

**SYLLABUS FOR FIRST, SECOND, THIRD AND FOURTH SEMESTER OF THE FYUGP  
ENGLISH [GOLAGHAT COMMERCE COLLEGE(AUTONOMOUS)], 2024**

<b>Year</b>	<b>Semester</b>	<b>Course</b>	<b>Title of the Course</b>	<b>Total Credit</b>
<b>Year 01</b>	<b>1<sup>st</sup> Semester</b>	<b>ENGMAJ1</b>	<b>Introduction to Literature</b>	<b>4</b>
		<b>ENGMIN1</b>	<b>Introduction to Literature</b>	<b>4</b>
		<b>SSSEC1</b>	<b>Soft Skills-1</b>	<b>3</b>
	<b>2<sup>nd</sup> Semester</b>	<b>ENGMAJ2</b>	<b>British Literature from Anglo Saxon to 15<sup>th</sup> Century</b>	<b>4</b>
		<b>ENGMIN2</b>	<b>British Literature: Anglo Saxon to 15<sup>th</sup> Century</b>	<b>4</b>
		<b>ENGAEC2</b>	<b>English Language and Communication Skills</b>	<b>4</b>
		<b>SSSEC2</b>	<b>Soft Skills-II</b>	<b>3</b>
<b>Year 02</b>	<b>3<sup>rd</sup> Semester</b>	<b>ENGMAJ3</b>	<b>British Poetry and Drama: 15th to 17th Century</b>	<b>4</b>
		<b>ENGMAJ4</b>	<b>British Literature—17<sup>th</sup> and 18<sup>th</sup> Century</b>	<b>4</b>
		<b>ENGMIN3</b>	<b>British Poetry and Drama: 15th to 17th Century</b>	<b>4</b>
		<b>SSSEC3</b>	<b>Translation Studies and Practice</b>	<b>3</b>
	<b>4<sup>th</sup> Semester</b>	<b>ENGMAJ5</b>	<b>British Romantic Literature</b>	<b>4</b>
		<b>ENGMAJ6</b>	<b>British Literature: Victorian Period</b>	<b>4</b>
		<b>ENGMAJ7</b>	<b>British Literature: Modern Period</b>	<b>4</b>
		<b>ENGMAJ8</b>	<b>Literary Criticism</b>	<b>4</b>

**Title of the Course:** Introduction to Literature

**Course Code:** ENGM AJ1

**Nature of the Course:** Major

**Total Credits:** 4

**Distribution of Marks:** 60 (End Sem) + 40 (In-Sem)

**Course Objectives:**

- to introduce learners to the concept, types, elements and functions of literature.
- to introduce learners to English poetry and to provide the definition, major types and movements of poetry from English literary history.
- to equip learners with a basic understanding of drama as an art form.
- to introduce learners to different elements and types of drama
- to equip learners with a basic understanding of fiction and non-fiction.
- To equip learners with basic ideas of literary criticism and literary theory so that they can understand the relation between literary texts and their interpretation

UNITS	CONTENTS	L	T	P	Total Hours
I	<b>Literature</b> Definition of Literature, Types of Literature, Elements of Literature, Functions of Literature	10	02	-	12
II	<b>Poetry</b> Definition; Types of Poetry: Ballad, Concrete Poetry, Dramatic Monologue, Elegy, Epic, Lyric, Ode, Slam Movement, Sonnet. Rhetoric and Prosody: (i). Allegory, Alliteration, Archaism, Assonance, Cacophony, Conceit, Consonance, Elision, Enjambment, Euphemism, Euphony, Hyperbole, Imagery, Metaphor, Metonym, Onomatopoeia, Oxymoron, Personification, Paradox, Pun, Refrain, Simile, Symbol, Synecdoche, Transferred Epithet. (ii). Ballad Stanza, Blank Verse, Couplet, Free Verse, Heroic Couplet, Meter, Rhyme, Octave, Quatrain, Para-rhyme, Sestet, Sprung Rhythm, Terza Rima.	12	02	-	14

<p><b>III</b></p>	<p><b>Drama</b></p> <p>Definition and Origin of Drama; Elements of Drama: Action, Bathos/Ani-climax, Character, Conflict, Dialogue, Dramatic Tension, Exposition, Music/Song, Plot, Setting, Spectacle, Stage, Symbolism, Climax.</p> <p>Forms of Drama: Burlesque, Comedy, Farce, Interlude, Masque, Melodrama, Miracle Play, Morality Play, Mystery Play, Opera, Problem Play, Realistic Drama, Tragedy, Tragi-comedy.</p> <p>Dramatic Devices: Antagonist, Aside, Catharsis, Climax, Comic Relief, Dramatic Irony, Hamartia, Hubris, Monologue, Pathetic Fallacy, Protagonist, Soliloquy.</p>	14	02	-	16
<p><b>IV</b></p>	<p><b>Fiction and Non-Fiction</b></p> <p>Definition of Fiction; Elements of Fiction: Character, Mimesis, Narrative, Narrative Time, Narratee, Narrator, Point of View, Plot, Setting, Style.</p> <p>Forms of Fiction: Anti-novel, Bildungsroman, Campus Novel, Crime Fiction and Thrillers, Detective Novel, Epistolary Novel, Gothic Novel, Graphic Novel, Historical Novel, Novella, Picaresque Novel, Psychological Novel, Regional Novel, Romance, Science Fiction, Short Story, Stream of Consciousness Technique.</p> <p>Literary Terms: Allusion, Anti-hero, Climax, Denouement, Diction, Media Res, Rhetoric, Subtext.</p> <p>Definition of Non-Fiction; Forms of Non-fiction; Literary Criticism: Definition, Functions, Historical Development; Literary Theory.</p>	16	02	-	18
<p>Total</p>		52	08	-	60

Where,

*L:Lectures*

*T:Tutorials*

*P:Practicals*

## Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)

### Students will be able to

CO1: State the fundamental definition and nature of literature and its types

LO1: Identify and differentiate between various types of literature

LO2: Comprehend various essential elements of literature

LO3: Appreciate the functions of literature

CO2: Demonstrate a comprehensive understanding of the elements of poetry

LO1: Comprehend the meaning of various types of poetry

LO2: Identify the key elements of poetry such as allegory, paradox, zeugma etc.

LO3: Identify various meters of poetry.

CO3: Trace the origin and growth of drama in England, identify its various forms and explain the elements of drama

LO1: Analyse the key characteristics of miracle plays, morality plays, and interludes in medieval England.

LO2: Analyse different elements of drama.

LO3: Identify various forms of drama and dramatic devices.

CO4: Demonstrate a comprehensive understanding of fiction and non-fiction

LO1: Explain different elements and types of fiction.

LO2: Identify the use various literary techniques in fiction.

LO3: Comprehend the meaning and application of literary criticism and literary theory and other forms of non-fiction.

### **Modes of In-Semester Assessment: 40 Marks**

#### **One Sessional tests: 20x1=20 Marks**

Any **three** of the following activities listed below: **5x3=15 Marks**

i. Class assignment/home assignment/case studies

ii. Class test/Unit test

iii. Group discussion

IV. Seminar presentation

V. Participation in class discussion

Vi. Quiz

vii. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

**End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 2 SA = (6+6) =12 marks

Unit 4: 1 LAQ+ 2 SA= (10+6+6) = 22 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Abrams, M. H. *The Glossary of Literary Terms*, Eleventh Edition,  
WadsworthCengage, 2015.

Calvino, Italo. *Why Read the Classics?* Pantheon Books, New Yorks,  
1999.

Habib, M.A.R. *A History of Literary Criticism: From Plato to the  
Present*. Blackwell Publishing, 2005.

Hudson, W. H. *An Introduction to the Study of Literature*. Rupa  
Publications, India, 2015.

Nicoll,Allardyce.*BritishDrama*.BarnesandNobleBooks,1978.

Peck, John, Martin Coyle. *Literary Terms and Criticism*. Third Edition.  
Palgrave, 2002.

Peck, John, Martin Coyle. *A Brief History of English Literature*.  
Palgrave Macmillan, 2002.

