SYLLABI FOR FOUR-YEAR UNDERGRADUATE PROGRAMME

IN

ENGLISH

AS PER NATIONAL EDUCATION POLICY (NEP) 2020

Recommended by the 1st meeting of the Board of Studies (BoS), Department of English, and approved by the 1st meeting of the Academic Council of Lakhimpur Girls' College (A), held on 28 June 2026, vide Resolution No. AC/1/2026/05.

LAKHIMPUR GIRLS' COLLEGE (AUTONOMOUS)

NORTH LAKHIMPUR, LAKHIMPUR -787031, ASSAM

Endorsed syllabi of Dibrugarh University as model syllabi for the development of syllabi of the Department of English, Lakhimpur Girls' College (A), with necessary modifications and additions, keeping in view the context and academic requirements.

FYUGP Syllabi
DEPARTMENT OF ENGLISH
LAKHIMPUR GIRLS' COLLEGE (AUTONOMOUS)

Introduction: The importance of English as a global language does not require any proof or validation. In the Indian context too, apart from Hindi, English has served as the link language between Indians belonging to different regions, and also with the rest of the world. In a highly digitized, technologically-advanced condition that humans are enmeshed in, English is playing an even greater role in generating, disseminating, and connecting people seamlessly from all walks of life. Therefore, the relevance of English Studies is increasing exponentially. In a radically transforming pedagogical space where acquisition of knowledge needs to be supplemented by (both hard and soft) skills, where the objective of education needs to serve both pragmatic and ethical ends, the strategy for imparting English Studies must necessarily be reconfigured in such a way that it addresses the challenges of 21st century pedagogical demands. Keeping these in context, the FYUP syllabus in English, 2026 has been designed to focus on English Studies from multiple tangents. Literary studies will continue to function as the core component of the syllabus. However, in keeping with the mandate of the National Education Policy 2020 advocating increasing vocationalisation of curricula, several skill-based courses have been designed to enable the learners to have a competitive edge over peers and rivals in crunch situations, like when facing personal interviews, group discussions, or an august audience. A significant number of generic elective courses has also been devised to cater to the needs of learners across disciplines. The syllabus has been framed in such a manner that the learners will be equipped with:

1. Extensive domain knowledge
2. 21st century skills (needed at the workplace)
3. Critical thinking
4. Problem-solving skills
5. Leadership skills
6. Creative acumen
7. Cutting-edge research skills.

These skills will be crucial for the holistic development of the learners, and keeping them up to speed with the demands of a highly competitive knowledge economy of the 21st century.

Preamble: The FYUGP English syllabus offers a plethora of courses under Major, Minor, Generic Elective, Skill Enhancement, and Research components. Since the National Education Policy 2020 mandates the move towards interdisciplinarity and easing out the hard separation between exact sciences and liberal arts, various courses have been designed that would enable learners from other disciplines to engage with English Studies in many interesting ways. The facility for multiple exit and entry options in the FYUP programme will enable the learners enough breathing space and flexibility to resume their program in protracted steps, or exit with a diploma, a certificate, or a degree. In terms of the content, the core element of English Literary Studies will manifest its presence across six semesters, in that way enabling the learners with comprehensive knowledge on the historical, political, social, literary dimensions of British

Literature, Indian Writing in English, American Literature, European Literature, and New Literatures across genres. Apart from literary studies, a number of courses will be pragmatically oriented to enable the learners to acquire necessary skill-sets. The objective of 21st century pedagogy is to ensure that education becomes a means to generate optimum employability, as well as to infuse a spirit of self-reliance and entrepreneurship. Therefore, the FYUP syllabus in English is framed in such a way that it promotes both critical thinking and skilling. The final year of the four-year undergraduate programme will be research-centric. This will enable meritorious learners to pursue doctoral research after completing their undergraduate course in English.

Aims of the Four Year Under-Graduate Programme (FYUGP) in English:

The aims of the Four Year Under-Graduate Programme (FYUGP) in English are:

1. To equip the learners with the historical, political, social, and cultural context of various periods of British Literature
2. To explore English literatures and translated texts from various cultural spaces
3. To enable the learners to understand and interpret literary texts from various perspectives.
4. To develop capabilities of the learners to critically evaluate issues by deploying discourses.
5. To equip students with soft skills so that they can solve problems effectively, assume leadership roles, and so forth.

Graduate Attributes: Graduate attributes are inclusive of the disciplinary knowledge related to a particular discipline and generic attributes that the graduates of all the disciplines of study should acquire and demonstrate. Graduate attributes of the FYUP in English are:

Disciplinary Knowledge: The graduates should have the ability to demonstrate the attribute of comprehensive knowledge and understanding of the discipline of English. The emphasis on the historical development of English literature across the globe represented by particular texts from various genres should enable the graduates to develop a comprehensive knowledge of the various contexts surrounding the production of texts. They should be able to read and interpret these representative works as outcomes of interconnectedness between the larger socio-political milieu and the literary representation of the same. Critical Thinking: The graduates in English are expected to develop critical thinking ability through a philosophical approach in reading the texts and applying them in the analysis of real life situations.

Research-related Skills: The graduates are expected to develop the attributes of research in English. They should have the basic skills to conduct research by identifying a research problem, exploring research gap, and application of theoretical frameworks in exploring areas of interdisciplinary research. Reflective Thinking and Problem Solving: A successful completion of the program with its emphasis on skill-

based learning should enable the graduates to understand and use their own learning and skills to meet the challenges of everyday life.

Communication Skills: The graduates in English should have the ability to have effective communication in and outside the classroom. They should be able to demonstrate their thoughts and expressions in clear terms. Digital Learning and Competence: The graduates should be able to develop digital learning and competence. The use of ICT tools in classroom teaching and the emphasis on digital literacy spread over the skill-based courses are expected to develop awareness among the graduates to attain proficiency in the domain. This would also prepare them for real life situations and challenges.

Teaching Learning Process: The programme allows the use of varied pedagogical methods and techniques both within the classroom and beyond such as:

- Lecture
- Tutorial
- Power point presentation
- Screening of documentary films and film adaptations of literary texts
- Project Work/Dissertation
- Internship
- Group Discussion and debate
- Seminars/workshops/conferences
- Mentor- Mentee sessions

Assessment Method:

- Home assignment
- Seminar Presentation: Oral/Poster/Power point
- Group Discussions
- In semester examinations
- End Semester examinations

Programme Educational Objectives (PEOs):

- **PEO 1**: Graduates will acquire professional ethics and integrity and build the capacity to apply the knowledge and skills acquired
- **PEO2**: Graduates will demonstrate critical thinking ability and interpret ideas
- **PEO3**: Graduates will acquire the spirit of lifelong learning
- **PEO4**: Graduates will demonstrate effective communication skills
- **PEO5**: Graduates will acquire the skills and training to pursue higher studies both within and outside the disciplinary boundaries
- **PEO6**: Graduates will acquire the knowledge of English studies in the global as well their local contexts

Programme Specific Outcomes(PSOs):

After completion of the programme the following outcomes are expected:

- **PSO1**: Graduates will develop an understanding of the different ages of the history of English literature from the medieval to the present age
- **PSO2**: Graduates will be engaged in learning beyond the textbooks and pursue a critical scrutiny of the socio-cultural milieu
- **PSO3**: Graduates will exhibit interpersonal communication skills within and outside the classroom
- **PSO4**: Graduates will apply the skills of translation, creative writing and soft skills
- **PSO5**: Demonstrate competencies required for preparing one for the prospects of diverse professions.

Programme Outcomes (POs):

An undergraduate student of English should be able to:

- **PO 1**. Develop an understanding of the major concepts, theoretical perspectives and recent areas of studies in English literature.
- **PO 2**. Use critical thinking ability in both understanding a text and in analyzing real life situations.
- **PO 3**. Develop a critical approach towards the socio-political and cultural milieu of a society through the study of literary texts
- **PO 4**. Apply effective communicative skills in and outside the classroom
- **PO 5**. Apply professional competencies such as digital learning, creative writing, translation.
- **PO 6**. Demonstrate the abilities to pursue higher studies in English and cultural studies
- **PO 7**. Demonstrate competencies in learning to update knowledge and practice targeted to improve professional knowledge and practice.

Course Structure

Year	Semester	Course	Title of the Course	Total Credit
Year 01	**1st Semester**	**ENG-MAJ-4-101**	British Poetry and Drama: 14th and 17th Century	4
		ENG-MIN-4-101	British Poetry and Drama: 14th and 17th Century	4
		ENG-GEC-3-101	Introducing English Poetry	3
		ENG-SEC-3-101	Soft Skills	3

	Total Credit			14
	2nd Semester	**ENG-MAJ-4-201**	British Poetry and Drama: 17th and 18th Century	4
		ENG-MIN-4-201	British Poetry and Drama: 17th and 18th Century	4
		ENG-GEC-3-201	Introducing English Drama	3
		ENG-AEC-4-201	English Language and Communication Skills	4
		ENG-SEC-3-201	Creative Writing	3
	Total Credits			18
Year 02	**3rd Semester**	**ENG-MAJ-4-301**	British Literature: 18th Century	4
		ENG-MAJ-4-302	Literary Criticism - I	4
		ENG-MIN-4-301	British Literature: 18th Century	4
		ENG-GEC-3-301	Introducing English Fiction	3
		ENG-SEC-3-301	Translation Studies and Practice	3
		Total Credit		18
		ENG-MAJ-4-401	British Literature: Romantic Period	4
		ENG-MAJ-4-402	British Literature: 19th Century	4

	4th Semester	**ENG-MAJ-4-403**	Indian Classical Literature	4
		ENG-MAJ-4-404	Indian Writing in English	4
		ENG-MIN-4-401	British Literature: Romantic Period	4
		Total Credits		20

