

BODOLAND UNIVERSITY, DEBARGAON, KOKRAJHAR



Four-Year Under-Graduate Syllabus (NEP 2020) ENGLISH 2023

Department of English, Bodoland University

Preamble:

Education plays an enormously significant role in the building of a nation and its perspective. National Education Policy 2020 (NEP 2020) is a Bharat-centric mission of India in the 21st century. The syllabus is framed with this idea. It is prepared to explore and interpret the humanities from national, local, and international perspectives. There are quite many educational institutions, engaged in imparting education in our country. Most of them are trying to implement the NEP shortly to follow up on the state order. Bodoland University is also trying to match national and international standards. However, the semester system of the previous education policy is retained. Our present education system is churning out youth who have to compete locally, regionally, nationally as well as globally. The present alarming situation necessitates transformation and/or redesigning of the system, not only by introducing innovations but developing "a learner-centric approach". Many Indian higher education institutions have been following the system which obstructs the flexibility for the students to study the subjects/courses of their choice and their mobility to different institutions. There is a need to allow the flexibility in education system so that students depending upon their interests can choose inter-disciplinary, intra-disciplinary, multi-disciplinary, skill-based and value-based courses. This can only be possible when NEP 2020 is adopted. The NEP 2020 not only offers opportunities and avenues to learn core subjects but also explores additional avenues of learning beyond the core subjects and thereby it provides the facility to study interdisciplinary disciplines for the holistic development of an individual. Thus, interdisciplinarity is the hallmark of the NEP 2020. The NEP 2020 will undoubtedly facilitate the learners to acquire nation and local-centric education and focuses on benchmarking our courses with the best international academic practices.

Advantages and Shifts of the NEP 2020:

- NEP 2020 focuses on Bharat-centric, teacher-centric to student-centric education in India.
- Students may undertake as many Credits as they can cope with (without repeating all courses in a given semester if they fail one/more courses).
- The NEP 2020 is concerned with inter-disciplinary, and intra-disciplinary courses, skill-oriented papers (even from other disciplines according to their learning needs, interests and aptitude) and more flexible ones for students.

Complete Course Structure

Sem	Core Course (CC)-20 Credit: 4	Minor Course (MC)-8 Credit: 4	Interdisciplinary Course (IDC) -3 Credit: 3	Ability Enhancement Course (AEC)-4 Credit: 2	Skill Enhancement Course (SEC)-3 Credit: 3	Value Added Course (VAC)-2 Credit: 4	Internship/Dissertation Credit: 2	Total Credit: T-20
I	ENGMAJ101-4: History of English Literature	ENGMIN101-4: Poetry	ENGIDC101-3: Environmental Humanities	ENGAEC101-2: English Communication 1	ENGSEC101-3: English Language Teaching	ENG VAC101-4:		T-20
II	ENGMAJ102-4: English Literature: From the Age of Chaucer to Augustan Age	ENGMIN102-4: Essays and Letters	ENGIDC102-3: Individual and Society	ENGAEC102-2: English Communication 2	ENGSEC102-3: Advanced English Grammar and Composition	ENG VAC102-4:		T-20
Exit with a Certificate in English (40 Credits and Internship of 4 Credits)								
III	ENGMAJ201-4: Classical Literary Criticism ENGMAJ202-4: Classical Literature	ENGMIN201-4: Life-Writing and Travel-Writing	ENGIDC201-3: Women and Empowerment	ENGAEC201-2: Academic Writing and Composition 1	ENGSEC201-3: Translation Theory and Practice			T-20
IV	ENGMAJ203-4: Literary Criticism-I ENGMAJ204-4: British Romantic Literature ENGMAJ205-4: English Prose	ENGMIN202-4: Drama		ENGAEC202-2: Academic Writing and Composition 2			ENGINT201-2: Internship	T-20
Exit with Diploma in English (80 Credits and internship of 4 Credits)								
V	ENGMAJ301-4: Indian Writing in English-I ENGMAJ302-4: Modern European Drama ENGMAJ303-4: British Literature: 19 th Century ENGMAJ304-4: Rhetoric and Prosody	ENGMIN301-4: Introduction to Indian Writing in English						T-20
VI	ENGMAJ305-4: Literary Criticism & Theory I ENGMAJ306-4: British Literature: The Early 20 th Century ENGMAJ307-4: Postcolonial Literatures ENGMAJ308-4: American Literature-I	ENGMIN302-4: Fiction						T-20
Exit with a Bachelor Degree in English (120 Credits)								
VII	ENGMAJ401-4: English Poetry ENGMAJ402-4: English Drama ENGMAJ403-4: Introduction to Linguistics	ENGMIN401-4: Introduction to Anglophone Writing from Northeast India						T-20

	ENGMAJ404-4: Anglophone Writing from Northeast India-I OR ENGREM404-4: Research Methodology-I							
VIII	ENGMAJ405-4: English Novel	ENGMIN402-4: Introduction to Women's Writing					DENGDIS401- 12: Dissertation/ OR ENGADL401-4: Literary Criticism & Theory ENGADL402-4: Decolonial Studies-I ENGADL403-4: Modern Drama-II	T-20
Exit with Degree Women's Writing with Honors in English/ Research (160 Credits)								

Abbreviation:**ENG: English****MAJ: Major****MIN: Minor****IDC: Interdisciplinary Course****AEC: Ability Enhancement Course****SEC: Skill Enhancement Course****VAC: Value Added Course****ADL: Advance Learning****L: Lecture****T: Tutorial****P: Practical****Semester Wise Course Summary:****Semester-I**

ENGMAJ101-4: History of English Literature

ENGMIN101-4: Poetry

ENGIDC101-3: Environmental Humanities

ENGAEC101-2: English Communication 1

ENGSEC101-3: English Language Teaching

ENGVAC101-4: MOOCS

Semester-II

ENGMAJ102-4: English Literature: From the Age of Chaucer to Augustan Age (Presentation)

ENGMIN102-4: Essays and Letters

ENGIDC102-3: Individual and Society

ENGAEC102-2: English Communication -2 (Group Discussion)

ENGSEC102-3: Advanced English Grammar and Composition

ENGVAC102-4: MOOCS

Semester-III

ENGMAJ201-4: Classical Literary Criticism

ENGMAJ202-4: Classical Literature (Presentation)

ENGMIN201-4: Life-Writing and Travel-Writing

ENGIDC201-3: Women and Empowerment

ENGAEC201-2: Academic Writing and Composition 1

ENGSEC201-3: Translation Theory and Practice

Semester-IV

ENGMAJ203-4: Literary Criticism-I
 ENGMAJ204-4: British Romantic Literature
 ENGMAJ205-4: English Prose
 ENGMIN202-4: Drama
 ENGAEC202-2: Academic Writing and Composition 2
 ENGINT201-2: Internship

Semester-V

ENGMAJ301-4: Indian Writing in English-I
 ENGMAJ302-4: Modern European Drama
 ENGMAJ303-4: British Literature: 19th Century (Presentation)
 ENGMAJ304-4: Rhetoric and Prosody
 ENGMIN301-4: Introduction to Indian Writing in English

Semester-VI

ENGMAJ305-4: Literary Criticism and Theory I
 ENGMAJ306-4: British Literature: The Early 20th Century
 ENGMAJ307-4: Postcolonial Literatures (Presentation)
 ENGMAJ308-4: American Literature-I
 ENGMIN302-4: Fiction

Semester-VII

ENGMAJ401-4: English Poetry
 ENGMAJ402-4: English Drama
 ENGMAJ403-4: Introduction to Linguistics
 ENGMAJ404-4: Anglophone Writing from Northeast India-I
 ENGMIN401-4: Introduction to Anglophone Writing from Northeast India
 ENGREM404-4: Research Methodology

Semester-VIII

ENGMAJ405-4: English Novel
 ENGMIN402-4: Introduction to Women's writing
 DENGDIS401-12: Dissertation
 ENGADL401-4: Literary Criticism and Theory
 ENGADL402-4: Decolonial Studies-I
 ENGADL403-4: Modern Drama-II

NB: A 4 Credit course should have 60 hours of classes. Questions should be proportionately set from all the units. For some Major and Minor Courses, class presentation is mandatory as listed below. The teachers are encouraged to organize group discussion (on any contemporary issue or topic) in English Communication Paper. For ENGSEC201-3: Translation Theory and Practice, students will have to practice translation. There must be translation workshops as part of internal assessment. Students opting for Dissertation in VIII semester will have to compulsorily opt for Research Methodology paper in VII semester. All Dissertations should be plagiarism free and repetition of topics should be avoided. A plagiarism check certificate should be submitted along with the Dissertation. The Dissertation should not be less than **twenty thousand words** (including works-cited. The Dissertation should follow the MLA Style-sheet (9th Edition).

Details of Syllabus

Major Course in English (NEP 2020)

Course Objective: The Courses of UG Major in English are designed to train undergraduate students as critics and interpreters of literary works of art, cultures, ideas, and issues related to their contemporary societies. The courses, besides guiding the students to appreciate and critique the humanities, would help them to inculcate aesthetic values, reasoning, analysis, evaluation, and critical thinking. The syllabus, which offers a well-designed, innovative, and compact course, comprises British Literature, European Literature, American Literature, African Literature, Indian Literature, and Academic Writing that covers the vast emerging areas like Culture Studies, Media Studies, Anglophone Literature from India's Northeast, Women's Writing, Individual and Society, Translation Studies, Literature and Environment, and Linguistics. Keeping in tune with NEP 2020 the course has been designed. It also aims to develop students' research aptitude and skills by including a paper on Research Methodology. At the end of the course students will be having knowledge of English Language, Literature, Translation, Literary Criticism and Critical Theories. Those opting for a research career may accordingly go for higher studies, and the students who decide to exit after receiving certificate/diploma/ degree may look for suitable positions that involve the use of English reading and writing skills. The internship will enable them to be familiar with the market requirement and they may pursue their vocational choice accordingly. Courses like English Language Teaching, Academic Writing and Composition, Translation Studies will provide them an edge in jobs related to translation, journalism and media. The students will also be able to hone their presentation skills which will boost their confidence while facing job interviews.

Learning Outcomes:

1. Learners will have a comprehensive understanding of the different developmental stages of English Literature in relation to the socio-political and cultural history of England in particular, and Europe, America, and the post-colonial nations in general.
2. Learners will be able to differentiate between different literary genres in terms of style, technicalities and well as function in response to respective socio-political environments.
3. The program will enable the students to critically assess any work of literature on its artistic merit as well as on its social function.
4. This course will enable the students to critically examine any cultural text applying different critical and theoretical frameworks.
5. After completing a course like Comparative Literature, Translation Studies, and literatures in English translation students will recognise the importance of translation in contemporary context and will be inspired to apply their learning in translating literary works.
6. After completing courses on Women's Writing and Gender Studies, students will be able to infer nuanced aspects of the complexities involved in the socio-cultural formations of gender. By implementing this knowledge, the students will be instrumental in shaping a gender-sensitised and equal society.
7. The course will enable the students to understand Europe and America (the West) through different literary and cultural texts and at the same time make them critically aware and restive against Western hegemony (and Eurocentrism). Courses on decoloniality, Indian Writing in English, Critical Theory, African literature, and Contemporary South Asian Fiction will be instrumental in imbibing in them an understanding of the challenges faced by the Global South.
8. The program will enable the students to be free and critical thinkers, and independent researchers motivated to explore newer areas of studies.

[Mark distribution: All papers with 4 Credits are allotted 100 marks and papers with 2/3 Credits are allotted 50 marks. 100= 30 (Internal Assessment) + 70 (External Examination) and for 50 marks there will be no Internal Assessment.]

SEMESTER- I

Paper Code: ENGMAJ101-4
Paper Title: History of English Literature
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: This paper introduces students to the History of English Literature and the major literary and intellectual movements. It adopts a diachronic approach to the study of English literary tradition, and it also concerns the study of major artistic and intellectual movements of England and the major authors of those periods. The objective is to prepare the ground for the detailed study of the literature featured in subsequent papers and give a strong historical sense of literary development.

Learning Outcomes:

LO1: Students will acquire a sense of the historical development of British literature and ideas.

LO2: Students will be able to differentiate the various social, cultural, and political contexts in which social spirits, literary forms and individual texts emerge.

LO3: Students will be able to apply the historical insights in their analytic interpretations of literary texts.

Contents:

Unit 1: Literature of Early Period: From Beginning to 1510 (Credit: 1/2)

1. Early Middle English Literature
2. English Romance and the Gawain-poet
3. English Lyrics of the Middle Ages
4. Langland and Geoffrey Chaucer

Unit 2: Renaissance and Reformation: Literature 1510 – 1620 (Credit: 1)

1. The Literature of the English Reformation
2. Early and Mid-Sixteenth-Century Drama
3. Theatre in the 1590s: Kyd and Marlow
4. Shakespeare's Plays
5. Ben Jonson and the Comic Theatre

Unit 3: Revolution and Restoration: Literature 1620 – 1690 (Credit: 1/2)

1. The Advancement of Learning: Francis Bacon and the Authorised Version
2. Early Seventeenth-Century Prose Fiction
3. "Metaphysical" Poetry
4. Restoration and Neoclassicism: Dryden, Congreve, Pope, Dr Johnson, Milton
5. Women's Writing in Restoration Period

Unit 4: Literature of Enlightenment and Romanticism: From 1690 to 1830 (Credit: 1)

1. Defoe and 'Rise' of the Novel
2. The Gothic Fiction
3. Pre-Romantics
4. Literature of the Romantic Period (Wordsworth, Coleridge, Shelley, Keats)

Unit 5: Literature of the Victorian Period: From 1830 to 1920 (Credit: 1/2)

1. The Victorian Condition of England: (Carlyle, Dickens, Thackeray, Hardy)
2. The Condition of English Fiction
3. The nineteenth-century women novelists
4. Tennyson and the Pre-Raphaelite Poets
5. Browning and Dramatic monologue

Unit 6: Literature of the Modernist and Postmodernist Period: From 1920 to the Present (Credit: 1/2)

1. Old and New Writing: Practitioners, Promoters, and the Little Magazines
2. 'Society and Society: The New Novelists of the 1920s and 1930s
3. Dividing and Ruling: Britain in the 1950s
4. The New Theatre
5. The New Novelists of the 1950s

Suggested Readings:

- Legouis, Émile. *A Short History of English Literature*, Oxford University Press, 1998.
- Evans, B. Ifor *A Short History of English Literature*, Penguin, 1976
- Sanders, Andrew. *The Short Oxford History of English Literature*, Oxford University Press, 2005.
- Peck, John and Coyle, Martin. *A Brief History of English Literature*, Palgrave Macmillan, 2002.
- Carter, Ronald and McRae, John. *The Routledge History of Literature in England*, Routledge, 2017.
- Birch, Dinah (Ed.) *The Oxford Companion to English Literature*, Oxford University Press, 2009.
- Greenblatt, Stephen. *The Norton Anthology of English Literature*, Norton, 1962.
- Pacheco, Anita. *Early Women Writers: 1600 – 1720*, Routledge, 1998.
- Daiches, David. *A Critical History of English Literature: From the Beginnings to Milton* (Volume 1 & 2), Supernova Publishers, 1919.
- MacLean, Gerald. *Culture and Society in the Stuart Restoration: Literature, Drama, History*, Cambridge University Press, 1995.

Paper Code: ENGMIN101-4
Paper Title: Poetry
[Credit: 4 (L+T)], Marks: 100

Course description and objective: This course is intended to acquaint the students with a cross section of English Poetry representing the best pieces of well-known writers of different periods and places that comprises works by writers from Britain, America, and India. It has adopted an approach to the study of English poetry through the works of the most accomplished writers who not only represent the vibes of their own time but also have their own distinctive style and tone. This approach will give the students an opportunity to access to the vast area of English literature and it will expose them to those works which will stimulate them to respond first hand for further study in the field.

Learning Outcomes:

LO1: Through this course the learner will get introduced to important poets from Britain, America, and India.

LO2: Learners will be able to identify and distinguish between different concerns of poets representing their times and socio-cultural and political environments.

LO3: Learners will be able to identify different literary and stylistic devices used by poets.

LO4: Learners will acquire and develop skill to read and interpret poetry and develop critical understanding of the poems.

LO5: The learners may be inspired to compose poems of their own in English or vernacular languages.

Contents:

Unit I (Credit: 1)

1. William Wordsworth: 'The Solitary Reaper.'
2. Percy Bysshe Shelley: 'Ode to the West Wind.'
3. John Keats: 'Ode to a Nightingale.'

Unit II (Credit: 1)

1. Matthew Arnold: 'Dover Beach.'
2. Alfred Tennyson: 'Break, Break, Break.'
3. Christina Rossetti: 'In an Artist's Studio.'

Unit III (Credit: 1)

1. W. B. Yeats: 'No Second Troy.'
2. W. H. Auden: 'The Shield of Achilles.'
3. Robert Frost: 'Stopping by Woods on a Snowy Evening.'