**Title of the Course:** Introduction to Literature

**Course Code:** ENGMIN1

**Nature of the Course:** Minor

**Total Credits:** 4

**Distribution of Marks:** 60 (End Sem) + 40 (In-Sem)

**Course Objectives:**

- to introduce learners to the concept, types, elements and functions of literature.
- to introduce learners to English poetry and to provide the definition, major types and movements of poetry from English literary history.
- to equip learners with a basic understanding of drama as an art form.
- to introduce learners to different elements and types of drama
- to equip learners with a basic understanding of fiction and non-fiction.
- To equip learners with basic ideas of literary criticism and literary theory so that they can understand the relation between literary texts and their interpretation

UNITS	CONTENTS	L	T	P	Total Hours
I	<b>Literature</b> Definition of Literature, Types of Literature, Elements of Literature, Functions of Literature	10	02	-	12
II	<b>Poetry</b> Definition; Types of Poetry: Ballad, Concrete Poetry, Dramatic Monologue, Elegy, Epic, Lyric, Ode, Slam Movement, Sonnet. Rhetoric and Prosody: (i). Allegory, Alliteration, Archaism, Assonance, Cacophony, Conceit, Consonance, Elision, Enjambment, Euphemism, Euphony, Hyperbole, Imagery, Metaphor, Metonym, Onomatopoeia, Oxymoron, Personification, Paradox, Pun, Refrain, Simile, Symbol, Synecdoche, Transferred Epithet. (ii). Ballad Stanza, Blank Verse, Couplet, Free Verse, Heroic Couplet, Meter, Rhyme, Octave, Quatrain, Para-rhyme, Sestet, Sprung Rhythm, Terza Rima.	12	02		14

<p style="text-align: center;"><b>III</b></p>	<p><b>Drama</b></p> <p>Definition and Origin of Drama; Elements of Drama: Action, Bathos/Ani-climax, Character, Conflict, Dialogue, Dramatic Tension, Exposition, Music/Song, Plot, Setting, Spectacle, Stage, Symbolism, Climax.</p> <p>Forms of Drama: Burlesque, Comedy, Farce, Interlude, Masque, Melodrama, Miracle Play, Morality Play, Mystery Play, Opera, Problem Play, Realistic Drama, Tragedy, Tragi-comedy.</p> <p>Dramatic Devices: Antagonist, Aside, Catharsis, Climax, Comic Relief, Dramatic Irony, Hamartia, Hubris, Monologue, Pathetic Fallacy, Protagonist, Soliloquy.</p>	14	02	-	16
<p style="text-align: center;"><b>IV</b></p>	<p><b>Fiction and Non-Fiction</b></p> <p>Definition of Fiction; Elements of Fiction: Character, Mimesis, Narrative, Narrative Time, Narratee, Narrator, Point of View, Plot, Setting, Style.</p> <p>Forms of Fiction: Anti-novel, Bildungsroman, Campus Novel, Crime Fiction and Thrillers, Detective Novel, Epistolary Novel, Gothic Novel, Graphic Novel, Historical Novel, Novella, Picaresque Novel, Psychological Novel, Regional Novel, Romance, Science Fiction, Short Story, Stream of Consciousness Technique.</p> <p>Literary Terms: Allusion, Anti-hero, Climax, Denouement, Diction, Media Res, Rhetoric, Subtext.</p> <p>Definition of Non-Fiction; Forms of Non-fiction; Literary Criticism: Definition, Functions, Historical Development; Literary Theory.</p>	16	02	-	18
<p style="text-align: center;">Total</p>		52	08	-	60

*Where,*

*L:Lectures*

*T:Tutorials*

*P:Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs) Students will**

**be able to**

CO1: State the fundamental definition and nature of poetry, and its types

LO1: Identify and differentiate between various types of poetry

LO2: Analyse the structural and thematic elements of different poetic forms

LO3: Appreciate the historical and cultural contexts of various poetic types

CO2: Demonstrate a comprehensive understanding of the elements of poetry

LO1: Comprehend the meaning of various types of poetry

LO2: Identify the key elements of poetry such as allegory, paradox, zeugma etc.

LO3: Identify various meters of poetry.

CO3: Trace the origin and growth of drama in England, identify its various forms and explain the elements of drama

LO1: Analyse the key characteristics of miracle plays, morality plays, and interludes in medieval England.

LO2: Analyse different elements of drama.

LO3: Identify various forms of drama and dramatic devices.

CO4: Demonstrate a comprehensive understanding of fiction and non-fiction

LO1: Explain different elements and types of fiction.

LO2: Identify the use various literary techniques in fiction.

LO3: Comprehend the meaning and application of literary criticism and literary theory and other forms of non-fiction.

**Modes of In-Semester Assessment: 40 Marks**

**One Sessional tests: 20x1=20 Marks**

Any **three** of the following activities listed below: **5x3=15 Marks**

i. Class assignment/home assignment/case studies

ii. Class test/Unit test

iii. Group discussion

IV. Seminar presentation

V. Participation in class discussion



Vi. Quiz

vii. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

**End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 2 SA = (6+6) =12 marks

Unit 4: 1 LAQ+ 2 SA= (10+6+6) = 22 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Abrams, M. H. *The Glossary of Literary Terms*, Eleventh Edition, Wadsworth Cengage, 2015.

Calvino, Italo. *Why Read the Classics?* Pantheon Books, New Yorks, 1999.

Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Blackwell Publishing, 2005.

Hudson, W. H. *An Introduction to the Study of Literature*. Rupa Publications, India, 2015.

Nicoll, Allardyce. *British Drama*. Barnes and Noble Books, 1978.

Peck, John, Martin Coyle. *Literary Terms and Criticism*. Third Edition. Palgrave, 2002.

Peck, John, Martin Coyle. *A Brief History of English Literature*. Palgrave Macmillan, 2002.

**Title of the Course:**           **Soft Skills-I**  
**Course Code:**               **SSSEC1**  
**Nature of the Course:**       **Skill Enhancement Course (SEC)**  
**Total Credits:** **3**  
**Distribution of Marks: 45 (End Sem) + 30(In-Sem)**

**Course Objectives:**

- To equip students with essential soft skills and professional competencies required for success in various personal and career contexts
- To develop effective communication and adopt good leadership behaviour for impactful interpersonal interactions
- To enhance self-awareness, promote holistic well-being, and foster personal growth for optimal career readiness

<b>Units</b>	<b>Contents</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Hours</b>
I	<p><b>FOUNDATIONS OF SOFT SKILLS</b></p> <ul style="list-style-type: none"> <li>• Soft Skills as Essential Life Skills</li> </ul> <p>Meaning, Definition, Types, and Scope of Soft Skills; Prospects and Significance of Developing Soft Skills;</p> <ul style="list-style-type: none"> <li>• Soft Skills in Career Prospects</li> </ul> <p>Exploring the Role of Soft Skills in Career Success Implications and Benefits of Incorporating Soft Skills Coordinating Conceptual and Practical Aspects of Soft Skill Development</p> <ul style="list-style-type: none"> <li>• Ethical Issues in Soft Skill</li> </ul> <p>Human Values and Work Ethics as Integral Soft Skills</p>	10	02	-	12
II	<p><b>COMMUNICATION AND INTERPERSONAL PROFICIENCY</b></p> <ul style="list-style-type: none"> <li>• Effective Communication:</li> </ul> <p>Meaning and Significance of Effective Communication</p> <p>Elements of the Communication Process Verbal and Non-verbal Communication Skills</p> <ul style="list-style-type: none"> <li>• Overcoming Communication Barriers:</li> </ul> <p>Identifying Barriers and Misinterpretations Strategies to Overcome Communication Challenges Importance of Active Listening</p>	14	02	-	16

	<ul style="list-style-type: none"> <li>• Conflict Resolution and Negotiation: Problem Solving and Conflict Handling Techniques Applying Negotiation Skills for Effective Outcomes Role of Communication in Conflict Resolution</li> </ul>				
III	<p><b>PROFESSIONAL SKILLS DEVELOPMENT</b></p> <ul style="list-style-type: none"> <li>• Group Discussion: Introduction, Definitions, Purpose and Types of Group Discussions Characteristics of Effective Group Discussions Dos and Don'ts of participating in Group Discussion</li> <li>• Interview Skill: Importance of Effective Presentations Essentials for Successful Presentations Utilizing PowerPoint for Impactful Presentations</li> <li>• Resume Writing: Types of Resumes and Their Components Crafting Effective Resumes: Structure, Format, and Layout.</li> </ul>	16	02	-	18
IV	<p><b>PERSONAL AND WELLNESS SKILLS</b></p> <ul style="list-style-type: none"> <li>• Self-Development and Awareness: Exploring the Role of the Self in Personal Growth Stages of Development and Sigmund Freud's Layers of the Self</li> <li>• Emotional Intelligence and Critical Thinking: Importance of Emotional Intelligence, Self-Awareness, Self-Regulation, Motivation, Empathy</li> <li>• Stress and Time Management: Recognizing Stress: Signs, Symptoms, and Impact Strategies for Stress Management and Prevention</li> </ul>	12	02	-	14
	Total	52	08	-	60

*Where, L: Lectures T: Tutorial P: Practical*

## **Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Learners will be able to**

**CO 1:** Gain Self Competency and Confidence

LO 1 Practice Emotional Competency

LO 2: Gain intellectual Competency and an edge through Professional Competency

LO 3: Aim for high sense of Social Competency while being an integral Human Being

**Modes of In-Semester Assessment: 30 Marks**

**One Sessional tests: 15x1=15 Marks**

Any **two** of the following activities listed below: **5x2=10 Marks**

i. Class assignment/home assignment/case studies

ii. Class test/Unit test

iii. Group discussion

IV. Seminar presentation

V. Participation in class discussion

Vi. Quiz

vii. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

**End Semester Examination: 45 Marks**

Unit 1: 1 LAQ= 8marks

Unit 2: 1 LAQ=8 marks

Unit 3: 1 LAQ+ 1 SA= (8+5) = 13 marks

Unit 4: 2 SA =5+5 =10 marks

6VSAQ=1+1+1+1+1+1=6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Alex, Dr. K. (2014). *Soft Skills* (1<sup>st</sup> edition) S Chand & Company.