BA in English (FYUGP) Detailed Syllabus

First Semester

Title of the Course : British Poetry and Drama: 14th and 17th Century
Course Code : ENG-MAJ-4-101
Nature of the Course : Major
Total Credits : 04
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- To acquaint learners with British poetry and drama from Chaucer to Shakespeare
- To familiarize learners with the historical context of the period – Chaucer, Pre-Elizabethan, and Elizabethan
- To discuss William Shakespeare's prescribed plays and sonnets in a detailed manner Marlowe's play encapsulates the spirit of the Renaissance
- To understand the spirit of the Renaissance era encapsulated through Christopher Marlowe's play

Units	Contents	L	T	P	Total Hours
I (10 marks)	**LITERARY AND SOCIAL HISTORY (14-17 CENTURY CE)** ● Age of Chaucer ● Renaissance and the Pre-Elizabethan Period ● Renaissance Humanism ● The Stage, Court and City ● Religious and Political Thought ● Shakespeare and his contemporaries ● Metaphysical poetry	10	02		12
II (15 marks)	**POETRY** ● Geoffrey Chaucer, *The Nun's Priest's Tale* ● William Shakespeare, Sonnet 30 and 116 ● John Donne, 'The Sunne Rising' and 'Death be Not Proud'	12	02		14
III (15 marks)	**ELIZABETHAN/RENAISSANCE DRAMA** ● Christopher Marlowe, *Doctor Faustus*	14	02		16
IV (20 marks)	**SHAKESPEAREAN DRAMA** ● *Macbeth* ● *Twelfth Night*	16	02		18

	Total	52	08	-	60

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

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

After completing this course, students shall be able to:

CO1: Evaluate the Age of Chaucer

- **LO1**: Understand the cultural and social norms of the Age of Chaucer, including the feudal system and the role of the Church
- **LO2**: Evaluate the importance of Chaucer's works in the context of the literary scene of his time.
- **LO3**: Assess the characteristics of medieval poetry with special reference to Chaucer's The Nun Priest's Tale.

CO2: Examine the genre of Elizabethan drama and the ethos of Renaissance Humanism with respect to the works of Shakespeare and Christopher Marlowe

- **LO1**: Analyze the key characteristics of Elizabethan drama, including its themes, theatrical conventions, and historical context, to understand its significance in the development of English literature.
- **LO2**: Discuss how the core principles of Renaissance Humanism such as 'individualism' and classical revival are reflected in the prescribed works of Shakespeare and Marlowe.
- **LO3**: Discuss the significance of the stage, court, city in Elizabethan dramas by examining their roles in shaping plot, character interactions, and thematic development.
- **LO4**: Assess the complexities of religious and political thought in Elizabethan England by analysing primary texts.

CO3: Trace the development of Romantic comedy during the Elizabethan age

- **LO1**: Analyse the defining elements of Romantic comedy in Elizabethan literature, such as love and marriage, humor, mistaken identities, complex plots etc.
- **LO2**: Compare and contrast the role of gender and class in the romantic comedies of the Elizabethan period.

CO4: 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
- **LO3**: Critique John Donne's contribution to Metaphysical poetry, comparing his work with that of his contemporaries to evaluate his influence on the genre.

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1, CO2, CO3, CO4**		**CO1, CO2, CO3, CO4**	**CO1, CO2, CO3, CO4**	
Procedural		**CO1, CO2, CO3**		**CO1, CO4**	**CO2, CO4**	
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ=10 marks
- Unit 2: 1 LAQ+2 SA=(10+5+5) =20 marks
- Unit 3: 1 LAQ+1 SA= (10+5) =15 marks
- Unit 4: 1 LAQ+1 SA= (10+5) =15 marks

(LAQ= Long Answer Question; SA= Short Answer)

Suggested Readings:

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

Greenblatt, Stephen. *The Dark Renaissance: The Dangerous Times and the Fatal Genius of Shakespeare's Greatest Rival*. W.W. Norton & Company, 2025.

– *The Swerve: How the Renaissance Began*. Vintage, 2012.

– *Will in the World: How Shakespeare Became Shakespeare*. Bodley Head, 2016.

John Calvin, 'Predestination and Free Will', in The Portable Renaissance Reader, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704 – 11.

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.

Picard, Liza. *Chaucer's People: Everyday Lives in Medieval England*.

Title of the Course : British Poetry and Drama: 14th and 17th Century
Course Code : ENG-MIN-4-101
Nature of the Course : Minor
Total Credits : 04
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- To acquaint learners with British poetry and drama from Chaucer to Shakespeare
- To familiarize learners with the historical context of the period – Chaucer, Pre-Elizabethan, and Elizabethan
- To discuss William Shakespeare's prescribed plays and sonnets in a detailed manner Marlowe's play encapsulates the spirit of the Renaissance
- To understand the spirit of the Renaissance era encapsulated through Christopher Marlowe's play

Units	Contents	L	T	P	Total Hours
I (10 marks)	**LITERARY AND SOCIAL HISTORY (14-17 CENTURY CE)** ● Age of Chaucer ● Renaissance and the Pre-Elizabethan Period ● Renaissance Humanism ● The Stage, Court and City ● Religious and Political Thought ● Shakespeare and his contemporaries ● Metaphysical poetry	10	02		12
II (15 marks)	**POETRY** ● Geoffrey Chaucer, *The Nun's Priest's Tale* ● William Shakespeare, Sonnet 30 and 116 ● John Donne, 'The Sunne Rising' and 'Death	12	02		14

	be Not Proud'				
III (15 marks)	**ELIZABETHAN/RENAISSANCE DRAMA** ● Christopher Marlowe, *Doctor Faustus*	14	02		16
IV (20 marks)	**SHAKESPEAREAN DRAMA** ● *Macbeth* ● *Twelfth Night*	16	02		18
	Total	52	08	-	60

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

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

After completing this course, students shall be able to:

CO1: Evaluate the Age of Chaucer

- **LO1**: Understand the cultural and social norms of the Age of Chaucer, including the feudal system and the role of the Church
- **LO2**: Evaluate the importance of Chaucer's works in the context of the literary scene of his time.
- **LO3**: Assess the characteristics of medieval poetry with special reference to Chaucer's The Nun Priest's Tale.

CO2: Examine the genre of Elizabethan drama and the ethos of Renaissance Humanism with respect to the works of Shakespeare and Christopher Marlowe

- **LO1**: Analyze the key characteristics of Elizabethan drama, including its themes, theatrical conventions, and historical context, to understand its significance in the development of English literature.
- **LO2**: Discuss how the core principles of Renaissance Humanism such as 'individualism' and classical revival are reflected in the prescribed works of Shakespeare and Marlowe.
- **LO3**: Discuss the significance of the stage, court, city in Elizabethan dramas by examining their roles in shaping plot, character interactions, and thematic development.
- **LO4**: Assess the complexities of religious and political thought in Elizabethan England by analysing primary texts.

CO3: Trace the development of Romantic comedy during the Elizabethan age

- **LO1**: Analyse the defining elements of Romantic comedy in Elizabethan literature, such as love and marriage, humor, mistaken identities, complex plots etc.
- **LO2**: Compare and contrast the role of gender and class in the romantic comedies of the Elizabethan period.

CO4: 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
- **LO3**: Critique John Donne's contribution to Metaphysical poetry, comparing his work with that of his contemporaries to evaluate his influence on the genre.

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1, CO2, CO3, CO4**		**CO1, CO2, CO3, CO4**	**CO1, CO2, CO3, CO4**	
Procedural		**CO1, CO2, CO3**		**CO1, CO4**	**CO2, CO4**	
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
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    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ=10 marks
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- Unit 4: 1 LAQ+1 SA= (10+5) =15 marks

(LAQ= Long Answer Question; SA= Short Answer)

Suggested Readings:

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

Stephen Greenblatt. *The Dark Renaissance: The Dangerous Times and the Fatal Genius of Shakespeare's Greatest Rival*. W.W. Norton & Company, 2025.
– *The Swerve: How the Renaissance Began*. Vintage, 2012.
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John Calvin, 'Predestination and Free Will', in The Portable Renaissance Reader, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704 – 11.
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.
Liza Picard. *Chaucer's People: Everyday Lives in Medieval England*.

Title of the Course : Introducing English Poetry
Course Code : ENG-GEC-3-101
Nature of the Course : Generic Elective Course (GEC)
Total Credits : 03
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- to introduce learners to English poetry and to provide the definition, major types and movements of poetry from English literary history.
- to enable learners to understand the different kinds of poetry that have been composed from the sixteenth century to the twenty-first century.
- 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.
- to discuss certain theories of poetry which have had a tremendous influence on readers and practitioners of this craft

Units	Contents	L	T	Total Hours
I (15 marks)	**INTRODUCTION TO POETRY** 1. Definition of poetry 2. Types of poetry:	08	02	10

	● Sonnet ● Lyric ● Ode ● Ballad ● Epic ● Elegy ● Concrete poetry ● Dramatic monologue ● Slam movement			
II (15 marks)	**MOVEMENTS** ● Metaphysical poetry ● Romantic poetry ● Victorian poetry ● Modern poetry ● Postmodern poetry	08	02	10
III (15 marks)	**ELEMENTS OF POETRY** ● Simile ● Metaphor ● Personification ● Symbol ● Allegory ● Imagery ● Conceit ● Hyperbole ● Parado ● Oxymoron ● Euphemism	12	02	14
IV (15 marks)	**THEORY OF POETRY** ● "Reading Poems" and "Imagery" from *A Poetry Handbook* by Mary Oliver. Ecco, 2023. ● "Preface" to *A Treatise on Poetry* by Czeslaw Milosz. *New and Collected Poems: 1931-2001* by Czeslaw Milosz. Ecco, 2003.	09	02	11
	Total	37	08	45

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

Self Study:

- 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 the corresponding Learning Outcomes (LOs)

After completing this course, students shall be able to:

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

- **LO1**: Identify and differentiate between various types of poetry
- **LO2**: Analyse the structural and thematic elements of different poetic forms
- **LO3**: Appreciate the historical and cultural contexts of various poetic types

CO2: Demonstrate a comprehensive understanding of the elements of poetry 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.