Unit IV (Credit: 1)

1. Jayantha Mahapatra: 'Dawn at Puri.'
2. Robin S. Ngangom: 'Native Land.'
3. Maya Angelou: 'Still I Rise.'

Suggested Readings:

- Abrams, M. H. ed. *English Romantic Poets: Modern Essays in Criticism*, OUP, 1960.
- Peckham, Morse: *The Triumph of Romanticism*, University of South Carolina Press, 1970.
- Hughes, Linda K. ed. *The Cambridge Introduction to Victorian Poetry*, Cambridge UP, 2010.
- Borgohain, Pradipta *Victorian Literature*, The Orient BlackSwan, 2017.
- Agrawal, K. A. *Indian Writing in English: A Critical Study*, Atlantic Publisher, 2023.
- Naik, M. K. *Indian English Literature: 1980-2000: A Critical Survey*, Pencraft International, 2012.
- Miller, D. Quentin. *The Routledge Introduction to African American Literature*, Routledge, 2016.

Paper Code: ENGIDC101-3
Paper Title: Environmental Humanities
[Credit: 3 (L+T)], Marks: 50

Course description and objective: The objective of the course is to familiarize the students of English literature with texts dealing with environmental consciousness, Literary discourse on nature, philosophy of environmental consciousness and the social attitude towards nature. At a time when modernity is isolating mankind from environmental awareness, this course aims to instil in young minds the need to rethink modernity by incorporating nature study.

Learning outcomes:

LO1: Students will be able to comprehend the importance of environmental consciousness present in literary works. They will be able to comprehend the link between literature and nature, and develop an eco-conscious perspective.

LO2: Students will be able to identify and critically analyse specific works of literature that deal with the environment. They will be able to develop skills in eco-critical writing and create critical responses to environmental themes in literature.

LO3: Students will be able to apply the critical terms used in Environmental Humanities

LO4: Students will show an understanding relating to the Anthropocene epoch.

Contents:

Unit 1: Literature, Nature, and Eco-Consciousness (Credit: 1)

R. K. Narayan: The Axe (Short Story)

Ruskin Bond: The Cherry Tree (Short Story)

Emily Dickinson: A Bird Came Down the Walk (Poem)

Sumana Roy: "I want to be a Tree"

John Charles Ryan: From the Anthropause to the Pandemic Turn: Emerging Directions in the Environmental Humanities in the Covid-19 Era (Essay)

Jawaharlal Nehru: The Book of Nature (Prose)

Unit 2: Literature, Nature, and Self-Fashioning (Credit: 1)

William Wordsworth: The World is Too much With Us; Education of Nature (Poem)

Jim Corbett: Goongi (Prose)

Vishnu Sharma: *The Panchatantra*. (The following items are prescribed: The Turtle and the Geese; The Three Fish; Of Crows and Owls; The Ape and the Crocodile; The Brahmani and the Faithful Mongoose)

Unit 3: Literature and Environmental Imagination (Credit: 1)

Amitav Ghosh: The Living Mountain (Story)

Henry David Thoreau: Where I Lived, What I Lived For (Essay)

Bibhutibhusan Bandyopadhyay: Across the Richtersveld Range (Excerpt from Moon Mountain)

AK. Ramanujan: excerpt from Ecology Eco-tour and eco-writing (creative and critical impressions of the students on/ about nature)

Suggested Readings:

- Carson, Rachel. *Silent Spring*, Mariner Books Classics, 2022.
- Garrard, Greg. *Ecocriticism*, Taylor & Francis, 2023.
- Ghosh, Amitav. *The Great Derangement*, Penguin 2019.
- Guha, Ramachandra. *Environmentalism*, Penguin, 2016.
- Sessions, George. *Deep Ecology*, Shambhala Publications Inc, 1995.
- Morton, Timothy. *Dark Ecology*, Columbia University Press, 2016.
- Buell, Laurence. *The Future of Environmental Criticism*, Wiley-Blackwell, 2005.
- Dwivedi, Om Prakash. *Representations of Precarity in South Asian Literature in English*, Palgrave, 2022.
- Biswas, Debajyoti & Ryan, John C. *Environmental Humanities in India*, Springer, 2024.

Paper Code: ENGAEC101-2
Paper Title: English Communication-1
[Credit: 2 (L+T)], Marks: 50

Course description and objectives: The course on English Communication-1 is comprehensive and structured to enhance various aspects of communication skills and concepts of communication. It aims to gain good understanding on Communication, Listening Skills, Speaking Skills besides exploring the fundamental relationship between language and communication. The course delves into the different intentions and goals of different types of communication. It also focuses on introducing the theoretical frameworks of communication theory and practices.

Learning outcome:

After the successful completion of the course, students will be able to

LO1: Understand the purpose, mechanics of reading, and application of different reading techniques like SQ3R.

LO2: Utilize listening and speaking skills effectively to enhance oral communication, presentation skills, and understanding of verbal information.

LO3: Construct well-structured written communication for different purposes (notes, letters, reports) showing clarity of thought and coherence.

LO4: Comprehend fundamental concepts and theories of communication, functions, types, and barriers of effective communication.

Contents:

Unit 1: Understanding Communication, Listening Skills, Speaking Skills (Credit: 1)

Language and Communication, Function and Purpose of Communication, Theories of Communication, Various Types of Communication, Effective Communication, Barriers to Effective Communication; What is listening, Types of listening, Effective listening, Barriers to listening, listening to complaints; What is speaking, Contexts of speaking, Developing oral skills, Methods and Techniques, Integration of language skills, Face-to-face communication, Gestures and Postures, Oral presentations

Unit 2: Reading Skills & Writing Skills (Credit: 1)

What is Reading, Different kinds of reading, Purpose and Mechanics of reading, Classroom approaches to reading, SQ3R technique of reading; What is Writing, Types and functions of writing, Form vs. meaning, Note taking and note making, Paraphrasing, Letter writing, Report writing

Primary Texts:

Brahma, Rustam; Bhowmik, P; Sen, C. *Eloquence: A Course in Communicative English*. New Delhi: Cambridge University Press & Assessment India Pvt Ltd, 2024

Kumar, V. 2018. *Business Communication*. New Delhi: Kalyani Publishers. Chapter 1-5.

Tickoo, M.L. 2003. *Teaching and Learning English*. New Delhi: Orient Longman. Chapter 1-7.

Yule, George. 1985. *The Study of Language*. 2nd Ed. Cambridge: Cambridge University Press. Chapter 1-3.

Suggested Readings:

- Anderson, Anne and Lynch, Tony. *Listening*, Oxford University Press, 1988.
- Bialystock, E. *Communication Strategies*, Basil Blackwell, 1990.
- Byrne, Don. *Teaching Writing Skills*, Longman, 1979.
- Chaudhary, S. *Better Spoken English*, Vikas Publishing House, 2004.
- Grellet, Françoise. *Developing Reading Skills*, Cambridge University Press, 1981.
- Howatt, A.P.R. *A History of English Language Teaching*, OUP, 1984.
- Littlewood, William. *Teaching Oral Communication: A Methodological Framework*, Blackwell Publishers, 1992.
- Pattison, P. *Developing Communication Skills*, Cambridge University Press, 1987.
- PGCTE Materials. *Skills in Language Learning and Use* in "Methods of Teaching English," EFLU, 2012.
- Richards, Jack C. and Rodgers, T.S. *Approaches and Methods in Language Teaching*, Cambridge University Press, 1986.
- Ur, Penny. *Teaching Listening Comprehension*, Cambridge University Press, 1984.
- Williams, Eddie. *Reading in the Language Classroom*, Modern English Publications, 1984.

Paper Code: ENGSEC101-3
Paper Title: English Language Teaching
[Credit: 3 (L+T)], Marks: 50

Course description and objective: This paper introduces students to the foundations of English Language Teaching (ELT) through various approaches, methods and techniques for language teaching and learning. The English language over the years has undergone rapid changes. Liberalization, privatization and globalization, demographic trends, economic imperatives etc. have enlarged the role of English. Online Education and Communication systems have significantly impacted the way English is taught, learnt, and assessed today. English for Specific Purpose (ESP) primarily refers to the teaching and learning of English for an instrumental purpose or need. It caters to the specific needs of the learners as regards the aims and content of the particular course of study. Various branches of ESP include English for Occupational Purpose (EOP), English for Academic Purpose (EAP), English for Professional Purpose (EPP) etc. The paper seeks to educate the students about ELT and familiarise them with the various approaches, methods, and techniques along with recent trends and developments in the emerging field of ELT. The Objective is to acquaint the students with the basic concepts, theories, various approaches, methods, and techniques of ELT.

Learning Outcomes:

After the completion of this course-

LO1: The students will be able to understand the importance of English language teaching and its relevance in the globalized world.

LO2: They will be able to comprehend the basics of English language teaching such as the different skills.

LO3: The students will be able to develop an overall idea of English language and its different exponents.

LO4: Students will be capable to evaluate importance of learning English language in the present context.

LO5: The students will be able to generate meaning from the basic skills and will demonstrate it into practice and performance.

Contents:

Unit 1: English Language Teaching & Teaching Aids (Credit: 1)

Definition, History of English Language Teaching, History of ELT in India, Theories of Language Acquisition and Learning; Definition of teaching Aid, Use of the Blackboard, Pictures, Realia, The Overhead projector, Video, Television, The tape recorder, Information and Communication Technology

Unit 2: Approaches and Methods (Credit: 1)

The Grammar-Translation Method, The Structural-Oral-Situational Approach, The Communicative approach, Community language learning, Suggestopedia, Total Physical Response, The Direct Method, The Audio-lingual Method, The Reading Method, The Bilingual Method, Task-Based Language Teaching, New Trends and Perspectives in Language Teaching

Unit 3: Techniques of Language Teaching (Credit: 1)

Techniques of teaching Listening, Speaking, Reading, and Writing; Integrating Skills; Techniques of teaching Grammar and Vocabulary; Language Systems and Learners' Linguistic Problems

Primary Texts:

- Brahma, Rustam; Bhowmik, P; Sen, C. *Eloquence: A Course in Communicative English*, Cambridge University Press & Assessment India Pvt Ltd, 2024
- Baugh, A.C. & T. Cable. *A History of the English Language*, Routledge, Chapter 1, 2004.
- Fromkin, V., R. Rodman & Nina Hyams. *An Introduction to Language* (7th edition), Heinle, Thomson, Part 3, 2003.
- Howatt, A.P.R. *A History of English Language Teaching*, Oxford University Press. Part I-III, 1984.
- Krishnaswamy, N & L. Krishnaswamy. *The Story of English in India*, Foundation Books. Chapter 1-5, 2006.
- Nagaraj, G. *English Language Teaching- Approaches, Methods, Techniques*, Orient Longman Private Limited. Chapter 1-7, 1996.
- Richards, Jack C. and T.S. Rodgers. *Approaches and Methods in Language Teaching* (2nd Ed.), Cambridge

University Press, Part I-III, 1986.

- Waters, Alan & Tom Hutchinson. *English for Specific Purposes: a learning-centred approach*. Bell & Bain Ltd., Glasgow. Sections 1 & 2, 1987.

Suggested Readings:

- Abbott, G. and Wingard, P. (eds). *The teaching of English as an international language*, Collins, 1981.
- Brumfit, C.J. and Johnson, K. (eds.) *The communicative approach to language teaching*, Oxford University Press, 1979.
- Frisby, A.W. *Teaching English*, Longman, 1957.
- Larsen-Freeman, D. *Techniques and Principles in language teaching*, OUP, 1986.
- Ur, Penny. *A Course in Language Teaching: Practice and Theory*, CUP, 1996.
- Prabhu, N.S. *Second Language Pedagogy*, Oxford University Press, 1987.
- Richards, Jack C. *Communicative Language Teaching*, CUP, 2006.
- Widdowson, H.G. *Aspects of Language Teaching*, Oxford University Press, 1990.
- Wood, F.T. *An Outline History of the English Language*, Macmillan, 1941.

SEMESTER II

Paper Code: ENGMAJ102-4

**Paper Title: English Literature: From the Age of Chaucer to Augustan Age
[Credit: 4 (L+T)], Marks: 100**

Course description and objective: This course studies literary works of writers from different historical periods spanning over five centuries. It therefore covers a wide and diverse range of literary outputs. The objective is to introduce students to important works of poetry and drama which are representative of their respective socio-historical periods. The course shall also focus on the different techniques of writing employed by the writers; their poetic concerns and the political and socio-cultural backgrounds in which these works were produced.

Learning Outcomes:

LO1: The learner shall be able to identify and describe the main features of poetry and drama from Chaucer's to Augustan Age.

LO2: The learner shall be able to differentiate the social, cultural, and political concerns that influence and produce literatures during the different periods of time.

LO3: The learner shall be able to apply analytic interpretations of the texts prescribed.

Contents:

UNIT 1: Poetry (Credit: 2)

1. Geoffrey Chaucer: The Wife of Bath's Prologue
2. Edmund Spenser: Amoretti LXXV: One Day I Wrote Her Name
3. John Donne: A Valediction: Forbidding mourning
4. John Milton: *Paradise Lost* Book1
5. Alexander Pope: *Essay on Man (Epistle I)*
6. William Cowper: *The Castaway*

UNIT 2: Drama (Credit: 2)

1. Christopher Marlowe: *Doctor Faustus*
2. William Shakespeare: *Hamlet*
3. Oliver Goldsmith: *She Stoops to Conquer*
4. William Congreve: *The Way of the World*

Suggested Topics and Background of Prose Readings for Class Presentations

- Renaissance Humanism
- The Stage
- Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- Time
- The Writer in Society
- Colonialism and its Influence on Literature
- Pantomime, Opera, Burlesque, Farce
- Augustan Age
- Neoclassical Literature
- The Mock-epic and Satire
- Restoration Comedy/ The Comedy of Manners
- 18th & 19th Century Poets
- The ocean/ Sea in literature

Suggested Readings:

- Mirandola, Pico Della. excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin, Penguin Books, 1953, pp.476–9.
- Calvin, John. ‘Predestination and Free Will,’ in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin, Penguin Books, 1953, pp. 704–11.
- Castiglione, Baldassare. ‘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.
- Sidney, Philip. *An Apology for Poetry*, ed. Forrest G. Robinson, Bobbs- Merrill, 1970, pp.13–18.
- Rumrich, John P. & Chaplin, Gregory. *Seventeenth-Century British Poetry, 1603-1660*, Norton Critical Editions, 2006
- Dobranski, Stephen B. & Rumrich, John P. *Milton and Heresy*, Cambridge UP, 1998
- Spiller, Michael R.G. *The Development of the Sonnet: An Introduction*, Routledge, 1992
- Pearsall, Derek. *Old English and Middle English Poetry*, Routledge, 1977
- Eliot, T. S. *The Varieties of Metaphysical Poetry*, Houghton Mifflin Harcourt, 2014
- Bloom, Harold. *Elizabethan Drama*, Infobase Publishing, 2014
- MacLean, Gerald. *Culture and Society in the Stuart Restoration: Literature, Drama, History*, Cambridge University Press, 1995
- The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
- Machiavelli, Niccolo. *The Prince*, ed. and tr. Robert M. Adams, chaps. 15, 16, 18, and 25, Norton, 1992.
- Hobbes, Thomas. selections from *The Leviathan*, pt. I, chaps. 8, 11, and 13, Norton, 2006.
- Dryden, John. ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, edited by Stephen Greenblatt, pp.1767–8, New York: Norton 2012
- Scouten, Arthur H. *Restoration and 18th-Century Drama*, Palgrave Macmillan UK, 1980

Paper Code: ENGMIN102-4
Paper Title: Essays and Letters
[Credit: 4 (L+T)], Marks: 100

Course description and objective: This course is intended to introduce the students to a selection of English Essays and Letters representing the best works of well-known writers of different periods and places hailing from America, India, South Africa, and Russia. All the writers selected here occupy important place in their time and context. While studying essays in literature is an old practice, the incorporation of letters, memoirs, and autobiography in the study of literature has been relatively a recent development. So, it is important to acquaint the students to this new area of study. While selecting the topics, it has been kept in mind that the paper may be both thematically enlightening and stylistically satisfying to the students. This approach will introduce them to the area in a satisfying way in terms of knowledge and learning.

Learning Outcomes:

LO1: After the course the students would understand and analyse the stylistics and themes of selected English essays such as those of Francis Bacon, Charles Lamb, A.G. Gardiner, and Amitav Ghosh.

LO2: They will be able to appreciate the art of letter writing through the lens of legends like Leo Tolstoy, Wilfred Owen, Nelson Mandela, and Ziauddin Yousafzai.

LO3: They will be capable to analyse the sociopolitical and personal contexts of the selected essays and letters, fostering a deeper sense of critical engagement.

LO4: They will hone sharp critical thinking skills to interpret and evaluate texts from a multidimensional perspective.

LO5: They will enhance articulation and writing skills in the context of the English language, expanding their ability to craft compelling narratives.

Contents:

Unit I (Credit: 2)

1. Francis Bacon: 'Of Studies.'
2. Charles Lamb: 'New Year's Eve.'
3. A.G. Gardiner: 'On Keyhole Morals.'
4. Amitav Ghosh: 'The Ghost of Mrs. Gandhi.'

