

DEPARTMENT OF ENGLISH
GOLAGHAT COMMERCE COLLEGE
(AUTONOMOUS)

SYLLABUS
FYUGP (ENGLISH) PROGRAMME

(Effective from Academic Session 2024-25)



(Recommended by the Board of Studies in English in the meeting convened on 26.11.2024
and approved by Academic Council in its meeting held on 30.11.2024)

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ABOUT THE DEPARTMENT

The Department of English at Golaghat Commerce College (Autonomous) has its roots in the inception of the college itself, established in 1972. Initially one of the ten departments that the college was founded with, the department's focus was primarily on imparting rudimentary communication skills and commercial correspondence, with limited emphasis on literary studies, as the college was initially centred around the Commerce stream. However, the opening of the Arts stream in 1989 marked a turning point for the department, broadening its scope and introducing literary studies into its curriculum.

The Department of English began to acquire a new dimension when major courses in English literature were introduced in 2004. Since then, the department has steadily evolved and grown, gaining significant importance in the academic structure of the college. Until 2024, the department followed the syllabus prescribed by Dibrugarh University. However, with the college gaining autonomous status in 2024, the department now follows a syllabus developed by the Board of Studies (BOS) in English. The present FYUGP English syllabus is effective from the academic session, 2024-25.

INTRODUCTION

The FYUGP English programme at Golaghat Commerce College (Autonomous) is designed in alignment with the Curricular and Credit Framework for Undergraduate Programmes (CCFUP) as recommended by the UGC and guided by the National Education Policy (NEP), 2020. It offers a flexible and well-rounded curriculum that balances academic rigour with practical skill development. The programme comprises a diverse mix of Major, Minor, Generic Elective, Skill Enhancement, and Ability Enhancement courses. These courses are structured to promote depth in literary studies and encourage interdisciplinary exploration. Students will be able to examine literature as a dynamic cultural form that interacts with socio-political realities, identities, and transnational experiences. By the end of the programme, students will have acquired a nuanced understanding of how literature both shapes and is shaped by society. Students will also gain exposure to theoretical frameworks, research methodologies relevant to literary studies and will be equipped with tools required to formulate research questions, engage in academic writing, and produce research papers. In addition to this, students will gain exposure to areas such as communication skills, creative writing and translation studies.

In line with the National Education Policy (NEP) 2020, the programme supports flexible learning paths, including multiple exit and re-entry options. In the later semesters, students are encouraged to take up internship which will help them apply what they have learned to real-world situations. By the end of the programme, students are expected to have developed a sound understanding of English studies, along with the skills and confidence to pursue further studies, research, or a range of careers that value language proficiency, critical thinking, and creativity.

OBJECTIVES

The FYUGP English Programme at Golaghat Commerce College (Autonomous) is designed to:

1. Provide students with a solid understanding of the literary, historical, cultural, and social contexts that shape English literature across different periods and regions.
2. Introduce learners to a wide range of literary texts, including British, Indian, and World Literature in English, as well as translated works.
3. Encourage critical engagement with texts, enabling students to analyse and interpret literature through multiple lenses such as gender, race, class, caste, ability and nation.
4. Build the capacity for independent and informed thought by developing students' ability to assess, debate, and reflect on literary and cultural issues.
5. Strengthen students' soft skills, including communication, leadership, teamwork, and problem-solving, to prepare them for academic, professional, and civic roles.

PROGRAMME SPECIFIC OUTCOMES

PO1. Gain comprehensive knowledge of English literature and language, along with an understanding of their relevance and intersections with other fields of study.

PO2. Analyse, interpret, and critically engage with texts across genres, periods, and cultures, using a variety of literary theories and critical frameworks.

PO3. Develop an informed appreciation of the historical development, thematic diversity, and formal aspects of British, American, Indian, and World literatures in English.

PO4. Cultivate a critical awareness of contemporary trends and evolving perspectives in the field of literature.

PO5. Develop essential research skills and methodological approaches necessary for independent literary study, along with the ability to produce well-structured research papers.

PO6. Acquire transferable skills in effective communication, creative writing, and translation that can be effectively applied in academic and professional contexts.

PO7. Enhance creative and analytical thinking, collaborative learning, and problem-solving abilities through structured soft skills training.

CREDIT DISTRIBUTION

(from 1st Semester to 6th Semester)

| Year | Semester | Course | Title of the Course | Total Credit |
|-------------|--------------------------|---------------|---|---------------------|
| Year 01 | 1 st Semester | ENGMAJ1 | Introduction to English Literature | 4 |
| | | ENGMIN1 | Introduction to English Literature | 4 |
| | | SSSEC1 | Soft Skills I | 3 |
| | | ENGSEC1 | Introducing English Poetry | 3 |
| | 2 nd Semester | ENGMAJ2 | British Literature from Anglo Saxon to 15 th Century | 4 |
| | | ENGMIN2 | British Literature from Anglo Saxon to 15 th Century | 4 |
| | | ENGSEC2 | Introducing English Drama | 3 |
| | | ENGAEC2 | English Language and Communication Skills | 4 |

| | | | | |
|--------------------------|--------------------------|--------------------------|--|---------------------------|
| | | | | |
| | | SSSEC 2 | Soft Skills II | 3 |
| Year 02 | 3 rd Semester | ENGMAJ3A | British Poetry and Drama: 15th to 17th Century | 4 |
| | | ENGMAJ3B | British Literature—17 th and 18 th Century | 4 |
| | | ENGMIN3 | British Poetry and Drama: 15th to 17th Century | 4 |
| | 4 th Semester | ENGMAJ4A | British Romantic Literature | 4 |
| | | ENGMAJ4B | British Literature: Victorian Period | 4 |
| | | ENGMAJ4C | British Literature: Modern Period | 4 |
| | | ENGMAJ4D | Literary Criticism I | 4 |
| | Year 03 | 5 th Semester | ENGMAJ5A | Indian Writing in English |
| ENGMAJ5B | | | Indian Classical Literature | 4 |
| ENGMAJ5C | | | Literary Criticism II | 4 |
| ENGMIN5 | | | Indian Writing in English | 4 |
| 6 th Semester | | ENGMAJ6A | Postcolonial Literature | 4 |
| | | ENGMAJ6B | European Classical Literature | 4 |
| | | ENGMAJ6C | American Literature | 4 |
| | | ENGMAJ6D | Literary Theory | 4 |
| | | ENGMIN6 | Postcolonial Literature | 4 |

FYUGP (ENGLISH) 1ST SEMESTER SYLLABUS

Title of the Course : **Introduction to Literature**
Course Code : **ENGMAJ1**
Nature of the Course : **Major**
Total Credits : **4**
Distribution of Marks : **60 (End Sem) + 40 (In-Sem)**

Course Objectives:

1. To introduce learners to the concept, types, elements and functions of literature.
2. To introduce learners to English poetry and to provide the definition, major types and movements of poetry from English literary history.
3. To equip learners with a basic understanding of drama as an art form.
4. To introduce learners to different elements and types of drama
5. To equip learners with a basic understanding of fiction and non-fiction.
6. 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 | Literature Definition of Literature, Types of Literature, Elements of Literature, Functions of Literature | 08 | 02 | - | 10 |
| II | Poetry Definition; Types of Poetry: Ballad, Concrete Poetry, Dramatic Monologue, Elegy, Epic, Lyric, Ode, Slam Movement, Sonnet. Rhetoric and Prosody: Allegory, Alliteration, Archaism, Assonance, Cacophony, Conceit, Consonance, Elision, Enjambment, Euphemism, Euphony, Hyperbole, Imagery, Metaphor, Metonym, Onomatopoeia, Oxymoron, | 08 | 02 | | 10 |

| | | | | | |
|------------|--|----|----|---|----|
| | 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. | | | | |
| III | <p>Drama</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, Tragic-comedy.</p> <p>Dramatic Devices: Antagonist, Aside, Catharsis, Climax, Comic Relief, Dramatic Irony, Hamartia, Hubris, Monologue, Pathetic Fallacy, Protagonist, Soliloquy.</p> | 12 | 02 | - | 14 |
| IV | <p>Fiction and non-fiction</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> | 09 | 02 | - | 11 |