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

Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1, CO2, CO3, CO4**	**CO2, CO3**	**CO1, CO2, CO3, CO4**	**CO1, CO2, CO3, CO4**	

Procedural		**CO2, CO3, CO4 CO3**		**CO2, CO3, CO4**		
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ=10 marks
- Unit 2: 1 LAQ+2 SA=(10+5+5) =20 marks
- Unit 3: 1 LAQ+1 SA= (10+5) =15 marks
- Unit 4: 1 LAQ+1 SA= (10+5) =15 marks

(LAQ= Long Answer Question; SA= Short Answer)

Final Examination: **60 Marks**

- Unit 1: 1 LAQ+ 1 SA= (10+5) =15 marks
- Unit 2: 1 LAQ+ 1 SA= (10+5) = 15 marks
- Unit 3: 1 LAQ+1 SA = (10+ 15) =15 marks
- Unit 4: 3SA= (3 x 5) = 15 marks

(LAQ= Long Answer Question; SA= Short Answer)

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
Course Code : ENG-SEC-3-101
Nature of the Course : Skill Enhancement Course (SEC)
Total Credits : 03
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- To motivate learners to develop a positive attitude, leadership skills, emotional intelligence and other personal attributes crucial for success in business or career.
- To enable learners to inculcate various interpersonal skills, including proper communication skills so that they would have the confidence to participate in group discussions, appear for interviews, engage in public speaking etc.

Units	Contents	L	T	P	Total Hours
I (15 marks)	**SOFT SKILLS IN COMMUNICATION** ● Soft skills in communication ● Soft skills and intercultural communication ● Models of communication	08	02		10
II (15 marks)	**TYPES OF SOFT SKILLS** ● Verbal and written communication skills: ● Active listening, interactive speaking, reading ● Different types of texts, writing for formal and business contexts **Cross-Cultural etiquette:** ● Cultural awareness ● Cultural sensitivity ● Cultural flexibility ● Cross-cultural communication	08	02		10
III (15 marks)	**SOFT SKILLS AND CAREER PREPARATION** ● Using the Microsoft Office: Word, Excel,	02		10	12

	Power-Point				
IV (15 marks)	**SOFT SKILLS IN GETTING JOBS, AND ON THE JOB** ● Writing a CV ● Writing job applications ● GD Skills ● Interview skills ● Emotional Intelligence ● Time and stress management ● Teamwork ● Networking ● Presentation skills	11	02		13
	Total	29	06	10	45

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

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

After completing this course, students shall be able to:

CO1: Develop proficiency in verbal and written communication skills for effective personal, academic, and professional interactions.

- LO1: Demonstrate active listening skills in various contexts (academic discussions, professional meetings, etc.).
- LO2: Engage in interactive speaking activities, including group discussions and presentations.
- LO3: Produce well-structured written documents for formal and business contexts, including emails, reports, and memos.

CO2: Cultivate an understanding and appreciation of cultural diversity to communicate effectively in cross-cultural settings.

- LO1: Demonstrate awareness of cultural norms and etiquette in various international contexts.
- LO2: Assess and compare the effectiveness of various communication strategies used in multicultural environments.
- LO3: Apply empathic listening and speaking techniques in multicultural dialogue/conversation sessions

CO3: Acquire essential technological and professional communication skills for career readiness and advancement.

- LO1: Prepare for and perform successfully in job interviews
- LO2: Participate effectively in group discussions, demonstrating clear articulation and collaboration.
- LO3: Apply principles of emotional intelligence to manage interpersonal relationships and workplace dynamics Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1, CO2, CO3**	**CO1, O2, CO3**		**CO3**	
Procedural		**CO1, CO2, CO3**				
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ=10 marks
- Unit 2: 1 LAQ+2 SA =(10+5+5) =20 marks
- Unit 3: 1 LAQ+1 SA = (10+5) =15 marks
- Unit 4: 1 LAQ+1 SA = (10+5) =15 marks

(LAQ= Long Answer Question; SA= Short Answer)

Final Examination: **60 Marks**

- Unit 1: 1 LAQ+1 SA = (10+5) =15 marks
- Unit 2: 1 LAQ+1 SA = (10+5) = 15 marks
- Unit 3: 3 SA = (5+5+5) = 15 marks
- Unit 4: 3 SA = (5+5+5) = 15 marks

(LAQ= Long Answer Question; SA= Short Answer)

Suggested Readings:

Butterfield, Jeremy, editor. *Oxford A-Z of English Usage*. Oxford UP, 2007.

Dhanavel, S. P. *English and Soft Skills*. Orient BlackSwan, 2013.

Fluency in English: Part II. Oxford UP, 2006.

Inthira, S. R., and V. Saraswathi. *Enrich Your English*. Oxford UP, 1997.

Panja, Sharmistha, et al. *Business English*. Pearson, 2009.

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

Second Semester

Title of the Course : British Poetry and Drama: 17th to 18th Century
Course Code : ENG-MAJ-4-201
Nature of the Course : Major
Total Credits : 04
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- To acquaint learners with British poetry, especially epic and the mock-epic
- To study Jacobean drama
- To familiarize learners with the historical context of the period – from the Puritan Interregnum to the Restoration of Charles II.

Units	Contents	L	T	P	Total Hours
I (10 marks)	**LITERARY BACKGROUND OF THE PERIOD** ● Puritan period ● Restoration ● Religious and Secular Thought in the 17th Century ● The Stage, the State and the Market ● The Mock Epic and Satire ● The Comedy of Manners	12	02		14
II (20 marks)	**PURITAN EPIC** ● John Milton, *Paradise Lost: Book 1*	14	02		16
III (15 marks)	**JACOBEAN DRAMA** ● John Webster, *The Duchess of Malfi*	14	02		16
IV (15 marks)	**NEOCLASSICAL/AUGUSTAN MOCK EPIC** ● John Dryden, *Mac Flecknoe*	12	02		14
	Total	52	08		60

Where, L: Lectures T: Tutorials P: Practicals

Course Outcomes (Cos) and the corresponding Learning Outcomes

After completing this course, students shall be able to:

CO1: Evaluate the socio-political and cultural contexts of the 17th century and 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**: Analyse the interplay between religious and secular dimensions, and how it shaped different literary expressions.
- **LO3**: Critically assess the influence of socio-political upheavals, including the English Civil war and the Glorious Revolution, on the narratives of the 17th century.

CO2: Develop an understanding of the diverse literary movements, forms and genres of the 17th century

- **LO1**: Analyse the characteristics of mock-epic and satire along with examples.
- **LO2**: Critique the role and representation of women in the 17th century.
- **LO3**: Discuss the development of Comedy of manners and its key characteristics.

CO3: Prepare in-depth analyses of the major 17th century texts

- **LO1**: Assess the themes, epic structure, and theological implications of Milton's *Paradise Lost Book I*.
- **LO2**: Analyse the playful dynamics of power and corruption, the representation of women in Webster's *The Duchess of Malfi*.
- **LO3**: Interpret John Dryden's *Mac Flecknoe* with respect to its characteristics of neoclassical mock epic and satire.

CO4: Synthesise ideas from the prescribed 17th century texts to create new interpretations and critical perspectives

- **LO1**: Apply new critical perspectives that would contribute to the ongoing debates and discourses on 17th century literature
- **LO2**: Formulate innovative research questions that would push the boundaries of traditional literary analysis

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy:

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1,CO2, CO3, CO4**		**CO1,CO2, CO3,CO4**	**CO1,CO2, CO3,CO4**	

Procedural		**CO1,CO2, CO3,CO4**		**CO1,CO2 , CO3,CO4**		
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ=10 marks
- Unit 2: 1 LAQ+2 SA=(10+5+5)=20 marks
- Unit 3: 1 LAQ+1 SA= (10+5)=15 marks
- Unit 4: 1 LAQ+1 SA= (10+5)=15 marks
  (LAQ= Long Answer Question; SA= Short Answer)

Suggested Readings:

The Holy Bible, Genesis, chaps. 1 – 4, *The Gospel According to St. Luke*, Chaps. 1–7 and 22–4.

Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton,1992) chaps. 15, 16, 18, and 25.

Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.

John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767 – 8.

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

Title of the Course : British Poetry and Drama: 17th to 18th Century
Course Code : ENG-MIN-4-201
Nature of the Course : Minor
Total Credits : 04
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- To acquaint learners with British poetry, especially epic and the mock-epic
- To study Jacobean drama
- To familiarize learners with the historical context of the period – from the Puritan Interregnum to the Restoration of Charles II.