Goleman, D. (1995). *Emotional intelligence: Why it can matter more than IQ*,  
Bantam Books.

Kaul, Asha. (2009). *Business Communication* (2<sup>nd</sup> edition) PHI Learning.

Nelson-Jones, R. (1992). *Life skills, a handbook*, Trowbridge, Wilts: Detesios Ltd.

Panja, Sharmistha et al. (2006). *Business English*. Pearson.

Sen, Madhucchanda (2010), *An Introduction to Critical Thinking*, Pearson, Delhi.

Tuhovsky, Ian (2019). *Communication Skills Training (2<sup>nd</sup> edition)* Rupa Publication India.

## SECOND SEMESTER

**Title of the Course: British Literature: Anglo Saxon to 15<sup>th</sup> Century**

**Course Code: ENGM AJ 2**

**Nature of the Course: Major**

**Total Credits: 04**

**Distribution of Marks: 60(End Sem) + 40 (In-Sem)**

### Course Objectives:

- To acquaint learners with the origin and development of English Literature from Anglo Saxon to 15<sup>th</sup> Century.
- To familiarize learners with the historical context of the period- Anglo Saxon to 15<sup>th</sup> Century.
- Understand the medieval English Romance and medieval Drama
- To engage the students in an act of critical reading of select literary texts published during this period.
- To introduce the students to the various themes and issues which find representation in the select texts provided in this course.

Units	Contents	L	T	P	Total Hours
I	LITERARY AND SOCIAL HISTORY: ANGLO SAXON TO 14 <sup>TH</sup> CENTURY <ul style="list-style-type: none"><li>• The coming and settlement of the Germanic Tribes</li><li>• Arrival of Christianity</li><li>• The Norman Invasion, Feudalism-Social impact of Feudalism</li><li>• Middle English Romance, Different forms of Romance</li><li>• Medieval drama, Origin and early forms, Miracle, Mystery and Morality plays</li><li>• Geoffrey Chaucer- His literary</li></ul>	14	02	-	16

	<p>expansion-Three Periods</p> <ul style="list-style-type: none"> <li>The early history of printing,Caxton and Printing in England</li> </ul>				
II	<ul style="list-style-type: none"> <li>Anglo Saxon epic- Beowulf,</li> <li>Anglo Saxon elegy- The Wanderer</li> </ul> <p>Middle English Romance</p> <ul style="list-style-type: none"> <li>William Langland-- Sir Gawain and the Green Night</li> </ul>	14	02	-	16
III	Early Morality Play- Everyman	12	02	-	14
IV	<p>Geoffrey Chaucer</p> <ul style="list-style-type: none"> <li>Prologue to Canterbury Tales.</li> </ul>	12	02	-	14
	Total	52	08	-	60

*Where, L: Lectures T: Tutorial P: Practical*

### **Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

#### **Learners will be able to**

CO1: Learn the salient features of the period Anglo-Saxon to 14<sup>th</sup> Century.

LO1: Assess the gradual changes coming to socio political realm of England with the arrival and settlement of Germanic Tribes.

LO2: Understand the assimilation of Norman French and Anglo Saxon English resulting in English which was enriched with Norman French.

CO2: Comprehend the different literary texts of Anglo Saxon and Middle English Period

LO1: Apply the knowledge of poetry in the age in understanding the social transition

LO2: Understand the emotive, visionary and sensuous aspects of poetry enunciated through Old English language.

CO3: Understand one of the early morality plays

LO1: Comprehend the Roman Catholicism of the era.

CO4: Understand Chaucer's Picture of Medieval English Society.

LO1: Comprehend Chaucer's Character Portraits in the Prologue.

LO2: Assess the larger impact of literature of the period in heralding significant changes in the ages that follows.

**Modes of In-Semester Assessment: 40 Marks**

**One Sessional tests: 20x1=20 Marks**

Any **three** of the following activities listed below: **5x3=15 Marks**

1. Class assignment/home assignment
2. Class test/Unit test
3. Group discussion
4. Seminar presentation
5. Participation in class discussion
6. Quiz
7. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks (75% attendance is mandatory)**

**End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 3 SA = (6+6+6) =18 marks

Unit 4: 1 LAQ+ 1 SA= (10+6) = 16 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Carter Roland and McRae John. The Routledge History of Literature in English: British and Ireland, 3<sup>rd</sup> Edition, Routledge,2021.

Ashok Padmaja. The Social History of England, 2<sup>nd</sup> Edition, The Orient Black Swan,2018.

Peck John and Coyle Martin. A Brief History of English Literature,2<sup>nd</sup> Edition, Palgrave Macmillan,2013

Abrams, M.H. The Glossary of Literary Terms, Eleventh Edition, Wadsworth Cengage,2015.

Choudhury Bibhas. English Social and Cultural History: An Introductory Guide and Glossary, Second Edition, Prentice Hall of India Pvt Ltd,2019.

Daiches David. A Critical History of English Literature, Volume 1, Allied Publishers Pvt. Ltd.



**Title of the Course: British Literature: Anglo Saxon to 15<sup>th</sup> Century****Course Code: ENGMIN 2****Nature of the Course: Minor****Total Credits: 04****Distribution of Marks: 60(End Sem) + 40 (In-Sem)****Course Objectives:**

- To acquaint learners with the origin and development of English Literature from Anglo Saxon to 15<sup>th</sup> Century.
- To familiarize learners with the historical context of the period- Anglo Saxon to 15<sup>th</sup> Century.
- Understand the medieval English Romance and medieval Drama
- To engage the students in an act of critical reading of select literary texts published during this period.
- To introduce the students to the various themes and issues which find representation in the select texts provided in this course.

Units	Contents	L	T	P	Total Hours
I	LITERARY AND SOCIAL HISTORY FROM ANGLO SAXON TO 14 <sup>TH</sup> CENTURY <ul style="list-style-type: none"><li>• The coming and settlement of the Germanic Tribes</li><li>• Arrival of Christianity</li><li>• The Norman Invasion, Feudalism-Social impact of Feudalism</li><li>• Middle English Romance, Different forms of Romance</li><li>• Medieval drama, Origin and early forms, Miracle, Mystery and Morality plays</li><li>• Geoffrey Chaucer- His literary expansion-Three Periods</li><li>• The early history of printing,Caxton and Printing in England</li></ul>	14	02	-	16
II	<ul style="list-style-type: none"><li>• Anglo Saxon epic- Beowulf,</li><li>• Anglo Saxon elegy- The Wanderer</li></ul> Middle English Romance <ul style="list-style-type: none"><li>• William Langland-- Sir Gawain and the Green Night</li></ul>	14	02	-	16

III	Early Morality Play- Everyman	12	02	-	14
IV	Geoffrey Chaucer <ul style="list-style-type: none"> <li>• Prologue to Canterbury Tales.</li> </ul>	12	02	-	14
	Total	52	08	-	60

Where, L: Lectures T: Tutorial P: Practical

Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)

**Learners will be able to**

CO1: Learn the salient features of the period Anglo-Saxon to 14<sup>th</sup> Century.

LO1: Assess the gradual changes coming to socio political realm of England with the arrival and settlement of Germanic Tribes.

LO2: Understand the assimilation of Norman French and Anglo Saxon English resulting in English which was enriched with Norman French.

CO2: Comprehend the different literary texts of Anglo Saxon and Middle English Period

LO1: Apply the knowledge of poetry in the age in understanding the social transition

LO2: Understand the emotive, visionary and sensuous aspects of poetry enunciated through Old English language.

CO3: Understand one of the early morality plays

LO1: Comprehend the Roman Catholicism of the era.

CO4: Understand Chaucer's Picture of Medieval English Society.

LO1: Comprehend Chaucer's Character Portraits in the Prologue.

LO2: Assess the larger impact of literature of the period in heralding significant changes in the ages that follows.

**Modes of In-Semester Assessment: 40 Marks**

**One Sessional tests: 20x1=20 Marks**

Any **three** of the following activities listed below: **5x3=15 Marks**

1. Class assignment/home assignment
2. Class test/Unit test
3. Group discussion
4. Seminar presentation
5. Participation in class discussion

6. Quiz

7. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

**End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 3 SA = (6+6+6) =18 marks

Unit 4: 1 LAQ+ 1 SA= (10+6) = 16 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Carter Roland and McRae John. The Routledge History of Literature in English: British and Ireland, 3<sup>rd</sup> Edition, Routledge,2021.

Ashok Padmaja. The Social History of England, 2<sup>nd</sup> Edition, The Orient Black Swan,2018.

Peck John and Coyle Martin. A Brief History of English Literature,2<sup>nd</sup> Edition, Palgrave Macmillan,2013

Abrams, M.H. The Glossary of Literary Terms, Eleventh Edition, Wadsworth Cengage,2015.

Choudhury Bibhas. English Social and Cultural History: An Introductory Guide and Glossary, Second Edition, Prentice Hall of India Pvt Ltd,2019.

Daiches David. A Critical History of English Literature, Volume 1, Allied Publishers Pvt. Ltd.

