b>		<b>10 Lectures (25 marks)</b>
	John Carey, <i>The Unexpected Professor</i>	
<b>Unit 3:</b>		<b>10 Lectures (25 marks)</b>
	Hanif Kureishi, <i>My Beautiful Laundrette</i>	

**Unit 4:****10 Lectures (25 marks)**

- (i) Philip Larkin, *Whitsun Wedding*
- (ii) Ted Hughes, *Thought Fox*
- (iii) W.H. Auden, *The Unknown Citizen*
- (iv) Dylan Thomas, *Poem in October*

**Suggested Readings:**

1. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989), pp. 23–38.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995), pp. 1–16.
3. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997)

(OR)

**ENG-HE 702: WRITINGS FROM NORTH EAST INDIA****Credits: 5 (Theory) + 1 (Tutorial)****No. of Lectures – 40 ( 1 Lecture = 60 mins)****Course Level Learning Objectives:**

- To familiarize the students with the different kinds of writing from North-East India
- To enable the students to understand and analyse how the writings of North East India provides alternatives to existing ways of writing

**Course Level Learning Outcomes:****Unit 1: Prose 15 Lectures (35 marks)**

- (i) Mamang Dai, *On Creation Myths and Oral Narratives*
- (ii) Tashi Chopel, *The Story of Creation*
- (iii) Kynpham Sing Nongkynrih, *U Thlen: The Man-Eating Serpent*

**Unit 2: Poetry 10 Lectures (20 marks)**

- (i) Yumlembm Ibomcha, *For the Next Birth, Story of a Dream*
- (ii) Chandrakanta Mura Sing, *O, Poor Hackukrai!, Of a Minister*
- (iii) Kynpham Sing Nongkynrih, *When the Prime Minister visits Shillong the Bamboos Watch in Silence*

**Unit 3: Fiction 15 Lectures (35 marks)**

- (i) Lamabam Kamal, 'Madhabi' Trans. Rk. Birendra Singh
- (ii) Temsula Ao, 'An Old Man Remembers'

## **SEMESTER – VI**

### **GENERIC ELECTIVE COURSE**

#### **ENG-HG 702: AMERICAN AND BRITISH LITERATURE**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

#### **Course Level Learning Objectives:**

- To provide the students an understanding of the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)
- To make the students critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- To enable the students to explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- To familiarize the students with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- To enable the students to appreciate and analyse the poems and plays in the larger socio-political and religious contexts of the time.

#### **Course Level Learning Outcomes:**

- To understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)
- To critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities
- To critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- To explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- To analyse the American mind from global and Indian perspectives and situate the American in the contemporary world
- To engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts

- To appreciate and analyse the poems and plays in the context of the socio-political and religious conditions.

**Course Content:**

**Unit 1: 10 Lectures (25 marks)**

- (i) Emily Dickinson ‘*Because I could not Stop for Death*’
- (ii) Robert Frost ‘*The Road not Taken*’
- (iii) Maya Angelou ‘*Still I Rise*’

**Unit 2: 10 Lectures (25 marks)**

- (i) William Shakespeare *Sonnet 18 ‘Shall I Compare Thee’*
- (ii) William Wordsworth ‘*Daffodils*’
- (iii) W.B. Yeats ‘*Second Coming*’

**Unit 3: 10 Lectures (25 marks)**

E. R. Braithwaite, *To Sir with Love*

**Unit 4: 10 Lectures (25 marks)**

George Orwell, *Animal Farm*

**Suggested Readings:**

1. Peter Alexander, *A History of English Literature*, 3<sup>rd</sup> ed. Palgrave Macmillan, 2017
2. M. H. Abrams, *A Glossary of Literary Terms*, 11<sup>th</sup> ed. Cengage, 2015 (entries on fiction and poetry)
3. Hector St John Crevecoeur, ‘What is an American’, (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66-105.