Unit II (Credit: 2)

1. Leo Tolstoy's Letter to Mahatma Gandhi on Passive Resistance, 1909-1910
2. Wilfred Owen's Letter to his Mother on War, 1917
3. Nelson Mandela's Letter to his Daughters on their Mother's Imprisonment, 1969
4. Ziauddin Yousafzai's Letter to the Parents of the Abducted Chibok Girls on Female Education, 2015

Suggested Readings

- Bacon, Francis. *The Essays: Francis Bacon* (Mint Editions), Graphic Arts Book, 2020.
- O'Brien, Terry (Ed.) *Selected Essays by Charles Lamb*, Rupa Publication, 2015.
- Gardiner, A.G. *Selected Essays from Pebbles on the Shore and Leaves in the Wind*, Forgotten Books, 2019.
- Elborough, Travis (Ed.) *Letters to Change the World: From Pankhurst to Orwell*, Ebury Press, 2020.
- Bayley, Sally. *The Private Life of the Diary: From Pepys to Tweets – A History of the Diary as an Art Form*, Unbound, 2016.
- Cardell, Kylie (Ed.) *Essays in Life Writing*, Routledge, 2022
- Jo, Gill (Ed.). *Modern Confessional Writing: New Critical Essays*, Routledge, 2006.
- Henderson, Desirée. *How to Read a Diary: Critical Contexts and Interpretive Strategies for 21st-Century Readers*, Routledge, 2019.
- Amory, Mark (Ed.) *Letters of Evelyn Waugh*, Weidenfeld & Nicolson, 1980.
- Horne, Philip (Ed.) *Henry James: A Life in Letters*, Penguin Classics, 2014.

Paper Code: ENGIDC102-3
Paper Title: Individual and Society
[Credit: 3 (L+T)], Marks: 50

Course Objectives: This course tries to familiarize the students with the intersectional concepts of caste, class, gender, and race that prevails across cultures and nations. While we are living in a globalised world, the world is fragmented by individual differences and our everyday life is scarred by episodes of violence and war. The bases of such divisions have their own course of developments and transformations in time and space. The course introduces the learners to some seminal works of literature that deal with such issues.

Learning Outcomes:

LO1: After completing this course, the students will develop fair understanding of ideas like caste, class, gender, race etc.

LO2: Students will be able to identify people belonging to the different categories of class, caste, gender and race and detect the complexities involved in their intersectionality.

LO3: Students will learn to read and analyse literary works as a window to the real society.

LO4: Students will be able to critically examine their own society and the surroundings through their lived experiences and find remedies for social conflicts caused by such issues.

Contents:

Unit1: Caste/Class & Race (Credit: 1)

1. Jotirao Phule: 'Caste Laws.'
2. Premchand: 'Deliverance.'
3. Omprakash Valmiki: 'Joothan.'
4. Roger Mais: 'Blackout.'
5. Wole Soyinka: 'Telephone Conversation.'
6. Langston Hughes: 'Harlem.'
7. Maya Angelou: 'Still I Rise.'

Unit 2: Gender (Credit: 1)

1. Virginia Woolf: 'Shakespeare's Sister.'
2. Marge Piercy: 'Breaking Out.'
3. Eunice De Souza: 'Marriages Are Made.'
4. Ambai: 'Yellow Fish.'

Unit 3: Violence and War; Living in a Globalized World (Credit: 1)

1. Sa'adat Hasan Manto: 'The Dog of Tetwal.'
2. Amitav Ghosh: 'Ghosts of Mrs Gandhi.'
3. Roland Barthes: 'Toys.'
4. Imtiaz Dharker: 'At the Lahore Karhai.'

Essential Reading:

Vinod Sood, et. al., (eds.): *The Individual and Society: Essays, Stories and Poems*, Pearson, 2005.

Paper Code: ENGAEC102-2
Paper Title: English Communication-2
[Credit: 2 (L+T)], Marks: 50

Course description and objective: This paper introduces students to the core concepts of the process of Communication, the significance of English communication in today's globalised world, the effective skills required for group discussions, how to write job applications, how to face interviews and prepare the students for note taking, précis writing and minutes. This apart, the students will also be trained for meetings and making ICT presentations through the proper use of required skills, tools, and techniques. The present course hopes to address some of these aspects through an interactive and participatory mode of teaching-learning process, by focusing on various dimensions of communication skills. The objective is to familiarise the students with key concepts of the process of communication, its importance, group discussion skills, writing notices, letters, agendas, and minutes, preparing students for job applications, meetings, and interviews along with honing their presentation skills.

Learning outcomes:

After the successful completion of the course, students will be able to ...

LO1: Develop understanding of communication process, writing formal & informal letters, notices, agendas & minutes, and job application techniques.

LO2: Demonstrate proficiency in job application, resume writing, and interview techniques; Enhance language and vocabulary, and telephone skills.

LO3: Effectively engage in group discussions, integrate related skills and redefine linguistic proficiency.

LO4: Successfully conduct and contribute to meetings, demonstrating proficiency in language usage and structure. Showcase well-structured and competent presentations with ICT support; effectively negotiate and edit in professional communication.

Contents:

Unit 1: The Process of Communication; Letter, Notice, Agenda and Minutes; Job Application, Resume and Interview Techniques (Credit: 1)

Definition, Face-to-Face Interactions, Characteristics and Conventions of Conversation, Importance of English Communication, Conversational problems of Second/Foreign language learners.

Formal and Informal Letter Writing, Notice, Agenda, Resolution, Taking notes, Preparing Minutes

Application for jobs, E-mail Messages, Resume, Curriculum Vitae, Preparing for an interview, Language focus and Vocabulary, Telephone skills, Interview skills and techniques

Unit 2: Group Discussions, Meetings and Presentations Skills (Credit: 1)

Definition, Characteristics and Types of Group Discussion, Study Skills, Integration of Skills, Focus on Language and Vocabulary, Connectives and Pronunciation, Barriers of Group Discussion.

One to One meeting; Language focus: opening, middle and close; Criteria for successful meetings; Pronunciation, Language Competence, Structure and organisation of Presentation, Technology-based Communication, Editing skills, Negotiation skills

Primary Texts:

- Brahma, Rustam; Bhowmik, P; Sen, C. *Eloquence: A Course in Communicative English*. New Delhi: Cambridge University Press and Assessment, 2024
- Kumar, V. *Business Communication*. Kalyani Publishers, 2018, Chapter 1-21.
- Sasikumar, V, P. Dutt & G. Rajeevan. *A Course in Listening & Speaking*, Foundation Books, 2005, Part II & III.
- Pattison, P. *Developing Communication Skills*. Cambridge University Press, 1987.

Suggested Readings:

- Batteiger, R.P. *Business Writing: Process and Form*, Wadsworth Publishing Company, 1985.
- Bialystock, E. *Communication Strategies*, Basil Blackwell, 1990.
- Brown, Gillian & Yule, George. *Teaching the Spoken Language*, Cambridge University Press, 1983.

- Goodale, M. *Professional Presentations*. Cambridge University Press.
- Hymes, D. (eds.): *Directions in Sociolinguistics: The Ethnography of Communication*, Holt, Rinehart & Winston, 1972.
- Jones, L. & Alexander, Comfort, R. J. *Effective Meetings*, Oxford University Press, 1996.
- IGNOU, *Skills Needed at the Workplace -I & 2* in “Communication Skills”. Block I & II, IGNOU, 2004.
- Littlewood, William. *Teaching Oral Communication: A Methodological Framework*, Blackwell Publishers, 1992.
- Rodriques, M.V. *Effective Business communication*. Concept Publishing Company, 2013.
- Sinha, K.K. *Business Communication*, Taxmann Publications Private Limited, 2012.

Paper Code: ENGSEC102-3
Paper Title: Advanced English Grammar and Composition
[Credit: 3 (L+T)], Marks: 50

Course description and objectives: This paper introduces students to the basic and advanced concepts of English grammar and composition and distinguishes what is acceptable and what is not in a given language. It also discusses the criteria and grammatical rules for acceptability and discusses the process of grammatical analysis, elements of grammar, the parts of speech, complex sentences, Word-formation processes, Intonation, Rhythm, and Stress. The objective is to introduce the core concepts of Advanced English grammar and composition. This course aims to delve into the intricacies of English grammar and composition, catering to students who seek to refine their language skills to an advanced level. Through a combination of theoretical study, practical exercises, and writing assignments, students will enhance their understanding of grammar rules and techniques while developing their composition skills for various contexts. The course objectives are – a) To deepen understanding of advanced grammar concepts and structures, b) to refine writing skills through practice and feedback, c) to develop critical thinking and analytical abilities in language use, d) to enhance proficiency in composing different types of texts, including essays, reports, and creative pieces and e) to cultivate effective communication skills in both written and verbal forms.

Learning outcomes:

After the successful completion of the course, students will be able to ...

LO1: Develop a comprehensive understanding of English grammar core concepts such as parts of speech, structure of kernel clauses, dialectal and registral variations.

LO2: Gain proficiency in sentence construction through understanding verb phrases, noun phrases, prepositions, and sentence connections.

LO3: Master the application of intonation, rhythm, and stress in spoken English for effective communication

LO4: Construct and analyse complex sentences, complex noun phrases, and verb complementation.

Contents:

Unit 1 (Credit: 1)

What is Grammar, Perspective & Descriptive Grammar, Collocations, Dialectal and registral variations, Salient features of Indian English, Varieties of English (British, American, Indian etc.), Elements of Grammar, The Parts of Speech, Structure of Kernel Clauses

Unit 2 (Credit: 1)

Verb and the Verb Phrase; Nouns, Pronouns and the basic Noun Phrase; Adjective and Adverbs; Prepositions and Prepositional Phrases; Adjuncts, Disjuncts and Conjuncts; Coordination and Apposition, Sentence Connections

Unit 3 (Credit: 1)

Complex Sentence, The Verb and its Complementation, The Complex Noun Phrase; Word-formation: Affixes, Conversion and Compounding; Intonation, Rhythm and Stress

Primary Texts:

- Quirk, Randolph & Sidney Greenbaum. 2006. *A University Grammar of English*. New Delhi: Pearson. Chapter 1-14.
- Yule, George. 1985. *The Study of Language*. 2nd ed. Cambridge: Cambridge University Press. Chapter 7.
- Bansal, R.K. and J.B. Harrison. 2013. *Spoken English: A Manual of Speech and Phonetics*. New Delhi: Orient BlackSwan. Chapters 7 & 8.

Suggested Readings:

- Hewings, Martin. *Advance English Grammar*, CUP, 1999.
- Huddleston, Rodney. *Introduction to the Grammar of English*, CUP, 1984.
- Murphy, Raymond. *Essential English Grammar*, CUP, 2000.
- Quirk, Randolph et al. *A Grammar of Contemporary English*, Longman, 1972.
- Walter, Catherine & Swan, Michael. *Oxford English Grammar Course*, OUP, 1919.

SEMESTER III

Paper Code: ENGMAJ201-4
Paper Title: Classical Literary Criticism
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: This course introduces the students to some of the fundamental texts of classical literary criticism. As students of English Literature, one must have a fair understanding of the European literary and critical traditions in general and the developmental history of European classical critical thoughts in particular. The paper includes representative texts from Greek thinkers as well as English literary critics from the Neo-classical period which will provide the foundation for developing the students' critical faculty.

Learning Outcomes:

LO1: After completing this course, it is expected that the learners will develop fair knowledge about the important classical thinkers and their works.

LO2: Learners will be able to distinguish between different schools of thoughts within classical literary criticism in terms of their thematic concerns as well as the thinkers associated with.

LO3: Learners will be able to employ the classical critical ideas to interpret literary works of different ages.

LO4: Learners will be able to locate the influences of classical critical ideas in the works of other later thinkers and critically assess how they respond to the classical ideas.

Contents: (Credit: 4)

1. Plato: Republic Book II, III & X
2. Aristotle: *Poetics* (Chapter 1 – “The Preliminaries to the Definition of Tragedy”, Chapter 2 – “The Nature of Tragedy”)
3. Longinus: *On Sublimity*
4. Philip Sidney: “An Apology for Poetry”
5. Alexander Pope: “An Essay on Criticism”
6. Samuel Johnson: “Preface to Shakespeare”

Suggested Readings:

- Cheney, Patrick, and Armas. Frederick A De. *European Literary Careers: The Author from Antiquity to the Renaissance*, University of Toronto Press, 2002.
- Habib, M. A. R. *Literary Criticism from Plato to the Present*, Wiley Blackwell, 2011.
- Kennedy, George Alexander. *The Cambridge History of Literary Criticism, Vol. 1: Classical Criticism*, Cambridge University Press, 1989.
- Kulkarni, Anand B. and Chaskar, Ashok G. *An Introduction to Literary Criticism and Theory*, Orient Blackswan, 2015
- Leitch, Vincent B, et al, (eds.) *The Norton Anthology of Theory and Criticism*, W. W. Norton & Co., 2010.
- Murray, Penelope and Dorsch, T. *Classical Literary Criticism*, Penguin Books. 2000.
- Norton, Glyn P. *The Cambridge History of Literary Criticism, Vol. 3: The Renaissance*, Cambridge university press, 1999.
- Vickers, Brian. *English Renaissance Literary Criticism*, Clarendon Press, 1999.

Paper Code: ENGMAJ202-4
Paper Title: Classical Literature
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: The objective of this course is to familiarize the students with the Indian and western classical literary traditions and their aspects relating to arts and aesthetics. It will help the students in identifying the sources of such tradition and its symbolic, aesthetic, and social significance. The aims and objectives of teaching and learning classical literature are to introduce to the students the best literary practices both in terms of themes and techniques. Students will know the values associated with the said literature which can never be faded by time. It is relevant for all time to come irrespective of clime, space, caste, creed and religion.

Learning Outcomes:

After the completion of this course students will be able to

LO1: Understand and analyse themes, techniques, and styles in Indian classical texts

LO2: Analyse and examine the narratives, structures, and narratives techniques in Western classical literary works.

LO3: Compare and contrast Indian and Western classical literatures, drawing insights on their unique and intersecting features.

LO4: Apply the concepts and theories of classical literature in critiquing contemporary works, considering the ongoing influences of classic traditions.

Contents:

Unit 1: (Credit: 2)

1. Kalidasa: *Abhijnana Shakuntalam*, tr. Chandra Rajan, in Kalidasa: The Loom of Time (New Delhi: Penguin, 1989).
2. Vyasa: 'The Dicing' and 'The Sequel to Dicing,' 'The Book of the Assembly Hall,' 'The Temptation of Karna,' Book V 'The Book of Effort,' in *The Mahabharata*: tr. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
3. Sudraka: *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
4. Ilango Adigal: 'The Book of Banci,' in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book3.

Unit 2: (Credit: 2)

1. Homer. *The Iliad*, Book 1 and Book 2 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. Ovid. *Selections from Metamorphoses* 'Bacchus,' (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).
4. Horace. Satires I: 4, in *Horace: Satires and Epistles and Perseus: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

Suggested Topics and Background of Prose Readings for Class Presentations Topics

- The Indian Epic Tradition: Themes and Recensions Classical Indian Drama: Theory and Practice Alankara and Rasa
- Dharma and the Heroic
- The Epic
- Comedy and Tragedy in Classical Drama
- The Athenian City State
- Catharsis and Mimesis
- Satire
- Literary Cultures in Augustan Rome

Suggested Readings:

- Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edition (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp.100–18.
- Karve, Iravati. 'Draupadi,' in *Yuganta: The End of an Epoch*, Disha, 1991, pp. 79–105.
- Buitenen, J.A.B. Van. 'Dharma and Moksa,' in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings*, Garland, 2000, pp. 33–40.
- Dharwadkar, Vinay. 'Orientalism and the Study of Indian Literature,' in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer, OUP, 1994, pp.158–95.
- Aristotle. *Poetics*, translated with an introduction and notes by Malcolm Heath, Penguin, 1996, chaps. 6–17, 23, 24, and 26.
- Plato. *The Republic*, Book X, tr. Desmond Lee, Penguin, 2007.
- Horace. *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica*, Harvard University Press, 2005, pp.451–73.

Paper Code: ENGMIN201-4
Paper Title: Life Writing & Travel Writing
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: The objective of the course is to familiarize the students with different kinds of life writing and travel writing, their distinctions, and styles of writing. The course will help develop analytical reading skills, writing skills and the ability to interpret and evaluate the different socio-cultural and historical contexts that mould the narratives.

Learning Outcomes:

LO1: Students will be able to define and describe the characteristics of life writings and travel writings.

LO2: They will be able to differentiate the various forms and techniques adopted by the writers.

LO3: They will be able to create compelling pieces of travel/life writing.