**Title of the Course: English Language and Communication Skills****Course Code: ENGAEC2****Nature of the Course: Ability Enhancement Course (AEC)****Total Credits: 04****Distribution of Marks: 60 (End Sem) + 40 (In-Sem)****Course Objectives:**

- to introduce students to the theory, fundamentals and tools of communication
- to develop in them vital communication skills integral to personal, social and professional interactions
- to develop the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal
- to focus on developing an interactive mode of teaching-learning process
- to focus on various dimensions of communication skills, for instance, speaking skills, social interactions in professional situations such as interviews, group discussions, reading skills, writing skills etc.

UNITS	CONTENTS	L	T	P	Total Hours
I	COMMUNICATION: THEORY AND TYPES Theory of Communication Types and modes of Communication Verbal and Non-verbal (Listening, Speaking and Writing,) Barriers and Strategies Interpersonal and Group Communication	08	02	-	10
II	SPEAKING SKILLS Conversation Skills Group Discussion Effective Communication Public Speaking Interview	16	02	-	18
III	READING AND UNDERSTANDING Close Reading Comprehension Summary Paraphrasing Analysis and Interpretation	14	02	-	16
IV	WRITING SKILLS Documenting Report Writing Making Notes Letter Writing Email writing	14	02	-	16
	Total	52	08	-	60

**Where, L: Lectures T: Tutorials P: Practical**

## **Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

### **Students will be able to**

CO1: Discuss Communication Theory, Types and Modes

LO1: Analyse and distinguish between Verbal and Non-Verbal communication

LO2: Recognise the barriers to effective communication and develop strategic approaches to overcome those barriers.

LO3: Enhance interpersonal and group communication skills

CO2: Engage in advanced speaking skills

LO1: Demonstrate the ability to engage in meaningful dialogues, via employing techniques that enhance clarity and prevent miscommunication.

LO2: Evaluate the dynamics of group discussions by identifying the roles of the participants and the required strategies to maintain productive communication.

LO3: Demonstrate effective performance in interviews.

CO3: Develop the ability to read and understand texts by demonstrating skills in comprehension, summarisation, paraphrasing, analysis and interpretation

LO1: Identify and interpret key themes, symbols and motifs in a given text.

LO2: Exhibit comprehension of texts by accurately answering content related questions.

LO3: Paraphrase complex passages from a text and express the ideas in one's own words

LO4: Analyse and interpret the symbolic meanings of text/s.

CO4: Develop proficiency in diverse writing skills

LO1: Analyse and structure information to produce clear, concise and well organised reports.

LO2: Develop effective note-taking strategies and synthesise notes to create comprehensive summaries of lectures, readings, and discussions

LO3: Compose clear and effective letters/ applications.

### **One Sessional tests: 20x1=20 Marks**

Any **three** of the following activities listed below: **5x3=15 Marks**

1. Class assignment/home assignment

2. Class test/Unit test

3. Group discussion

4. Seminar presentation

5. Participation in class discussion

6. Quiz

7. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

**End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 3 SA= (6+6+6) = 18 marks

Unit 4: 1 LAQ + 1SA = (10+6) =16 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Business English, Pearson, 2008

Fluency in English - Part II, Oxford University Press, 2006.

Language, Literature and Creativity, Orient Black Swan, 2013.

Enrich Your English, OUP, SR Inthira and V. Saraswathi, CIEFL, 1997.

Oxford A-Z of English Usage, ed. Jeremy Butterfield, OUP, 2007.

Longman Dictionary of Common Errors, N.D. Turton and J.B. Heaton, Longman, 1998.

**Title of the Course: Soft Skills-II**

**Course Code: SSSEC2**

**Nature of the Course: Skill Enhancement Course (SEC)**

**Distribution of Marks: 45 (End Semester) + 30 (In-Semester)**

**Total Credits:03**

**Course Objectives :**

- To acquaint the students with some very relevant and necessary soft skills and also to help them to develop their personality as well as to be self-motivated.
- The different units are designed in such a manner so as to give the students inputs on personality development, social skills, etiquette, communication skills, attitude, appearing and grooming.

<b>UNITS</b>	<b>CONTENTS</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Hours</b>
I	<b>Unit 1: Foundations of Personal Development:</b> This chapter will focus on introduction to the subject of personality development  Concept of Attitude and Motivation  -Significance –Positive and Negative Attitude Attitude- Advantages and Disadvantages of Attitude- Relationship between Attitude and Motivation- Concept, Significance and Importance of Self Motivation- De-motivation-Factors Affecting Motivation in Learning-Self and Identity- Distinction between Self- Respect and Ego-Transforming Ego to Self-Respect-Indian Perspective in  Personality Development	10	02	-	12

II	<p><b>Unit 2: Personality Development: This chapter will focus on the technical aspects of Personality Development.</b></p> <p>Concept of Personality and Personality Development  Definition-Determinants of Personality Development-  Deterrents to Personality Development-Types of  Personality-Introvert, Extrovert, and Ambivert- Dimensions  of Personality-Physical, Intellectual, Emotional, Moral,  Social, and Spiritual-Perception- Concept and Definition-  Perceptual Process-Self</p> <p>Esteem-Maslow and Eric Erikson’s Idea of Self-Esteem-  Mind Mapping, Competency Mapping, and 360Degree  Assessment-Cultivating Assertiveness-Leadership:  Concept, Dimensions, and Types of Leadership</p>	10	02	-	12
III	<p><b>Unit 3: Etiquette and Grooming: This chapter will focus on the subjects of Etiquette and Personal Grooming</b></p> <p>Etiquette-Importance in Personal and Professional Life-  Principles and their Significance-Culture and Gender  Sensitivity in Communication-Conversation Skills and  Small Talk-Email and Telephone Etiquette-Online  Etiquette: Managing Digital Presence and Reputation-  Dress Code and Professional Appearance</p>	9	1	-	10
IV	<p><b>Unit 4: Experiential Paradigm in Practice: This chapter focuses on Self Awareness, Interpersonal Skills and Emotion.</b></p> <p>Self Awareness Definition and Development- SWOT  Analysis-Interpersonal and Communication Skills-Self-  Management Skills Definition and Examples-Goal Setting-  Definition, Process and Examples-Positive Emotions and  Well-being Resilience, Optimism, Compassion,  Forgiveness,Gratitude</p>	10	1	-	11
	<b>Total</b>	39	06	-	39+3= 42



## **Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to.**

CO1: to appreciate the significance of soft skills and personality augmentation with reference to their personal as well as their professional lives.

CO2: This course module will enhance the employability quotient of the students as well. In a nutshell, the module is on the lines of the finishing schools.

**Modes of In-Semester Assessment: 30 Marks**

**One Sessional tests: 15x1=15 Marks**

Any **two** of the following activities listed below: **5x2=10 Marks**

- i. Class assignment/home assignment/case studies
- ii. Class test/Unit test
- iii. Group discussion
- IV. Seminar presentation
- V. Participation in class discussion
- Vi. Quiz
- vii. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

**End Semester Examination: 45 Marks**

Unit 1: 1 LAQ= 8marks

Unit 2: 1 LAQ=8 marks

Unit 3: 1 LAQ+ 1 SA= (8+5) = 13 marks

Unit 4: 2 SA =5+5 =10 marks

6VSAQ=1+1+1+1+1+1=6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Atherton, J.B. (2002) *Learning and teaching: Teaching from experience*, Columbus. Ohio: Merrill.

Carr, A. (2011). *Positive Psychology: The Science of happiness and human strength*. Routledge.

Cornelissen, R. M. M., Misra, G., & Varma, S., (2011). *Foundation of Indian Psychology: Concepts and Theories*. (Vol. 1), New Delhi: Pearson.

Covey, S. R. (2013). *The 7 Habits of Highly Effective People: Powerful Lessons in Personal Change*. Simon & Schuster.

Exeter, D. J. (2001). *Learning in the outdoors*. London: Outward Bound.

Salmon, D & Maslow, J., (2007). *Yoga Psychology and the Transformation of Consciousness: Seeing through the eyes of infinity*. St. Paul, MN., USA: Paragon House.

Vohra, S. S. & Kailash. S. (2010). *Experiential learning (section III) in Psychology of Turbulent Relationships*. New Delhi: Icon Publishers.