(OR)

**ENG-HG 702: MEDIA AND COMMUNICATION SKILLS**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

**Course Level Learning Objectives:**

- To help the students develop the professional ability to communicate information clearly and effectively in all kinds of environment and contexts.
- To make the students develop
- To enable the students to demonstrate practical skills of various types of media writing, reviews, reports, programmes and discussions.

- To enable the students to demonstrate their familiarity with the new media, its techniques, practices of social media and hypermedia.
- To equip the students to critically analyse the ways in which the media reflects, represents and influences the contemporary world.

**Course Level Learning Outcomes:**

- To develop the professional ability to communicate information clearly and effectively in all kinds of environment and contexts.
- To demonstrate practical skills of various types of media writing, reviews, reports, programmes and discussions.
- To demonstrate their familiarity with the new media, its techniques, practices of social media and hypermedia.
- To critically analyse the ways in which the media reflects, represents and influences the contemporary world.
- To identify career avenues in print and electronic media.

**Course Content:**

**UNIT 1:**

**10 Lectures (25 marks)**

**Introduction to Mass Communication**

1. Mass Communication and Globalization
2. Forms of Mass Communication

***Topics for Student Presentations:***

- a. Case studies on current issues Indian journalism
- b. Performing street plays
- c. Writing pamphlets and posters, etc.

**UNIT 2:**

**10 Lectures (25 marks)**

**Advertisement**

1. Types of advertisements
2. Advertising ethics
3. How to create advertisements/storyboards

***Topics for Student Presentations:***

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines

**UNIT 3:****10 Lectures (25 marks)****Media Writing**

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. Editing for Print and Online Media

**Topics for Student Presentations:**

- a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles
- d. Writing an editorial on a topical subject

**UNIT 4:****10 Lectures (25 marks)****Introduction to Cyber Media and Social Media**

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

**Suggested Readings:**

1. Bel, B. et al. *Media and Mediation*. New Delhi: Sage, 2005.
2. Bernet, John R, *Mass Communication, an Introduction*. New Jersey: Prantice Hall, 1989.
3. Stanley J. Baran and Davis, *Mass Communication Theory: Foundations, Ferment and Future*. Boston: Wadsworth Cengage Learning, 2012.
4. John Fiske, *Introduction to Communication Studies*. London: Routledge, 1982.
5. Katherine Miller, *Communication theories: Perspectives, Processes and Contexts*. New York: McGraw Hill, 2004.
6. Michael Ruffner and Michael Burgoon, *Interpersonal Communication*. New York & London: Holt, Rinehart and Winston 1981.
7. Kevin Williams, *Understanding Media Theory*. London & New York: Bloomsbury, 2015. V.S.
8. Gupta, *Communication and Development*. New Delhi: Concept Publication, 2000.

## SEMESTER – VII

*Two Core Papers:* ENG-HC 801; ENG-HC 802

*One Discipline Specific Elective:* ENG-HE 801

*One Generic Elective Course:* ENG-HG 801

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 801	Popular Literature	100	6 (5+1)
2	ENG-HC 802	Women's Writing	100	6 (5+1)
3	ENG-HE 801	Literature and Cinema (or) *Science Fiction and Detective Literature	100	6 (5+1)
4	ENG-HG 801	New Literatures in English	100	6 (5+1)

## SEMESTER – VII

### CORE PAPER

#### ENG-HC 801: POPULAR LITERATURE

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 ( 1 Lecture = 60 mins)

#### Course Level Learning Objectives:

- To provide the students a platform to engage with debates on high and low culture, canonical and non-canonical literature
- To make the students use various methods of literary analysis to interpret popular literature
- To enable the students to trace the early history of print culture in England and the emergence of genre fiction and best sellers
- To equip the students to demonstrate how popular literature belongs to its time
- To familiarize the students with the early history of print culture in England and the emergence of genre fiction and best sellers

#### Course Level Learning Outcomes:

- To trace the early history of print culture in England and the emergence of genre fiction and best sellers
- To engage with debates on high and low culture, canonical and non-canonical literature
- To articulate the characteristics of various genres of non-literary fiction
- To investigate the role of popular fiction in the literature of various linguistic cultures