Units	Contents	L	T	P	Total Hours
I (10 marks)	**LITERARY BACKGROUND OF THE PERIOD** ● Puritan period ● Restoration ● Religious and Secular Thought in the 17th Century ● The Stage, the State and the Market ● The Mock Epic and Satire ● The Comedy of Manners	12	02		14
II (20 marks)	**PURITAN EPIC** ● John Milton, *Paradise Lost: Book 1*	14	02		16
III (15 marks)	**JACOBEAN DRAMA** ● John Webster, *The Duchess of Malfi*	14	02		16
IV (15 marks)	**NEOCLASSICAL/AUGUSTAN MOCK EPIC** ● John Dryden, *Mac Flecknoe*	12	02		14
	Total	52	08		60

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

<u>Course Outcomes (Cos) and the corresponding Learning Outcomes</u>

After completing this course, students shall be able to:

CO1: Evaluate the socio-political and cultural contexts of the 17th century and 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: Analyse the interplay between religious and secular dimensions, and how it shaped different literary expressions.
- LO3: Critically assess the influence of socio-political upheavals, including the English Civil war and the Glorious Revolution, on the narratives of 17th century

CO2: Develop an understanding of the diverse literary movements, forms and genres of the 17th century

- LO1: Analyse the characteristics of mock-epic and satire along with examples
- LO2: Critique the role and representation of women in the 17th century
- LO3: Discuss the development of Comedy of manners and its key characteristics

CO3: Prepare in-depth analyses of the major 17th century texts

- LO1: Assess the themes, epic structure, and theological implications of Milton's *Paradise Lost Book I*
- LO2: Analyse the playful dynamics of power and corruption, the representation of women in Webster's *The Duchess of Malfi*
- LO3: Interpret John Dryden's *Mac Flecknoe* with respect to its characteristics of neoclassical mock epic and satire.

CO4: Synthesise ideas from the prescribed 17th century texts to create new interpretations and critical perspectives

- LO1: Apply new critical perspectives that would contribute to the ongoing debates and discourses on 17th century literature
- LO2: Formulate innovative research questions that would push the boundaries of traditional literary analysis

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1,CO2, CO3, CO4**		**CO1,CO2, CO3,CO4**	**CO1,CO2, CO3,CO4**	
Procedural		**CO1,CO2, CO3,CO4**		**CO1,CO2, CO3,CO4**		
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ=10 marks
- Unit 2: 1 LAQ+2 SA=(10+5+5)=20 marks
- Unit 3: 1 LAQ+1 SA= (10+5)=15 marks
- Unit 4: 1 LAQ+1 SA= (10+5)=15 marks
  (LAQ= Long Answer Question; SA= Short Answer)

Suggested Readings:

The Holy Bible, Genesis, chaps. 1-4, *The Gospel according to St. Luke*, chaps. 1-7 and 22-4.

Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton,1992) chaps. 15, 16, 18, and 25.

Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.

John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767 – 8.

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

Title of the Course : Introducing English Drama
Course Code : ENG-GEC-3-201
Nature of the Course : Generic Elective Course (GEC)
Total Credits : 03
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- To equip learners with a basic understanding of drama as an art form
- To acquaint learners with the history of English drama from the beginning to the twentieth century

- 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 drama from its origin to the present

Units	Contents	L	T	P	Total Hours
I (15 marks)	**HISTORY 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 (15 marks)	**ELEMENTS OF DRAMA** ● Plot ● Character ● Setting ● Dialogue ● Costume ● Three unities ● Prologue ● Epilogue ● Soliloquy ● Asides	10	02		12
III (15 marks)	**HISTORY OF DRAMA** ● Aristotle's *Poetics* (Selected portions)	09	02		11
IV (15 marks)	**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

Where, L: Lectures T: Tutorials P: Practicals

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

After completing this course, students shall be able to:

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
- LO2: 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.

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1,CO2, CO3, CO4, CO5**	**CO2, CO3**	**CO1,CO2 , CO3,CO4 , CO5**	**CO1,CO2 , CO3,CO4 , CO5**	
Procedural		**CO2, CO3, CO4, CO5**		**CO2, CO3, CO4, CO5**	**CO2, CO3 CO4,CO5**	
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 2: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 3: 1 LAQ+1 SA= (10+5)=15 marks
- Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

(LAQ= Long Answer Question; SA= Short Answer)

Self-Study:

- Types of theatre spaces: proscenium theatre, arena theatre or island stage, thrust stage.

- Dramatic design – Gustav Freytag's Pyramid

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 : ENG-AEC-4-201
Nature of the Course : Ability Enhancement Course (AEC)
Total Credits : 04
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

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

Units	Contents	L	T	P	Total Hours
I (15 marks)	**COMMUNICATION: THEORY AND TYPES**	08	02		10

	● Theory of Communication ● Types and modes of Communication ● Verbal and Non-verbal (Listening, Speaking and Writing) ● Barriers and Strategies ● Interpersonal and Group Communication				
II (15 marks)	**SPEAKING SKILLS** ● Conversation Skills ● Group Discussion ● Effective Communication ● Public Speaking ● Interview	16	02		18
III (15 marks)	**READING AND UNDERSTANDING** ● Close Reading ● Comprehension ● Summary ● Paraphrasing ● Analysis and Interpretation	14	02		16
IV (15 marks)	**WRITING SKILLS** ● Documenting ● Report Writing ● Making Notes ● Letter Writing ● Email writing	14	02		16
	Total	52	08		60

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

<u>Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)</u>

After completing this course, students shall be able to:

CO1: Discuss Communication Theory, Types and Modes

- **LO1**: Analyse and distinguish between Verbal and Non-Verbal communication
- **LO2**: Recognise the barriers to effective communication and develop strategic approaches to overcome those barriers.
- **LO3**: Enhance interpersonal and group communication skills

CO2: Engage in advanced speaking skills

- **LO1**: Demonstrate the ability to engage in meaningful dialogues, via employing techniques that enhance clarity and prevent miscommunication.
- **LO2**: Evaluate the dynamics of group discussions by identifying the roles of the participants and the required strategies to maintain productive communication.
- **LO3**: Demonstrate effective performance in interviews.

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

- **LO1**: Identify and interpret key themes, symbols and motifs in a given text.
- **LO2**: Exhibit comprehension of texts by accurately answering content related questions.
- **LO3**: Paraphrase complex passages from a text and express the ideas in one's own words
- **LO4**: Analyse and interpret the symbolic meanings of text/s.

CO4: Develop proficiency in diverse writing skills

- **LO1**: Analyse and structure information to produce clear, concise and well-organised reports.
- **LO2**: Develop effective note-taking strategies and synthesise notes to create comprehensive summaries of lectures, readings, and discussions
- **LO3**: Compose clear and effective letters/ applications.

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1,CO2, CO3, CO4**	**CO2**	**CO1,CO2 , CO3,CO4**	**CO1,CO2 , CO3,CO4**	**CO4**
Procedural		**CO2, CO3, CO4**	**CO2**	**CO2, CO3, CO4**	**CO2, CO3 CO4**	**CO4**
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz

Final Examination: 60 Marks

- Unit 1: 3 short answer questions(5x3) =15 marks
- Unit 2: 3 short answer questions (5x3) =15 marks
- Unit 3: 3 short answer questions (5x3) =15 marks
- Unit 4: 3 short answer questions (5x3) =15 marks

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 : Creative Writing
Course Code : ENG-SEC-3-201
Nature of the Course : Skill Enhancement Course (SEC)
Total Credits : 03
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- To acquaint the learners with ideas related to creative writing including the art, the craft and the basic skills required for a creative writer
- To help learners to understand the principles of creative writing and the distinction between the literary genres
- To explain the differences in writing for various literary and social media
- To hone the creative and critical faculties of learners
- To enable learners to put into practice the various forms of creative writing that they have studied through the course
- To encourage the imaginative and critical faculties of the learner so through application-based teaching
- To enable the learner to articulate their thought processes in a spontaneous and creative manner.

Units	Contents	L	T	P	Total Hours

I (15 marks)	**Fundamentals of Creative Writing:** ● Meaning and Significance of Creative Writing ● Genres of Creative Writing: - Poetry - Fiction - Non-fiction - Drama and other forms	08	02		10
II (15 marks)	**Elements of Creative Writing:** ● Plot ● Setting ● Character ● Dialogue ● Point of View ● Literary Devices and Figurative Language ● Elements of Style	10	02		12
III (15 marks)	**Forms**: ● Essay ● Biography ● Memoir and Autobiography ● Travelogues ● Diaries	10	02		12
IV (15 marks)	**Practices**: ● Web Content Writing Blog Writing Film reviews	03		08	11
	Total	31	06	08	45

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

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

After completing this course, students shall be able to:

CO1: Explain the meaning and significance of Creative writing

- LO1: Integrate effectively the English language in the process of creative writing.
- LO2: Analyse different genres of creative writing to understand their unique features and
  stylistic elements.

- LO3: Create original works in different genres of creative writing, such as poetry, Fiction, essays and reviews.

CO2: Develop a detailed understanding of the elements of creative writing

- LO1: Identify and analyse the elements of plot, setting, character, dialogue, Point of View in various texts.
- LO2: Apply literary and figurative devices such as symbols, imagery, metaphors, simile
  in the process of creative writing
- LO3: Develop distinctive styles of writing with different narrative techniques, sentence
  structures and word choices
- LO4:Demonstrate proficiency in grammar, punctuation and sentence structure to effectively convey ideas in writing.

CO3: Exhibit a comprehensive understanding of various forms and genres of creative writing

- LO1: Create original short stories and novel excerpts that would demonstrate a mastery
  of narrative technique
- LO2: Produce original poems that would exhibit a command of poetic devices
- LO3: Develop a personal voice and style in composing essays, reflecting unique perspective and creativity.
- LO4: Construct unique narrative voices and style in biographical, autobiographical forms
  of writing as well as in the forms of travelogues and diaries
- LO6: Engage in crafting thought-proving Web Content writing, Blog Writing, Film and
  Book reviews

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1,CO2, CO3**	**CO3**	**CO3**	**CO3**	**CO3**
Procedural		**CO2, CO3**	**CO3**	**CO2, CO3**	**CO2, CO3**	**CO3**
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 2: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 3: 1 LAQ+1 SA= (10+5)=15 marks
- Unit 4: 1 LAQ+1 SA= (10+5)=15 marks
  (LAQ= Long Answer Question; SA= Short Answer)

Prescribed Reading:

Anjana Neira Dev et al. *Creative Writing: A Beginner's Manual.* Pearson, Delhi, 2009.