Wentz, Frederick H. (2012). *Soft Skills Training: A Workbook to Develop Skills for Employment*. Create Space Independent Publishing Platform

**Title of the Course : British Poetry and Drama: 15th to 17th Century**

**Course Code : ENGMAJ 3**

**Nature of the Course : Major**

**Total Credits : 04**

**Distribution of Marks : 60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- To familiarize learners with the social, political and cultural contexts that shaped British poetry and drama of the period
- , Christopher Marlowe, William Shakespeare, John Webster and John Donne
- To discuss William Shakespeare’s prescribed plays and sonnets in a detailed manner
- To understand the spirit of the Renaissance era encapsulated through Christopher Marlowe’s play
- To develop students’ critical understanding of the form and content of Metaphysical poetry.
- To acquaint learners with influential poets and playwrights such as Edmund Spense

UNITS	CONTENTS	L	T	P	Total Hours
I	LITERARY BACKGROUND OF THE PERIOD <ul style="list-style-type: none"><li>• The Renaissance and Humanism in England.</li><li>• The Reformation and the Church of England</li><li>• The Printing Press and the Growth of Literary Culture</li><li>• The Courtly Tradition and Patronage System</li><li>• The Elizabethan Sonnet Tradition</li><li>• The Elizabethan Theatre and Stage</li><li>• Shakespeare and his Contemporaries</li><li>• Metaphysical poetry</li></ul>	08	02	-	10
II	POETRY Edmund Spenser, ‘Amoretti LXXV’ William Shakespeare, Sonnet 18, 60 John Donne, ‘The Canonization’/ ‘The Good-Morrow’	16	02	-	18

	Andrew Marvell: 'To His Coy Mistress'				
<b>III</b>	ELIZABETHAN AND JACOBEAN DRAMA  Christopher Marlowe, <i>Doctor Faustus</i>  John Webster, <i>The White Devil</i>	12	02	-	14
<b>IV</b>	SHAKESPEAREAN DRAMA  William Shakespeare, <i>Hamlet</i>  <i>As You Like It</i>	16	02	-	18
	Total	52	08	-	60

## Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)

### Students will be able to.

CO1: Develop understanding of Renaissance poets Edmund Spenser and William Shakespeare's treatment of the sonnet form, themes and stylistic approaches

LO1: Analyze the structural and thematic differences between Spenserian and Shakespearean sonnets to understand their distinct rhyme schemes, treatment of love, and vision of immortality.

CO2: Describe Metaphysical Poetry and its thematic complexity

LO1: Analyse and interpret the thematic complexity of Metaphysical poetry, identifying its key characteristics such as paradox, irony, and the use of metaphysical conceits.

LO2: Apply knowledge of identifying the metaphysical elements in the poetry of John Donne and Andrew Marvell.

LO3: Critique John Donne's contribution to Metaphysical poetry, comparing his work with that of his contemporaries to evaluate his influence on the genre.

CO3: Examine the genre of Elizabethan and Jacobean drama focusing on the works of Christopher Marlowe and John Webster, to understand their contribution to the development of English theatre

LO1: Discuss the significance of the stage, court, city in Elizabethan and Jacobean dramas by examining their roles in shaping plot, character interactions, and thematic development.

LO2: Discuss how the core principles of Renaissance Humanism such as 'individualism' and classical revival are reflected in the prescribed works of Marlowe.

LO3: Assess the complexities of religious and political thought in Elizabethan England by analysing primary texts.

LO4: Analyse the playful dynamics of power and corruption, the representation of women in Webster's *The White Devil*

CO4: Critically analyse Shakespearean drama, focusing on both comedies and tragedies, to explore the complexities of human nature, the use of language, and the socio-political contexts reflected in his works.

LO1: Analyse the key themes, character development, and dramatic techniques in Shakespearean tragedy

LO2: Analyse the defining elements of Romantic comedy in Elizabethan literature, such as love and marriage, humour, mistaken identities, complex plots etc.

LO3: Compare and contrast the role of gender and class in the romantic comedies of the Elizabethan period.

### **Modes of In-Semester Assessment: 40 Marks**

#### **One Sessional tests: 20x1=20 Marks**

Any **three** of the following activities listed below:**5x3=15 Marks**

i. Class assignment/home assignment/case studies

ii. Class test/Unit test

iii. Group discussion

IV. Seminar presentation

V. Participation in class discussion

Vi. Quiz

vii. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

**End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 3 SA= (6+6+6) = 18 marks

Unit 4: 1 LAQ + 1 SA = (10+6) =16 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

1. Nayar, Pramod K. *A Short History of English Literature*. Hyderabad: Orient BlackSwan, 2009.
2. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476 – 9.

**Title of the Course : British Literature—17<sup>th</sup> and 18<sup>th</sup> Century**

**Course Code : ENGMAJ 4**

**Nature of the Course : Major**

**Total Credits : 04**

**Distribution of Marks: 60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- To familiarize learners with the historical contexts spanning from the Puritan Interregnum and the Restoration of Charles II to the Age of Enlightenment, also known as the Age of Reason
- To acquaint learners with poetry genres such as epic and mock-epic
- To study the themes, characters and conventions of Restoration comedy
- To explore the birth and development of the British novel and how the genre reflected the social and political changes of the time.
- To familiarize learners with different forms of irony and satire, the dominant tropes deployed by writers

UNITS	CONTENTS	L	T	P	Total Hours
I	LITERARY BACKGROUND OF THE PERIOD <ul style="list-style-type: none"><li>• The Impact of the English Civil War, Puritanism and Restoration of Monarchy</li><li>• Restoration Comedy</li><li>• The Enlightenment and Neoclassicism</li><li>• Satire and the Rise of the Mock Epic</li><li>• Rise of the Novel</li><li>• Periodical Press</li><li>• Country and the City</li><li>• Public sphere: Coffee houses, Literary clubs</li></ul>	12	02	-	14
II	EPIC & MOCK-EPIC POETRY John Milton, <i>Paradise Lost</i> : Book 1 Alexander Pope, <i>The Rape of the Lock</i> (Canto I to III)	14	02	-	16
III	RESTORATION COMEDY William Congreve, <i>The Way of the World</i>	14	02	-	16

IV	NOVEL Henry Fielding, <i>Joseph Andrews</i>	12	02	-	16
	Total	52	08	-	60

Where,    *L: Lectures*                      *T: Tutorials*                      *P: Practicals*

**Course Outcomes (Cos) and the corresponding Learning Outcomes(Los)**

**Students will be able to**

CO1: Evaluate the socio-political and cultural contexts of the 17th and 18<sup>th</sup> centuries and examine their impact on different literary works

LO1: Outline an understanding of the Puritan period, the Interregnum, and the Restoration period via the reading of different works produced during the time period.

LO2: Examine the principal tenets of the Enlightenment and Neoclassicism as they apply to literature.

LO3: Explore the roles of coffee houses, literary clubs, and the periodical press in fostering intellectual and cultural exchange, and discuss their impact on 18th-century literature and society.

LO4: Compare and contrast depiction of country life and the city in 18th century literature with examples.

CO2: Develop an understanding of the diverse poetic forms and genres of the 17<sup>th</sup> and 18<sup>th</sup> centuries

LO1: Analyse the characteristics of mock-epic and satire along with examples

LO2: Assess the themes, epic structure, and theological implications of Milton's *Paradise Lost* Book I

LO3: Interpret Alexander Pope's *The Rape of the Lock* with respect to its characteristics of neoclassical mock epic and satire.

CO3: Examine the historical context of Restoration comedy, encompassing the sociopolitical, cultural and literary influences

LO1: Identify and analyse the factors that led to the rise of the Restoration comedy.

LO2: Describe the salient features of Restoration Comedy by engaging in a concentrated analysis of the major playwrights of the genre.

LO3: Evaluate the ways in which Restoration comedies satirise the societal norms and values of the period in relation to gender, marriage, courtship, and class hierarchy through a meticulous study of William Congreve.

CO4: Describe the rise of the novel as a genre in the 18th century

LO1: Assess critically the impact of the 18th century novels on the development of novels as a genre.

LO2: Trace the various forms of novels that gained popularity during the period, encompassing Realistic Novels, Epistolary novels, Sentimental novels, and Picaresque novels.

LO3: Analyse the satirical treatment religious hypocrisy as prevalent in 18th century novels through a meticulous reading of the works of 18th century novelists.



**Modes of In-Semester Assessment: 40 Marks****One Sessional tests: 20x1=20 Marks**Any **three** of the following activities listed below: **5x3=15 Marks**

- i. Class assignment/home assignment/case studies
- ii. Class test/Unit test
- iii. Group discussion
- IV. Seminar presentation
- V. Participation in class discussion
- Vi. Quiz
- vii. Any other evaluative method as determined by the concerned teacher

**End Semester Examination: 60 Marks**

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b>	LITERARY BACKGROUND OF THE PERIOD <ul style="list-style-type: none"> <li>• The Renaissance and Humanism in England.</li> <li>• The Reformation and the Church of England</li> <li>• The Printing Press and the Growth of Literary Culture</li> <li>• The Courtly Tradition and Patronage System</li> <li>• The Elizabethan Sonnet Tradition</li> <li>• The Elizabethan Theatre and Stage</li> <li>• Shakespeare and his Contemporaries</li> <li>• Metaphysical poetry</li> </ul>	08	02	-	10
<b>II</b>	POETRY Edmund Spenser, 'Amoretti LXXV' William Shakespeare, Sonnet 18, 60 John Donne, 'The Canonization'/ 'The Good-Morrow' Andrew Marvell: 'To His Coy Mistress'	16	02	-	18
<b>III</b>	ELIZABETHAN AND JACOBEAN DRAMA Christopher Marlowe, <i>Doctor Faustus</i>	12	02	-	14

	John Webster, <i>The White Devil</i>				
<b>IV</b>	SHAKESPEAREAN DRAMA William Shakespeare, <i>Hamlet</i> <i>As You Like It</i>	16	02	-	18
	Total	52	08	-	60

**Attendance= 5**

**marks(75% attendance is mandatory)**

**Marks End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 3 SA= (6+6+6) = 18 marks

Unit 4: 1 LAQ + 1 SA = (10+6) =16 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Nayar, Pramod K. *A Short History of English Literature*. Hyderabad: Orient BlackSwan, 2009.

Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476 – 9.

Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324 – 8, 330 – 5.

Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs Merrill, 1970) pp. 13 – 18.

Norbrook, David, and H.R. Woudhuysen, eds. *The Penguin Book of Renaissance Verse: 1509-1659*. Penguin Classics, 2005.

Bevington, David. *Shakespeare’s Tragedies*. New York: Pearson Longman, 2002.

**Title of the Course : British Poetry and Drama: 15th to 17th Century**

**Course Code : ENGMIN 3**

**Nature of the Course : Minor**

**Total Credits : 04**

**Distribution of Marks : 60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- To familiarize learners with the social, political and cultural contexts that shaped British poetry and drama of the period
- To acquaint learners with influential poets and playwrights such as Edmund Spenser, Christopher Marlowe, William Shakespeare, John Webster and John Donne
- To discuss William Shakespeare's prescribed plays and sonnets in a detailed manner
- To understand the spirit of the Renaissance era encapsulated through Christopher Marlowe's play
- To develop students' critical understanding of the form and content of Metaphysical poetry.

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to.**

CO1: Develop understanding of Renaissance poets Edmund Spenser and William Shakespeare's treatment of the sonnet form, themes and stylistic approaches

LO1: Analyze the structural and thematic differences between Spenserian and Shakespearean sonnets to understand their distinct rhyme schemes, treatment of love, and vision of immortality.

CO2: Describe Metaphysical Poetry and its thematic complexity

LO1: Analyse and interpret the thematic complexity of Metaphysical poetry, identifying its key characteristics such as paradox, irony, and the use of metaphysical conceits.

LO2: Apply knowledge of identifying the metaphysical elements in the poetry of John Donne and Andrew Marvell.

LO3: Critique John Donne's contribution to Metaphysical poetry, comparing his work with that of his contemporaries to evaluate his influence on the genre.

CO3: Examine the genre of Elizabethan and Jacobean drama focusing on the works of Christopher Marlowe and John Webster, to understand their contribution to the development of English theatre

LO1: Discuss the significance of the stage, court, city in Elizabethan and Jacobean dramas by examining their roles in shaping plot, character interactions, and thematic development.

LO2: Discuss how the core principles of Renaissance Humanism such as 'individualism' and classical revival are reflected in the prescribed works of Marlowe.

LO3: Assess the complexities of religious and political thought in Elizabethan England by analysing primary texts.

LO4: Analyse the playful dynamics of power and corruption, the representation of women in Webster's *The White Devil*

CO4: Critically analyse Shakespearean drama, focusing on both comedies and tragedies, to explore the complexities of human nature, the use of language, and the socio-political contexts reflected in his works.

LO1: Analyse the key themes, character development, and dramatic techniques in Shakespearean tragedy

LO2: Analyse the defining elements of Romantic comedy in Elizabethan literature, such as love and marriage, humour, mistaken identities, complex plots etc.

LO3: Compare and contrast the role of gender and class in the romantic comedies of the Elizabethan period.

**Modes of In-Semester Assessment: 40 Marks**

**One Sessional tests: 20x1=20 Marks**

Any **three** of the following activities listed below:**5x3=15 Marks**

i. Class assignment/home assignment/case studies

ii. Class test/Unit test

iii. Group discussion

IV. Seminar presentation

V. Participation in class discussion

Vi. Quiz

vii. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

**End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 1 LAQ+ 2 SA= (10+6+6) = 22 marks

Unit 4: 2 SA = (6+6) =12 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

1. Nayar, Pramod K. *A Short History of English Literature*. Hyderabad: Orient BlackSwan, 2009.
2. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476 – 9.

**Title of the Course: Basic Concepts of Translation****Course Code: SSSEC3****Nature of the Course: Skill Enhancement Course (SEC)****Total Credits: 03****Distribution of Marks: 45 (End Sem) + 30 (In-Sem)****Course Objectives:**

- Introduce students to translation studies as separate discipline of knowledge
- Increase their awareness related to the nature of translation and arouse their interest to independently pursue translation theory issues.
- Enable students to deal with translation as linguistic procedure and as socially

constructed and oriented activity;

- Increase students' awareness related to social functions of translation;
- Enable them to link theory and practice;
- Develop students' contrastive knowledge and their critical thinking skills;
- Enable them to develop self-assessing and self-correcting techniques in order to

monitor their own progress.

<b>Units</b>	<b>Contents</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Hours</b>
I	Introduction to Translation Studies <ul style="list-style-type: none"> <li>• History of the practice of translation in the west - concepts and evolution</li> <li>• Basic concepts and terminology of Translation Studies.</li> </ul>	08	02	-	10
II	Central Issues and Theories of Translation Issues: Concept of equivalence Translatability Theories: Theories of Nida, Itamar Evan-Zohar, Jakobson, Lefevere	10	02	-	12
III	Cultural Turn in Translation The Politics of Translation The status of languages in the process of translation: from English to other languages or vice versa Postcolonial translation - Translation as part of nation building - case studies from India and other colonies; Orientalist bend in	10	02	-	12

	translation of classical texts				
IV	Methods of Translation - Role of the Translator Methods: Interlingual Intralingual Intersemiotic - Interpretation and Adaptation Role: The invisible translator Translator as traitor	09	02	-	11
	Total	37	08	-	45

**Where, L: Lectures T: Tutorials P: Practicals**

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

CO1: Evaluate the principles and practices of Translation studies

LO1: Trace the historical development of translation practices in Western culture.

LO2: Understand the basic concepts and terminologies in translation studies such as: source text, target text, and translational equivalence.

LO3: Trace the development of translation theories across different cultures and time periods.

CO2: Develop a comprehensive understanding on different theories of translation

LO1: Compare and contrast the theoretical frameworks proposed by Nida, Itamar Evan-Zohar, Jakobson, Lefevere in the context of translation studies.

LO2: Evaluate the effectiveness of different translation strategies in achieving equivalence between source and target texts.

LO3: Apply the theories of translation to practical examples thereby demonstrating

CO3: Examine the cultural, political, and postcolonial dimensions of translation.

LO1: Trace the cultural turn in translation studies.

LO2: Explain the complexities of translation as a political act.

LO3: Compare and contrast different approaches to translation in postcolonial context.

CO4: Understand the various methods of translation and the complex role of the translator in the process of translation.

LO1: Define and explain the concepts of interlingual, intralingual, and intersemiotic translation methods.

LO2: Discuss the role of the translator as an invisible mediator between languages and cultures.

LO3: Evaluate the notion of translator as a traitor.

LO4: Explore and apply strategies of translation, considering the context and audience.

**Required Readings:**

Bassnett, Susan. Translation Studies. London: Methuen, 1980.

Venuti, Lawrence, ed. The Translation Studies Reader. London: Routledge, 2000.

Baker, Mona, ed. The Routledge Encyclopaedia of Translation Studies. London: Routledge, 1998.

Trivedi, Harish Susan Bassnet. Postcolonial Translation: Theory and Practice. London: Routledge, 1999.

Gentzler, Edwin. Contemporary Translation Theories. London: Routledge, 1993.

**Modes of In-Semester Assessment: 30 Marks**

**One Sessional tests: 15x1=15 Marks**

Any **two** of the following activities listed below: **5x2=10 Marks**

i. Class assignment/home assignment/case studies

ii. Class test/Unit test

iii. Group discussion

IV. Seminar presentation

V. Participation in class discussion

Vi. Quiz

vii. Any other evaluative method as determined by the concerned teacher



**Attendance= 5 marks(75% attendance is mandatory)**

**Final Examination: 45 Marks**

Unit 1: 1 LAQ= 8marks

Unit 2: 1 LAQ=8 marks

Unit 3: 1 LAQ+ 1 SA= (8+5) = 13 marks

Unit 4: 2 SA =5+5 =10 marks

6VSAQ=1+1+1+1+1+1=6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Andre Lefevere—Translation, Rewriting and the Manipulation of Literary Fame (Routledge)

Anisur Rahman (ed)—Translation, Poetics and Practice (Creative Books)

Austin Warren and Rene Wellek, Theory of Literature

Avadhesh K Singh (ed)--Translation: Its Theory and Practice (Creative Books)

Eugene Nida and C Taber: The Theory and Practice of Translation (Leiden: E. G Brill)

Harish Trivedi—Colonial Transactions: English Literature and India (Manchester University

Rainer Schulte and others (ed) Theories of Translation: An Anthology of Essays from Dryden to Derrida

Sherry Simon and Paul St-Pierre—Changing the Terms (Orient Longman)

Susan Bassnett (ed)—Translating Literature (Boydell and Brewer)

Susan Bassnett and Harish Trivedi (eds)—Post-colonial Translation, Theory and Practice.