- To demonstrate how popular literature belongs to its time
- To use various methods of literary analysis to interpret popular literature

**Course Content:**

<b>Unit 1:</b>	<b>10 Lectures (25 marks)</b>
Lewis Carroll, <i>Through the Looking Glass</i>	
<b>Unit 2:</b>	<b>10 Lectures (25 marks)</b>
Agatha Christie, <i>The Murder of Roger Ackroyd</i>	
<b>Unit 3:</b>	<b>10 Lectures (25 marks)</b>
Vishwajyoti Ghosh, <i>This Side That Side: Restorying Partition</i>	
<b>Unit 4:</b>	<b>10 Lectures (25 marks)</b>
Daphne du Maurier, <i>Rebecca</i>	

**Suggested Readings:**

1. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby
2. Tzevetan Todorov, 'The Typology of Detective Fiction', in *The Poetics of Prose*
3. Janice Radway. 'The Institutional Matrix, Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature*
4. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
5. Hillary Chute, "Comics as Literature? Reading Graphic Narrative", *PMLA* 123(2)

## **SEMESTER – VII**

### **CORE PAPER**

#### **ENG-HC 802: WOMEN'S WRITING**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

**Course Level Learning Objectives:**

- To make the students recognise the importance of gender specificity in literature
- To make the students develop an understanding and appreciation of the representation of female experience in literature
- To enable the students to explain the difference between the feminine and the feminist as opposed to the female
- To equip the students to draw a location specific trajectory of female bonding or empowerment and understand the complexity of social and biological constructions of manhood and womanhood

**Course Level Learning Outcomes:**

- To recognise the importance of gender specificity in literature
- To understand and appreciate the representation of female experience in literature
- To explain the difference between the feminine and the feminist as opposed to the female
- To examine and appreciate the role played by socio-cultural-economic contexts in defining woman
- To link the status of woman to social discrimination and social change
- To draw a location specific trajectory of female bonding or empowerment
- To understand the complexity of social and biological constructions of manhood and womanhood
- To examine the relationship of women to work and production

**Course Content:**

<b>Unit 1:</b>	<b>10 Lectures (25 marks)</b>
(i) Emily Dickinson, <i>I cannot live with you</i>	
(ii) Sylvia Plath 'Daddy', 'Lady Lazarus'	
(iii) Eunice De Souza, <i>Advice to Women</i>	
<b>Unit 2:</b>	<b>10 Lectures (25 marks)</b>
Alice Walker, <i>The Color Purple</i>	
<b>Unit 3:</b>	<b>10 Lectures (25 marks)</b>
(i) Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)	
(ii) Charlotte Perkins Gilman 'The Yellow Wallpaper'	
(iii) Katherine Mansfield 'Bliss'	
<b>Unit 4:</b>	<b>10 Lectures (25 marks)</b>
(i) Mary Wollstonecraft, <i>A Vindication of the Rights of Woman</i> (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.	
(ii) Rassundari Debi Excerpts from <i>Amar Jiban</i> in Susie Tharu and K. Lalita, eds.	

**Suggested Readings:**

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and ShielaMalovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

**SEMESTER – VII**  
**DISCIPLINE SPECIFIC ELECTIVE**  
**ENG-HE 801: LITERATURE AND CINEMA**  
**Credits: 5 (Theory) + 1 (Tutorial)**  
**No. of Lectures – 40 (1 Lecture = 60 mins)**

**Course Level Learning Objectives:**

- To provide the students a historically-grounded knowledge of literature and cinema as expressive arts
- To make the students identify and describe the difference between cinematic and literary images
- To make the students identify and illustrate the distinction between literary and cinematic arts of storytelling
- To enable the students to present a coherent view of the relationship between written and cinematic texts

**Course Level Learning Outcomes:**

- To demonstrate a historically-grounded knowledge of literature and cinema as expressive arts
- To examine different theories of adaptation and link them to contexts of expression and reception
- To organize different sets of activities to identify and make use of skills that distinguish the medium of cinema from that of literature
- To present a coherent view of the relationship between written and cinematic texts
- To communicate the role of location in adaptation

**Course Content:**

**Unit 1:** **10 Lectures (25 marks)**

James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.