Contents: (Credit: 1+1+1+1=4)

1. The Incredible Life of Savitribai Phule: The Fearless Reformer (Swati Sengupta): Chapters: 1,2,3, and 4.
2. APJ Abdul Kalam: The Wings of Fire (Kalam's upbringing, learning difficult lessons at high School, learning to fly, Kalam's approach to work)
3. Verrier Elwin: A Pilgrimage to Tawang
4. Ruskin Bond: The Great Train Journey

Suggested Readings:

- C, Ana & Nico, Magda. *Biographical Research: Challenges and Creativity*, Routledge, 2022.
- Roberts, Brian. *Biographical Research*, Open University Press, 2001.
- Smyth, Adam. *A History of English Autobiography*, Cambridge University Press, 2016.
- Das, Nandini. *The Cambridge History of Travel Writing*, Cambridge University Press, 2019.

Paper Code: ENGIDC201-3
Paper Title: Women and Empowerment
[Credit: 3 (L+T)], Marks: 50

Course description and objectives: Women, in patriarchal ideology, are represented not as women at all; women are represented as what men would like women to be. Therefore, women are still part of the discourse of men; women are “men” encore. In the representation that we see around us, women are represented in terms that male-centric theories have used to describe them. In order to be represented in their own originality women must be read as they appear in the various iconic texts that form the basis of Feminism. The course aims to empower women and make them conscious of their actual position in society, their goals and of course to create their identity.

Learning Outcomes:

LO1: Students will be able to identify gendered violence and systemic violence that prevail in society.

LO2: Students will be gender sensitized and will be able to participate in women empowerment.

LO3: Students will be able to apply the knowledge in their daily lives and thereby practice and promote gender equality.

Contents:

Unit 1 (Credit: 1)

1. Irigaray, Luce. ‘This Sex Which Is Not One.’ From *This Sex which is Not One*. Trans. Catherine Porter. New York: Cornell UP, 1985.
2. Butler, Judith. Section One: ‘Subjects of Sex/Gender/Desire.’ From *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.

Unit 2 (Credit: 1)

1. Beauvoir, Simone de, 1908-1986. Chapter 1 "Biological Data" from *The Second Sex*. London: Jonathan Cape, 2009.
2. Wollstonecraft, Mary. Chapter 1: “the Rights and involved duties of mankind considers.” *A Vindication of the Rights of Women and a Vindication of the Rights of Men*. New York: Cosimo, 2008.
3. Mill, John Stuart. ‘The Subjection of Women.’ *Princeton Readings in Political Thought*. Ed. Mitchell Cohen and Nicole Fermon. New Jersey: Princeton UP, 1996.

Unit 3 (Credit: 1)

1. Mohanty, Chandra Talpade. ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses.’ *Feminism without Borders: Decolonizing Theory, Practising Solidarity*. Durham and London: Duke UP, 2003. 17-42.
2. Chakravorty, Gayatri. ‘A Literary Representation of the Subaltern.’ *In Other Worlds: Essays in Cultural Politics*. New York: Routledge, 1988. 102-24.
3. Adichie, C. N. (2015). *We Should All Be Feminists*. New York, NY: Anchor Books.
4. Hooks, Bell, 1952-2021. “Wanted: Men who Love,” “Understanding Patriarchy” from *The Will to Change: Men, Masculinity, and Love*. New York: Atria Books, 2004.

Suggested Readings:

- Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*, Penguin, 2017
- Sangri, Kumkum. *Recasting Women: Essays in Colonial History*, Zubaan, 2013.
- Mohanty, Chandra Talpade. ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses,’ In *Feminism without Borders: Decolonizing Theory, Practising Solidarity*, Duke UP, 2003. 17-42.
- Sarkar, Tanika & Sarkar, Sumit. *Women and Social Reform in Modern India*, Indiana UP, 2008.
- Chakravorty, Gayatri. *In Other Worlds: Essays in Cultural Politics*, Routledge, 1988, pp. 102-24.
- Menon, Nibedita. *Gender and Politics in India: Themes in Politics*, OUP, 2001.
- Gandhi, Nandita & Shah, Nandita. *The Issues at Stake: Theory and Practice in the Contemporary Women's Movement in India*, Kali for Women, 1992.
- Shiva, Vandana. *Staying Alive: Women, Ecology and Development*, South End Press, 2010.

Paper Code: ENGAEC201-2
Paper Title: Academic Writing and Composition-I
[Credit: 2 (L+T)], Marks: 50

Course description and objectives: This paper introduces students to the advanced level of Academic Writing and Composition. The present course attempts to introduce students to the basic differences between academic and non-academic writing and make them familiar with the different conventions of academic writing. This apart, students are also introduced to critical thinking, creative writing, academic jargon, approaches and strategies, interpretation of literature, grammar and composition. To present an effective writing strategy along with the introduction of academic writing features like arguments, facts, evidence, tone, patterns and practices.

Learning Outcomes:

LO1: After completing the course students will be able to identify and differentiate between academic, non-academic, and quality writing.

LO2: They will be able to master various approaches and demonstrate an understanding of the various methods and techniques of academic writing.

LO3: Students will be able to apply effective writing strategies and produce compelling pieces of academic writing.

Contents:

Unit 1 (Credit: 1)

Communication: Language and Communication, difference between speech and writing, distinct features of speech, distinct features of writing; Writing skills, selection of topic, thesis statement, developing the thesis introductory, developmental, transitional, and concluding paragraphs, linguistic unity, coherence, and cohesion, descriptive, narrative, expository, persuasive, and argumentative writing.

Unit 2 (Credit: 1)

Technical Writing: Scientific and technical subjects; formal and informal writings; reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

Primary Texts:

Knight, Rachael-Anne. *Phonetics: A Coursebook*, Cambridge University Press, 2012, Unit 1.

Kumar, V. *Business Communication*, Kalyani Publishers, 2018, Chapter 1, 5, 7, 12, 13, 15, 18.

Mahanta, Tora & A. Debnath. *Business Communication*, Ashok Book Stall, 2017, Unit 1-6.

Yule, George. *The Study of Language*, Cambridge University Press, 1985, Chapter 1-3.

Suggested Readings:

- Riorda, Daniel G. & Paule, Steven E. *Technical Report Writing Today*, Houghton Mifflin (Academic), 2001.
- Heasley, Ben and Hamp-Lyons, Liz. *STUDY WRITING: A Course in Written English for Academic and Professional Purposes*, CUP, 1987.
- Frank, M. *Writing as Thinking: A Guided Process Approach*, Phoenix ELT, 1989.
- R. Quirk, S. Greenbaum, G. Leech and J. Svartvik. *A Comprehensive Grammar of the English Language*, Pearson Education India, 2010.

Paper Code: ENGSEC201-3
Paper Title: Translation Theory and Practice
[Credit: 3 (L+T)], Marks: 50

Course description and objectives: A course on translation theory and practices would typically explore the rich and diverse linguistic landscape of India, focusing on the various theoretical frameworks and practical approaches to translation within this multilingual environment. The main objectives of the course are- a) to introduce students to the fundamental theories of translation, b) to provide an understanding of the unique challenges and opportunities in translating within the Indian multilingual context, c) to develop practical translation skills across different Indian languages and d) to explore the cultural, social, and political dimensions of translation in India.

Learning outcomes:

After the successful completion of the course, students will be able to ...

LO1: Understand and explain key concepts, history, and developments in translation theory

LO2: Demonstrate translation skills by translating specific texts from different languages into English.

LO3: Critically evaluate translation practices considering cultural processes and interpretation methods.

LO4: Analyze translation theories before the twentieth century and appreciate their evolution over time

Contents:

Unit 1 Main issues of translation studies (Credit: 1)

1.1 The concept of translation

1.2 What is translation studies?

1.3 A brief history of the discipline

1.4 The Holmes/Toury 'map'

1.5 Developments since the 1970s

Unit 2 Translation theory before the twentieth century (Credit: 1)

2.0 Introduction

2.1 'Word-for-word' or 'sense-for-sense'?

2.2 Martin Luther 23

2.3 Faithfulness, spirit and truth 24

2.4 Early attempts at systematic translation theory: Dryden, Dolet and Tytler 25

(Chapter 1 and 2 from Jeremy Munday's *Introducing to Translation Studies: Theories and Application*)

Unit3: Students will select specific text from any language and translate into their English. They submit their translations in the forms of assignment. (Credit:1)

Suggested Readings:

- Munday, Jeremy. *Introducing to Translation Studies: Theories and Applications*, Routledge, 2001.
- Toury, Gideon. *Translation Across Cultures*, Bahri Publications Private Limited, 1987.
- Baker, Mona. *In Other Words: A Coursebook on Translation*, Routledge, 2001.
- Baker, Mona & Kirsten Malmkjar (Ed.) *Routledge Encyclopaedia of Translation Studies*, Routledge, 2001.
- Simon, Sherry. *Gender in translation: Cultural Identity and the Politics of Transmission*, Routledge, 1996.
- Catford, I.C. *A Linguistic Theory of Translation*, OUP, 1965.
- Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters, 1990.
- Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*, Orient Longman, 2007.
- House, Juliana. *A Model for Translation Quality Assessment*, Gunter Narr, 1977.
- Newmark, Peter. *A Textbook of Translation*, Prentice Hall, 1988.
- Olohan, Maeve. *Translation and Practice Theory*, Routledge, 2020.
- Bassnett, Susan & Trivedi, Harish. *Postcolonial Translation: Theory and Practice*, Routledge, 1998.

SEMESTER IV

Paper Code: ENGMAJ203-4
Paper Title: Literary Criticism -I
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: The study of literature is incomplete without knowing the tools that are used to critique literary texts. Literary criticism introduces the students to the theories and critical analysis of literary texts. The objective of this course is to equip the students with these tools and provide a framework, and an approach to reading various kinds of works. There has been a debate regarding the difference between a creative writer and a critical thinker; however, the objective of this course is to help students understand the convergence of the two and argue that it is not to be seen as a binary.

Learning Outcomes:

LO1: Students will be able to identify the theories and methods of criticism

LO2: Students will be able to explain the varied dimensions of theoretical approaches from Romanticism to New Criticism.

LO3: Students will be able to demonstrate an understanding of the theoretical concepts

LO4: They will be able to apply the arguments and concepts in their reading of a literary text.

Contents: (Credit: 4)

1. William Wordsworth: "Preface to the Second Edition of *Lyrical Ballads*"
2. ST Coleridge: "*Biographia Literaria* Chapter XIV"
3. Matthew Arnold: "The Study of Poetry"
4. TS Eliot: "The Metaphysical poets", "Tradition and the Individual Talent"
5. Virginia Woolf: "A Room of One's Own"
6. IA Richards: "The Imagination"
7. WK Wimsatt and MC Beardsley: "The Intentional Fallacy"

Suggested Readings:

- Das, B. and Mohanty, J.M. *Literary Criticism: A Reading*. OUP, 1997.
- Knellwolf, C., Norris, C., and Osborn, Jessica. *The Cambridge History of Literary Criticism: Vol. 9: Twentieth-Century*, Cambridge University Press, 2001.
- Enright, D. J. and Chickera, Ernst De. *English Critical Texts*, OUP, 1997.
- Hoffman, Daniel and Hynes, Samuel. *English Literary Criticism: Romantic and Victorian*, Appleton-Century-Crofts, 1963.
- Jancovich, Mark. *The Cultural Politics of the New Criticism*, Cambridge UP, 1993
- Brown, Marshall. *The Cambridge History of Literary Criticism, Vol. 5: Romanticism*. Cambridge University Press, 2000.
- Habib, M. A. R. *The Cambridge History of Literary Criticism, Vol. 6: The Nineteenth Century (1830-1914)*, Cambridge University Press, 2013.
- Abrams, M.H. *The Mirror and the Lamp*, Oxford University Press, 1972.
- Woolf, Virginia. *A Room of One's Own*. Edited by David Bradshaw and Stuart N. Clarke. Wiley Blackwell, 2014
- Wimsatt, William K. and Brooks, Cleanth. *Literary Criticism: A Short History*, OUP, 1957.

Paper Code: ENGMAJ204-4
Paper Title: British Romantic Literature
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: Although Romances and romantic literature have different connotations, British Romantic Literature specifically indicates the writings between 1798 to mid the 19th Century. This period is specifically relevant because of the socio-political and cultural transformation that was going on in Europe. The objective of this course is to inform students about the lasting impression of the French Revolution on British writers. Apart from the French ideal of liberty, equality and fraternity; British Romantic literature also highlights a transhumanist approach with the publication of *Frankenstein*, in that they were concerned about the natural world and men's relation with it. It impacts not only British socio-cultural and political life; it also influences the literary expressions of other countries as well with certain inflections. So, the students will be able to identify the trend and tendencies of British Romantic Literature with reference to the writers of the same period. The history involved in it is not just English, there is also the involvement of metahistory. The students will look into the dialectics of it.

Learning Outcomes:

After the completion of this course students will be able to

LO1: Understand and interpret British Romantic literature within its historical and sociocultural contexts, focusing on the impact of the French Revolution.

LO2: Examine the impact of socio-political changes, especially the French Revolution, on British Romantic literature to understand its underlying revolutionary themes.

LO3: Critically analyze fictional works from the British Romantic period by addressing key themes, such as nature, revolution, and transhumanism.

LO4: Apply the critical theories like Ecocriticism and Deep Ecology to Romantic literature, fostering a deep understanding of environmental humanities.

Contents:

UNIT:1 Poetry (Credit: 2)

1. William Blake: 'The Lamb,' 'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*), 'The Tyger' (*The Songs of Experience*).
2. William Wordsworth: 'Upon West Minster Bridge'
3. Samuel Taylor Coleridge: 'Kubla Khan'
4. Lord Byron: 'Childe Harold's Pilgrimage: canto III, verses 36–45, (lines 316–405); canto IV, verses 178–86 (lines 1594–674)
5. Percy Bysshe Shelley: 'Ode to the West Wind,' 'Ozymandias'
6. John Keats: 'Ode to a Nightingale,' 'To Autumn'

UNIT: 2 Fiction (Credit: 2)

1. Mary Shelley: *Frankenstein*
2. Walter Scott: *Ivanhoe*

Suggested Topics and Background of Prose Readings for Class Presentations

- Reason and Imagination
- Conceptions of Nature
- Literature and Revolution
- The Gothic
- The Romantic Lyric
- Transhumanism and Posthumanism
- Ecocriticism
- Deep Ecology
- Environmentalism
- Environmental Humanities

- French Revolution
- Reign of Terror and Disillusionment
- Impact of Romantic Literature in India
- Colonialism and French Revolution
- British Occupation of India

Suggested Readings:

- Rousseau, Jean Jacques. *The Social Contract*, Translated by Maurice Cranston, Penguin Books 2004.
- Thomas, E.P. *The Romantics*, New Press, 1997
- Williams, Raymond. *The Country and the City*, Vintage, 2016.
- Dowden, Edward. *The French Revolution and English Literature*, Forgotten Books, 2019.
- Clmit, Pamela. *The Cambridge Companion to British Literature of the French Revolution in the 1790s*, Cambridge University Press, 2011.
- Roberts, Warren. *Jane Austen and the French Revolution*, Continuum International Publishing Group, 2000.
- Wordsworth, William. 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling, OUP, 197, pp.594–611.
- Keats, John. '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, OUP, 1973, pp. 766–68, 777–8.
- Rousseau, Jean-Jacques. 'Preface' to *Emile or Education*, tr. Allan Bloom, Penguin, 1991.
- Coleridge, Samuel Taylor. *Biographia Literaria*, ed. George Watson, Everyman, 1993, chap. XIII, pp.161–66.
- Gerrard, Greg. *Ecocriticism*, Routledge, 2023

Paper Code: ENGMAJ205-4

Paper Title: English Prose

[Credit: 4 (L+T)], Marks: 100

Course description and objectives: The course in English prose focuses on the art of essay writing, aiming to familiarize students with various styles and themes within the genre. Here's a breakdown of the course. The primary goal is to introduce students to the art form of the essay. This includes exploring different styles and themes within essays.

Learning outcomes:

After the successful completion of the course, students will be able to ...

LO1: Understand and analyse the use of wit, irony, and humour in English prose in a contextual manner.

LO2: Gain a clear understanding of the transformation and impact on the English language and literature by discerning notable English authors.

LO3: Examine and distinguish among different prose styles and their impact on the reader.

LO4: Develop strong critical thinking and analytical skills through the study of English Prose.

Contents: (Credit: 4)

1. Francis Bacon: Of Truth, Of Revenge
2. Jonathan Swift: Thoughts on Various Subjects
3. Richard Steele: The irony of Fashion
4. Joseph Addison: Country Humours, and Country Fashion
5. Charles Lamb: On the danger of confounding moral with personal deformity
6. William Hazlitt: On Wit and Humour
7. George Orwell: Politics and the English Language
8. Oscar Wilde: The English Renaissance of Art
9. Bertrand Russell: The Ethics of War; The Story of Colonisation
10. T.S Eliot: Tradition and Individual Talent

Suggested Readings:

- Gigante, Denise (Ed.) *The Great Age of the English Essay: An Anthology* (Lewis Walpole Eighteenth-Century Culture and History), Yale University Press, 2008.
- Sinha, Susanta K (Ed). *English Essayists*, OUP, 1997.
- Williams, Emrys. *A Book of English Essays*, Penguin, 2000.
- Lopate, Phillip. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*, Anchor, 1997.
- Kermode, Frank. *Selected Prose of T.S. Eliot*, Faber & Faber, 1975.