Suggested Readings:

Bell, Julia et al. *The Creative Writing Course-Book.* London: Macmillan, 2001.
Blackstone, Bernard. *Practical English Prosody.* Mumbai: Orient Longman, 1984.
Earnshaw, Steven (Ed). *The Handbook of Creative Writing*. Edinburgh: EUP, 2007.
Gardner, John. *The Art of Fiction*. New York: Vintage, 1991.
Hamer, Enid. *The Metres of English Poetry.* Booksway, 2014.
King, Stephen. *On Writing: A Memoir of the Craft*. London: Hodder and Stoughton, 2000.
Sartre, Jean-Paul. *What Is Literature? And Other Essays*. Harvard: Harvard Univ. Press, 1988.
Show, Mark. *Successful Writing for Design, Advertising and Marketing*. New York: Laurence King, 2012.
Strunk, William and White, E. B. *The Elements of Style*. London: Longman, 1999.

Third Semester

Title of the Course : British Literature – 18th Century
Course Code : ENG-MAJ-4-301
Nature of the Course : Major
Total Credits : 04

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

Course Objectives:

- To discuss a wide array of texts across genres of the 18th century
- To familiarize learners with the historical context of the period, termed as the Age of Enlightenment, or the Age of Reason.
- To discuss new modes of creative expression, particular prose narratives of the likes of Swift and Sterne
- To familiarize learners with different forms of irony and satire, the dominant tropes deployed by writers

Units	Contents	L	T	P	Total Hours
I (15 marks)	**LITERARY BACKGROUND OF THE PERIOD** ● The Enlightenment and Neoclassicism ● Restoration Comedy ● Rise of the Novel ● Periodical Press ● Country and the City ● Public sphere: Coffee houses, Literary clubs	10	02		12
II (15 marks)	**RESTORATION COMEDY** ● William Congreve, *The Way of the World*	14	02		16
III (15 marks)	**NOVEL** ● Daniel Defoe, *Robinson Crusoe*	14	02		16
IV (15 marks)	**POETRY** ● Thomas Gray 'Elegy Written in a Country Churchyard' ● Alexander Pope, *The Rape of the Lock*	14	02		16
	Total	52	08		60

Where, L: Lectures T: Tutorials P: Practicals

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

After completing this course, students shall be able to:

CO1: Illustrate the ethos of the 18th century as reflected in literature of the period

- **LO1**: Examine the principal tenets of the Enlightenment and Neoclassicism as they apply to literature.
- **LO2**: Discuss the impact of the Periodical Press on the 18th century literature and culture.
- **LO3**: Compare and contrast depiction of country life and the city in 18th century literature with examples.
- **LO4**: Explore the roles of coffee houses and literary clubs in fostering intellectual and cultural exchange in 18th century England.

CO2: 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 in by engaging in a concentrated analysis of the major playwrights of the genre.
- **LO3**: Evaluate the ways in which Restoration comedies satirises the societal norms and values of the period in relation to gender, marriage, courtship, and class hierarchy through a meticulous study of William Congreve.

CO3: 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 of colonialism and religious hypocrisy as prevalent in 18th century novels through a meticulous reading of the works of 18th century novelists.

CO4: Discuss mock-epic as a genre and its literary significance

- **LO1**: Outline the historical and cultural context of major mock-epics of the 18th century such as Alexander Pope's *The Rape of the Lock*.
- **LO2**: Analyse the use of irony, parody and satire in mock-epic texts.
- **LO3**: Assess the humorous contrast between the elevated style of the epic and the trivial and absurd subject matter of the mock-epic.
- **LO4**: Identify and analyse the intertextual references to classical epic literature in mock-epic poems

CO5: Evaluate the form and function of elegy in 18th century English literature

- **LO1**: Trace elegy's thematic focus on death, mourning, and contemplations of mortality through a meticulous reading of Thomas Gray's "Elegy Written in a Country Churchyard".
- **LO2**: Compare and contrast different 18th century elegies with that of the elegies from different periods

- **LO3**: Identify the formal elements of elegy, such as stanza form, meter and rhyme scheme.

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		**CO1, CO2, CO3, CO4, CO5**		**CO1, CO2, CO3, CO4, CO5**	**CO1, CO2, CO3, CO4, CO5**	
Procedural		**CO2, CO3, C O4**		**CO2, CO3, CO4**	**CO2, CO3 CO4**	
Metacognitive						

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

1. Two Sessional tests: 10x2=20 Marks
2. Any two of the following activities listed below: 10x2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 2: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 3: 1 LAQ+1 SA= (10+5)=15 marks
- Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

(LAQ= Long Answer Question; SA= Short Answer)

Recommended Readings:

Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London:Routledge, 1996).
Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in

Literature and Social Order in Eighteenth – Century England, ed. Stephen Copley (London: Croom Helm, 1984).
Samuel Johnson, 'Essay 156', in *The Rambler, in Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194 – 7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn. (New York: Norton, 2006) pp. 2693 – 4, 2774 – 7.

Suggested Readings:

Andrew Sanders. *A Short Oxford History of English Literature,* OUP, 2004.
Birch, Dinah (ed.), *The Concise Oxford Companion to English Literature.* Oxford University Press, 2012
Chikera, Ernest, DJ Enright. *English Critical Texts*. OUP, 1997.
Ian Watt. *Rise of the Novel.* Vintage Books, 1956.
Walter Allen. *The English Novel.* Dutton, 1954.

Title of the Course : Literary Criticism
Course Code : ENG-MAJ-4-302
Nature of the Course : Major
Total Credits **:** 04
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

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

Units	Contents	L	T	P	Total Hours
I (15 marks)	● Plato: *The Republic* Book X ● Aristotle: *Poetics*	12	02		14
II (15 marks)	● Horace: *Ars Poetica* ● Longinus: On the Sublime	14	02		16

III (15 marks)	● Phillip Sidney: *An Apology for Poetry* ● John Dryden: *An Essay of Dramatic Poesy*	12	02		14
IV (15 marks)	● Alexander Pope: *An Essay on Criticism* ● Samuel Johnson: "On Metaphysical Wit" from *Life of Cowley*	14	02		16
	Total	52	08		60

Where, L: Lectures T: Tutorials P: Practicals

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

After completing this course, students shall be able to:

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

- **LO1**: Analyse Plato's views on mimesis, nature of poetry, and the role of art in society.
- **LO2**: Understand the key concepts such as Mimesis, Catharsis, Hamartia, Anagnoris, Peripeteia as outlined by Aristotle in Poetics.
- **LO3**: Analyse Aristotle's views on Tragedy, Comedy, and Tragic Hero.

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

- **LO1**: Examine Poetry as Craft as proposed by Horace.
- **LO2**: Define the principle of poetic decorum as proposed by Horace.
- **LO3** Theorise the concept of Sublimity and its five principal sources.
- **LO4**: Analyse how Longinus's text On Sublimity is a digression from thinkers like Plato and Horace

CO3: Develop a comprehensive understanding about 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 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"

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1, CO2, CO3, CO4, CO5**		**CO1, CO2,CO3, CO4, CO5**	**CO1, CO2, CO3, CO4, CO5**	
Procedural		**CO2, CO3, CO4**		**CO2, CO3, CO4**	**CO2, CO3 CO4**	
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 2: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 3: 1 LAQ+1 SA= (10+5)=15 marks
- Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

(LAQ= Long Answer Question; SA= Short Answer)

Suggested Readings:

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London: Oxford University Press, 1971.

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.

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.

Title of the Course	**:**	**British Literature – 18th Century**
Course Code	**:**	**ENG-MIN-4-301**
Nature of the Course	**:**	**Minor**
Total Credits	**:**	**04**
Distribution of Marks	**:**	**60 (End Sem) + 40 (In-Sem)**

Course Objectives:

- To discuss a wide array of texts across genres of the 18th century to familiarize learners with the historical context of the period, termed as the Age of Enlightenment, or the Age of Reason.

- To discuss new modes of creative expression, particular prose narratives of the likes of Swift and Sterne
- To familiarize learners with different forms of irony and satire, the dominant tropes deployed by writers

Units	Contents	L	T	P	Total Hours
I (15 marks)	**LITERARY BACKGROUND OF THE PERIOD** ● The Enlightenment and Neoclassicism ● Restoration Comedy ● Rise of the Novel ● Periodical Press ● Country and the City ● Public sphere: Coffee houses, Literary clubs	10	02		12
II (15 marks)	**RESTORATION COMEDY** ● William Congreve, *The Way of the World*	14	02		16
III (15 marks)	**NOVEL** ● Daniel Defoe, *Robinson Crusoe*	14	02		16
IV (15 marks)	**POETRY** ● Thomas Gray, 'Elegy Written in a Country Churchyard' ● Alexander Pope, *The Rape of the Lock*	14	02		16
	Total	52	08		60

Where, L: Lectures T: Tutorials P: Practicals

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

After completing this course, students shall be able to:

CO1: Illustrate the ethos of the 18th century as reflected in literature of the period

- LO1: Examine the principal tenets of the Enlightenment and Neoclassicism as they apply to literature.
- LO2: Discuss the impact of the Periodical Press on the 18th century literature and culture.
- LO3: Compare and contrast depiction of country life and the city in 18th century literature with examples.
- LO4: Explore the roles of coffee houses and literary clubs in fostering intellectual and cultural exchange in 18th century England.

CO2: 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 in by engaging in a concentrated analysis of the major playwrights of the genre.
- LO3: Evaluate the ways in which Restoration comedies satirises the societal norms and values of the period in relation to gender, marriage, courtship, and class hierarchy through a meticulous study of William Congreve.