**Unit 2:** **10 Lectures (25 marks)**

William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).

**Unit 3: 10 Lectures (25 marks)**

Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).

**Unit 4: 10 Lectures (25 marks)**

Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions)

**Suggested Readings:**

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990)

(OR)

**ENG-HE 801: SCIENCE FICTION AND DETECTIVE LITERATURE****Credits: 5 (Theory) + 1 (Tutorial)****No. of Lectures – 40 ( 1 Lecture = 60 mins)****Course Level Learning Objectives:**

- To enable the students to write critically about the two genres: Science Fiction, and Detective Literature
- To equip the students to engage with the philosophical and psychological and social issues that are an intrinsic part to the two genres
- To familiarize the students with think through the concept of progress, and the role of technology in our life and the interaction between technology and human behaviour
- To provide the students a analyse individual or multiple texts in the two genres in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context

**Course Level Learning Outcomes:**

- To write critically about the two genres: Science Fiction, and Detective Literature
- To engage with the philosophical and psychological and social issues that are an intrinsic part to the two genres

- To think through the concept of progress, and the role of technology in our life and the interaction between technology and human behaviour
- To engage with the social and historical construction of crime
- To analyse individual or multiple texts in the two genres in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context

**Course Content:**

<b>UNIT 1:</b>	<b>10 Lectures (25 marks)</b>
Margaret Atwood, <i>The Handmaid's Tale</i>	
<b>UNIT 2:</b>	<b>10 Lectures (25 marks)</b>
Manjula Padmanabhan, "Escape", "Exile", "2099"	
<b>UNIT 3:</b>	<b>10 Lectures (25 marks)</b>
Arthur Conan Doyle <i>The Hound of the Baskervilles</i>	
<b>UNIT 4:</b>	<b>10 Lectures (25 marks)</b>
Kalpana Swaminathan, <i>The Gardener's Song</i>	

**Suggested Readings:**

1. Suvin, Darko. "On the Poetics of the Science Fiction Genre." *College English* 34, no. 3 (December 1972): 372–82.
2. Charles J. Rzepka, 'Introduction: What is Crime Fiction?', in *Companion to Crime Fiction: Blackwell Companions to Literature and Culture*, eds Charles J Rzepka and Lee Horsley (Oxford: Wiley and Blackwell, 2010) pp.1-9
3. Robert A. Heinlein, 'On the Writing of Speculative Fiction', online at [https://mab333.weebly.com/uploads/3/2/3/1/32314601/writing\\_sf\\_-\\_01\\_on\\_the\\_writing\\_of\\_speculative\\_ficiton.pdf](https://mab333.weebly.com/uploads/3/2/3/1/32314601/writing_sf_-_01_on_the_writing_of_speculative_ficiton.pdf)
4. Joy Palmer, 'Tracing Bodies: Gender, Genre, and Forensic Detective Fiction', *South Central Review*; Vol.18, No.3/4; *Whose Body: Recognizing Feminist Mystery and Detective Fiction* (Autumn-Winter,2001), pp.54-71.

## SEMESTER – VII

### GENERIC ELECTIVE COURSE

#### ENG-HG 801: NEW LITERATURES IN ENGLISH

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 ( 1 Lecture = 60 mins)

#### Course Level Learning Objectives:

- To familiarize the students with the emergent body of literature being produced by writers from South Africa, Caribbean, South Asia, Australia and Canada and its socio-political-cultural contexts
- To make the students develop an understanding of cultural exchange processes as represented through literature will have knowledge about the prominent concepts in this body of literature.
- To enable the students to appreciate new works in literature and pursue their interests in it
- To equip the students to examine different ways of reading and using literary texts across wide range of classical authors, genres and periods with comparative perspectives
- To develop the ability in the students to pursue research in the field of new literatures in English