**Title of the Course: British Romantic Literature****Course Code: ENGMAJ5****Nature of the Course: Major****Total Credits: 04****Distribution of Marks: 60(End Sem) + 40 (In-Sem)****Course Objectives:**

- To acquaint the students with knowledge regarding the literary trends in writing of British poetry from the Romantic Period to the Modern Age and thereafter.
- To enable the students to learn about the literary movements and contexts in which British poetry came to be produced during this given period in English literary history.
- To engage the students in an act of critical reading of select literary texts published during this period.
- To provide knowledge to the students as regards the divergent opinions on questions of women's rights, women's proper place, women's duties, and women's nature held by the women writers.
- To equip the students with knowledge regarding the skilful use of poetic diction and devices, rhythm and metre by poets professing or practising different ways and techniques of poetry writing over the course of history of British poetry.
- To introduce the students to the various themes and issues which find representation in the select poems provided in this course.

<b>Units</b>	<b>Contents</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Hours</b>
I	LITERARY AND SOCIAL HISTORY (ROMANTIC PERIOD) <ul style="list-style-type: none"><li>• Poetry based on Reason and Imagination</li><li>• Literature and Revolution</li><li>• The Gothic</li><li>• Science and Religion</li><li>• Imagism, Symbolism and Imagery</li><li>• Movement Poets</li></ul>	12	02	-	12
II	PRE-ROMANTIC POETRY William Blake - "Holy Thursday", "The Poison Tree" James Thompson - "Rule Britannia" Robert Burns- "A Red, Red Rose"	12	02	-	14
III	ROMANTIC POETRY William Wordsworth- "The Old Cumberland Beggar", "She dwelt among the	14	02	-	16

	untrodden ways” (Selection from <i>The Lucy Poems</i> ) Samuel Taylor Coleridge- “The Rime of Ancient Mariner”, Percy Bysshe Shelley – “Ozymandias”, John Keats- “Ode to Autumn”, “Ode on a Grecian Urn,”				
IV	ROMANTIC NOVEL  Mary Shelley- <i>Frankenstein</i> Jane Austen- <i>Pride and Prejudice</i>	14	02	-	16
	Total	52	08	-	60

*Where, L: Lectures T: Tutorials P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

CO1: Evaluate the salient features of the Romantic Age

LO1: Assess the gradual changes coming to socio political realm of England

LO2: Connect the contexts of the French Revolution to the transition noticed in the different genres of literature

LO3: Assess the significant roles played by reason and imagination

CO2: Comprehend the growth of early Romantic and Romantic poetry in England

LO1: Evaluate the renewal of the imaginative spirit in poetry replacing the earlier Neo-Classical emphasis on reason

LO2 : Apply the knowledge of poetry and poetic craft in the age in understanding the social transition

LO3: Assess the manifestation of the return to Nature in different forms adopted by poets like Wordsworth and Keats

LO4: Understand the emotive, visionary and sensuous aspects of poetry enunciated through language and lyricism.

CO3: Trace the growth of the novel form in the Romantic age

LO1: Analyse the explorations of social realism in the novel form through a reading of Jane Austen’s novels.

LO2 : Evaluate the genre of the novel with special attention to women novelists and their writings LO3: Examine the celebration of Nature in its majesty and terror

LO4 : Contextualise the spirit of the Gothic form in the age through a focused reading of Frankenstein.

CO4: Identity the significance of the age in terms of production of literature

LO1: Compare the development of English poetry with that of the earlier ages

LO2: Situate the new modes of writing novels with emphasis on both social realism and supernatural reality

LO3: Assess the larger impact of literature of the period in heralding significant changes in the nineteenth century.

**Modes of In-Semester Assessment: 40 Marks**

**One Sessional tests: 20x1=20 Marks**

Any **three** of the following activities listed below: **5x3=15 Marks**

- i. Class assignment/home assignment/case studies
- ii. Class test/Unit test
- iii. Group discussion
- IV. Seminar presentation
- V. Participation in class discussion
- Vi. Quiz
- vii. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

**End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 3 SA= (6+6+6) = 18 marks

Unit 4: 1 LAQ + 1 SA = (10+6) =16 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.

William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.

John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.

Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991). Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

**Title of the Course: British Literature: Victorian Period****Course Code:ENGMAJ 6****Nature of the Course: Major****Total Credits : 04****Distribution of Marks: 60 (End Sem) + 40 (In-Sem)****Course Objectives:**

- To acquaint the students with knowledge regarding the genesis and tradition of novel in England up to the Victorian Age.
- To engage the students in a critical study of the select novels ranging from the beginning to the Victorian period.
- To equip the students with the ability to perceive the different conventions of writing novels by authors belonging to different literary periods.
- To enable the students to take into consideration the context in which a novel was written and to enable him/her to find the evidence of the same that the novel employs.
- To discuss Victorian poetry through the works of Tennyson, Robert Browning, Elizabeth Barrett Browning, Christina Rossetti, underling aesthetic, thematic and contextual difference with poetry from the preceding period, especially Romantic period.

<b>Units</b>	<b>Contents</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Hours</b>
Unit I	LITERARY AND SOCIAL HISTORY (NINETEENTH CENTURY) •Utilitarianism • Industrial Revolution • The 19th Century Novel • Marriage and Sexuality • Faith and Doubt	10	02	-	12
Unit II	NINETEENTH-CENTURY NOVEL- Emily Bronte- <i>Wuthering Heights</i>	14	02	-	16
Unit III	VICTORIAN NOVEL Charles Dickens- <i>Hard Times</i> Lewis Carroll- <i>Alice's Adventure in Wonderland</i>	12	02	-	14

Unit IV	VICTORIAN POETRY- Alfred Tennyson-“Ulysses” Matthew Arnold- “Dover Beach”, “Two in a Campagna”, Elizabeth Barrett Browning- “To George Sand: A Recognition” Christina Rossetti – “The Goblin Market” (lines1-140)	16	02	-	18
	Total	52	08	-	60

*Where, L: Lectures T: Tutorials P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

CO1: Develop a critical understanding of the socio historical reality of nineteenth century Britain

LO1: Analyse the spiritual crisis of the age that had set due to the significant impact of scientific ideology

LO2: Examine the impact of utilitarian values on human lives and its effect on social responsibilities LO3 :  
Examine the influence of ground breaking theories propounded by Darwin, Marx and Freud on the  
contemporary human mind

LO4: Explain concepts like utilitarianism, surplus value, Victorian prudishness, survival of the fittest etc.

CO2: Outline the growth of English novel in the period

LO1 : Examine the development of working class novels fuelled by industrialisation and urbanisation LO2:  
Analyse the conditioning of human mind and action by the temperament of time through a close reading of  
Dickens

LO3 : Evaluate the presentation of everyday life through women's point of view through a focused reading of  
Charlotte Bronte

LO4: Examine the significant developments in narrative strategy of novels written in the period

CO3: Analyse the developments in English poetry in the Victorian age

LO1 : Develop an understanding of new forms of poetry such as Dramatic Monologue and Pre-Raphaelite  
poetry

LO2 : Examine the spirit of adventure and the glory of colonial expansion in poems by Tennyson

LO3 : Discuss the presentation of other forms of reality and the women's question in Christina Rossetti’s  
poems

LO4: Examine the presentation of love and reality in poems by Browning

CO4: Assess the contribution of the Victorian Age in shaping British Literature

LO1 : Compare the spirit of the time and its heralding of scientific thought to that of the Romantic ideals of the earlier age

LO2 : Interpret the significant rise of the novel form in effectively representing the contradictory and oppositional drives and processes of the age

LO3 : Explain the vital positioning of the questions of marriage and sexuality in all the forms of literature

**Modes of In-Semester Assessment: 40 Marks**

**One Sessional tests: 20x1=20 Marks**

Any **three** of the following activities listed below: **5x3=15 Marks**

- i. Class assignment/home assignment/case studies
- ii. Class test/Unit test
- iii. Group discussion
- IV. Seminar presentation
- V. Participation in class discussion
- Vi. Quiz
- vii. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

**End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 3 SA= (6+6+6) = 18 marks

Unit 4: 1 LAQ + 1 SA = (10+6) =16 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Andrew Sanders. A Short Oxford History of English Literature, OUP, 2004.

Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social

Nature of Consciousness', and 'Classes and Ideology', in A Reader in Marxist Philosophy, ed. Howard Selsam and Harry Martel (New York: International Publishers,1963) pp. 186–8, 190–1, 199–201.

Charles Darwin, 'Natural Selection and Sexual Selection', in "The Descent of Man" in The

Norton Anthology of English Literature, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Northon, 2006) pp. 1545–9.