L: Lectures

T: Tutorials

P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs):

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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

i. Class assignment/home assignment

ii. Class test/Unit test

iii. Group discussion

iv. Seminar

v. Quiz

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 : **Introduction to Literature**
Course Code : **ENGMIN1**
Nature of the Course : **Minor**
Total Credits : **4**
Distribution of Mark : **60 (End Sem) + 40 (In-Sem)**

Course Objectives:

1. To introduce learners to the concept, types, elements and functions of literature.
2. To introduce learners to English poetry and to provide the definition, major types and movements of poetry from English literary history.
3. To equip learners with a basic understanding of drama as an art form.
4. To introduce learners to different elements and types of drama
5. To equip learners with a basic understanding of fiction and non-fiction.
6. 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 | Literature Definition of Literature, Types of Literature, Elements of Literature, Functions of Literature | 08 | 02 | - | 10 |
| II | Poetry Definition; Types of Poetry: Ballad, Concrete Poetry, Dramatic Monologue, Elegy, Epic, Lyric, Ode, Slam Movement, Sonnet. Rhetoric and Prosody: (i). Allegory, Alliteration, Archaisms, 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, | 08 | 02 | | 10 |

| | | | | | |
|------------|---|----|----|---|----|
| | Octave, Quatrain, Para-rhyme, Sestet, Sprung Rhythm, Terza Rima. | | | | |
| III | <p>Drama</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> | 12 | 02 | - | 14 |
| IV | <p>Fiction and non-fiction</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> | 09 | 02 | - | 11 |

L: Lectures

T: Tutorials

P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs):

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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

i. Class assignment/home assignment

ii. Class test/Unit test

iii. Group discussion

iv. Seminar

v. Quiz

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 : **Introducing English Poetry**
Course Code : **ENGGECE1**
Nature of the Course : **Generic Elective Course (GEC)**
Total Credits : **3**
Distribution of Marks : **45 (End Sem) + 30 (In-Sem)**

Course Objectives:

1. To introduce learners to English poetry and to provide the definition, major types and movements of poetry from English literary history.
2. To enable learners to understand the different kinds of poetry that have been composed from the sixteenth century to the twenty-first century.
3. To introduce learners to the different elements of poetry, like figurative language, symbol, allegory etc., things which add to the aesthetic value and beauty of poetry.
4. To discuss certain theories of poetry which have had a tremendous influence on readers and practitioners of this craft.

| UNITS | CONTENTS | L | T | P | Total Hours |
|-------|--|----|----|---|-------------|
| I | INTRODUCTION TO POETRY 1. Definition 2. Types: sonnet, lyric, ode, ballad, epic, elegy, dramatic monologue | 08 | 02 | - | 10 |
| II | MOVEMENTS Metaphysical poetry, Romantic, Victorian, Modern, Postmodern | 08 | 02 | | 10 |
| III | ELEMENTS OF POETRY simile, metaphor, personification, symbol, allegory, imagery, conceit, hyperbole, meter, rhyme, sprung rhythm, paradox, onomatopoeia, oxymoron, euphemism, anaphora, apostrophe, enjambment. | 12 | 02 | - | 14 |

| | | | | | |
|-----------|---|----|----|---|----|
| IV | THEORY OF POETRY Coleridge: Fancy and Imagination (Biographia Literaria, Chapter 13 &14) Wordsworth: “Preface to Lyrical Ballads” T. S. Eliot: “Tradition and the Individual Talent” | 09 | 02 | - | 11 |
| | Total | 37 | 08 | - | 45 |

Compulsory Readings:

Shakespeare: “Since Brass, Not Stone” (Sonnet 65)

Donne: “Go and Catch a Falling Star”

Burns: “O My Luve is like a red, red rose”

Wordsworth: “She Dwelt among the Untrodden Ways”

Keats: “Ode to Autumn”

W. B. Yeats: “The Second Coming”

Course Outcomes (COs) and Learning Outcomes (LOs):

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 and analyse their use in various poems

LO1: Identify the key elements of poetry such as allegory, paradox, zeugma etc.

LO2: Apply the understanding of poetic techniques like meter, rhyme, imagery in the practices of poetry composition

CO3 Evaluate the key characteristics and themes of Metaphysical, Romantic, Victorian, Modern, and Postmodern movements

LO1: Distinguish and highlight similarities and differences between the different movements.

LO2: Identify literary works and authors associated with each movement.

CO4: Develop a comprehensive understanding of the theoretical underpinning of poetry as discussed by Coleridge, Wordsworth, and T.S. Eliot

LO1: Discuss Coleridge's concept of Fancy and Imagination

LO2: Outline Wordsworth's views on poetry

LO3: Illustrate Eliot's concept of 'Tradition' and Theory of Impersonality

MODES OF IN-SEMESTER ASSESSMENT: 30 Marks

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any one of the following activities : 5 Marks

- i. Class assignment/home assignment
- ii. Class test/Unit test
- iii. Group discussion
- iv. Seminar
- v. Quiz

Suggested Readings:

- Abrams, M. H. The Glossary of Literary Terms, Eleventh Edition, Wadsworth Cengage, 2015.
- Chikera, Ernest, DJ Enright. English Critical Texts. OUP, 1997.
- Murfin, Ross C., Supriya M. Ray. The Bedford Glossary of Critical and Literary Terms. Fourth Edition, Bedford/St. Martins, 2019.
- Peck, John, Martin Coyle. Literary Terms and Criticism. Third Edition. Palgrave, 2002.
- Sanders, Andrew. The Short Oxford History of English Literature. OUP, 2004.

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:

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

| Units | Contents | L | T | P | Total Hours |
|-------|--|----|----|---|-------------|
| I | FOUNDATIONS OF SOFT SKILLS <ul style="list-style-type: none"> • Soft Skills as Essential Life Skills: Meaning, Definition, Types, and Scope of Soft Skills; Prospects and Significance of Developing Soft Skills; • Soft Skills in Career Prospects: 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 • Ethical Issues in Soft Skill: Human Values and Work Ethics as Integral Soft Skills | 10 | 02 | - | 12 |
| II | COMMUNICATION AND INTERPERSONAL PROFICIENCY <ul style="list-style-type: none"> • Effective Communication: Meaning and Significance of Effective Communication Elements of the Communication Process Verbal and Non-verbal Communication Skills • Overcoming Communication Barriers: Identifying Barriers and Misinterpretations Strategies to Overcome Communication Challenges Importance of Active Listening • Conflict Resolution and Negotiation: Problem Solving and Conflict Handling Techniques Applying Negotiation Skills for | 14 | 02 | - | 16 |

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

L: Lectures T: Tutorial P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs):

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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any one of the following activities : 5 Marks

- i. Class assignment/home assignment
- ii. Class test/Unit test
- iii. Group discussion
- iv. Seminar
- v. Quiz

Suggested Readings:

- Alex, Dr. K. (2014). *Soft Skills* (1st edition) S Chand & Company.
- Goleman, D. (1995). *Emotional intelligence: Why it can matter more than IQ*, Bantam Books.
- Kaul, Asha. (2009). *Business Communication* (2nd edition) PHI Learning.
- Nelson-Jones, R. (1992). *Life skills, a handbook*, Trowbridge, Wilts: Detesios Ltd.
- Panja, Sharmistha et al. (2006). *Business English*. Pearson.
- Sen, Madhuchanda (2010), *An Introduction to Critical Thinking*, Pearson, Delhi.
- Tuhovsky, Ian (2019). *Communication Skills Training* (2nd edition) Rupa Publication India.