#### Course Level Learning Outcomes:

- To show familiarity with the emergent body of literature being produced by writers from South Africa, Caribbean, South Asia, Australia and Canada and its socio-political-cultural contexts
- To demonstrate ability to show an understanding of cultural exchange processes as represented through literature will have knowledge about the prominent concepts in this body of literature.
- To appreciate new works in literature and pursue their interests in it
- To examine different ways of reading and using literary texts across wide range of classical authors, genres and periods with comparative perspectives
- To develop ability to pursue research in the field of new literatures in English

#### Course Contents:

<b>Unit 1.</b>	<b>15 Lectures (35 marks)</b>
Amitav Ghosh, <i>Shadow Lines</i>	
<b>Unit 2.</b>	<b>10 Lectures (30 marks)</b>
Derek Walcott ' <i>A Far Cry From Africa</i> '	

Gwen Hardwood '*In the Park*'

Margaret Atwood '*The Animals in that Country*'

**Unit 3.**

**15 Lectures (35 marks)**

Ngugi WaThiongo '*The Upright Revolution*'

Nadine Gordimer, '*Six Feet of the Country*'

**Suggested Readings:**

1. Ulka Anjaria, ed. *A History of the Indian Novel in English*, Cambridge UP, 2015.
2. Elleke Boehmer and Rosinka Chaudhuri, eds. *The Indian Postcolonial: A Critical Reader*, London; New York: Routledge, 2011
3. Neil Lazarus, *Resistance in Postcolonial African Fiction*, New Haven: Yale University Press, 1990.
4. Sheila Collingwood-Whittick, ed. *The Pain of Unbelonging: Alienation and Identity in Australian Literature*, Amsterdam & New York: Rodopi, 2007.
5. Robert D Hammer, *Critical Perspectives on Derek Walcott*. Colorado: Lynne Rienner Publishers, 1997.

## SEMESTER – VIII

*Two Core Papers:* ENG-HC 803; ENG-HC 804

*One Discipline Specific Elective:* ENG-HE 802

*One Generic Elective Course:* ENG-HG 804

Sl. No.	Paper Code	Title	Marks	Credits
1	ENG-HC 803	Research Methodology	100	6 (5+1)
2	ENG-HC 804	World Literature	100	6 (5+1)
3	ENG-HE 802	Dissertation (or) *Research Internship	100	6 (5+1)
4	ENG-HG 802	Contemporary India – Women and Empowerment (or) *British Romantic Literature	100	6 (5+1)

## SEMESTER – VIII

### CORE PAPER

#### ENG-HC 803: RESEARCH METHODOLOGY

Credits: 5 (Theory) + 1 (Tutorial)

No. of Lectures – 40 ( 1 Lecture = 60 mins)

#### Course Level Learning Objectives:

- To provide the students the areas of research and research methodology
- To make the students develop a simple questionnaire to elicit specific information.
- To enable the students to Collect data based on a survey and arrive at inferences using a small sample
- To equip the students to Refer to authentic sources of information and document the same properly.
- To enable the students with Provide proper explanation for technical terms in simple language.

#### Course Level Learning Outcomes:

- To develop a simple questionnaire to elicit specific information.
- To collect data based on a survey and arrive at inferences using a small sample
- To discuss and draft a plan for carrying out a piece of work systematically
- To refer to authentic sources of information and document the same properly.
- To provide proper explanation for technical terms in simple language.



**Course Content:**

<b>Unit 1:</b>	<b>10 Lectures (25 marks)</b>
(i)	Basic concept of research and terminology involved
(ii)	Basic types of research
(iii)	Basic tools of research
<b>Unit 2:</b>	<b>10 Lectures (25 marks)</b>
(i)	Reference skills including skills to use dictionaries, encyclopaedias, library catalogues, net resources
(ii)	Stating and defending a research proposal
(iii)	Conceptualising and drafting a research proposal
<b>Unit 3:</b>	<b>10 Lectures (25 marks)</b>
(i)	Parts of research proposal
(ii)	Writing a research paper
<b>Unit 4:</b>	<b>10 Lectures (25 marks)</b>
(i)	Style manuals
(ii)	Notes, references and bibliography
(iii)	Research and ethics: documentation and plagiarism