Paper Code: ENGMIN202-4
Paper Title: Drama
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: This course offers four plays from four important playwrights from England, America and India belonging to different historical moments as well as different socio-political, cultural, and geographical contexts. The plays also differ vastly in terms of technicalities involved in stagecraft, dramaturgy as well as thematic and ideological concerns. The chief objective of the paper is to familiarize the students with the art of theatre with all its diversities in terms of different dramatic devices, stagecraft, character portrayal, dialogues, and elements of plot. At the same time the students will be trained to appreciate the aesthetics of theatre and read plays critically.

Learning Outcomes:

LO1: It is expected that after going through his course, the learners will be able to identify the technical elements and rhetorical features employed in a play.

LO2: Students will be developing the skills to read plays critically and appreciate the aesthetics of theatre as a genre of art.

LO3: Students will be able to differentiate between different thematic concerns of plays written in different historical periods and socio-political, cultural, and geographical contexts.

LO4: Students will be able to critically evaluate plays as a form of response to and critique of society, culture, and politics.

Contents: (Credit: 1+1+1+1)

1. William Shakespeare: *Macbeth*
2. G.B. Shaw: *Man and Superman*
3. Arthur Miller: *Death of a Salesman*
4. Vijay Tendulkar: *Ghasiram Kotwal*

Suggested Readings:

- Aristotle, *Poetics*
- Bharatmuni's *Natyasashtra*
- Micheline Wandor, *The Art of Writing Drama: Theory and Practice*.
- Peter Szondi, *Theory of the Modern Drama*.
- Kaustav Chakraborty, *Indian Drama in English*.
- Aparna Bhargava Dharwadker, *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*.

Paper Code: ENGAEC202-2
Paper Title: Academic Writing and Composition 2
[Credit: 2 (L+T)], Marks: 50

Course description and objectives: This paper introduces students to the advanced level of Academic Writing and Composition. The present course attempts to introduce students to the basic differences between academic and non-academic writing and make them familiar with the different conventions of academic writing. This apart, students are also introduced to critical thinking, creative writing, academic jargon, approaches and strategies, interpretation of literature, grammar and composition. To present an effective writing strategy along with the introduction of academic writing features like arguments, facts, evidence, tone, patterns and practices.

Learning Outcomes:

After the completion of this course-

LO1: Students will be able to understand the meaning, types and significance of academic writing and composition.

LO2: Students will be capable to use excellent grammar and precise word structure.

LO3: Students will be able to analyse various writing skills and present their artistic endeavour in an effective manner.

LO4: Students will be able to exemplify an appropriate idea of form and meaning.

LO5: Students will be able to form ideas, opinions, and arguments objectively.

Contents:

Unit 1: (Credit: 1)

Definition, Difference between Academic and Non-Academic Writing, Conventions of Academic Writing, Quality writing, Summarizing and Paraphrasing, Critical Thinking, Creative Writing, Academic Jargons, Importance of Academic Writing; Approaches to Academic Writing, Audience, Purpose and Strategy, Stages of Writing Process (Planning, Drafting, Editing etc.), Structure and Writing Style, Flow and Presentation, Structuring an argument, Problems with opaque writing, Grammar, and Composition.

Unit 2: (Credit: 1)

Writing general and specific texts, Summarizing and Paraphrasing, Proof-reading, Interpretation of Literature (Poetry, Drama, Novel, Short story), Citing Resources, Bibliography and References, Book review, Plagiarism.

Primary Texts:

Alfred C. O'Connell Library. *APA Stylesheet*.

Halder, Dulal Dev. 2016. *Academic Writing and Composition: A Handbook*. Book Age Publication.

Fromkin, V., R. Rodman & Nina Hyams. 2003. *An Introduction to Language*. 7th ed. United States: Heinle, Thomson. Chapter 12.

Suggested Readings:

- See **Academic Writing and Composition- 1**

SEMESTER V

Paper Code: ENGMAJ301-4
Paper Title: Indian Writing in English-1
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: By sequencing this course with the Indian Classical tradition, the objective of this course is to inform the students about the socio-political context for the emergence of IWE in India. The course will offer a brief trajectory of IWE beginning from the first novel written in English to the Contemporary times.

Learning outcomes: After the completion of this course the students will be able -

LO1: To understand the social, cultural, and political context for the emergence of Indian Writing in English (IWE).

LO2: To analyze and interpret representative texts from major Indian poets in English, understanding the themes and the cultural significance.

LO3: To evaluate the narrative techniques, themes, and social context in the English fiction by prominent Indian authors.

LO4: To critically examine major works of Indian drama in English, focusing on themes, style, and socio-political implications.

Contents:

Unit 1: History of Indian Writing in English (Credit: 1)

1. T.B. Macaulay: Minute on Education (1835)
2. M. K. Naik: A History of Indian English Literature (Chapter 1 & 2)
3. Makarand Paranjape: *Another Canon Indian Texts and Traditions in English*. (Introduction)

Unit 2: Poetry (Credit: 1)

1. H.L.V. Derozio: 'Freedom to the Slave.'
2. Kamala Das: 'My Grandmother's House.'
3. Nissim Ezekiel: 'The Night of the Scorpion.'
4. Jayanta Mahapatra: 'The Captive Air of Chandipur-on-Sea.'
5. Robin S. Ngangom: 'The Strange Affair of Robin S. Ngangom.'

Unit 3: Fiction (Credit: 1)

1. R.K. Narayan: *The English Teacher*.

Unit 4: Play: (Credit: 1)

1. Vijay Tendulkar: *Ghasiram Kotwal*.

Suggested Topics and Background of Prose Readings for Class Presentations Topics

Indian English

Indian English Literature and its Readership

Themes and Contexts of the Indian English Novel

The Aesthetics of Indian English Poetry

Modernism in Indian English Literature

Suggested Readings:

- Naik, M. K. *A History of Indian English Literature*, Sahitya Akademi, 2009.
- Rao, Raja Rao. Foreword to *Kanthapura*, OUP, 1989, pp.v-vi.
- Paranjape, Makarand. "Introduction: 1 Situating the Contemporary Indian (English) Novel" from *Another Canon Indian Texts and Traditions in English*, Anthem Press, 2009, 1-12.

- Rushdie, Salman. 'Commonwealth Literature does not exist,' in *Imaginary Homelands*, Vantage, 1992, pp.61–70.
- Mukherjee, Meenakshi. 'Divided by a Common Language,' in *The Perishable Empire*, OUP, 2000, pp.187–203.
- Karmakar, Goutam & Khan, Zeenat. *Narratives of Trauma in South Asian Literature*. Routledge, 2023
- King, Bruce. 'Introduction,' in *Modern Indian Poetry in English*, OUP, 2005, pp.1–10.

Bodoland University

Paper Code: ENGMAJ302-4
Paper Title: Modern European Drama
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: This paper brings to the students four plays written by four important playwrights of different nationalities during the 19th and 20th century. These plays are products of different schools of literary and philosophical thoughts conditioning the landscape of literature and art of that period. The course will also help students in understanding the social changes occurring in the 19th and the 20th Century Europe and their subsequent impact on drama. The students will be introduced to the various aspects and sub-genres of European Drama and experimentations related to it.

Learning Outcomes:

LO1: Students will be able to identify and differentiate different Modern European dramatists and their methods and schools of thoughts.

LO2: Students will have good understanding of the socio-cultural and political landscape of Europe that have inspired the development of different literary and philosophical schools of thoughts.

LO3: Students will be able to examine the role movements like of realism, naturalism, existentialism etc. in shaping Modern European Drama.

LO4: Students will be developing the skills to read plays critically and appreciate the aesthetics of theatre as a genre of art.

Contents: (Credit: 1+1+1+1)

1. Henrik Ibsen: *Ghosts*.
2. Bertolt Brecht: *The Good Woman of Szechuan*.
3. Samuel Beckett: *Waiting for Godot*.
4. Eugene Ionesco: *Rhinoceros*.

Suggested Topics and Background of Prose Readings for Class Presentation Topics:

- Politics, Social Change, and the Stage
- Text and Performance
- European Drama: Realism and Beyond
- Tragedy and Heroism in Modern European Drama
- The Theatre of the Absurd

Suggested Readings:

- Stanislavski, Constantin. *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood, Penguin, 1967, sections 1, 2, 7, 8,9, pp. 121–5, 137–46.
- Brecht, Bertolt. '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, Methuen, 1992, pp. 68–76,121
- Steiner, George. 'On Modern Tragedy', in *The Death of Tragedy*, Faber, 1995, pp. 303–24.

Paper Code: ENGMAJ303-4
Paper Title: British Literature: 19th Century
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: Victorian society, culture, morality, and literature have had a tremendous impact on the colonised Indian society. To this day the residue of such cultural imperialism is felt in the Indian societies. This course will familiarize the students with the dominant traits of Victorian social and literary consciousness. The course will also introduce the students to the forms of poetry and technical aspects of novels. It is the precursor of modern age in English literature. It is obvious from the study of the writers of 19th century. The kind of socio-cultural and political issues we find by way of reading the age indicates that there is a dynamism of thought in terms of scientific advancement and the dilution of religious interference. The students will study the writers in relation to the major transitions taking place in this age.

Learning Outcomes:

After the completion of this course students will be able to

LO1: Understand and analyse the distinct characteristics of the 19th-century British literature highlighting Victorian social and literary consciousness.

LO2: Evaluate the themes, structures, and literary elements of novels such as 'Pride and Prejudice', 'Jane Eyre' and 'Hard Times'.

LO3: Analyse and interpret significant 19th-century poems, appreciating stylistic nuances and historical context.

LO4: Engage in well-founded discussions on a variety of social, moral, and intellectual issues as represented in 19th-century literature.

Contents:

Fiction: (Credit: 2)

1. Jane Austen: *Pride and Prejudice*
2. Charlotte Bronte: *Jane Eyre*
3. Charles Dickens: *Hard Times*

Poetry: (Credit: 2)

1. Alfred Tennyson: 'Ulysses,' 'The Defence of Lucknow.'
2. Robert Browning: 'My Last Duchess,' 'Fra Lippo Lippi.'
3. Christina Rossetti: 'The Goblin Market,' 'Remember.'
4. G.M. Hopkins: 'Pied Beauty,' 'God's Grandeur.'

Suggested Topics and Background of Prose Readings for Class Presentations Topics

- Utilitarianism
- The 19th Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue
- Victorian Morality
- Industrialization and Novel
- Victorian Hypocrisy
- Women
- Justice and rights
- Child rights
- Sprung Rhythm

Suggested Readings:

- Borgohain, Pradipta. *Victorian Literature*, Orient Blackswan, 2017
- Gilmour, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*,

Routledge, 2016

- Warwick, Alexandra & Willis, Martin. *The Victorian Literature Handbook*, Bloomsbury Academic India, 2017
- Bloom, Harold. *The Art of Reading Poetry*, Harper Perennial, 2005
- Hughes, Linda K. *The Cambridge Introduction to Victorian Poetry*, Cambridge UP, 2016
- Brantlinger, Patrick & Thesing, William. *A Companion to the Victorian Novel*, Wiley-Blackwell, 2005
- Marx, Karl and Engels, Friedrich. '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, Aakar Books, 2018.
- Darwin, Charles. 'Natural Selection and Sexual Selection,' in *The Descent of Man* in *The Norton Anthology of English Literature*, 8th ed. vol. 2, ed. Stephen Greenblatt, Norton, 2006, pp. 1545–9.
- Mill, John Stuart. *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn., vol. 2, ed. Stephen Greenblatt, Norton, 2006, chap. 1, pp. 1061–9.

Paper Code: ENGMAJ304-4
Paper Title: Rhetoric and Prosody
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: What are rhetoric and prosody? What is its significance in literary writing? In creative as well as critical writing rhetorical devices play a crucial role, in that it makes the composition elegant and effective. The objective of the course is to acquaint the students with the various figures of speech like simile, metaphor, metonymy, irony, antithesis, personification, hyperbole, oxymoron, etc. Further, the students will also learn about meter, rhythm, and scansion in this course.

Learning Outcomes:

- LO1: Students will be able understand and apply various rhetorical figures of speech in literary contexts
 LO2: They will be able to identify and use the elements of prosody in reading and writing poetry
 LO3: They gain skill to identify and apply various figures of speech in practical as well as critical writing contexts.
 LO4: They can distinguish between different forms of rhetoric and prosody and apply this knowledge in analysing literary texts.

Contents:

UNIT 1: Rhetoric (Credit: 2)

Figures of Speech based on Similarity, Association, Difference, Imagination, Indirectness, Sound, Construction

Unit 2: Prosody (Credit: 2)

Accent, Rhythm, Measures, Verses, Meter & Scansion.

Suggested Readings:

- Abrams, M.H. *A Glossary of Literary Terms*, Cengage India Pvt Ltd, 2015.
- Bose and Sterling. *Rhetoric and Prosody*, Chuckervetty and Chatterjee Publishers, 2022.
- Sarkar, Jaydip & Bhattacharya, Anindya. *Handbook of Rhetoric and Prosody*, Orient BlackSwan, 2018.

Paper Code: ENGMIN301-4
Paper Title: Introduction to Indian Writing in English
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: By sequencing this course with the Indian Classical tradition, the objective of this course is to inform the students about the socio-political context for the emergence of IWE in India. The course will offer a brief trajectory of IWE beginning from the first novel written in English to the Contemporary times.

Learning Outcomes: After the completion of this course the students will be able -

LO1: To understand narrative techniques and themes in Indian English fiction, enhancing comprehension and critical reading skills.

LO2: To acquire knowledge about the history and evolution of Indian Writing in English (IWE) and its socio-political context.

LO3: To analyze and interpret the themes and styles of Indian poetry written in English. comprehension and critical reading skills.

LO4: To critically evaluate the cultural and socio-political contexts reflected in Indian English plays.

Contents:

Unit 1: History of Indian Writing in English (Credit: 1)

1. T.B. Macaulay: Minute on Education (1835)
2. M. K. Naik: A History of Indian English Literature (Chapter 1 & 2)

Unit 2: Poetry (Credit: 1)

1. H.L.V. Derozio: 'The Harp of India'
2. Kamala Das: 'My Mother at Sixty-Six'
3. Nissim Ezekiel: 'The Patriot'
4. Jayanta Mahapatra: 'Dawn at Puri'

Unit 3: Fiction (Credit: 1)

1. Siddhartha Gigoo: *The Garden of Solitude*.

Unit 4: Play: (Credit: 1)

1. Manjula Padmanabhan: *Lights Out*

Suggested Topics and Background of Prose Readings for Class Presentations Topics

Indian English

Indian English Literature and its Readership

Themes and Contexts of the Indian English Novel

The Aesthetics of Indian English Poetry

Modernism in Indian English Literature

Narrative techniques

Theoretical and praxis

Suggested Readings:

- Naik, M. K. *A History of Indian English Literature*, Sahitya Akademi, 2009.
- Rao, Raja Rao. Foreword to *Kanthapura*, OUP, 1989, pp.v-vi.
- Paranjape, Makarand. "Introduction: 1 Situating the Contemporary Indian (English) Novel" from *Another Canon Indian Texts and Traditions in English*, Anthem Press, 2009, 1-12.
- Rushdie, Salman. 'Commonwealth Literature does not exist,' in *Imaginary Homelands*, Vantage, 1992, pp.61-70.
- Mukherjee, Meenakshi. 'Divided by a Common Language,' in *The Perishable Empire*, OUP, 2000, pp.187-203.
- Karmakar, Goutam & Khan, Zeenat. *Narratives of Trauma in South Asian Literature*. Routledge, 2023
- King, Bruce. 'Introduction,' in *Modern Indian Poetry in English*, OUP, 2005, pp.1-10.

SEMESTER VI

Paper Code: ENGMAJ305-4
Paper Title: Literary Criticism and Theory I
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: The study of literature is incomplete without knowing the tools that are used to critique literary texts. Literary criticism introduces the students to the theories and critical analysis of literary texts. The objective of this course is to equip the students with these tools and provide a framework, and an approach to reading various kinds of works. There has been a debate regarding the difference between a creative writer and a critical thinker, however, the objective of this course is to help students understand the convergence of the two and argue that it is not to be seen as a binary.

Learning Outcomes:

LO1: Students will be able to identify and differentiate different theories and methods of criticism.

LO2: Students will be acquainted with the varied dimensions of theoretical approaches.

LO3: Students will be able to apply their understanding of critical theory in their appreciation of literary and cultural texts.

LO4: Students will be able to critically examine the real world and its diverse representations in mass media, narratives, social media, and the digital world by employing their knowledge of critical theory.