FYUGP (ENGLISH) 2ND SEMESTER SYLLABUS

| | |
|------------------------------|---|
| Title of the Course | : British Literature from Anglo Saxon to 15th Century |
| Course Code | : ENGMAJ2 |
| Nature of the Course | : Major |
| Total Credits | : 4 |
| Distribution of Marks | : 60 (End Sem) + 40 (In-Sem) |

Course Objectives:

1. To acquaint learners with the origin and development of English Literature from Anglo Saxon to 15th Century.
2. To familiarize learners with the historical context of the period- Anglo Saxon to 15th Century.
3. Understand the medieval English Romance and medieval Drama
4. To engage the students in an act of critical reading of select literary texts published during this period.
5. 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 th Century <ul style="list-style-type: none">• The coming and settlement of the Germanic Tribes• Arrival of Christianity• The Norman Invasion, Feudalism-Social | 14 | 02 | - | 16 |

| | | | | | |
|-----|---|----|----|---|----|
| | <p>impact of Feudalism</p> <ul style="list-style-type: none"> • Middle English Romance, Different forms of Romance • Medieval drama, Origin and early forms, Miracle, Mystery and Morality plays • Geoffrey Chaucer- His literary expansion-Three Periods • The early history of printing, Caxton and Printing in England | | | | |
| II | <ul style="list-style-type: none"> • Anglo Saxon epic- Beowulf, • Anglo Saxon elegy- The Wanderer <p>Middle English Romance</p> <ul style="list-style-type: none"> • William Langland-- Sir Gawain and the Green Knight | 14 | 02 | - | 16 |
| III | Early Morality Play- Everyman | 12 | 02 | - | 14 |
| IV | <p>Geoffrey Chaucer</p> <ul style="list-style-type: none"> • Prologue to Canterbury Tales. | 12 | 02 | - | 14 |
| | Total | 52 | 08 | - | 60 |

L: Lectures T: Tutorial P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs)

CO1: Learn the salient features of the period Anglo-Saxon to 14th 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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

i. Class assignment/home assignment

ii. Class test/Unit test

iii. Group discussion

iv. Seminar

v. Quiz

Suggested Readings:

- Carter Roland and McRae John. The Routledge History of Literature in English: British and Ireland, 3rd Edition, Routledge,2021.
- Ashok Padmaja. The Social History of England, 2nd Edition, The Orient Black Swan,2018.
- Peck John and Coyle Martin. A Brief History of English Literature,2nd 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 from Anglo Saxon to 15th Century**
Course Code : **ENGMIN2**
Nature of the Course : **Minor**
Total Credits : **4**
Distribution of Marks : **60 (End Sem) + 40 (In-Sem)**

Course Objectives:

1. To acquaint learners with the origin and development of English Literature from Anglo Saxon to 15th Century.
2. To familiarize learners with the historical context of the period- Anglo Saxon to 15th Century.
3. Understand the medieval English Romance and medieval Drama
4. To engage the students in an act of critical reading of select literary texts published during this period.
5. 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 th Century <ul style="list-style-type: none"> • The coming and settlement of the Germanic Tribes • Arrival of Christianity • The Norman Invasion, Feudalism-Social | 14 | 02 | - | 16 |

| | | | | | |
|-----|---|----|----|---|----|
| | <p>impact of Feudalism</p> <ul style="list-style-type: none"> • Middle English Romance, Different forms of Romance • Medieval drama, Origin and early forms, Miracle, Mystery and Morality plays • Geoffrey Chaucer- His literary expansion-Three Periods • The early history of printing, Caxton and Printing in England | | | | |
| II | <ul style="list-style-type: none"> • Anglo Saxon epic- Beowulf, • Anglo Saxon elegy- The Wanderer <p>Middle English Romance</p> <ul style="list-style-type: none"> • William Langland-- Sir Gawain and the Green Knight | 14 | 02 | - | 16 |
| III | Early Morality Play- Everyman | 12 | 02 | - | 14 |
| IV | <p>Geoffrey Chaucer</p> <ul style="list-style-type: none"> • Prologue to Canterbury Tales. | 12 | 02 | - | 14 |
| | Total | 52 | 08 | - | 60 |

L: Lectures T: Tutorial P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs)

CO1: Learn the salient features of the period Anglo-Saxon to 14th 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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

i. Class assignment/home assignment

ii. Class test/Unit test

iii. Group discussion

iv. Seminar

v. Quiz

Suggested Readings:

- Carter Roland and McRae John. The Routledge History of Literature in English: British and Ireland, 3rd Edition, Routledge,2021.
- Ashok Padmaja. The Social History of England, 2nd Edition, The Orient Black Swan,2018.
- Peck John and Coyle Martin. A Brief History of English Literature,2nd 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 : **Introducing English Drama**
Course Code : **ENGGEC-2**
Nature of the Course : **Generic Elective Course (GEC)**
Total Credits : **3**
Distribution of Marks : **45 (End Sem) + 30 (In-Sem)**

Course Objectives:

1. To equip learners with a basic understanding of drama as an art form
2. To acquaint learners with the history of English drama from the beginning to the twentieth century
3. To introduce learners to different elements and types of drama, so as to enable them with a comprehensive overview of the tools, techniques, and movements of English

| UNITS | CONTENTS | L | T | P | Total Hours |
|-------|---|----|----|---|-------------|
| I | ISTORY OF DRAMA Origin and growth of drama in England, miracle plays, morality plays, interlude, The Elizabethan Playhouse (Public and Private theatre) | 08 | 02 | - | 10 |
| II | ELEMENTS OF DRAMA Dramatic design – Gustav Freytag’s Pyramid Elements of drama – plot, character, setting, dialogue, costume, three unities, prologue, epilogue, soliloquy, asides | 10 | 02 | - | 12 |
| III | THEORIES OF DRAMA Aristotle: Poetics | 09 | 02 | - | 11 |
| IV | TYPES OF DRAMA Tragedy: classical Greek tragedy, Senecan or revenge tragedy; Comedy: romantic comedy, tragicomedy, comedy of manners; problem play, epic theatre, absurd drama, kitchen sink drama. | 10 | 02 | - | 12 |
| | Total | 37 | 08 | - | 45 |

L: Lectures T: Tutorials P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs)

CO1: Trace the origin and growth of drama in England and its various forms

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

LO2: Examine the role of the church in shaping the narratives of early English drama

LO3: Distinguish the contribution of key playwrights in the transformation of English drama.

LO4: Demonstrate the social and political context of medieval and Elizabethan England to the content and themes of dramatic works.

CO2: Evaluate the different types of theatre spaces

LO1: Describe and distinguish different types of theatre spaces such as proscenium theatre, arena theatre or island stage, and thrust stage.

LO2: Outline the historical development and significance of various theatre space designs LO3: Analyse key characteristics of Elizabethan playhouse, including public and private theatres.

LO4: Analyse the role of public and private playhouses, such as the Globe and the Blackfriars respectively.

CO3: Explain the elements of drama and their significance in theatrical productions

LO1: Analyse Gustav Freytag's Pyramid, identifying exposition, rising action, falling action, climax and denouement.

LO2: Analyse the three unities of classical drama (unity of time, unity of place, unity of action).

LO3: Identify the purpose and function of prologues, epilogues, soliloquies, and asides in drama.

LO4: Describe the role of the plot in a dramatic work.

CO4: Evaluate Aristotle's Poetics and its significance in the context of theories on drama LO1: Understand the key concepts such as Mimesis, Catharsis, Hamartia, Anagnorisis, Peripeteia as outlined by Aristotle in Poetics.

LO2: Analyse Aristotle's views on Tragedy, Comedy, and Tragic Hero.

LO3: Discuss plot (mythos), character (ethos), thought (dianoia), diction (lexis), melody (melos), and spectacle (opsis) as proposed by Aristotle.

CO5: Develop a comprehensive understanding of the various types of drama

LO1: Analyse the key characteristics of classical Greek tragedies and Senecan or Revenge tragedies.

LO2: Discuss the key characteristics of Romantic comedies, Tragicomedies and Comedy of Manners.

LO3: Outline the key characteristics of Problem play, Epic theatre, Absurd drama, Kitchen sink drama with examples.