CO3: 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 of colonialism and religious hypocrisy as prevalent in 18th century novels through a meticulous reading of the works of 18th century novelists.

CO4: Discuss mock-epic as a genre and its literary significance

- LO1: Outline the historical and cultural context of major mock-epics of the 18th century such as Alexander Pope's The Rape of the Lock.
- LO2: Analyse the use of irony, parody and satire in mock-epic texts.
- LO3: Assess the humorous contrast between the elevated style of the epic and the trivial and absurd subject matter of the mock-epic.
- LO4: Identify and analyse the intertextual references to classical epic literature in mock-epic poems

CO5: Evaluate the form and function of elegy in 18th century English literature

- LO1: Trace elegy's thematic focus on death, mourning, and contemplations of mortality through a meticulous reading of Thomas Gray's "Elegy Written in a Country Churchyard".
- LO2: Compare and contrast different 18th century elegies with that of the elegies from different periods
- LO3: Identify the formal elements of elegy, such as stanza form, meter and rhyme scheme.

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge dimension	**Remember**	**Undertand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1, CO2,**		**CO1,CO2,**	**CO1,CO2,**	

		CO3, CO4, CO5		**C O3, CO4,CO5**	**C O3, CO4,CO5**	
Procedural		**CO2,CO3, CO4**		**CO2,CO3, CO4**		
Metacogniti ve						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 2: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 3: 1 LAQ+1 SA= (10+5)=15 marks
- Unit 4: 1 LAQ+1 SA= (10+5)=15 marks
  (LAQ= Long Answer Question; SA= Short Answer)

Recommended Readings:

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

Suggested Readings:

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

Birch, Dinah (ed.), *The Concise Oxford Companion to English Literature.* Oxford University Press, 2012
Chikera, Ernest, DJ Enright. *English Critical Texts*. OUP, 1997.
Ian Watt. *Rise of the Novel.* Vintage Books, 1956.
Walter Allen. *The English Novel.* Dutton, 1954.

Title of the Course : Introducing English Fiction
Course Code : ENG-GEC-3-301
Nature of the Course : Generic Elective Course (GEC)
Total Credits : 03
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- To introduce learners to the trajectory, development, and reception of fiction, especially the novel, in terms of its established generic antecedents
- Enable the learner to develop a broad-based vocabulary that would be useful in building competent frameworks for reading and critiquing narrative fiction
- To deploy audio-visual teaching aids for enhancing the understanding of the learners

UNITS	CONTENTS	L	T	P	Total Hours
I (15 marks)	**INTRODUCTION TO THE NOVEL AS A FORM** ● The rise of the novel as a form and genre from the eighteenth century	08	02	-	10
II (15 marks)	**ELEMENTS OF FICTION** ● Story and plot ● Character: Round and Flat ● Point(s) of view ● Narrative time, ● Telling and Showing, ● Narrator-Narratee ● Setting, ● Mimesis	10	02	-	12
III (15 marks)	**FORMS OF FICTION** ● Realism and Naturalism, ● Picaresque ● Novel of character	10	02	-	12

	● Gothic ● Epistolary novel ● Stream of consciousness ● Historical novel				
IV (15 marks)	**FORMS OF FICTION: NEW DEVELOPMENTS** ● Graphic novel ● Campus novel ● Domestic novel ● Science fiction and fantasy ● Magic realism ● Crime fiction and thrillers ● Novella	09	02	-	11
	Total	37	08	-	45

Where, L: Lectures T: Tutorials P: Practicals

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

After completing this course, students shall be able to:

CO1: Trace the rise of novel as a form and genre from the 18th century onwards

- **LO1**: Examine the role of the novel as a medium for social commentary and critique.
- **LO2**: Distinguish the contribution of key novelists from the 18th century onwards to trace the transformation of English novel.
- **LO3**: Discuss the influence of cultural and intellectual movements on the themes and narrative techniques employed in the novels from the 18th century onwards.

CO2: Evaluate the different forms of fiction

- **LO1**: Identify and analyse the key features and thematic concerns of Realism and Naturalism, Picaresque, Novel of Sensibility and Novel of character.
- **LO2**: Examine the thematic evolution and cultural significance of Bildungsroman, Historical novels and Romance novels.
- **LO3**: Analyse the thematic elements of Gothic, Epistolary and Stream of Consciousness novels.

CO3: Outline the new developments in fiction writing

- **LO1**: Identify the key features of metafiction and fabulative novels.
- **LO2**: Understand Intertextuality and its use in different forms of fiction with examples
- **LO3**: Analyse the visual and narrative techniques used in graphic novels.
- **LO4**: Examine the treatment of magic realism in novels.

CO4: Evaluate various elements of fiction to engage critically with complex narratives and texts

- **LO1**: Identify different narratorial points of view to examine the impact on storytelling.
- **LO2**: Differentiate between telling and showing in narrative techniques.
- **LO3**: Explain and examine the elements from Narratology and Russian Formalism.
- **LO4**: Analyse monologic and dialogic forms of narrative.

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1,CO2, CO3, CO4,**		**CO1,CO2, CO3,CO4**	**CO1,CO2, CO3,CO4**	**CO4**
Procedural		**CO2, CO3, CO4**		**CO2, CO3, CO4**	**CO2, CO3 CO4**	**CO4**
Metacogniti ve						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 2: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 3: 1 LAQ+1 SA= (10+5)=15 marks
- Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

(LAQ= Long Answer Question; SA= Short Answer)

Self Study:

- The emergence of the novel in the twentieth century.
- Setting, implied author, implied reader, free indirect discourse, elements from Russian formalism
- The new novel or nouveau roman, bildungsroman, erziehungsroman, künstlerroman, historical novel, romance novels, regional novel
- Antinovel, hypertext, nonfiction novel, crime fiction and thrillers.

Compulsory Readings:

M. H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th edition. Wadsworth Cengage Learning, 2015.

David Daiches. Chapters on "The Novel from Richardson to Jane Austen" and "The Twentieth – Century Novel" from *A Critical History of English Literature: The Restoration to the Present Day*, Volume II. Martin Secker and Warburg Ltd., 1996.

Virginia Woolf. The essay "How Should One Read a Book? from *The Second Common Reader: Annotated* Edition. Mariner Books, 2003.

Suggested Readings:

Mikhail Bakhtin (Michael Holquist). *The Dialogic Imagination: Four Essays* by M. M. Bakhtin. University of Texas, 1991.

Ross Murfin and Supriya M. Ray. *The Bedford Glossary of Critical and Literary Terms,* Fourth Edition. Macmillan Higher Education, 2018.

J. A. Cuddon. *A Dictionary of Literary Terms and Literary Theory*, Fifth Edition. Wiley-Blackwell, 2013.

Peter Childs et al. *The Routledge Dictionary of Literary Terms.* Routledge, 2006.

Gerald Prince. *A Dictionary of Narratology*.University of Nebraska Press, 1987.

Dinah Birch (ed.), *The Concise Oxford Companion to English Literature.* Oxford University Press, 2012.

Title of the Course : Translation Studies and Practice
Course Code : ENG-SEC-3-301
Nature of the Course : Skill Enhancement Course (SEC)
Total Credits : 03
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- Introduce students to translation studies as separate discipline of knowledge
- Increase their awareness related to the nature of translation and arouse their interest to independently pursue translation theory issues;

- Enable students to deal with translation as linguistic procedure and as socially constructed and oriented activity;
- Increase students' awareness related to social functions of translation;
- Enable them to link theory and practice;
- Develop students' contrastive knowledge and their critical thinking skills;
- Enable them to develop self-assessing and self-correcting techniques in order to monitor their own progress.

Units	Contents	L	T	P	Total Hours
I (15 marks)	**Introduction to Translation Studies** ● History of the practice of translation in the West: Concepts and Evolution ● Basic concepts and terminology of Translation Studies.	08	02	-	10
II (15 marks)	**Academic Translation** ● Knowledge translation: Central issues ● Translating science and social science textbooks into regional Indian languages ● Translation and the problem of terminology in regional languages	10	02	-	12
III (15 marks)	**Cultural Turn in Translation** ● The Politics of Translation ● Translation and its Impact on Indian Regional Languages ● Postcolonial translation ● Translation as part of nation building: case studies from India and other colonies	10	02	-	12
IV (15 marks)	**Methods of Translation** ● Role of the Translator ● Methods: Literal Translation vs Free/Dynamic Translation ● Interpretation and Adaptation Role: The invisible translator	09	02	-	11
	Total	37	08	-	45

Where, L: Lectures T: Tutorials P: Practicals

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

After completing this course, students shall be able to:

CO1: Evaluate the principles and practices of Translation studies

- **LO1**: Trace the historical development of translation practices in Western culture.
- **LO2**: Understand the basic concepts and terminologies in translation studies such as: source text, target text, and translational equivalence.
- **LO3**: Trace the development of translation theories across different cultures and time periods.

CO2: Develop a comprehensive understanding on different theories of translation

- **LO1**: Compare and contrast the theoretical frameworks proposed by Nida, Itamar Evan-Zohar, Jakobson, Lefevere in the context of translation studies.
- **LO2**: Evaluate the effectiveness of different translation strategies in achieving equivalence between source and target texts.
- **LO3**: Apply the theories of translation to practical examples thereby demonstrating an understanding on the relevance and applicability of translation theories.

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

- **LO1**: Trace the cultural turn in translation studies.
- **LO2**: Explain the complexities of translation as a political act.
- **LO3**: Compare and contrast different approaches to translation in postcolonial context.

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

- **LO1**: Define and explain the concepts of interlingual, intralingual, and intersemiotic translation methods.
- **LO2**: Discuss the role of the translator as an invisible mediator between languages and cultures.
- **LO3**: Evaluate the notion of translator as a traitor.
- **LO4**: Explore and apply strategies of translation, considering the context and audience.