Contents: (Credit: 4)

1. Sigmund Freud: "Consciousness and what is unconscious", "The Ego and the Id" and "The Ego and the Super-Ego (Ego Ideal)" from *The Ego and the Id*.
2. Ferdinand de Saussure: "Nature of the Linguistic Sign" and "Immutability and Mutability of the Sign" from *Course in General Linguistics*.
3. Roman Jakobson: "Linguistics and Poetics"
4. Roland Barthes: "From work to Text"
5. Raymond Williams: "Marxism and Culture" from *Culture and Society*.
6. Ngugi Wa Thiong'o: "The Language of African Literature" in *Decolonising the Mind: The Politics of Language in African Literature*.
7. Walter Benjamin: "The work of art in the age of mechanical reproduction"
8. Hélène Cixous: "The Laugh of the Medusa"

Suggested Readings:

- Barry, Peter. *Beginning Theory*, Manchester University Press, 2017.
- Culler, Jonathan. *Literary Theory: A very Short Introduction*, OUP, 1997.
- Eagleton, Terry. *Literary Theory: An Introduction*, University of Minnesota Press, 2008.
- Leitch, Vincent B., Cain, William E. et al. *The Norton Anthology of Theory and Criticism*, W. W. Norton & Company, 2018.
- Lewis, C.S. *Introduction in An Experiment in Criticism*, Cambridge University Press, 2012.
- Abrams, M.H. *The Mirror and the Lamp*, Oxford University Press, 1972.
- Wellek, Rene & Nicholas, Stephen G. *Concepts of Criticism*, Yale University, 2005.
- Bennett, Andrew & Royle, Nicholas. *An Introduction to Literature, Criticism and Theory*. Routledge, 1995.
- Rivkin, Julie and Ryan, Michael (eds.) *Literary Theory: An Anthology*, Blackwell. 2004.
- Freud, Sigmund. *The Ego and The Id*. Tr. Joan Riviere. WW Norton & Company, 1962.
- Lodge, David and Wood, Nigel (Eds.) *Modern Criticism and Theory: A Reader*, Routledge, 2008.
- Saussure, Ferdinand De. *Course in General Linguistics*. Tr. Wade Baskin. Columbia University Press, 2011.
- Thiong'o, Ngugi wa. *Decolonising the Mind: The Politics of Language in African Literature*, James Currey, 1986.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*, Routledge. 2015.
- Williams, Raymond. *Culture and Society*, Vintage Classics, 2017.

- Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*, OUP, 2006.
- Eagleton, Terry. *Criticism and Ideology: A Study in Marxist Literary Theory*, NLB, 1976.
- Stolt, Robert. *Russian Formalism*, GRIN Verlag, 2010.

Bodoland University

Paper Code: ENGMAJ306-4
Paper Title: British Literature: The Early 20th Century
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: With the rise of colonial powers and its exploitation of the natives, it becomes very important to understand the social moorings of the British society that facilitated such epochal ruination of colonized societies. Further, the world wars and their psychological impact need to be understood as well. This course shall introduce the students to a set of texts that will help in understanding the ideological forces that operated in these societies. Furthermore, from a literary perspective, the course shall familiarize the student with ideas such as Colonialism, Racism, Psychoanalysis, Stream of Consciousness, Modernism and Postmodernism.

Learning Outcomes:

After the completion of this course-

LO1: Students will be able to understand and analyse the chief characteristics of early 20th century British literature focussing on the emergence of new literary techniques.

LO2: Students will be able to critique and interpret early 20th century poetry and novels, comprehending the literary panorama of the age.

LO3: Students will be able to critically analyse and apply literary theories like individualism, symbolism, modernism, and postmodernism.

LO 4: Students will be able to assess and evaluate the different narrative structure and themes of the literary works prescribed.

Contents:

Fiction: (Credit: 3)

1. Joseph Conrad: *Heart of Darkness*
2. D.H. Lawrence: *Sons and Lovers*
3. Virginia Woolf: *Mrs Dalloway*

Poetry: (Credit: 1)

1. W.B. Yeats: 'Leda and the Swan,' 'The Second Coming,' 'No Second Troy' 'Sailing to Byzantium'
2. T.S. Eliot 'The Love Song of J. Alfred Prufrock,' 'Sweeney among the Nightingales' 'The Hollow Men'

Suggested Topics and Background of Prose Readings for Class Presentation Topics

- Modernism, post-modernism, and non-European Cultures
- The Women's Movement in the Early 20th Century
- Psychoanalysis and the Stream of Consciousness
- The Uses of Myth
- The Avant Garde
- Colonialism
- Racism

Suggested Readings:

- Freud, Sigmund. 'Theory of Dreams,' 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al., OUP, 1965, pp. 571, 578–80, 559–63.
- Eliot, T.S. 'Tradition and the Individual Talent,' in *Norton Anthology of English Literature*, 8th edition, vol. 2, ed. Stephen Greenblatt, Norton, 2006, pp. 2319–25.
- Williams, Raymond. 'Introduction,' in *The English Novel from Dickens to Lawrence*, Hogarth Press, 1984, pp. 9–27.
- Kalua, Fetson. "Locating the Ambivalence of Colonial Discourse in Joseph Conrad's Heart of Darkness," In *Current Writing: Text and Reception in Southern Africa*, 2014, Vol. 26 (1), 12-18.
- Mundeja, Ruchi. "Worlding Appetite: Colonialism, Modernism, and the Gustatory in Joseph Conrad's Heart of Darkness," *English Studies*, 2021, Vol. 101 (8), 1068-1085.

Paper Code: ENGMAJ307-4
Paper Title: Postcolonial Literature
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: Students will be introduced to the ideas about post-colonialism. It must be understood as a distinct approach from decolonial studies. The course will familiarize the students with essays and fictional works from postcolonial countries in the postcolonial context.

Learning Outcomes:

LO1: Students will be able to identify the systemic continuation of colonial structures and their influence in the present times.

LO2: Read in conjunction with decolonial studies, students will be able to differentiate between the two.

LO3: Students will be able to form critical responses in their reading of various fictional and non-fictional works emerging from postcolonial countries in the postcolonial context.

Contents:

Unit 1 Non-Fiction (Credit: 1)

1. Robert JC Young: What is the Postcolonial?
2. Leela Gandhi: "After colonialism," "Thinking otherwise: a brief intellectual history," "Postcolonialism and the new humanities," "Postcolonial Literatures," "The Limits of Postcolonial Theory" from *Postcolonial Theory: A Critical Introduction*
3. Stuart Hall: When was 'the post-colonial'? Thinking at the limit.

Unit 2 Fiction (Credit: 3)

1. Chinua Achebe: *Things Fall Apart*
2. Salman Rushdie: *Midnight's Children*
3. Mohammed Hanif: *Our Lady of Alice Bhatti*

Suggested reading:

- Ashcroft, Bill et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, Routledge, 2002.
- Young, Robert JC. *Postcolonialism: A Very Short Introduction*, OUP, 2020.
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*, Columbia UP, 2019.
- Ashcroft, Bill et al. *The Post-colonial Studies Reader*, Routledge, 2005.

Paper Code: ENGMAJ308-4
Paper Title: American Literature-1
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: The objective of this course is to introduce the students to the American literary tradition that grew as a distinct area of literature. The course explores a diverse range of literary forms and concerns that grew out of the American soil. It shall help the students understand the political and cultural contexts in which these important literary works were produced. It is also important to note the relationship between the narrative voice and the American national identity.

Learning Outcomes:

LO1: Students will be able to identify the conventions of literature produced during different periods of history in America

LO2: Students will be able to recognise the racial dimensions in literature

LO3: Students will be able to analyse the themes and arguments that prevail in the literary texts

LO4: Students will be able to form their responses to these texts

Contents:

Unit 1: Fiction (Credit: 2)

1. Harriet Beecher Stowe: *Uncle Tom's Cabin*.
2. Toni Morrison: *Beloved*.

Unit 2: Play (Credit: 1)

1. Tennessee Williams: *A Streetcar Named Desire*.

Unit 3: Poetry (Credit: 0.5)

1. Emily Dickinson: 'If I should die,' 'I felt a funeral in my brain', 'I heard a fly buzz'
2. Walt Whitman: 'Song of Myself' (Song Nos. 1, 2 & 6)

Unit 4: Short Stories (Credit: 0.5)

1. William Faulkner: 'Dry September'
2. F. Scott Fitzgerald: 'The Crack-up'

Suggested Topics and Background of Prose Readings for Class Presentation Topics

- The American Dream
- Social Realism and the American Novel
- Folklore and the American Novel
- Black Women's Writings
- Questions of Form in American Poetry
- Abolition of Slavery
- Transcendentalism
- Nature
- American Romanticism
- Thoreau & Gandhi

Suggested Readings:

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

Paper Code: ENGMIN302-4

Paper Title: Fiction

[Credit: 4 (L+T)], Marks: 100

Course description and objectives: This course offers an in-depth exploration of significant short stories and novel, allowing students to engage with and analyze the narrative techniques and thematic concerns of these texts. Through this engagement, students will enhance their ability to critically interpret and appreciate the art of fiction. This course aims to provide students with a comprehensive understanding of various aspects of fiction, fostering an appreciation for the creative and critical dimensions of fictional narratives, with a particular focus on short stories and novels.

Learning outcomes:

LO1: By the end of the course, the students will be able to comprehend and interpret various elements of short stories like plot, structure, and narrative art.

LO2: They will be capable of appreciating creative and critical dimensions of fictional narratives, particularly, short stories.

LO3: They would be able to critically appreciate the novel as a form, acquainting with its plot, discourse, and structure.

LO4: They would demonstrate a deeper understanding of the historical, cultural, and philosophical contexts of novels.

Contents:

Unit 1 Short Story: (Credit: 2)

1. Anton Chekhov: 'The death of a govt. clerk'
2. O Henry: 'The gift of the Magi'
3. William Somerset Maugham: 'The Lotus Eater'
4. Rabindranath Tagore: 'Kabuliwala'

Unit 2 Novel: (Credit: 2)

1. Earnest Hemingway: *Farewell to Arms*
2. Raja Rao: *Kanthapura*

Suggested Readings:

- May, Charles E. *The New Short Story Theories*, Ohio UP, 1994.
- Poe, Edgar Allan. *Essays and Reviews*, The Library of America, 1984.
- Lawrence, James Cooper. "A Theory of the Short Story." *The North American Review*, vol. 205, no. 735, 1917, pp. 274–86.
- Hanso, Clare. *Re-reading the short story*, Palgrave Macmillan, 1989.
- Bradbury, Malcolm. *The Modern American Novel*, OUP, 1992.

SEMESTER VII

Paper Code: ENGMAJ401-4

Paper Title: English Poetry

[Credit: 4 (L+T)], Marks: 100

Course description and objectives: This course provides an in-depth exploration of English poetry, tracing its development from the medieval period to contemporary times. Students will be engaged with a wide range of poetic forms and styles, analysing the works of major poets and examining the historical, cultural, and social contexts that have shaped English poetry over the centuries. The course objectives are- a) to introduce students to the major poets and movements in English poetry, b) to develop skills in reading, analysing, and interpreting poetry, c) to understand the formal elements of poetry, including meter, rhyme, and structure, d) to explore the thematic concerns and stylistic innovations in different periods of English poetry and e) to appreciate the diversity of voices and perspectives in English poetic tradition.

Learning Outcomes:

LO1: Students will have the power of understanding and appreciation of diverse poetic structures, themes, and styles during the 14th -17th Century.

LO2: They will have deep understanding of the changing face of English poetry in the 20th – 21st Century, focusing on themes, linguistic innovation and providing a meaningful context for interpretation.

LO3: They will attain knowledge of key literary movements and the ability to critically analyze poems from the 18th – 19th Century.

LO4: They will develop skills in interpretation and analysis of 19th Century poems, with emphasis on poetic form, language, and symbolism

LO5: They will cultivate an ability to research, construct arguments, and present analyses about a range of English poetry.

Contents:

Unit 1: 14th -17th Century (1 Credit)

Geoffrey Chaucer (1340-1400): “Prologue to the Canterbury Tales”

William Shakespeare (1564-1616): Sonnets 65.

John Donne (1573-1631): “Death Be Not Proud”

John Dryden (1631-1700): “Mac Flecknoe”

Unit 2: 18th – 19th Century (1 Credit)

Thomas Grey (1716-1771): “Elegy Written in the Country Churchyard”.

William Wordsworth (1770-1850): “Tintern Abbey”

Percy B. Shelley (1792-1822): “To a Skylark”

John Keats (1795-1821): “Ode on a Grecian Urn”

Unit 3: 19th Century (1 Credit)

Robert Browning (1812-89): “A Grammarian’s Funeral”

Alfred, Lord Tennyson (1809-92): “The Lotus-Eaters”

Matthew Arnold (1822-88): “Shakespeare”

G. M. Hopkins (1844-89): “Pied Beauty”

Unit 4: 20th – 21st Century (1 Credit)

W. B. Yeats (1865-1939): “Easter 1916”

T. S. Eliot: (1888-1965): The Waste Land

Dylan Thomas (1914-53): “Poem in October”

Seamus Heaney (1939-2013): “Punishment”

Suggested Reading:

- Blamires, Harry. *Milton's Creation: A Guide through Paradise Lost*, Routledge, 2020.
- Boitani, Piero and Mann, Jill (eds.). *The Cambridge Chaucer Companion*, CUP, 1996.
- Cobban, Alfred, (Ed.). *The Debate of the French Revolution*, Nicholas Kaye, 1950.
- Cooper, Helen. *The Canterbury Tales*, *Oxford Guides to Chaucer*, OUP, 1989.
- Curran, Stewart, (ed.). *The Cambridge Companion to British Romanticism*, CUP, 1993.
- Duncan-Jones, Katherin. *Sir Philip Sidney: Courtier Poet*, Yale UP, 1991.
- Edrman, David V. *Blake: Prophet against Empire: A Poet's Interpretation of the History of his own times*, Princeton UP, [1954]1977.
- Erskine-Hill, Howard. *The Poetry of Opposition and Revolution: Dryden to Wordsworth*, OUP, 1996.
- Grundy, Joan. *The Spenserian Poets: A study in Elizabethan and Jacobean poetry*, St. Martin's Press, 1970.
- Jack, Ian. *Augustan Satire: Intentional Idiom in English Poetry 1660-1750*, OUP, 1967.
- Kermode, Frank. *John Donne*, British Council and the National Book League, 1957
- Lever, J.W. *The Elizabethan Love Sonnet*, Hassell Street Press, 2021.
- Martin, Philip. *Shakespeare's Sonnets: Self, Love and Art*, CUP, 2010.
- Muir, Kenneth. *Shakespeare's Sonnets*, Routledge, 1979.
- Norbrook, David. *Poetry and Politics in the English Renaissance*, OUP, 2002.
- Sanders, Wilber. *John Donne's Poetry*, CUP, 1971.
- Tuve, Rosemond. *A Reading of George Herbert*, University of Chicago Press, 1952.
- Waller, Gary. *English Poetry of the Sixteenth Century*, Routledge, 1993.

Paper Code: ENGMAJ402-4
Paper Title: English Drama
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: The course offers select readings of some of the great dramatic works representative of different ages in English literature. It will function as a window to the rich and vast tradition of English drama starting from the Elizabethan period to the Modern period. The texts will be studied against their socio-cultural, historical, and political background and the learners will be trained to appreciate and understand their contemporaneity. Another objective of this paper is to explore the different paradigms of theatrical performance and study the development of English theatre in terms of technicalities and performativity with the help of the prescribed plays.

Learning Outcomes:

- LO1. It is expected that after studying this course, the learners will develop a fair idea about the history of English drama as well as important playwrights.
- LO2. The learners will be able to identify different thematic concerns of the playwrights at different ages and differentiate between texts and playwrights based on their thematic and philosophical concerns.
- LO3. The learners will be able to identify the interrelations between drama and literature and understand how theatre can also be a mirror of life and reality.
- LO4. The learners will critically assess a play against its social, cultural and political context.
- LO5. The learners will be able to apply their understanding of the performativity of a text in their critical evaluation of a dramatic text.

Contents:

Unit I (Credit I)

Theory of the Theatre and Other Principles of Dramatic Criticism by Clayton Hamilton

Unit II (Credit 3)

Christopher Marlowe- *The Jew of Malta*

William Shakespeare- *Julius Caesar*

Ben Jonson- *The Alchemist*

George Bernard Shaw- *Candida*

Harold Pinter- *The Birthday Party*

Suggested Readings:

- Aristotle. *Poetics*, Penguin Classics, 1996.
- Brawley, Benjamin. *A Short History of the English Drama*, Harcourt, Brace and Company, 1921.
- Briggs, William Dinsmore. *Studies in Ben Jonson*, Hardpress Publishing, 2013.
- Burkman, Katherine H. *Pinter at Sixty* (Drama and Performance Studies), Indiana University Press, 1993.
- Crawford, Fred. D. *The Annual of Bernard Shaw Studies*, The Pennsylvania State University Press. Vol. 15. 1995.
- Dillon, Janette. "Elizabethan Comedy," In *The Cambridge Companion to Shakespearean Comedy*. Ed. Alexander Leggatt, CUP, 2001, pp. 47-63.
- Esslin, Martin. *The Theatre of the Absurd*, Vintage, 2004.
- Hamilton, Clayton. *The Theory of the Theatre and other Principles of Dramatic Criticism*, Forgotten Books, 2018.
- Knight, Wilson. *The Wheel of Fire*, Routledge Classics, 2001.
- Leggatt, Alexander. Ed. *The Cambridge Companion to Shakespearean Comedy*, CUP, 2002.
- Martin, Mathew R. *Tragedy and Trauma in the Plays of Christopher Marlowe*, (Studies in Performance and Early Modern Drama), Routledge, 2016.
- McEachern, Claire. Ed. *The Cambridge Companion to Shakespearean Tragedy*, Cambridge UP, 2002.
- Nicoll, Allardyce. *A History of English Drama*, Digital Library of Indian Team, Vol.1, 1923.