MODES OF IN-SEMESTER ASSESSMENT: 30 Marks

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any one of the following activities : 5 Marks

- i. Class assignment/home assignment
- ii. Class test/Unit test
- iii. Group discussion
- iv. Seminar
- v. Quiz

Suggested Readings:

- Abrams, M. H. The Glossary of Literary Terms, Eleventh Edition, Wadsworth Cengage, 2015.
- Birch, Dinah (ed.), The Concise Oxford Companion to English Literature. Oxford University Press, 2012
- Chikera, Ernest, DJ Enright. English Critical Texts. OUP, 1997.
- Childs, Peter et al. The Routledge Dictionary of Literary Terms. Routledge, 2006.
- Cuddon, J A. A Dictionary of Literary Terms and Literary Theory, Fifth Edition. Wiley-Blackwell, 2013.
- Murfin, Ross C., Supriya M. Ray. The Bedford Glossary of Critical and Literary Terms. Fourth Edition, Bedford/St. Martins, 2019.
- Nicoll, Allardyce. British Drama. Barnes and Noble Books ,1978.
- Peck, John, Martin Coyle. Literary Terms and Criticism. Third Edition. Palgrave, 2002.
- Prince, Gerald. A Dictionary of Narratology. University of Nebraska Press, 1987.
- Sanders, Andrew. The Short Oxford History of English Literature. OUP, 2004.

Title of the Course : **English Language and Communication Skills**
Course Code : **ENGAEC2**
Nature of the Course : **Ability Enhancement Course (AEC)**
Total Credits : **4**
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 |

L: Lectures T: Tutorials P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs)

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.

MODES OF IN-SEMESTER ASSESSMENT:

40 Marks

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

i. Class assignment/home assignment

ii. Class test/Unit test

iii. Group discussion

iv. Seminar

v. Quiz

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)**
Total Credits : **3**
Distribution of Marks : **45 (End Sem) + 30 (In-Sem)**

Course Objectives:

1. To acquaint the students with some very relevant and necessary soft skills
2. To help them to develop their personality as well as to be self-motivated.
3. To give the students inputs on personality development, social skills, etiquette, communication skills, attitude, appearing and grooming.

| UNITS | CONTENTS | L | T | P | Total Hours |
|--------------|--|---|----|---|----------------|
| 1 (15 marks) | Unit 1: Foundations of Personal Development: 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 | 9 | 02 | - | 11 |

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|----------------|---|----|----|---|----|
| 2(20 marks) | <p>Unit 2: Personality Development: This chapter will focus on the technical aspects of Personality Development</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 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 | 03 | - | 13 |
| 3(25 marks) | <p>Unit 3: Etiquette and Grooming: This chapter will focus on the subjects of Etiquette and Personal Grooming</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> | 8 | 3 | - | 11 |

| | | | | | |
|-------------|--|---|---|---|----|
| 4(20 marks) | Unit 4: Experiential Paradigm in Practice: This chapter focuses on Self Awareness, Interpersonal Skills and Emotion 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 | 7 | 3 | - | 10 |
|-------------|--|---|---|---|----|

L: Lectures T: Tutorials P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs)

CO1. Demonstrate a foundational understanding of personality development, including key psychological concepts like motivation, attitude, and self-identity, with reference to both Western and Indian perspectives.

LO1: Define and explain the concepts of attitude and motivation.

LO2: Discuss the distinction between self-respect and ego, and how to cultivate self-respect.

LO3: Evaluate the Indian perspective on personality development.

CO2. Analyse various dimensions of personality and apply theories of self-esteem, perception, and leadership to real-life situations.

LO1: Define personality and identify factors influencing personality development.

LO2: Apply concepts of perception and self-esteem based on Maslow and Erikson’s theories.

LO3: Utilize tools like mind mapping, competency mapping, and 360-degree assessments.

CO3. Exhibit proper etiquette and grooming standards in personal, social, and professional contexts, including digital communication.

LO1: Explain the importance of etiquette in personal and professional settings.

LO2: Apply principles of cultural and gender sensitivity in communication.

LO3: Practice appropriate conversation skills, and email, telephone, and online etiquette.

CO4. Practice self-awareness, interpersonal communication, and emotional intelligence for enhanced personal and professional effectiveness.

LO1: Develop self-awareness using SWOT analysis and other self-assessment tools.

LO2: Improve interpersonal and communication skills.

LO3: Identify and cultivate positive emotions such as resilience, optimism, compassion, forgiveness, and gratitude.

MODES OF IN-SEMESTER ASSESSMENT:

30 Marks

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any one of the following activities : 5 Marks

i. Class assignment/home assignment

ii. Class test/Unit test

iii. Group discussion

iv. Seminar

v. Quiz

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.

FYUGP (ENGLISH) 3RD SEMESTER SYLLABUS

| | |
|------------------------------|---|
| Title of the Course | : British Poetry and Drama: 15th to 17th Century |
| Course Code | : ENGMAJ3A |
| Nature of the Course | : Major |
| Total Credits | : 4 |
| Distribution of Marks | : 60 (End Sem) + 40 (In-Sem) |

Course Objectives:

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

| UNITS | CONTENTS | L | T | P | Total Hours |
|-------|--|----|----|---|-------------|
| I | LITERARY BACKGROUND OF THE PERIOD <ul style="list-style-type: none"> • The Renaissance and Humanism in England. • The Reformation and the Church of England • The Printing Press and the Growth of Literary Culture • The Courtly Tradition and Patronage System • The Elizabethan Sonnet Tradition • The Elizabethan Theatre and Stage • Shakespeare and his Contemporaries • Metaphysical poetry | 08 | 02 | - | 10 |
| II | 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 |
| III | ELIZABETHAN AND JACOBEAN DRAMA Christopher Marlowe, <i>Doctor Faustus</i> John Webster, <i>The White Devil</i> | 12 | 02 | - | 14 |
| IV | SHAKESPEAREAN DRAMA William Shakespeare, <i>Hamlet</i> <i>As You Like It</i> | 16 | 02 | - | 18 |
| | Total | 52 | 08 | - | 60 |

L: Lectures T: Tutorials P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs)

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

LO1: Analyse 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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

i. Class assignment/home assignment

ii. Class test/Unit test

- iii. Group discussion
- iv. Seminar
- v. Quiz

Suggested Readings:

- Nayar, Pramod K. *A Short History of English Literature*. Hyderabad: Orient Black Swan, 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.

Title of the Course : **British Literature—17th and 18th Century**
Course Code : **ENGMAJ3B**
Nature of the Course : **Major**
Total Credits : **4**
Distribution of Marks : **60 (End Sem) + 40 (In-Sem)**

Course Objectives:

1. 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
2. To acquaint learners with poetry genres such as epic and mock-epic
3. To study the themes, characters and conventions of Restoration comedy
4. To explore the birth and development of the British novel and how the genre reflected the social and political changes of the time.
5. 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"> • The Impact of the English Civil War, Puritanism and Restoration of Monarchy • Restoration Comedy • The Enlightenment and Neoclassicism | 12 | 02 | - | 14 |
| | <ul style="list-style-type: none"> • Satire and the Rise of the Mock Epic • Rise of the Novel • Periodical Press • Country and the City • Public sphere: Coffee houses, Literary clubs | | | | |
| 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 |

L: Lectures T: Tutorials P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs)

CO1: Evaluate the socio-political and cultural contexts of the 17th and 18th 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 17th and 18th 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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

i. Class assignment/home assignment

ii. Class test/Unit test

iii. Group discussion

iv. Seminar

v. Quiz

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 | : ENGMIN3 |
| Nature of the Course | : MINOR |
| Total Credits | : 4 |
| Distribution of Marks | : 60 (End Sem) + 40 (In-Sem) |

Course Objectives:

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

| UNITS | CONTENTS | L | T | P | Total Hours |
|------------|--|----|----|---|-------------|
| I | LITERARY BACKGROUND OF THE PERIOD <ul style="list-style-type: none"> • The Renaissance and Humanism in England. • The Reformation and the Church of England • The Printing Press and the Growth of Literary Culture • The Courtly Tradition and Patronage System • The Elizabethan Sonnet Tradition • The Elizabethan Theatre and Stage • Shakespeare and his Contemporaries • Metaphysical poetry | 08 | 02 | - | 10 |
| II | POETRY Edmund Spenser, 'Amoretti LXXXV' William Shakespeare, Sonnet 18, 60 John Donne, 'The Canonization'/ 'The Good-Morrow' Andrew Marvell: 'To His Coy Mistress' | 16 | 02 | - | 18 |
| III | ELIZABETHAN AND JACOBEAN DRAMA Christopher Marlowe, <i>Doctor Faustus</i> John Webster, <i>The White Devil</i> | 12 | 02 | - | 14 |
| IV | SHAKESPEAREAN DRAMA William Shakespeare, <i>Hamlet</i> <i>As You Like It</i> | 16 | 02 | - | 18 |
| | Total | 52 | 08 | - | 60 |

Course Outcomes (COs) and Learning Outcomes (LOs)

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

LO1: Analyse 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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

- i. Class assignment/home assignment
- ii. Class test/Unit test
- iii. Group discussion
- iv. Seminar
- v. Quiz

Suggested Readings:

- Nayar, Pramod K. *A Short History of English Literature*. Hyderabad: Orient Black Swan, 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.

FYUGP (ENGLISH) 4TH SEMESTER SYLLABUS

| | |
|------------------------------|--------------------------------------|
| Title of the Course | : British Romantic Literature |
| Course Code | : ENGMAJ4A |
| Nature of the Course | : MAJOR |
| Total Credits | : 4 |
| Distribution of Marks | : 60 (End Sem) + 40 (In-Sem) |

Course Objectives:

1. 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.
2. 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.
3. To engage the students in an act of critical reading of select literary texts published during this period.
4. 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.
5. 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.
6. To introduce the students to the various themes and issues which find representation in the select poems provided in this course.

| Units | Contents | L | T | P | Total Hours |
|-------|---|----|----|---|-------------|
| I | LITERARY AND SOCIAL HISTORY (ROMANTIC PERIOD) <ul style="list-style-type: none"> Poetry based on Reason and Imagination Literature and Revolution The Gothic Science and Religion Imagism, Symbolism and Imagery Movement Poets | 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 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," | 14 | 02 | - | 16 |
| IV | ROMANTIC NOVEL Mary Shelley- <i>Frankenstein</i> Jane Austen- <i>Pride and Prejudice</i> | 14 | 02 | - | 16 |
| | Total | 52 | 08 | - | 60 |

L: Lectures T: Tutorials P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs):

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.

LO1: 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: Identify 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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

i. Class assignment/home assignment

ii. Class test/Unit test

iii. Group discussion

iv. Seminar

v. Quiz

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 | : ENGM AJ4B |
| Nature of the Course | : MAJOR |
| Total Credits | : 4 |
| Distribution of Marks | : 60 (End Sem) + 40 (In-Sem) |

Course Objectives:

1. To acquaint the students with knowledge regarding the genesis and tradition of novel in England up to the Victorian Age.
2. To engage the students in a critical study of the select novels ranging from the beginning to the Victorian period.
3. To equip the students with the ability to perceive the different conventions of writing novels by authors belonging to different literary periods.
4. 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.
5. 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.

| Units | Contents | L | T | P | Total Hours |
|--------|--|----|----|---|-------------|
| Unit I | LITERARY AND SOCIAL HISTORY (NINETEENTH CENTURY) | 10 | 02 | - | 12 |

| | | | | | |
|----------|--|----|----|---|----|
| | <ul style="list-style-type: none"> • Utilitarianism • Industrial Revolution • The 19th Century Novel • Marriage and Sexuality • Faith and Doubt | | | | |
| 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 |

L: Lectures T: Tutorials P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs):

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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

- i. Class assignment/home assignment
- ii. Class test/Unit test
- iii. Group discussion
- iv. Seminar
- v. Quiz

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: Norton, 2006) pp. 1545–9.
- John Stuart Mill, “The Subjection of Women” in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

| | |
|------------------------------|--|
| Title of the Course | : British Literature: Modern Period |
| Course Code | : ENGM AJ4C |
| Nature of the Course | : MAJOR |
| Total Credits | : 4 |
| Distribution of Marks | : 60 (End Sem) + 40 (In-Sem) |

Course Objectives:

1. To introduce the students to the historical, cultural and social contexts in which British modernist literature developed.
2. To acquaint the students with the modernist movements and the key literary figures who shaped the modernist fiction for others to follow
3. 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
4. To discuss modernist poems of two principal proponents – W B Yeats, T S Eliot and Ted Hughes

| Units | Contents | L | T | P | Total Hours |
|-------|---|----|----|---|-------------|
| I | BRITISH LITERATURE: THE EARLY 20TH CENTURY • Modernism, Postmodernism and non-European Cultures • The Women’s Movement in the Early 20th | 10 | 02 | - | 12 |

| | | | | | |
|-----|--|----|----|---|----|
| | Century • Psychoanalysis and the Stream of Consciousness • The Uses of Myth • The Avant Garde | | | | |
| 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 |

L: Lectures T: Tutorials P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs):

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, Avant Garde, 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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

i. Class assignment/home assignment

ii. Class test/Unit test

iii. Group discussion

iv. Seminar

v. Quiz

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 I**
Course Code : **ENGMAJ4D**
Nature of the Course : **MAJOR**
Total Credits : **4**
Distribution of Marks : **60 (End Sem) + 40 (In-Sem)**

Course Objectives:

1. acquaint the learners with the art of criticism of literary texts as have been practiced from the classical period to the early twentieth century
2. 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
3. Familiarize learners with significant ideas such as mimesis, representation, tragedy, republic, nature, the sublime, the text and so forth

| Units | Contents | L | T | P | Total hours |
|----------|--|----|----|---|-------------|
| 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 |

L: Lectures T: Tutorials P: Practical

Course Outcomes (COs) and Learning Outcomes (LOs):

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, Anagnorisis, 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

- Two Sessional Examinations : 20 Marks
- Attendance : 5 marks
- Any three of the following activities : 15 Marks

- i. Class assignment/home assignment
- ii. Class test/Unit test
- iii. Group discussion
- iv. Seminar
- v. Quiz

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.De Chickera. *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: Volume1 & 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.

FYUGP (ENGLISH) 5th SEMESTER SYLLABUS

Title of the Course: Indian Writing in English

Course Code: ENGMAJ5A

Nature of the Course: Major

Total Credits: 04

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

Course Objectives:

1. To introduce students to the distinctively Indian qualities of literature in English, across different literary genres
2. To enable students to appreciate the pluralistic aspects of Indian culture and identity and how this shape literary expression in English, including works in translation.
3. To help students see how Indian writing in English reflects and responds to the changing socio-political and cultural realities of modern life.

| Units | Contents | L | T | P | Total Hours |
|-------|--|----|----|---|-------------|
| I | LITERARY AND SOCIAL CONTEXT: 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 | 13 | 02 | - | 15 |
| | INDIAN ENGLISH NOVEL R.K. Narayan: <i>The English Teacher</i> Amitava Ghosh: <i>The Shadow Lines</i> | | | | 15 |
| | SHORT STORIES Munshi Prem Chand: “The Shroud” Gita Hariharan: “The Remains of the Feast” Arup Kumar Dutta: ‘The Wilted Flower’ (From Short Stories and Satires from Salad Days) | | | | 15 |
| | POETRY Toru Dutt: ‘Our Casuarina Tree’ Kamala Das: ‘Introduction’ Nissim Ezekiel: ‘Enterprise’ | | | | 15 |

| | | | | | |
|-----|--|--|--|--|----|
| | Agha Shahid Ali: 'Country without a Postcard.' Robin S. Ngangom: 'The Strange Affair of Robin S. Ngangom' | | | | |
| tal | | | | | 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 historical contexts of Indian Writing in English