**Title of the Course : British Literature: Modern Period**

**Course Code :ENGMAJ 7**

**Nature of the Course : Major**

**Total Credits : 04**

**Distribution of Marks : 60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- To introduce the students to the historical, cultural and social contexts in which British modernist literature developed.
- To acquaint the students with the modernist movements and the key literary figures who shaped the modernist fiction for others to follow
- To engage them critically with both modernist and postmodernist fiction in order to enable them to make a critical inquiry into the differences between the two and the reasons behind such differences
- To discuss modernist poems of two principal proponents – W B Yeats, T S Eliot and Ted Hughes

<b>Units</b>	<b>Contents</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total Hours</b>
I	BRITISH LITERATURE: THE EARLY 20TH CENTURY • Modernism, Postmodernism 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	10	02	-	12
II	NOVELLA-Joseph Conrad- <i>Heart of Darkness</i>	10	01	-	11
III	MODERN NOVEL- - D.H. Lawrence <i>Sons and Lovers</i> Virginia Woolf - <i>To The Lighthouse</i>	20	03	-	23



IV	MODERNIST POETRY – W.B. Yeats- “The Second Coming” T.S. Eliot – “The Waste Land” Ted Hughes-“Thought-Fox”, “ Hawk Roosting” W. H. Auden- Funeral Blues	12	02	-	14
	Total	52	08	-	60

Where, *L: Lectures T: Tutorials P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs):**

**Students will be able to**

CO1 : Develop an understanding of the political, social, and cultural context of the 20th century Britain

LO1: Analyse the socio political milieu during and after the First World War

LO2: Examine the growth of movements such as Symbolism, Cubism, Dadaism, Expressionism and Nihilism

LO3 : Identify the group of capitalism in Europe and its impact on human minds

LO4: Discuss the significance of the Women’s movement in the early twentieth century

CO2: Outline the growth of English Fiction in the early twentieth century

LO1 : Develop an acquaintance with concepts like stream-of-consciousness, Oedipus complex, avantgarde, gyre, interior monologue etc

LO2: Examine the experiments in narrative through a critical reading of the works of fiction

LO3 : Identify the significance of the colonial world in juxtaposition with the Eurocentric experience.

LO4 : Develop a knowledge about the affective dimensions of works contemplating the future of humanity and culture with ironic pessimism and cynicism.

CO3 : Evaluate the Modernist Poetry of the era

LO1 : Assess the visionary poetry of W B Yeats replicating the spirit of the age

LO2: Contextualise the poems of T S Eliot with emphasis on the disintegration of the society and its consequent effect on human mind

LO3 : Explain the presentation of wars and its adverse effect on human life through a focused reading of poems by Auden LO4 : Discuss the use of free verse and other experiments in Modernist poetry

**Modes of In-Semester Assessment: 40 Marks**

**One Sessional tests: 20x1=20 Marks**

Any **three** of the following activities listed below: **5x3=15 Marks**

- i. Class assignment/home assignment/case studies
- ii. Class test/Unit test
- iii. Group discussion
- IV. Seminar presentation
- V. Participation in class discussion
- Vi. Quiz
- vii. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

**End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 3 SA= (6+6+6) = 18 marks

Unit 4: 1 LAQ + 1 SA = (10+6) =16 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

Andrew Sanders. A Short Oxford History of English Literature, OUP, 2004.

Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the

Unconscious', in The Modern Tradition, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.

T.S. Eliot, 'Tradition and the Individual Talent', in Norton Anthology of English Literature,

8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.

Raymond Williams, 'Introduction', in The English Novel from Dickens to Lawrence

(London: Hogarth Press, 1984) pp. 9–27

**Title of the Course :Literary Criticism****Course Code :ENGMAJ8****Nature of the Course : Major****Total Credits : 04****Distribution of Marks : 60 (End Sem) + 40 (In-Sem)****Course Objectives:**

- acquaint the learners with the art of criticism of literary texts as have been practiced from the classical period to the early twentieth century
- provide the learners a broad survey of the history and development of literary criticism in Western culture from Plato and Aristotle to the eighteenth century
- Familiarize learners with significant ideas such as mimesis, representation, tragedy, republic, nature, the sublime, the text and so forth

<b>Units</b>	<b>Contents</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>Total hours</b>
I	Plato: The Republic Book X Aristotle- Poetics	12	02	-	14
II	Horace- Arts Poetica Longinus- On the Sublime	14	02	-	16
Unit III	Nicolo Machiavelli- The Prince Phillip Sidney- An Apology for Poetry	12	02	-	14
Unit IV	Alexander Pope- An Essay on Criticism Samuel Johnson- "On Metaphysical Wit" from Life of Cowley	14	02	-	16
	Total	52	08	-	60

**Where, L: Lectures T: Tutorials P: Practicals****Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)****Students will be able to**

CO1: Develop a comprehensive knowledge on classical literary criticism through a reading of Plato and Aristotle's works

LO1: Analyse Plato's views on mimesis, nature of poetry, and the role of art in society.

LO2: Understand the key concepts such as Mimesis, Catharsis, Hamartia, Anagnoris, Peripeteia as outlined by Aristotle in Poetics.

LO3: Analyse Aristotle's views on Tragedy, Comedy, and Tragic Hero.

CO2: Examine the foundational principles of poetic art and Roman literary criticism through a reading of Horace and Longinus

LO1: Examine Poetry as Craft as proposed by Horace.

LO2: Define the principle of poetic decorum as proposed by Horace.

LO3 Theorise the concept of Sublimity and its five principal sources.

LO4: Analyse how Longinus's text On Sublimity is a digression from thinkers like Plato and Horace CO3: Develop a comprehensive understanding about Nicolo Machiavelli's The Prince and Philip Sidney's An Apology for Poetry

LO1: Examine Philip Sidney's defense of poetry from the attacks of Stephen Gosson.

LO2: Analyse how Sidney argues for the superiority of poetry over other branches of knowledge. LO3: Explore Sidney's views on the purpose of poetry, including its role to "teach and delight"

CO4: Discuss the major arguments presented in Dryden's An Essay on Dramatic Poesy

LO1: Analyse Dryden's comparative discussion of the merits of the classical drama (Ancient Greek and Roman) versus modern drama (English and French).

LO2: Assess critically Dryden's exploration of classical unities of time, place and action, and his arguments for and against their observance in English drama.

LO3: Discuss the theme of Poetic Justice as explored by Dryden.

CO5: Outline the thematic concerns in the literary criticism of the 18th century through a reading of Pope and Samuel Johnson

LO1: Evaluate the qualities that Pope identifies as essential for sound judgment and good taste in literary criticism.

LO2: Explain Pope's analogy between the principles of nature, wit and judgement, as outlined in An Essay on Criticism.

LO3: Critique the ways in which Pope distinguishes between true knowledge and superficial learning. LO4: Examine the characteristics and significance of metaphysical wit as described Samuel Johnson in "Life of Cowley"

### **Modes of In-Semester Assessment: 40 Marks**

#### **One Sessional tests: 20x1=20 Marks**

Any **three** of the following activities listed below: **5x3=15 Marks**

- i. Class assignment/home assignment/case studies
- ii. Class test/Unit test
- iii. Group discussion
- IV. Seminar presentation
- V. Participation in class discussion
- Vi. Quiz
- vii. Any other evaluative method as determined by the concerned teacher

**Attendance= 5 marks(75% attendance is mandatory)**

### **End Semester Examination: 60 Marks**

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ=10 marks

Unit 3: 3 SA= (6+6+6) = 18 marks

Unit 4: 1 LAQ + 1 SA = (10+6) =16 marks

6VSAQ=1+1+1+1+1+1= 6 marks

**\*LAQ= Long Answer Question; SAQ= Short Answer Question; VSAQ= Very Short Answer Question**

**Suggested Readings:**

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

London: Oxford University Press, 1971. 60 Marks Abrams, M.H., and Geoffrey Galt Harpham.

*A Glossary of Literary Terms*. 10th ed. USA: Wadsworth, Cengage Learning, 2012.

Adams, Hazard. *Critical Theory Since Plato*. 2nd ed. California: Harcourt Brace Jovanovich College Publishers, 1992.

Barton, Edwin J., and Glenda A. Hudson. *A Contemporary Guide to Literary Terms with Strategies for Writing Essays about Literature*. Boston, USA: Houghton Mifflin, 2004.

Brooks, Cleanth, and Paul Rand. *The Well Wrought Urn: Studies in the Structure of Poetry*.

California: Harcourt Brace, 1947.

D.J. Enright, and E.DeChickera. *English Critical Texts*. London: OUP, 1962.

Daiches, David. *Critical Approaches to Literature*. 2nd ed. London: Orient Longman Pvt.

Ltd, 2005. Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature*. 4th ed. London: Oxford University Press, 1999.

Danta, B.K. *Great European Thinkers*. Eastern, 2018.

Hudson, W.H. *An Introduction to the Study of Literature*. New Delhi: Atlantic Publishers and Distributors Pvt. Ltd, 2006.

Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. London: W. W.

Norton and Company, 2001.

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

Malden, MA: Blackwell Publishing, 2008.

Preminger, Alex. *Princeton Encyclopedia of Poetry & Poetics*. New Jersey: Princeton University Press, 1972.

S. Ramaswami and V. S. Sethuraman. *The English Critical Tradition: Volume 1 & 2*. New

Delhi: Macmillan, 2014.

Waugh, Patricia. *Literary Theory and Criticism*. London: OUP, 2006. Wellek, Rene, and

Austin Warren. *Theory of Literature*. London: Penguin, 1980.