Paper Code: ENGMAJ403-4
Paper Title: Introduction to Linguistics
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: This paper seeks to introduce students to linguistics as a scientific study of languages and to familiarise them with its various branches as well as key concepts. It will also acquaint students with different levels of language organisation besides enhancing their linguistic competence. The objective is to emphasize the formal organisation of the English language in general and linguistics in particular.

Learning Outcomes:

After the successful completion of the course, students will be able to ...

LO1: Understand the key concepts, theories and approaches in linguistics and sociolinguistics, along with understanding about language variations.

LO3: Comprehend complex ideas in semantics and syntax; understanding of lexical and grammatical meanings, and the process of word formation in English.

LO2: Comprehend and utilize fundamental elements of morphology, including various morphemes and their uses in language structure.

LO4: Students will be able to articulate and classify speech sounds, understand phonetic transcriptions, and recognize the role of rhythm and intonation in language.

LO5: Students will be able to apply learned linguistic concepts in the analysis of the text, demonstrating a depth of understanding in the field of linguistics.

Contents:

Unit 1: Linguistics and Sociolinguistics (Credit: 1)

Definition, Components of Linguistics, Langue and Parole, Synchronic and Diachronic relations, Syntagmatic and Paradigmatic, Competence and Performance, Sign, Signifier and Signified, Stylistics, Pragmatics, Machine learning, Language varieties, Dialect, Sociolect, Standard language, Registers and Styles, Idiolect, Bilingualism and Multilingualism, Code-switching and Code-mixing, Pidgins and Creoles, Language shift and Language death

Unit 2: Phonetics and Phonology (Credit: 1)

Definition, Articulation and Classification of Speech sounds, Classification and Description of Vowels and Consonants, Consonant Clusters, Phonemes and Allophones, Minimal Pair, Phonetic transcriptions, The Syllable, Word accent and Rhythm in connected speech, Intonation

Unit 3: Morphology (Credit: 1)

Definition, Morph, Morpheme, Allomorph, Free and Bound Morpheme, Portmanteau Morph, Affixes and Roots, Inflectional and Derivational Suffixes, Morphological description

Unit 4: Semantics and Syntax (Credit: 1)

Lexical and Grammatical meaning, Synonymy, Antonymy, Polysemy, Homonymy, Homophony, Hyponymy, Metonymy, Prototypes, Collocation, Immediate Constituent (I.C.) analysis, Surface and Deep Structure, Word-formation processes in English

Primary Texts:

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*, Macmillan, 1981, Chapter 1-18.

Bansal, R.K. and Harrison, J.B. *Spoken English: A Manual of Speech and Phonetics*, Orient BlackSwan, 2013, Part I & II.

Fromkin, V., R. Rodman & Nina Hyams. 2003. *An Introduction to Language*, Heinle, Thomson, 2003, Chapter 3, 6, 7, 8-11.

Knight, Rachael-Anne. *Phonetics: A Coursebook*, Cambridge University Press, 2012, Unit 6, 8, 9, 19.

Krishnaswamy, N. & Verma, S.K. *Modern Linguistics: An Introduction*, 1989, Section-II & III.

Wardhaugh, Ronald. *An Introduction to Sociolinguistics*, Blackwell Textbooks in Linguistics, 2009, Chapter 1, 2-6, 10, 11.

Yule, George. *The Study of Language*, Cambridge University Press, 1985, Chapter 8, 10, 11, 12, 14, 20.

Suggested Readings:

- Abercrombie, D. *Elements of General Phonetics*, Edinburgh University Press, 1990.
- Crystal, David. *Linguistics*, Penguin, 1990.
- De Saussure, Ferdinand. *Course in General Linguistics*, McGraw Hill, 1996.
- Lyons, John. *Language and Linguistics: An Introduction*, CUP, 1981.
- Romaine, S. *Language in Society: An Introduction to Sociolinguistics*, OUP, 1984.
- Palmer, F.R. *Semantics*. Cambridge University Press, 1976.
- Trudgill, Peter. *Sociolinguistics*, Penguin, 1995.
- Wood, F.T. *An Outline History of the English Language*, Macmillan, 1941.

Paper Code: ENGMAJ404-4
Paper Title: Anglophone Writing from Northeast India- 1
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: Northeast India as a category has remained neglected till the beginning of the 21st century. The region was caught in the cusp of development and conflict that shaped the narratives in the region. Furthermore, literature from this region finds scant presence in the so-called mainstream literary corpus called Indian Writing in English. However, in the past decade, there has been a proliferation of academic writings emanating from this region. Several Anglophone writings are now available owing to the importance given by the publishing industry as well. Furthermore, literature from northeast India is not taught at many universities in India and abroad. There is further scope for the growth of Anglophone writings and works translated into English in this region. The objective of the course is to familiarize the social, cultural, and political context that shaped the literary tradition of Northeast India. Furthermore, the students will learn about the role of orality in literary writing.

Learning Outcomes:

LO1: Students will be able to comprehend and analyse the socio-political and cultural backdrop that influenced the literary tradition of Northeast India.

LO2: They will be able to develop critical thinking and interpretation skills within the context of Northeast Indian literature.

LO3: They will be able to interpret and evaluate narratives from Northeast India through the lens of resistance literature, political fiction, trauma, and memory studies.

LO4: They will be able to appreciate and critically analyse the significant role of orality in the region's literary culture.

LO5: They will be capable to prepare and present clear interpretations of targeted anglophone literary works using correct terminology and sophisticated analytical techniques.

Contents:

Unit 1: Essays & Short Stories (Credit: 1)

1. Tilottoma Misra: Speaking, Writing and Coming of the Print Culture in Northeast India
2. Birendranath Dutta: Northeast India and its Socio-Cultural Milieu
3. Kailash C. Baral: Articulating Marginality: Emerging Literatures from Northeast India
4. Aruni Kashyap: Skylark Girl (Short Story)
5. Temsula Ao: "The Jungle Major" from *These Hills Called Home* (Short Story)
6. Janice Pariat: "A Waterfall of Horses" from *Boats on Land* (Short Story)

Fiction: (Credit: 2)

1. Mitra Phukan: *Collector's Wife*
2. Anjum Hasan: *Lunatic in My Head*
3. Mamang Dai: *Stupid Cupid*

Poetry: (Credit: 1)

1. Desmond Kharmawphlang: "The Conquest"
2. Robin S. Ngangom: "Poetry"
3. Monalisa Changkija: "Mist over Brahmaputra"
4. Preetinicha Barman: 'My Old Story.'

Suggested Readings:

- Baishya, Amit R. *Contemporary Literature from Northeast India*, Routledge, 2019.
- Baruah, Sanjib. *Durable Disorder*, OUP, 2005.
 --*In the Name of the Nation*, Stanford University Press, 2021.
 --*India Against Itself*, OUP, 1999.
- Bhattacharjee, Sukalpa & Dev, Rajesh (Ed). *Ethno-Narratives: Identity and Experience in North East India*,

Shipra Publications, 2012.

- Bhaumik, Subir. *Troubled Periphery*, Sage, 2009.
- Biswas, Debajyoti. *Anglophone Literature from Northeast India and Women's Writing*, Atlantic, 2024.
- Deka, Meeta. *Women's Agency and Social Change: Assam and Beyond*, Sage, 2013.
- Dutta, Birendranath. *Cultural Contours of North-East India*, OUP, 2012.
- Dutta, Nandana. *Questions of Identity in Assam: Location, Migration, Hybridity*, Sage, 2012.
- Hazarika, Nizara. *Colonial Assam and Women's Writings*, Authors Press, 2015.
- Hazarika, Sanjoy. *Writing on the Wall: Reflections on the North-East*, Penguin Random House, 2008.
--*Rites of Passage*, Penguin Random House, 2000.
- Mahanta, Aparna. *Journey of Assamese Women*, Publication Board Assam, 2008.
- Misra, Tilottoma. *The Oxford Anthology of Writings from North-East India - Volume 1: Fiction*, OUP, 2011.
-- *The Oxford Anthology of Writings from North-East India – Volume 2: Poetry and Essays*, OUP, 2011.
- Pachuau, Margaret L & Daimari, Anjali (Eds). *Interpreting Literature from Northeast India*, Bloomsbury, 2024.
- Pachuau, Margaret L. *Negotiating Culture: Writings from Mizoram*, Bloomsbury, 2023.
- Zama, Margaret Ch. *Emerging Literatures from North-East India: The Dynamics of Culture, Society and Identity*, 2013, Sage.

Paper Code: ENGREM404-4
Paper Title: Research Methodology-1
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: This course will introduce the students to the aims and objectives of the research. The students will be familiar with the scientific outlook and will be acquainted with the technical aspects of RM. They will be taught about forming hypotheses and research questions. They will learn about the use of theoretical frameworks and research methods and approaches. Acquisition of knowledge is important, but more important is learning methodically and developing an innovative thinking. Keeping that in mind the paper is designed. The purpose of developing a research methodology is to systematize the whole gamut of knowledge so that the best could be elicited which will be highly analytical. It is not just learning, but also innovative thinking which is of great significance. The paper aims at instilling a research acumen in students.

Learning outcomes:

After the completion of this course students will be able to

LO1: Understand the meaning, types, and significance of research and recognize the importance of academic integrity in research.

LO2: Develop and present an effective, well-structured research proposal with sound objectives and a clear theoretical basis.

LO3: Comprehend the philosophy of research and related concepts such as ontology, epistemology, and methodology.

LO4: Sketch an effective research proposal incorporating literature review and effective theoretical framework.

LO5: Generate knowledge from research, demonstrating ability to contribute significantly to the scholarly discourse and societal good

Contents:

Unit-1 (Credit: 2)

1. Meaning of Research
2. Objectives of Research
3. Motivation in Research
4. Types of Research Research
5. Approaches Significance of Research
6. Research Methods versus Methodology Importance of knowing how Research is done Research Process
7. Criteria of Good Research
(From Kothari, C.R. *Research Methodology: Methods and Techniques*. New Delhi: New Age International (P) Limited Publishers, 2004)
8. Research and Writing
9. Plagiarism and Academic Integrity
10. The Mechanics of writing
11. The format of research paper
12. Documentation: Preparing the list of work cited Documentation: Citing sources in the text
13. Other systems of documentation
(From Garibaldi, Joseph. *MLA Handbook for writers of Research Papers: Seventh Edition*. New York: The Modern Language Association of America. 2009)

Unit-2 (Credit: 1)

1. The Philosophy of Research Ontology
2. Epistemology Methodology
(From Ritchie, Jane *et al. Qualitative Research Practice: A Guide for Social Science Students and Researchers*. London: Sage Publications, 2013)

Unit-3 (Credit: 1)

1. Writing a Research proposal Introduction
2. Review of Literature

3. Theoretical framework Objectives of the Study
4. The Structure of the Research project Problems and limitations
5. Writing a Bibliography

Suggested Readings:

- Correa, Delia Da Sousa and W.R. Owens (Eds.). *The Handbook to Literary Research*, Routledge, 1998.
- Deshpande, H. V. *Research in Literature and Language: Philosophy, Areas and Methodology*, Notion Press, 2018.
- Griffin, Gabriele (Ed). *Research Methods for English Studies*, Edinburgh UP, 2013.
- Garibaldi, Joseph. *MLA Handbook for Writers of Research Papers*: Ninth Edition, The Modern Language Association of America, 2009.
- Kothari, C.R. *Research Methodology: Methods and Techniques*, New Age International (P) Limited Publishers, 2004.
- Kumar Ranjit. *Research Methodology: A step-by-step guide for beginners*, Sage, 1999.
- Ritchie, Jane et al. *Qualitative Research Practice: A Guide for Social Science Students and Researchers*, Sage, 2013.

Paper Code: ENGMIN401-4
Paper Title: Introduction to Anglophone writing from Northeast India
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: Northeast India as a category has remained neglected till the beginning of the 21st century. The region was caught in the cusp of development and conflict that shaped the narratives in the region. Furthermore, literature from this region finds scant presence in the so-called mainstream literary corpus called Indian Writing in English. However, in the past decade, there has been a proliferation of academic writings emanating from this region. Several Anglophone writings are now available owing to the importance given by the publishing industry as well. Furthermore, literature from northeast India is not taught at many universities in India and abroad. There is further scope for the growth of Anglophone writings and works translated into English in this region. The objective of the course is to familiarize the social, cultural, and political context that shaped the literary tradition of Northeast India. Furthermore, the students will learn about the role of orality in literary writing.

Learning Outcomes:

LO1: Students will be able to comprehend and analyse the socio-political and cultural backdrop that influenced the literary tradition of Northeast India.

LO2: They will be able to develop critical thinking and interpretation skills within the context of Northeast Indian literature.

LO3: They will be able to interpret and evaluate narratives from Northeast India through the lens of resistance literature, political fiction, trauma, and memory studies.

LO4: They will be able to appreciate and critically analyse the significant role of orality in the region's literary culture.

LO5: They will be capable to prepare and present clear interpretations of targeted anglophone literary works using correct terminology and sophisticated analytical techniques.

Contents:

Essays & Short Stories (Credit: 1)

1. Hiren Gohain: 'Literary Movements in Assam'
2. Temsula Ao: 'Soaba' from *These Hills Called Home* (Short Story)
3. Janice Pariat: '19/87' from *Boats on Land* (Short Story)

Fiction: (Credit: 2)

1. Jahn timer Barua: *Undertow*
2. Rashmi Narzary: *His Share of Sky*

Poetry: (Credit: 1)

1. Desmond Kharmawphlang: 'Letter from Pahambir.'
2. Robin S. Ngangom: 'The First Rain.'
3. Monalisa Changkija: 'One of these Decades.'
4. Mamang Dai: 'Rain.'
5. Preetinicha Barman: 'Crossroads of Time.'

Suggested Readings:

- Baishya, Amit R. *Contemporary Literature from Northeast India*, Routledge, 2019.
- Baruah, Sanjib. *Durable Disorder*, OUP, 2005.
- In the Name of the Nation*, Stanford University Press, 2021.
- India Against Itself*, OUP, 1999.
- Bhattacharjee, Sukalpa & Dev, Rajesh (Ed). *Ethno-Narratives: Identity and Experience in North East India*, Shipra Publications, 2012.
- Bhaumik, Subir. *Troubled Periphery*, Sage, 2009.
- Biswas, Debajyoti. *Anglophone Literature from Northeast India and Women's Writing*, Atlantic, 2024.
- Deka, Meeta. *Women's Agency and Social Change: Assam and Beyond*, Sage, 2013.

- Dutta, Birendranath. *Cultural Contours of North-East India*, OUP, 2012.
- Dutta, Nandana. *Questions of Identity in Assam: Location, Migration, Hybridity*, Sage, 2012.
- Hazarika, Nizara: *Colonial Assam and Women's Writings*, Authors Press, 2015.
- Hazarika, Sanjoy. *Writing on the Wall: Reflections on the North-East*, Penguin Random House, 2008.
--*Rites of Passage*, Penguin Random House, 2000.
- Mahanta, Aparna. *Journey of Assamese Women*, Publication Board Assam, 2008.
- Misra, Tilottoma. *The Oxford Anthology of Writings from North-East India - Volume 1: Fiction*, OUP, 2011.
-- *The Oxford Anthology of Writings from North-East India – Volume 2: Poetry and Essays*, OUP, 2011.
- Pachua, Margaret L & Daimari, Anjali (Eds). *Interpreting Literature from Northeast India*, Bloomsbury, 2024.
- Pachua, Margaret L. *Negotiating Culture: Writings from Mizoram*, Bloomsbury, 2023.
- Zama, Margaret Ch. *Emerging Literatures from North-East India: The Dynamics of Culture, Society and Identity*, 2013, Sage.

SEMESTER VIII

Paper Code: ENGMAJ405-4

Paper Title: English Novel

[Credit: 4 (L+T)], Marks: 100

Course description and objectives: The course on English fiction titled "English Novel" (EN) is designed to teach English PG students the genre of English fiction in the context of the Victorian and contemporary world. In addition to the exploration of basic issues and ideas of 19th century British novels, the paper aims to teach the idea of narrating life, narratology, and critical perspective. The paper will critically analyse novel as a form of literature by looking deep into society, culture, and politics within the framework of time and space. The students will be introduced to various socio-cultural phenomena and their representation in the novels. They will also be deep into the individual experiences and their interaction with the socio-cultural issues.

Learning Outcomes:

After the completion of this course students will be able to

LO1: Understand and apply narrative theory in the analysis of English novels.

LO2: Critically evaluate narratives, identifying themes, complex characters, and the interplay of social dynamics.