LO1: Examine the growth of English Studies in India with the advent of colonialism

LO2: Evaluate the explorations of socio-political questions through forms of literary expressions

LO3: Identity the important roles played by the Indian writers and the members of the Indian diaspora in shaping the new discourse

LO4: Examine the relationship between English and Bhasha traditions

CO2: Outline the growth of Indian English novel as a genre

LO1: Trace the evolution of the Indian English novel from pre- to post-independence period

LO2: Explain the presentation of Indian themes by R. K. Narayan

LO3: Analyse memory, history, and nationalism in Amitav Ghosh

CO3: Examine the thematic and formal diversity of Indian English poetry

LO1: Analyse the diverse themes explored by the poets over a period of more than a hundred years

LO2: Discuss the adoption of English language by poets to express diverse experiences of the Indian lives

LO3: Examine the experiments in poetry under the influence of modernism

LO4: Illustrate the rich cultural and political traditions of the Indian society through a close reading of poetic voice from the Northeast of India

CO4: Identify the trajectory of Indian English short stories

LO1: Define the development of Indian English short stories

LO2: Examine the Pre-independence experience in the realm of short stories

LO3: Analyse themes of identity, gender, and social realities in Indian short stories

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:

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
4. Bruce King, ‘Introduction’, in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn,2005) pp. 1–10.
5. Vinay Dharwadker, *The Oxford anthology of modern Indian poetry*. Oxford University Press, USA,, 1994.
6. Kynpham Singh Nongkynrih, *Anthology of contemporary poetry from the Northeast*. NEHU Publications, 2003.

Title of the Course: Indian Classical Literature**Course Code: ENGMAJ5B****Nature of the Course: Major****Total Credits: 04****Distribution of Marks: 60 (End Sem) + 40 (In-Sem)****Course Objectives:**

1. To acquaint the students with the rich cultural heritage of ancient Indian literature, especially Sanskrit Literature.
2. To explore the immortal plays of Kalidasa, the epics *The Ramayana* and *The Mahabharata*, Shudraka's *Mrcchakatika*, among others.
3. To study Srimanta Sankaradeva's play *Parijat Harana* as part of Indian classical literature (since the work is characterized by classical sensibilities and in the context of Assamese literature and culture, his works are held as immortal classics)

| UNITS | CONTENTS | L | T | P | Total Hours |
|-----------------|---|----|----|---|-------------|
| I (10 Marks) | HISTORICAL CONTEXT The Indian Epic Tradition: Themes and Recensions Classical Indian Drama: Theory and Practice Alankara and Rasa Dharma and the Heroic Neo-Vaishnavite Movement in Assam Ankiya Nat | 08 | 02 | - | 10 |

| | | | | | |
|-------------------|--|----|----|---|----|
| II (25 Marks) | CLASSICAL SANSKRIT DRAMA Kalidasa, <i>Abhijnana Shakuntalam</i> , tr. Chandra Rajan, in <i>Kalidasa: The Loom of Time</i> (New Delhi: Penguin, 1989). Sudraka, <i>Mrcchakatika</i> , tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962). | 22 | 04 | - | 26 |
| III (10 Marks) | SELECTIONS FROM EPIC SANSKRIT LITERATURE 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 <i>The Mahabharata</i> : tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69 | 10 | 02 | - | 12 |
| IV (15 marks) | CLASSICAL ASSAMESE DRAMA Sankaradeva, <i>Parijata Harana</i> [trans. William L. Smith] from Krishna. A Source Book, ed. Edwin Francis Bryant (London: OUP, 2007). [www.atributetosankaradeva.org/parijata.pdf] | 10 | 02 | - | 12 |
| | Total | 50 | 10 | - | 60 |

Where, L: Lectures T: Tutorials P: Practical

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

Students will be able to

CO1: Outline the historical context of Ancient India, including its aesthetic theory

LO1: Analyze the Indian Epic tradition and the different themes such as the Dharma and the Heroic traditions

LO2: Develop an understanding of classical Indian Drama LO3: Examine the concepts of Alankara and Rasa

LO4: Discuss the contribution of the Bhakti tradition of the Neo-Vaishnavite Movement in Assam

CO2: Explore the rich Indian classical literary tradition including its distinctive aesthetic philosophies

LO1: Analyze the Epic Sanskrit literature through close reading of selections from The Mahabharata

LO2: Examine how the question of Dharma and the Heroic finds expression in the Epic tradition

LO3: Examine the Sanskrit drama and its tradition through a focused reading of plays by Kalidasa and Sudraka.

LO4: Assess the deviations from the classic traditions of drama in representation of social reality.

CO3: Define the development of classical literature in the context of medieval Assam

LO1: Contextualize the growth of Ankiya Nat in Assam

LO2: Illustrate the impact of the Bhakti tradition in Assamese drama

LO3: Compare and contrast the developments in medieval Assamese drama tradition with that of Classical Indian tradition through a focused reading of *Parijata Harana*

CO4: Draw a comparative assessment between the Indian and the Western classical literary tradition

LO1: Define the differences in terms of historical and philosophical background to the development of classical literature in the Western and the Indian context

LO2: Compare the understanding of spirituality in both the contexts

LO3: Contrast the roles played by Epic poetry and drama in both the contexts

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: 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:

Bharata, *Natyashastra*, tr. Manmohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.

Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.

J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy*, vol. V, *Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp.33-40

Vinay Dharwadkar, '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 (New Delhi: OUP, 1994) pp. 158–95.

Maheswar Neog, *Sankaradeva*. (New Delhi: NBT, 2005).

Maheswar Neog, *Early History of the Vaisnava Faith and Movement in Assam: Sankaradeva and His Times* (1965; reprint, Delhi: Motilal Banarsidass, 1983).

Birinchi Kumar Barua, ed, *Ankiya Nat* (1940), 3rd ed. (Guwahati: Department of Historical and Antiquarian

Studies in Assam, 1983).

Title of the Course: Literary Criticism II

Course Code: MAJ5C

Nature of the Course: Major

Total Credits: 04

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

Objectives:

1. To present an overview of major trends in literary criticism from the Romantic period to the present.
2. To emphasize on literary criticism of the mid-twentieth century, focusing primarily on New Criticism
3. To introduce feminist criticism as a gender-based critical approach

| UNITS | CONTENTS | L | T | P | Total Hours |
|-------------------|---|----|----|---|-------------|
| I (15 Marks) | William Wordsworth: “Preface” to the Lyrical Ballads (1802) S.T. Coleridge: Biographia Literaria. Chapters IV, XIII and XIV | 13 | 02 | - | 15 |
| II (15 Marks) | Virginia Woolf: “A Room of one’s Own” Chapters 1 and 4 T.S. Eliot: “Tradition and the Individual Talent” | 13 | 02 | - | 15 |
| III (15 Marks) | I.A. Richards: Principles of Literary Criticism Chapters 1, 2 and 34. (London, 1924) And Practical Criticism. (London, 1929) ‘Four Kinds of Meaning’ | 13 | 02 | - | 15 |
| IV (15 marks) | Cleanth Brooks -Irony as a Principle of Structure Maggie Humm: Practicing Feminist Criticism: An Introduction. London 1995 Chapter I (“Second Wave Feminism”) and Chapter II (“Third World Feminisms”) | 13 | 02 | - | 15 |
| | 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: Develop an understanding of English literary criticism in the nineteenth century

LO1: Identify the changes coming to the field owing to socio cultural changes in the period

LO2: Examine the poetics of Wordsworth and Coleridge that focuses on the expressions of the artist

LO3: Examine the concepts of fancy and imagination

CO2: Contextualize literary criticism in the Modern age

LO1: Analyze the objective turn in English literary criticism LO2: Examine the tenets of new criticism

LO3: Develop an understanding of the significance of the text in twentieth century criticism

CO3: Explain the developments of Practical Criticism and Feminist Criticism

LO1: Assess the contribution of I. A Richards LO2: Define the concept of close reading

LO3: Develop an understanding of the Feminist movement and its proliferation in the Western and the non-Western world.