**Suggested Readings:**

1. Kumar, Ranjit. (2012) *Research Methodology: A Step-by-Step Guide for Beginners*. New Delhi, Vikas.
2. Manuals of style (MLA Style Sheet, APA Style Sheet, Chicago Style Manual etc)
3. Wallace, Michael. (2004). *Study Skills*. Cambridge: CUP.
4. MLA Handbook, 9<sup>th</sup> Edition by The Modern Language Association of America

**SEMESTER – VIII****CORE PAPER****ENG-HC 804: WORLD LITERATURES****Credits: 5 (Theory) + 1 (Tutorial)****No. of Lectures – 40 (1 Lecture = 60 mins)****Course Level Learning Objectives:**

- To make the students understand the concept of World Literature and its evolution in relation to other related concepts e.g. national literature, general literature, comparative literature and Vishwa Sahitya.
- To make the students appreciate the connectedness and diversity of human experiences and literary responses to them in different parts of the world.

- To enable the students to analyse and appreciate literary texts from different parts of the world and receive them in the light of one's own literary traditions.
- To equip the students to analyse and interpret literary texts in their contexts and locate them.

#### Course Level Learning Outcomes:

- To explain the concept of World Literature and its evolution in relation to other related concepts e.g. national literature, general literature, comparative literature and Vishwa Sahitya.
- To appreciate the connectedness and diversity of human experiences and literary responses to them in different parts of the world.
- To analyse and appreciate literary texts from different parts of the world and receive them in the light of one's own literary traditions.
- To analyse and interpret literary texts in their contexts and locate them.

#### Course Content:

<b>Unit 1:</b>		<b>10 Lectures (25 marks)</b>
	Albert Camus, <i>The Stranger</i>	
<b>Unit 2:</b>		<b>10 Lectures (25 marks)</b>
	Marie Clements, <i>The Unnatural and Accidental Women</i>	
<b>Unit 3:</b>		<b>10 Lectures (25 marks)</b>
	(i) Judith Wright, <i>Bora Ring</i>	
	(ii) Kishwar Naheed, <i>The Grass is Really Like me</i>	
<b>Unit 4:</b>		<b>10 Lectures (25 marks)</b>
	V.S Naipaul, <i>A House for Mr. Biswas</i>	

#### Suggested Readings:

1. Rabindranath Tagore, *Vishwa Sahitya*, Sarkar & Sons, 1993.
2. David Damrosch, *How to Read World Literature*, Wiley Blackwell, 2002.
3. Lillian Herlands Hornhtin, *The Reader's Companion to World Literature*, Penguin, 2002.
4. Frank Magil, *Masterpieces of World Literature*, Collins Reference, 1991.

## **SEMESTER – VIII**

### **DISCIPLINE SPECIFIC ELECTIVE**

#### **ENG-HE 802: DISSERTATION**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 (1 Lecture = 60 mins)**

#### **Course Level Learning Objectives:**

- To provide the students a thorough knowledge of the research process through the practical process of writing a complete dissertation.
- To make the students develop a critical bent of mind while undergoing the research process in a rigorous manner
- To enable the students to use an implement research methodology in the latest format.
- To conduct the research under the supervision of a department teacher
- To complete a dissertation (About 100 pages)

#### **Course Level Learning Outcomes:**

- The student will gain a complete understanding of the whole research process through the completion and submission of the dissertation.

#### **Suggested Readings:**

1. MLA Handbook, 9<sup>th</sup> Edition by The Modern Language Association of America
2. Manuals of style (MLA Style Sheet, APA Style Sheet, Chicago Style Manual etc)
3. Kumar, Ranjit. (2012) *Research Methodology: A Step-by-Step Guide for Beginners*. New Delhi, Vikas.