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1,CO2, CO3, CO4,**		**CO1,CO2 , CO3,CO4**	**CO1,CO2 , CO3,CO4**	**CO4**
Procedural		**CO2, CO3, CO4**		**CO2, CO3, CO4**	**CO2, CO3 CO4**	**CO4**

Metacogniti ve						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 2: 1 LAQ+1 SA=(10+5)=15 marks
- Unit 3: 1 LAQ+1 SA= (10+5)=15 marks
- Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

(LAQ= Long Answer Question; SA= Short Answer)

Self Study:

- Theories of Nida, Itamar Evan-Zohar, Jakobson, Lefevere

Required Readings:

Bassnett, Susan. *Translation Studies.* London: Methuen, 1980.
Venuti, Lawrence, ed. *The Translation Studies Reader.* London: R.outledge, 2000.
Baker, Mona, ed. *The Routledge Encyclopaedia of Translation Studies.* London: Routledge, 1998.
Trivedi, Harish and Susan Bassnet. *Postcolonial Translation: Theory and Practice.* London: Routledge, 1999.
Gentzler, Edwin. *Contemporary Translation Theories.* London: Routledge, 1993.

Suggested Readings:

Andre Lefevere—*Translation, Rewriting and the Manipulation of Literary Fame* (Routledge)
Anisur Rahman (ed)—*Translation, Poetics and Practice (*Creative Books)
Austin Warren and Rene Wellek, *Theory of Literature*
Avadhesh K Singh (ed)--*Translation: Its Theory and Practice* (Creative Books)
Eugene Nida and C Taber: *The Theory and Practice of Translation (*Leiden: E. G Brill)
Harish Trivedi—*Colonial Transactions: English Literature and India* (Manchester University
Rainer Schulte and others (ed) *Theories of Translation: An Anthology of Essays from Dryden to Derrida*
KK Handique. “Anubador Katha.” (“On Translation”, translated by Sanjeev Kumar Nath)

Sherry Simon and Paul St-Pierre—*Changing the Terms* (Orient Longman)
Susan Bassnett (ed)—*Translating Literature* (Boydell and Brewer)
Susan Bassnett and Harish Trivedi (eds)—*Post-colonial Translation, Theory and Practice*

Fourth Semester

Title of the Course : British Romantic Literature
Course Code : ENG-MAJ-4-401
Nature of the Course : Major
Total Credits : 04
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- To acquaint students with the historical context of the Romantic Period
- To familiarize learners with the pre-romantic poetry tradition – the precursor of Romanticism in British literary history
- To discuss Romantic poetry by reading the poetry of the chief exponents of this tradition
- To explore Romantic era novels by highlighting the dominant tropes inherent in them

Units	Contents	L	T	P	Total Hours
I (10 marks)	**LITERARY AND SOCIAL HISTORY (ROMANTIC PERIOD)** ● Reason and Imagination ● Conceptions of Nature ● Literature and Revolution ● The Gothic ● The Romantic Lyric	10	02	-	12
II (15 marks)	**PRE-ROMANTIC POETRY** ● William Blake, - 'The Lamb', - 'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*), - 'The Tyger' (from *The Songs of Experience*), - 'Introduction' to *The Songs of Innocence* ● Robert Burns	12	02	-	14

	- 'A Bard's Epitaph' - 'Scots Wha Hae'				
III (15 marks)	**ROMANTIC POETRY** ● William Wordsworth - "Tintern Abbey" ● Samuel Taylor Coleridge: - "Kubla Khan", ● Percy Bysshe Shelley: - "Ode to the West Wind" - "Ozymandias" ● John Keats - "Ode to a Nightingale" - "On First Looking into Chapman's Homer"	14	02	-	16
IV (20 marks)	**ROMANTIC NOVEL** ● Mary Shelley, *Frankenstein* ● Jane Austen, *Mansfield Park*	16	02		18
	Total	52	08	-	60

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

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

After completing this course, students shall be able to:

CO1: Evaluate the salient features of the Romantic Age

- **LO1**: Assess the gradual changes coming to socio political realm of England
- **LO2**: Connect the contexts of the French Revolution to the transition noticed in the different genres of literature
- **LO3**: Assess the significant roles played by reason and imagination

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

- **LO1**: Evaluate the renewal of the imaginative spirit in poetry replacing the earlier Neo-Classical emphasis on reason
- **LO2** : Apply the knowledge of poetry and poetic craft in the age in understanding the social transition
- **LO3**: Assess the manifestation of the return to Nature in different forms adopted by poets
  like Wordsworth and Keats

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

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

- **LO1**: Analyse the explorations of social realism in the novel form through a reading of Jane Austen's novels.
- **LO2** : Evaluate the genre of the novel with special attention to women novelists and their
  writings
- **LO3**: Examine the celebration of Nature in its majesty and terror
- **LO4** : Contextualise the spirit of the Gothic form in the age through a focused reading of
  Frankenstein.

CO4: 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.

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1,CO2, CO3, CO4**		**CO1,CO2 , CO3,CO4**	**CO1,CO2 , CO3,CO4**	
Procedural		**CO2, CO3, CO4**		**CO2, CO3, CO4**		
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
   - Seminar/ Group discussion/ Assignment related to the Course content.
   - Presentation of seminar papers.

- Assignments.
- Quiz

Final Examination: 60 Marks

- Unit 1: 1 LAQ = 10 marks
- Unit 2: 3 SA= (5+5+5) =15 marks
- Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks
- Unit 4: 1 LAQ+ 2 SA = (10+5+5) =20 marks

(LAQ= Long Answer Question; SA= Short Answer)

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: 19th Century
Course Code : ENG-MAJ-4-402
Nature of the Course : Major
Total Credits : 04
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- To acquaint students with the historical context of the 19th century, including the Victorian period
- To familiarize students with Victorian novels, through the works of Bronte and Dickens
- To discuss Victorian poetry through the works of Tennyson, Browning, Christina Rossetti, underlying aesthetic, thematic and contextual difference with poetry from the preceding period, especially Romantic period.

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

	● Utilitarianism ● The 19th Century Novel ● Marriage and Sexuality ● Faith and Doubt				
II (15 marks)	**NINETEENTH-CENTURY NOVEL** ● Charlotte Bronte, *Jane Eyre*	14	02	-	16
III (15 marks)	**VICTORIAN NOVEL** ● Charles Dickens, *Hard Times*	12	02	-	14
IV (20 marks)	**VICTORIAN POETRY** ● Alfred Tennyson 'Ulysses' 'The Defence of Lucknow' ● Robert Browning 'My Last Duchess' 'Fra Lippo Lippi' ● Christina Rossetti 'The Goblin Market'	16	02	-	18
	Total	52	08	-	60

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

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

After completing this course, students shall be able to:

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

- **LO1**: Analyse the spiritual crisis of the age that had set due to the significant impact of scientific ideology
- **LO2**: Examine the impact of utilitarian values on human lives and its effect on social responsibilities
- **LO3** : Examine the influence of ground breaking theories propounded by Darwin, Marx and Freud on the contemporary human mind
- **LO4**: Explain concepts like utilitarianism, surplus value, Victorian prudishness, survival of the fittest etc.

CO2: Outline the growth of English novel in the period

- **LO1** : Examine the development of working class novels fuelled by industrialisation and urbanisation
- **LO2**: Analyse the conditioning of human mind and action by the temperament of time through a close reading of Dickens
- **LO3** : Evaluate the presentation of everyday life through women's point of view through a focused reading of Charlotte Bronte

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

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

- **LO1** : Develop an understanding of new forms of poetry such as Dramatic Monologue and Pre-Raphelite 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 Rosetti'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

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Create**
Factual						
Conceptual		**CO1,CO2, CO3, CO4**		**CO1,CO2 , CO3,CO4**	**CO1,CO2 , CO3,CO4**	
Procedural		**CO2, CO3, CO4**		**CO2, CO3, CO4**		
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final 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: 1 LAQ+ 2 SA = (10+5+5) =20 marks

(LAQ= Long Answer Question; SA= Short Answer)

Suggested Readings:

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

Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers,1963) pp. 186–8, 190–1, 199–201.

Charles Darwin, 'Natural Selection and Sexual Selection', in "The Descent of Man" in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Northon, 2006) pp. 1545–9.

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 **: Indian Classical Literature**
Course Code **: ENG-MAJ-4-403**
Nature of the Course **: Major**
Total Credits **: 04**
Distribution of Marks **: 60 (End Sem) + 40 (In-Sem)**

Course Objectives:

- To acquaint the students with the rich cultural heritage of ancient Indian literature, especially Sanskrit Literature.
- To explore the immortal plays of Kalidasa, the epics *The Ramayana* and *The Mahabharata*, Shudraka's *Mrcchakatika*, among others.
- 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-vaishnavaite Movement in Assam ● *Ankiya Nat*	08	02	-	10
II **(25 Marks)**	**CLASSICAL SANSKRIT DRAMA** ● Kalidasa, A*bhijnana Shakuntalam*, tr. Chandra Rajan, in Kalidasa: *The Loom of Time* (New Delhi: Penguin, 1989). ● Sudraka, *Mrcchakatika*, 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', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.	10	02	-	12
IV (15 Marks)	**CLASSICAL ASSAMESE DRAMA** ● Sankaradeva, *Parijata Harana* [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: Practicals***

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

After completing this course, students shall be able to:

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

- **LO1**: Analyse 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-vaishnavaite Movement in Assam

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

- **LO1**: Analyse 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**: Contextualise 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

Knowledge dimension	**Remember**	**Understand**		**Analyse**	**Evaluate**	
Factual						
Conceptual		**CO1, CO2, CO3, CO4,**		**CO1,CO2,CO3, CO4**	**CO1,CO2,CO3, CO4**	
Procedural		**CO1, CO2,CO3,CO4**		**CO2,CO3, CO4**	**CO4**	

Metacogniti ve						

Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

Modes of In-Semester Assessment: 40 Marks

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
   - Seminar/ Group discussion/ Assignment related to the Course content.
   - Presentation of seminar papers.
   - Assignments.
   - Quiz.