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: 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:

C.S. Lewis: Introduction in an Experiment in Criticism, Cambridge University Press 1992

M.H. Abrams: The Mirror and the Lamp, Oxford University Press, 1971

Rene Wellek, Stephen G. Nicholas: Concepts of Criticism, Connecticut, Yale University 1963

Taylor and Francis Eds. An Introduction to Literature, Criticism and Theory, Routledge, 1996

FYUGP (ENGLISH) 6th SEMESTER SYLLABUS

Title of the Course: Postcolonial Literature

Course Code: ENGMAJ6A

Nature of the Course: Major

Total Credits: 04

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

Course Objectives:

1. To introduce students to the major debates in postcolonial theory
2. To critically analyze colonial discourse, resistance, identity, race, gender, and hybridity
3. To highlight indigenous and marginalized voices in literature

| UNITS | CONTENTS | L | T | P | Total Hours |
|------------|---|----|----|---|-------------|
| I | Key concepts: Colonialism, Postcolonialism, Imperialism, Orientalism, Hybridity, Mimicry, Subaltern, Diaspora | 10 | 02 | - | 12 |
| II | African Novel: Chinua Achebe: <i>Things Fall Apart</i> | 12 | 02 | - | 14 |
| III | Latin American Novel: Gabriel Garcia Marquez: <i>Chronicle of a Death Foretold</i> | 12 | 03 | - | 15 |
| IV | Short Story: Bessie Head: 'The Collector of Treasures' Ama Ata Aidoo: 'The Girl who can' Grace Ogot: 'The Green Leaves' (Self Study) | 10 | 02 | - | 12 |
| V | Poetry: Pablo Neruda: 'The Way Spain Was' Derek Walcott: 'A Far Cry from Africa', 'Names' David Malouf: 'Revolving Days', 'Wild Lemons' Mamang Dai: 'An Obscure Place' | 6 | 1 | - | 7 |
| | 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 making of Postcolonial Literature

LO1: Assess the impact of colonisation in the colonised societies

LO2: Examine the process of decolonisation that leads to the emergence of postcolonial

LO3: Assess the significance of issues like identity, language, race, binaries etc.

LO4: Discuss the elements of subversion and writing back in postcolonial literature

CO2: Appreciate the contribution of the African world to Postcolonial literature

LO1: Analyse the questions of colonial identities in Chinua Achebe's novels

LO2: Examine the politics of language and race in post-colonial Africa

LO3: Interpret the postcolonial understanding of gender in Africa

CO3: Develop an understanding of literature from Latin America

LO1: Examine the context of colonialism and postcolonialism in Latin American context

LO2: Examine the styles of fiction and poetry from Latin America through a focused reading of Marquez and Neruda

LO3: Examine the concepts of politics, gender and patriarchy in the Latin American context

CO4: Develop an understanding of short stories from the erstwhile colonised world

LO1: Examine the representation of the beliefs and worldviews of the societies undergoing colonisation

LO2: Analyse the questions of gender identity and the postcolonial society

LO3: Assess the contribution of women writers from the postcolonial world

LO4: Draw an overview of the marginalized voices and their presentation through works of 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

Final Examination:

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks

Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks

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

Unit 5: 2 SA = (5+5) = 10 marks

*LAQ= Long Answer Question; SA= Short Answer

*LAQ= Long Answer Question; SAQ= Short Answer Question

Suggested Readings:

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

Title of the Course: European Classical Literature**Course Code: ENGMAJ6B****Nature of the Course: Major****Total Credits: 04****Distribution of Marks: 60 (End Sem) + 40 (In-Sem)****Course Objectives:**

1. To introduce students to the foundational texts of European classical antiquity.
2. To explore the cultural, philosophical, and literary traditions of ancient Greece and Rome.
3. To understand the influence of classical literature on later European and world literatures.
4. To develop skills in close reading, comparative analysis, and appreciation of epic, drama and philosophical writings.

| UNITS | CONTENTS | L | T | P | Total Hours |
|-------|---|----|----|---|-------------|
| I | Historical and cultural background of ancient Greece and Rome Key genres: Epic, Tragedy, Comedy, Philosophy Concepts: Fate, hubris, catharsis, myth, heroism | 08 | 02 | - | 10 |
| II | Classical Greek Epic: Homer, <i>The Iliad</i> , tr. E.V. Rieu (Harmondsworth: Penguin, 1985) | 12 | 02 | | 14 |
| III | Classical Greek Tragedy: Sophocles, <i>Antigone</i> , tr. Robert Fagles in Sophocles: The Three Theban Plays (Harmondsworth: Penguin, 1984) | 12 | 01 | - | 13 |
| IV | Classical Roman Comedy: Plautus, <i>Pot of Gold</i> , tr. E.F. Watling (Harmondsworth: Penguin, 1965) | 10 | 02 | - | 12 |
| V | Classical Roman Epic/Narrative Poem: 1. Ovid, Selections from <i>Metamorphoses</i> 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M.Innes (Harmondsworth: Penguin, 1975) 2. Horace 'Satires I: 4, in Horace: Satires and Epistles and Persius: Satires, tr. Niall Rudd(Harmondsworth: Penguin, 2005) | 10 | 01 | - | 11 |

| | | | | | |
|--|-------|----|----|---|----|
| | 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 European Classical Tradition

LO1: Discuss the literature written in Greek, Roman and Latin

LO2: Examine the growth of genres like Epic, Comedy, Tragedy and Satire in the ancient world

LO3: Assess the influence of the classical tradition in English literature

CO2: Outline the growth of the Classical Greek Epic

LO1: Analyse the Epic form with reference to Homer's works

LO2: Examine the style and form of Greek epic

LO3: Assess the significance of myth and storytelling

CO3: Define the significance of the classical Greek and Roman Tragedy

LO1: Analyse the form of tragedy through a focused reading of Sophocles and Plautua

LO2: Examine the concepts of catharsis and mimesis

LO3: Assess the significance of the Athenian city state

CO4: Draw an outline of the classical Roman epic tradition

LO1: Analyse the Roman tradition of epic through a study of Ovid

LO2: Examine the practice of satire in ancient Rome through a reading of Horace

LO3: Compare the Epic traditions of Greece and Rome

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

Final Examination:

Unit 1: 1 LAQ= 10 marks

Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks

Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks

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

Unit 5: 2 SA = (5+5) = 10 marks

***LAQ= Long Answer Question; SAQ= Short Answer Question**

Suggested Readings:

1. Aristotle, Poetics, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6-17, 23, 24, and 26.
2. Plato, The Republic, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, Ars Poetica, tr. H. Rushton Fairclough, Horace: Satires, Epistles and Ars Poetica (Cambridge Mass.: Harvard University Press, 2005) pp. 451-73.