LO3: Expand understanding of Victorian England, its societal issues, and how these contribute to modern life.

LO4: Expand appreciation of narrative techniques, character development, and themes within novels, contributing to a broader understanding of English literature.

LO5: Compare and contrast various themes, styles, and narrative techniques across different novels.

Contents:

Unit 1: Theory of Novel (1 Credit)

Ian Watt: "Realism and the Novel Form" (from *The Rise of the Novel*)

M.M. Bakhtin: "Discourse in the Novel" (from *The Dialogic Imagination: Four Essays*)

Virginia Woolf: "Women and Fiction"

(The above-mentioned essays are from Hale, J. Dorothy. Ed. *The Novel: An Anthology of Criticism and Theory*. Oxford: Blackwell, 2006)

Unit 2: Novels (3 credits)

Jane Austen: *Mansfield Park*

Charles Dickens: *Great Expectations*

George Orwell: *Nineteen Eighty-Four*

Thomas Hardy: *The Return of the Native*

Suggested Reading:

- Gerald, Prince. *Narratology: The Form and Functioning of Narrative*, New York: Mouton, 1982.
- Iser, Wolfgang. *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*, John Hopkins University Press, 1974.
- Peter, Rabinowitz. *Before Reading: Narrative Conventions and the Politics of Interpretation*, Ohio State University Press, 1998.
- Lukacs, Gyargy. *The Theory of the Novel: A Historico-philosophical Essay on the Forms of Great Epic Literature*, MIT Press, 1974.
- Stevic, Philip (Ed). *Theory of the Novel*, Free Press, 1967.
- McKeon, Michael (Ed). *Theory of the Novel: A Historical Approach*, John Hopkins University Press, 2001.
- McMahon-Coleman, Kimberley (Ed) Nina Vanessa, Weber (Ed), Iris- AyaLaemmerhirt (Ed). *The Vampire Diaries as Postmodern Storytelling: Essays on the Television Series and Novels*, McFarland & Co Inc, 2024.

Paper Code: ENGMIN402-4
Paper Title: Introduction to Women's Writing
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: The course on Women's Writing includes the feminist classics by pioneering women writers like Mary Wollstonecraft, Ramabai Ranade, Rassundari Debi and others. The course aims to highlight the richness and complexity of women's experiences, female subaltern voices and struggles for identity. Further, the course analyses how gender shapes literary representation, language, and narrative structures, and critically evaluates how women writers negotiate issues of power, identity, and agency within patriarchal societies. The main objective is to contextualize women's writing within historical, social, and cultural movements, including first-wave and second-wave feminisms, and postcolonialism to understand how these contexts influence literary production and reception.

Learning Outcomes:

LO1: After the completion of the course on Women's Writing, the students will be capable enough to critically evaluate, interpret and contextualize feminist perspectives.

LO2: The understanding of this field of studies would enable the learners to analyse and compare feminist themes in selected poetry, demonstrating awareness of cultural and social contexts.

LO3: It will help to critique central themes in selected feminist fiction, demonstrating comprehension of narrative techniques and character development.

LO4: Furthermore, the feminist critical knowledge of the course will enable the students to synthesize and draw connections between the studied literary works and Feminist theories, creating an academic discussion.

Contents:

Unit 1: Poetry (Credit: 1)

1. Emily Dickinson: 'I cannot live with you,' 'I'm wife; I've finished that',
2. Sylvia Plath: 'Daddy,' 'Lady Lazarus,'
3. Eunice De Souza: 'Advice to Women,' 'Bequest'

Unit 2: Fiction & Short Story (Credit: 1)

1. Mahasweta Devi: 'Draupadi,' tr. Gayatri Chakravorty (Calcutta: Seagull, 2002)
2. Sarah Joseph: *Budhini* (Penguin)

Unit 3: Essay (Credit: 2)

1. Mary Wollstonecraft: *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp.19–38.
2. Ramabai Ranade: 'A Testimony of our Inexhaustible Treasures,' in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

Suggested Topics and Background of Prose Readings for Class Presentations Topics

- The Confessional Mode in Women's Writing Sexual Politics
- Race, Caste and Gender
- Social Reform and Women's Rights

Suggested Readings:

- Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
- Simone de Beauvoir, 'Introduction,' in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp.3–18.
- Kumkum Sangari and Sudesh Vaid, eds., 'Introduction,' in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
- Chandra Talpade 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.

Paper Code: ENGDIS401-12

Paper Title: Dissertation

[Credit: 12]

Course Objective: To introduce the students to independent research.

Course Outcome: Students will be able to write a research proposal and a dissertation.

Contents:

Topic will be chosen by the scholar in consultation with the supervisor. The topics must be new and must demonstrate critical thinking ability. Repetition of topics will lead to rejection. Dissertation will be run through plagiarism checker. If content exceeds 10 % similarity, then dissertation will be rejected. The Dissertation should be not less than 20,000 words.

Bodoland University

Paper Code: ENGADL401-4
Paper Title: Literary Criticism and Theory-II
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: The study of literature is incomplete without knowing the tools that are used to critique literary texts. Literary criticism introduces the students to the theories and critical analysis of literary texts. The objective of this course is to equip the students with these tools and provide a framework, and an approach to reading various kinds of works. There has been a debate regarding the difference between a creative writer and a critical thinker, however, the objective of this course is to help students understand the convergence of the two and argue that it is not to be seen as a binary.

Learning Outcomes:

LO1: Students will be able to identify and differentiate different theories and methods of criticism.

LO2: Students will be acquainted with the varied dimensions of theoretical approaches.

LO3: Students will be able to evaluate the literary or cultural texts critically.

Contents:

1. Ferdinand de Saussure: "Object of Study"
2. Jacques Derrida: "Structure, sign and play in the discourse of human sciences"
3. Lacan: "The Insistence of the Letter in the Unconscious"
4. Roland Barthes: "Death of the Author"
5. Mikhail Bakhtin: "Epic and Novel: Towards a Methodology for the Study of the Novel"
6. Michel Foucault: "What is an Author?"
7. Jonathan Culler: "Story and Discourse in the Analysis of Narrative"
8. Wayne C Booth: "Telling and Showing"
9. Wolfgang Iser: "The Reading Process: A Phenomenological Approach"
10. Peter Brooks: "Freud's Masterplot"

Suggested Readings:

- Culler, Jonathan. *Literary Theory: A Very Short Introduction*, OUP, 1997.
- Eagleton, Terry. *Literary Theory: An Introduction*, University of Minnesota Press, 2008.
- Leitch, Vincent B. William E. Cain et al.: *The Norton Anthology of Theory and Criticism*, W. W. Norton & Company, 2018.
- Lewis, C.S. *Introduction in An Experiment in Criticism*, CUP, 1961.
- Abrams, M. H.: *The Mirror and the Lamp*, OUP, 1953.
- Wellek, Rene and Nicholas, Stephen G. *Concepts of Criticism*, Yale UP, 1963.
- Bennett, Andrew and Royle, Nicholas. *An Introduction to Literature, Criticism and Theory*, Routledge, 2023
- Rivkin, Julie and Michael Ryan. eds. *Literary Theory: An Anthology*, Blackwell, 2004.
- Freud, Sigmund. *The Ego and The Id*. Tr. Joan Riviere, WW Norton & Company, 1962
- Lodge, David and Nigel Wood. Eds. *Modern Criticism and Theory: A Reader*, Pearson Education, 2003.
- Saussure, Ferdinand De. *Course in General Linguistics*. Tr. Wade Baskin. *The Norton Anthology of Theory and Criticism*, CUP, 2011.
- Thiongo, Ngugi Wa. *Decolonising the Mind: The Politics of Language in African Literature*, Heinemann, 1986.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*, Routledge, 2015.
- Williams, Raymond. *Culture and Society*, Vintage Classics, 2017.
- Waugh, Patrica *Literary Theory and Criticism: An Oxford Guide*, OUP, 2014.
- Eagleton, Terry. *Criticism and Ideology: A Study in Marxist Literary Theory*, NLB, 1976.
- Stolt, Robert. *Russian Formalism*, Verlag, 2010.
- Booth, Wayne C. *The Rhetoric of Fiction*, University of Chicago Press, 1983.

Paper Code: ENGADL402-4
Paper Title: Decolonial Studies-1
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: This paper conveys the notion of decolonization, which encompasses an understanding of colonial structures, mechanisms, and relationships, and the subsequent efforts to question, challenge, and transform them. The paper pertains to a significant change in perspective, wherein the prevailing socio-culture and history of exclusion and negation are replaced by a more inclusive approach that accommodates diverse ideologies and knowledge systems. This paper aims to elucidate the ways in which the process of decolonization, as a cultural transformation, facilitates expanded thinking and disentangles socio-cultural, political, structural, epistemological, and ontological perspectives and power dynamics. Additionally, the paper discusses the concept of restorative justice in the context of societal, cognitive, and economic liberation.

Learning Outcomes:

LO1: Students will gain a comprehensive understanding of decolonial approaches, distinguishing it from postcolonialism, and comprehend the growth of decolonial studies.

LO2: They will be able to examine the key issues and developments within decolonial studies, while imparting a holistic approach to global ethics and globalization.

LO3: They will be capable of analysing the complex system of coloniality of power and its pervasive impacts on societal structures and experiences.

LO4: They will gain critical skill to examine the interplay of coloniality, feminism, modernity, and indigenous identities, with a focus on decolonial interventions.

Contents:

Unit 1: Understanding Decolonization (Credit: 1)

This encompasses a general overview of decolonization, how it differs from postcolonialism, the growth and origin of decolonial studies, and how the notion gains momentum.

1. Bhambra, Gurinder K. 2014. "Postcolonial and decolonial dialogues." *Postcolonial Studies* 17 (2): 115–121.
2. Aditya Nigam: "Decolonization of Theory: A New Conjuncture" from *Decolonizing Theory: Thinking Across Traditions*,
3. Mignolo, Walter D. 2020. "On decoloniality: second thoughts." *Postcolonial Studies* 23 (4): 612-618.

Unit 2: Coloniality of Power (Credit: 1)

This segment discusses the concept of coloniality of power that refers to a complex system that exerts authority or dominance over various aspects of society, including position of power, labour, gender identity, and subjective experience.

1. Maldonado-Torres, Nelson. 2007. "On the coloniality of being: Contributions to the development of a concept." *Cultural studies* 21 (2-3): 240-270.
2. Quijano, Aníbal. 1993. "Modernity, identity, and utopia in Latin America." *boundary 2* 20 (3): 140-155.

Unit 3: Coloniality, feminism and decolonial intervention (Credit: 1)

This segment analyses coloniality/modernity, identity of indigenous people and gender issues, while creating an avenue for the perspectives and real-life encounters of underrepresented, non-Western women.

1. Arvin, Maile, Eve Tuck, and Angie Morrill. 2013. "Decolonizing Feminism: Challenging Connections between Settler Colonialism and Heteropatriarchy." *Feminist Formations* 25 (1): 8–34.
2. Lugones, María. 2010. "Toward a decolonial feminism." *Hypatia* 25 (4): 742– 759.

Unit 4: Decolonization: Tracing the developments (Credit: 1)

This segment highlights the key issues and tenets as well as the growth and development of decolonial studies.

1. Dunford, Robin. 2017. "Toward a decolonial global ethics." *Journal of Global Ethics* 13 (3): 380-397.
2. Mignolo, Walter D. 2021. "Coloniality and globalization: a decolonial take." *Globalizations* 18 (5): 720-737.

Suggested Readings:

- Bhattacharya, Baidik. *Colonialism, World literature, and the making of the Modern Culture of Letters*, Cambridge University Press, 2024.
- Césaire, Aimé. *Discourse on Colonialism*, Monthly Review Press, 2000.
- Clavé-Mercier, Valentin. *Decolonising Political Concepts*, Routledge, 2023.
- Collins, Patricia Hill. *Black feminist thought: Knowledge, consciousness and the politics of empowerment*, Routledge, 2008.
- Davis, Angela Y. *Freedom is a Constant Struggle*, Haymarket Books, 2016.
- Escobar, Arturo. *Encountering Development: The Making and Unmaking of the Third World*, Princeton University Press, 2011.
- Fanon, Frantz. *Black Skin, White Masks*, Perseus Books Group, 2008
- Fanon, Frantz. *The Wretched of the Earth*, Penguin Classics, 2001.
- Freire, Paulo. *Pedagogy of the Oppressed*, Continuum International Publishing Group, 2008.
- Ghaffar, Asher. *History, Imperialism, Critique: New Essays in World Literature*, Routledge, 2018.
- Kazeroony, Hamid H. *Decoloniality Praxis: The Logic and Ontology*, Emerald Publishing Limited, 2023
- Malhotra, Rajiv. *Breaking India*, Amaryllis - an Imprint of Manjul Publishing House, 2011
- Malhotra, Rajiv. *Snakes in the Ganga*, Occam (An imprint of BluOne Ink), 2022.
- Mbembe, Achille. *Necropolitics*, Duke University Press, 2019.
- Memmi, Albert. *Decolonization and the Decolonized*, University of Minnesota Press, 2006.
- Mignolo, Walter D. *On Decoloniality: Concepts, Analytics, Praxis*, Duke University Press, 2018
- Mignolo, Walter D. *The Darker Side of Western Modernity: Global Futures, Decolonial Options*, Duke University Press, 2011.
- Mignolo, Walter D. *The Politics of Decolonial Investigations*, Duke University Press, 2021.
- Nigam, Aditya. *Decolonizing Theory: Thinking across Traditions*, Bloomsbury, 2020.
- Nigam, Aditya. *After Utopia: Modernity, Socialism, and the Postcolony*, Viva Books, 2010.
- Paige, Arthur. *Unfinished Projects: Decolonization and the Philosophy of Jean-Paul Sartre*, Verso, 2007.
- Said, Edward W. *Orientalism*, Vintage, 1979.
- Smith, Linda Tuhiwai. *Decolonizing methodologies: Indigenous peoples and Research*, Zed Books, 2012
- Thiong'o, Ngũgĩ wa. *Decolonising the Mind: The Politics of Language in African Literature*, James Currey, 1986.
- Vergès, Françoise. *A Decolonial Feminism*, Pluto Press, 2021
- Vergès, Françoise. *A Feminist Theory of Violence: A Decolonial Perspective*, Pluto Press, 2022
- Walsh, Catherine E. *Rising Up, Living On: Re-Existences, Sowings, and Decolonial Cracks*, Duke University Press, 2023.

Paper Code: ENGADL403-4
Paper Title: Modern Drama-II
[Credit: 4 (L+T)], Marks: 100

Course description and objectives: This paper introduces the learners to some of the seminal plays representing different performative traditions and schools of ideas of modern times. Accompanied by relevant theoretical and historical readings, the paper will open avenues to examine modern plays at large in terms of their merit as literary as well as performance texts being produced in varied cultural and conceptual contexts. The paper aims to introduce the learners to some of the most important plays of modern times from different parts of the world. The paper will try to expose the students to various concepts associated with theatrical performance like the stage, performativity of a play, *mise en scène*, use of music, dance, colours, symbols, myths etc. At the same time, the paper will try to offer an understanding of different schools of thought that influence modern plays.

Learning Outcomes:

LO1: It is expected that this paper will enable the learners to see beyond the literariness of a play and read it as a theatrical text that involves a nuanced understanding of the performativity of a play.

LO2: The students will be able to understand the historical, cultural, and theoretical baggage contained in and around a play.

LO3: The students will understand how the formative aspects of play-making influence meanings and vice versa.

Contents:

Unit 1: Theoretical Readings (1 Credit)

Folk theatre, Realism and naturalism, Epic theatre, Absurd theatre, postcolonial theatre, feminist theatre, queer/LGBTQ+ theatre.

Unit 2: Texts (3 Credits)

Anton Chekhov. *The Cherry Orchard*

Federico Garcia Lorca. *Blood Wedding*

Eugene Ionesco. *Chairs*

Habib Tanvir. *Charandas Chor*

Wole Soyinka. *Death and the King's Horseman*

David Henry Hwang. *M. Butterfly*

Suggested Readings:

- Crow, Brian & Chris Banfield. *An Introduction to Post-Colonial Theatre*, CUP, 1996
- Warden, Claire. *Modernist and Avant-Garde Performance: An Introduction*, Edinburgh UP, 2015
- Wastelake, E.J. *World Theatre: The Basics*, Routledge, 2017
- Bently, Eric. *Theory of the Modern Stage*, Penguin, 1990.
- Gilbert, Helen & Tompkins, Joanne. *Post-Colonial Drama: Theory, Practice, Politics*, Routledge, 1996.
- Gainor, J. Ellen ed. *The Norton Anthology of Drama*, 2 vols, Norton, 2013.
- Esslin, Martin. *The Theatre of the Absurd*, Bloomsbury, 2014.
- Carlson, Marvin. *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present*, Cornell UP, 1984
- Bhatia, Nandied. *Modern Indian Theatre: A Reader*, OUP, 2009.
- Shepherd-Barr, Kristen. *Modern Drama: A Very Short Introduction*, OUP, 2016