Final Examination: 60 Marks

- Unit 1: 1 LAQ = 10 marks
- Unit 2: 2 LAQ+ 1 SA= (10+10+5) =25 marks
- Unit 3: 2 SA (5+5)=10 marks
- Unit 4: 1 LAQ+ 1 SA = (10+5) =15 marks

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

Suggested Readings:

Bharata, *Natyashastra*, tr. Manomohan 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 : Indian Writing in English
Course Code : ENG-MAJ-4-404
Nature of the Course : Major
Total Credits : 04
Distribution of Marks : 60 (EndSem) + 40 (In-Sem)

Course Objectives:

- Provide students with the historical and literary background of Indian Writing in English.
- Introduce students to Indian Writing in English from the colonial to the postcolonial period.
- Enable students to understand the diversity of Indian culture and tradition through Indian Writing in English across states and territories.

UNITS	CONTENTS	L	T	P	Total Hours
I (10 Marks)	**HISTORICAL AND LITERARY 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	**08**	**02**	**-**	**10**
II (20 Marks)	**INDIAN ENGLISH NOVEL** ● R.K. Narayan: *The English Teacher* ● Anita Desai: *Fasting Feasting*	**10**	**02**	**-**	**12**
III (15 Marks)	**INDIAN ENGLISH POETRY** ● H. L.V. Derozio: - 'Freedom to the Slave' - 'The Orphan Girl' ● Kamala Das: - 'Introduction' - 'My Grandmother's House' ● Nissim Ezekiel:	**12**	**02**	**-**	**14**

	- 'Enterprise' - 'The Night of the Scorpion' ● Robin S. Ngangom: - 'The Strange Affair of Robin S. Ngangom' - 'A Poem for Mother'				
IV (15 Marks)	**INDIAN ENGLISH SHORT STORIES** ● Salman Rushdie: 'The Free Radio' ● Shashi Deshpande: 'The Intrusion" ● Arup Kumar Dutta: 'The Wilted Flower' (From *Short Stories and Satires from Salad Days*)	**10**	**02**	**-**	**12**
	Total	**50**	**10**	**-**	**60**

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

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

After completing this course, students shall 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**: Critique the politics of language through a study of the Sanskrit, the English and the Bhasha traditions

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

- **LO1**: Identify the trajectory from Pre-independence to the Post-independence period LO2: Explain the presentation of Indian themes by R. K. Narayan
- **LO3**: Analyse the growth of the form in the hands of women writers like Anita Desai
- **LO4**: Examine how the questions of identity and social institutions like marriage find expression in the Indian English novels

CO3 : Examine the growth 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 the important role played by the voices from the Indian diaspora
- **LO4**: Interpret the inclusion of issues such as identity politics, gender politics, home and language etc. in the short stories.

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge dimension	**Remember**	**Understand**	**Apply**	**Analyse**	**Evaluate**	**Creat**
Factal						
Conceptual		**CO1, CO2, CO3, CO4,**		**CO1,CO2,CO3, CO4**	**CO1,CO2,CO3, CO4**	
Procedural		**CO1, CO2,CO3,CO4**		**CO2,CO3, CO4**	**CO2,CO3, CO4**	
Metacognitive						

Mapping of Course Outcomes with Programme Outcomes

CO/PO	**PO1**	**PO2**	**PO3**	**PO4**	**PO5**	**PO6**	**PO7**
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

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

1. **Two Sessional tests:** 10×2=20 Marks
2. **Any <u>two</u> of the following activities listed below:** 10×2=20 Marks
   - o Seminar/ Group discussion/ Assignment related to the Course content.
   - o Presentation of seminar papers
   - o Assignment
   - o Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ = 10 marks
- Unit 2: 2 LAQ+ 1 SA= (10+10+5) =25 marks
- Unit 3: 2 SA (5+5)=10 marks
- Unit 4: 1 LAQ+ 1 SA = (10+5) =15 marks

*LAQ= Long Answer Question; SA= Short Answer

Final Examination: **60 Marks**

- Unit 1: 1 LAQ= 10 marks
- Unit 2: 1 LAQ+2 SA= (10+5+5) =20 marks
- Unit 3: 2 SA= (5+5) = 10 marks
- Unit 4: 1 LAQ + 1 SA = (10+5) =15 marks
- *LAQ= Long Answer Question; SA= Short Answer

Suggested Readings:

Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.

Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.

Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.

Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005), pp. 1–10.

Title of the Course : British Romantic Literature
Course Code : ENG-MIN-4-401
Nature of the Course : Minor
Total Credits : 04
Distribution of Marks : 60 (End Sem) + 40 (In-Sem)

Course Objectives:

- To acquaint students with the historical context of the Romantic Period
- To familiarize learners with the pre-romantic poetry tradition – the precursor of Romanticism in British literary history

- To discuss Romantic poetry by reading the poetry of the chief exponents of this tradition
- To explore Romantic era novels by highlighting the dominant tropes inherent in them

Units	Contents	L	T	P	Total Hours
I (10 marks)	**LITERARY AND SOCIAL HISTORY (ROMANTIC PERIOD)** ● Reason and Imagination ● Conceptions of Nature ● Literature and Revolution ● The Gothic ● The Romantic Lyric	10	02	-	12
II (15 marks)	**PRE-ROMANTIC POETRY** ● William Blake, - 'The Lamb', - 'The Chimney Sweeper' (from *The Songs of Innocence* and *The Songs of Experience*), - 'The Tyger' (from *The Songs of Experience*), - 'Introduction' to *The Songs of Innocence* ● Robert Burns - 'A Bard's Epitaph' - 'Scots Wha Hae'	12	02	-	14
III (15 marks)	**ROMANTIC POETRY** ● William Wordsworth - "Tintern Abbey" ● Samuel Taylor Coleridge: - "Kubla Khan", ● Percy Bysshe Shelley: - "Ode to the West Wind" - "Ozymandias" ● John Keats - "Ode to a Nightingale" - "On First Looking into Chapman's Homer"	14	02	-	16
IV (20 marks)	**ROMANTIC NOVEL** ● Mary Shelley, *Frankenstein* ● Jane Austen, *Mansfield Park*	16	02		18
	Total	52	08	-	60

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

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

After completing this course, students shall be able to:

CO1: Evaluate the salient features of the Romantic Age

- **LO1**: Assess the gradual changes coming to socio political realm of England
- **LO2**: Connect the contexts of the French Revolution to the transition noticed in the different genres of literature
- **LO3**: Assess the significant roles played by reason and imagination

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

- **LO1**: Evaluate the renewal of the imaginative spirit in poetry replacing the earlier Neo-Classical emphasis on reason
- **LO2** : Apply the knowledge of poetry and poetic craft in the age in understanding the social transition
- **LO3**: Assess the manifestation of the return to Nature in different forms adopted by poets like Wordsworth and Keats
- **LO4**: Understand the emotive, visionary and sensuous aspects of poetry enunciated through language and lyricism.

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

- **LO1**: Analyse the explorations of social realism in the novel form through a reading of Jane Austen's novels.
- **LO2** : Evaluate the genre of the novel with special attention to women novelists and their writings
- **LO3**: Examine the celebration of Nature in its majesty and terror
- **LO4** : Contextualise the spirit of the Gothic form in the age through a focused reading of *Frankenstein*.

CO4: 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.

Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge Dimension	Remember	Understand	Apply	Analyse	Evaluate	Crea te
Factual						
Conceptual		**CO1, CO2,**		**CO1, CO2,**	**CO1, CO2,**	

		CO3, CO4		**CO3, CO4**	**CO3, CO4**	
Procedural		**CO2, CO3, CO4**		**CO2, CO3, CO4**		
Metacognitive						

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

1. Two Sessional tests: 10×2=20 Marks
2. Any two of the following activities listed below: 10×2=20 Marks
    - Seminar/ Group discussion/ Assignment related to the Course content.
    - Presentation of seminar papers.
    - Assignments.
    - Quiz

Final Examination: **60 Marks**

- Unit 1: 1 LAQ = 10 marks
- Unit 2: 3 SA= (5+5+5) =15 marks
- Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks
- Unit 4: 1 LAQ+ 2 SA = (10+5+5) =20 marks

(LAQ= Long Answer Question; SA= Short Answer)

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).

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Indian Knowledge System (IKS) content (Up to 4th Semester)

Semester	Paper Code & Name	Content	Credit
FYUPG Semester I	ENG-SEC-3-101 (Soft Skills)	Cross-Cultural etiquette: ● Cultural awareness ● Cultural sensitivity ● Cultural flexibility ● Cross-cultural communication	0.20
FYUPG Semester II	ENG-AEC-4-201 (English Language and Communication Skills)	Speaking Skills ● Conversation Skills ● Group Discussion ● Effective Communication ● Public Speaking ● Interview	1
FYUPG Semester III	ENG-SEC-3-201 (Creative Writing)	Forms: ● Essay ● Biography ● Memoir and Autobiography ● Travelogues ● Diaries	0.75
FYUPG Semester IV	ENG-MAJ-4-403 (Indian Classical Literature)	Entire Paper	4
FYUPG Semester IV	ENG-MAJ-4-404 (Indian Writing in English)	Entire Paper	4
Total IKS credit			9.95