Title of the Course: American Literature**Course Code: ENGMAJ6C****Nature of the Course: Major****Total Credits: 04****Distribution of Marks: 60 (End Sem) + 40 (In-Sem)****Course Objectives:**

1. To introduce students to the major developments in American Literature as a comparatively recent but dynamic literary tradition, and to understand its development alongside British and European literatures.
2. To familiarise students with key intellectual and cultural movements such as Romanticism, Realism, and Modernism, and to explore major themes like the American Dream, individualism, race, gender, and identity, as reflected in selected literary texts.
3. To develop the ability to read and analyse selected canonical texts from different genres that reflect and shape the American literary identity.

| Units | Contents | L | T | P | Total Hours |
|-------|--|----|----|---|-------------|
| I | LITERARY AND SOCIAL CONTEXT: The American Dream Social Realism and the American Novel Folklore and the American Novel Black Women's Writings Form in American Poetry | 10 | 02 | - | 12 |
| | DRAMA <i>Death of a Salesman</i> by Arthur Miller | | | | 14 |
| I | NOVEL <i>Beloved</i> by Toni Morrison | | | | 14 |
| | SHORT STORIES "The Awakening" by Kate Chopin, O' Henry: The Last Leaf | | | | 12 |
| | POETRY Walt Whitman: "O Captain, My Captain" Robert Frost: "After Apple Picking" Emily Dickinson: "Heard a Fly Buzz- When I Died" Sylvia Plath: "Daddy" Langston Hughes: "The Negro Speaks of Rivers" Maya Angelou: "Still I Rise" | | | | 08 |

| | | | | | |
|--|-----|--|--|--|----|
| | | | | | |
| | tal | | | | 60 |

Where, L: Lectures T: Tutorials P: Practicals

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

Students will be able to:

CO1: Analyse the socio-historical background of American literature

LO1: Contextualise the spirit of the American identity

LO2: Define the significance of concept of the American Dream individualism, and national identity

LO3: Assess the importance of folklore, myth, realism and race in shaping American Literature

LO4: Discuss the distinct growth of the Black voice and the experiences of slavery

LO5: Examine the differences of worldview of literature emerging from the American North(and East) and the American South

CO2: Outline the growth of American Drama

LO1: Examine themes of social realism in American drama

LO2: Examine the representation of development and its fallout in the ever expanding American culture

LO3: Assess the dramaturgy through a close reading of Arthur Miller

CO3: Evaluate the unique features of American fiction

LO1: Examine the different narrative forms used by the writers across ages

LO2: Appreciate the inclusion of the Black women’s experience in American literature

LO3: Interpret the representation of women’s experiences in short fiction

CO4: Draw an outline of the development of American poetry

LO1: Contextualise the poems in their distinct American locations and experiences

LO2: Trace the elements of democracy and modernist tendency

LO3: Compare different poetic styles from Whitman to Hughes

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+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1 SA=(10+5)=15 marks

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

Unit 5: 2 SA = (5+5) =10 marks

***LAQ= Long Answer Question; SA= Short Answer**

Suggestive readings:

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87. 3.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.
6. James David Hart, *The Oxford Companion to American Literature*. New York: Oxford UP, 1983.
7. Emily Dickinson, *The Complete Poems of Emily Dickinson*. Little, Brown, 1924.

Title of the Course: Literary Theory

Course Code: ENGMAJ6D

Nature of the Course: Major

Total Credits: 04

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

Course Objectives

1. To introduce students to the major schools and movements in literary theory from the 20th

century onwards.

2. To enable critical understanding of key concepts, theorists, and their application to literary texts.
3. To develop analytical skills for interpreting literature through Marxist, feminist, poststructuralist, and postcolonial lenses, while extending to emerging interdisciplinary approaches.
4. To foster awareness of how theory intersects with issues of class, gender, language, power, space, environment, and other contemporary concerns.
5. To prepare students for advanced research and critical engagement with texts in an ecologically conscious literary landscape.

| UNITS | CONTENTS | L | T | P | Total Hours |
|-----------------|---|----|----|---|-------------|
| I (10 Marks) | <p>MARXISM Historical/philosophical overview: Dialectical materialism, base and superstructure, class struggle, alienation, and ideology. Antonio Gramsci, ‘The Formation of the Intellectuals’ and ‘Hegemony (Civil Society) and Separation of Powers’, in Selections from the Prison Notebooks, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6. Louis Althusser, ‘Ideology and Ideological State Apparatuses’, in Lenin and Philosophy and Other Essays (New Delhi: Aakar Books, 2006) pp. 85–126. Raymond Williams, “Base and Superstructure in Marxist Cultural Theory” (from Marxism and Literature, Oxford University Press, 1977) pp. 75-89.</p> | 09 | 01 | - | 10 |
| II | <p>FEMINISM Historical/philosophical overview: Waves of feminism and their literary implications (first to fourth wave).</p> | 13 | 02 | - | 15 |

| | | | | | |
|-------------------|---|----|----|---|----|
| (15 Marks) | <p>Elaine Showalter, 'Twenty Years on: A Literature of Their Own Revisited', in <i>A Literature of Their Own: British Women Novelists from Bronte to Lessing</i> (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.</p> <p>Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." <i>Theatre Journal</i>, vol. 40, no. 4, Dec. 1988, pp. 519–531.</p> <p>Cixous, Hélène. "The Laugh of the Medusa", tr. Keith Cohen and Paula Cohen. <i>Signs: Journal of Women in Culture and Society</i>, vol. 1, no. 4, Summer 1976, pp. 875–893.</p> | | | | |
| III (15 Marks) | <p>POSTSTRUCTURALISM Historical/philosophical overview: Transition from structuralism (Saussure's influence: signifier/signified, langue/parole) to poststructuralism Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in <i>Modern Criticism and Theory: A Reader</i>, ed. David Lodge (London: Longman, 1988) pp. 108–23. Michel Foucault, 'Truth and Power', in <i>Power and Knowledge</i>, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33. c. Roland Barthes, "The Death of the Author", in <i>Image-Music-Text</i>, tr. Stephen Heath (Hill and Wang, 1977) pp. 142–148.</p> | 13 | 02 | - | 15 |
| IV (20 marks) | <p>POSTCOLONIAL STUDIES AND BEYOND Historical/philosophical overview: Orientalism, Eurocentrism, center/periphery, mimicry, hybridity, third space, subaltern, decolonization, the spatial turn in literary criticism, emergence of ecocriticism, post-critique/surface reading. Mahatma Gandhi, 'Passive Resistance', in <i>Hind Swaraj and Other Writings</i>, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106. Edward Said, 'The Scope of Orientalism' in <i>Orientalism</i> (Harmondsworth: Penguin, 1978) pp. 29–110. Aijaz Ahmad, "Postcolonial Theory and the 'Post-' Condition." <i>Socialist Register</i>, vol. 33, 1997, pp. 353–81. Edward W. Soja, "The Triangles of Spatiality", in <i>Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places</i> (Blackwell, 1996) pp. 53-82. Greta Gaard, "Living Interconnections with Animals and Nature", in <i>Ecofeminism: Women, Animals, Nature</i>, ed. Greta Gaard (Temple University Press, 1993) pp. 1–12. Rita Felski, "Introduction" and "The Stakes of</p> | 18 | 02 | - | 15 |

| | | | | | |
|--|--|----|----|---|----|
| | Suspicion”, in <i>The Limits of Critique</i> (University of Chicago Press, 2015) pp. 1-51. | | | | |
| | Total | 53 | 07 | - | 60 |

Where, L: Lectures T: Tutorials P: Practicals

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

CO1: Develop an understanding of Marxism as an important school of theory

LO1: Define the tenets of Marxism and its history

LO2: Examine the paradigms of class and social relationships

LO3: Define the concepts of bourgeois, proletariat, hegemony, ideology and ideological state apparatus

LO4: Critique the social structures from a Marxist point of view

CO2: Appreciate Feminism as a major school of thought

LO1: Contextualise the Feminist movement as a major twentieth century movement

LO2: Define the concepts of women’s rights, women's writing, gynocriticism, body, sexuality etc

LO3: Examine gender as performance

LO4: Define and criticise the ideology of patriarchy

CO3: Evaluate the significance of Poststructuralism

LO1: Examine the concepts of logocentrism, deconstruction, power, episteme, center etc.

LO2: Apply the poststructuralist approach in reading a text

LO3: Assess the contribution of Derrida, Foucault and Barth to late twentieth century domain of literary theory

CO4: Examine the significance of the Postcolonial school of thought and beyond

LO1: Analyse the binaries of East and West in terms of the experience of colonialism and capitalism

LO2: Assess the postcolonial worldview through a focused reading of Gandhi, Said and Ahmed

LO3: Examine women and environment, post-critique/surface reading etc.

Suggested Readings:

Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).

Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

Lois Tyson, *Critical Theory Today: A User-Friendly Guide*, 4th ed., (Routledge, 2023).