(OR)

#### **ENG-HE 802: RESEARCH INTERNSHIP**

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## **SEMESTER – VIII**

### **GENERIC ELECTIVE COURSE**

#### **ENG-HG 802: CONTEMPORARY INDIA-WOMEN AND EMPOWERMENT**

**Credits: 5 (Theory) + 1 (Tutorial)**

**No. of Lectures – 40 ( 1 Lecture = 60 mins)**

#### **Course Level Learning Objectives:**

- To provide the students an in-depth knowledge of the different aspects of the functioning of the society

- To make the students develop an understanding of the role of women in the society and the significance of stages of women's movement
- To enable the students to understand that the evolution of the society depends on social actions and interactions performed by the individuals / actors
- To familiarize the students with the importance of environment in the society

#### **Course Level Learning Outcomes:**

- The students will have an in-depth understanding of the evolution of the society, the importance of social actions and interactions performed by the individuals.
- Through the course will understand the different aspects of the functioning of the society
- The students will also have gained the knowledge about the role of women in the society and the significance of stages of women's movement
- The students will have known the importance of environment and ecological problems and how to face them

#### **Course Content:**

<b>Unit 1.</b>	<b>10 Lectures (25 marks)</b>
Social Construction of Gender (masculinity and femininity); Patriarchy	
<b>Unit 2.</b>	<b>10 Lectures (25 marks)</b>
History of Women's Movement in Manipur	
<b>Unit 3.</b>	<b>10 Lectures (25 marks)</b>
Women and Law: the Indian Constitution Personal Laws (customary practices on inheritance and marriage)	
<b>Unit 4.</b>	<b>10 Lectures (25 marks)</b>
Women and Environment (domestic violence, female foeticide, sexual harassment, Dalit discourse)	

#### **Suggested Readings:**

1. Ann Oakley. *Sex, Gender and Society*. London: Temple Smith. 1972
2. Kamala Bhasin. *Exploring Masculinity*. New Delhi: Woman United. 2004
3. Vandana Shiva. *Staying Alive: Women, Ecology and Development*. New Delhi: Zed Books. 1988
4. Arambam Noni and KangujamSanatomba. *Colonialism and Resistance: Society and State in Manipur*. Routledge. 2015
5. Flavia Agnis, Sudhir Chandra, MonmayeeBasu. *Women and Law in India: An Omnibus Comprising Law and Gender Inequality, Enslaved Daughters, Hindu Women and Marriage Law*. New Delhi: OUP 2004

(OR)

**ENG-HG 802: BRITISH ROMANTIC LITERATURE****Credits: 5 (Theory) + 1 (Tutorial)****No. of Lectures – 40 ( 1 Lecture = 60 mins)****Course Level Learning Objectives:**

- To familiarize the students with the main characteristics of Romanticism
- To make the students understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences
- To enable the students to understand Romanticism as a concept in relation to ancillary concepts like Classicism
- To enable the students to appreciate the canonical and representative poems and prose of the writers of the Romantic period.

**Course Level Learning Outcomes:**

- To understand Romanticism as a concept in relation to ancillary concepts like Classicism
- To understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences
- To analyse and understand the main characteristics of Romanticism
- To appreciate the canonical and representative poems and prose of the writers of the Romantic period.
- To develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, style, and elements of prosody.
- To appreciate and analyze the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity
- To relate Romantic literary texts to other forms of expression such as painting, for instance.

**Course Content:****Unit 1:****10 Lectures (25 marks)**

- (i) William Blake;
  - (a) *The Lamb*
  - (b) *The Tyger*
  - (c) 'Introduction' to *The Songs of Innocence*
- (ii) Robert Burns;
  - (a) *A Bard's Epitaph*

**Unit 2:** **10 Lectures (25 marks)**

- (i) William Wordsworth, *Tintern Abbey*
- (ii) Samuel Taylor Coleridge, *Kubla Khan*

**Unit 3:** **10 Lectures (25 marks)**

- (i) Lord Byron, *Childe Harold: Canto III*, verses 36–45 (lines 316–405)
- (ii) Percy Bysshe Shelley, *Ode to the West Wind*
- (iii) John Keats 'Ode to a Nightingale'

**Unit 4:** **10 Lectures (25 marks)**

Mary Shelley, *Frankenstein*

**Suggested Readings:**

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
4. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.