



ROYAL GLOBAL UNIVERSITY
— GUWAHATI —

(Royal School of Languages)

(RSL)

(Department of English)

SYLLABUS

&

COURSE STRUCTURE

M.A English

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M.A. English

Programme Structure

Course/Programme: M.A. English

1st semester							
Sl.No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core Subjects							
1	ENG104C101	English Literary and Cultural History	4	0	0	4	4
2	ENG104C102	English Poetry – I (Chaucer to Pope)	4	0	0	4	4
3	ENG104C103	English Drama (Marlowe to Webster)	3	1	0	4	4
4	ENG104C104	Non-fictional Prose	4	0	0	4	4
Discipline Specific Elective (any one)							
1	ENG104D101	Indian Writing in English	4	0	0	4	4
2	ENG104D102	Cultural Studies	4	0	0	4	4
Ability Enhancement Compulsory Courses (AECC)							
1	CEN984A101	Communicative English - I	1	0	0	1	1
2	BHS984A103	Behavioural Science - I	1	0	0	1	1
Ability Enhancement Elective Courses (AECC)							
1		Not Applicable					
Generic Elective							
9		Not applicable					

2nd semester							
Sl.No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core Subjects							
1	ENG104C201	Shakespeare	3	1	0	4	4
2	ENG104C202	English Poetry II	4	0	0	4	4
3	ENG104C203	English Fiction (Defoe to Mary Shelley)	4	0	0	4	4
4	ENG104C204	English Drama (Congreve to Pinter)	4	0	0	4	4
Discipline Specific Elective (any one)							
1	ENG104D201	Literature and Film Adaptation	4	0	0	4	4
2	ENG104D202	Life Narratives	4	0	0	4	4
Ability Enhancement Compulsory Courses (AECC)							
1	CEN984A201	Communicative English II	1	0	0	1	1
2	BHS984A203	Behavioural Science -II	1	0	0	1	1
Ability Enhancement Elective Courses (AECC)							
1		AECC/SEC	2	0	0	2	2
Generic Elective							
9		Not Applicable					

3rd semester							
Sl.No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core Subjects							
1	ENG104C301	English Fiction (James Joyce to Kazuo Ishiguro)	4	0	0	4	4
2	ENG104C302	Literary Criticism (Classical to Eco-criticism)	3	1	0	4	4
Discipline Specific Elective (any three)							
1	ENG104D301	Modern American Literature	4	0	0	4	4
2	ENG104D302	Crossing Cultures	4	0	0	4	4
3	ENG104D303	African Literature 1	4	0	0	4	4
4	ENG104D304	Language and Linguistics 1	4	0	0	4	4
5	ENG104D305	Literature and Gender	4	0	0	4	4
6	ENG104D306	Literature of the North East : Oral and Written	4	0	0	4	4
Ability Enhancement Compulsory Courses (AECC)							
1	CEN984A301	Communicative English III	1	0	0	1	1
Ability Enhancement Elective Courses (AEEC)							
1		AECC/SEC	2	0	0	2	2
Project/Dissertation							
	ENG104D331	Minor (Seminar)	1	1	4	4	6
4th semester							
Sl.No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core Subjects							
1	ENG104C401	Post-Colonial Literature	4	0	0	4	4
2	ENG104C402	The Classic and the Contemporary : A Compendium	3	1	0	4	4
Discipline Specific Elective (any three)							
1	ENG104D401	Approaches to Comparative Literature	4	0	0	4	4
2	ENG104D402	African Literature II	4	0	0	4	4
3	ENG104D403	Language and Linguistics II	4	0	0	4	4
4	ENG104D404	Diaspora Studies	4	0	0	4	4
5	ENG104D405	Cultural Studies II	4	0	0	4	4
6	ENG104D406	Invisible Exchanges : Aesthetics	4	0	0	4	4
Ability Enhancement Compulsory Courses (AECC)							
1	CEN984A401	Communicative English III	1	0	0	1	1
Ability Enhancement Elective Courses (AEEC)							
		Not Applicable					
Project/Dissertation							
8	ENG104D421	Major Project	1	3	8	8	12

Scheme of Evaluation

Theory Papers (T):

- **Continuous Evaluation: 15%**
(Assignment, Class Test, Viva, Seminar, Quiz: Any Three)
- **Mid-term examination: 10%**
- **Attendance: 5%**
- **End Term Examination: 70%**

SYLLABUS (1ST SEMESTER)**Paper 1/Subject Name: English Literary and Cultural History Subject Code: ENG104C101****L-T-P-C – 4-0-0-4****Credit Units: 4****Scheme of Evaluation: (T)****Course Objective:**

The objective of the course is to introduce the students to the literary and cultural history of England and enable them to develop critical insights into the history of English literature in its social, cultural, intellectual and political contexts with references from the representative key writers of the age.

Prerequisites: Students should have basic knowledge of the history of English literature.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	Chaucer to Shakespeare Feudalism, Growth of Towns, Renaissance and Reformation, Print Revolution, Renaissance Theatre and Literature	10
II.	Literature and Culture in the Seventeenth Century Puritanism, Restoration Theatre, Women's Writing The Rise of the Novel, The Enlightenment	10
III.	Romantic Imagination and Culture Romantic Literature, Industrial Revolution Darwinism, The Spread of the British Empire	10
IV	Changes and Reversals – Victorians to The Moderns Major Events of the Victorian Era, Victorian Literature & Culture, Major Events of Modern Era, Turning of the Modern Age, Two World Wars, De-Colonisation, Post-Modernism	10
TOTAL		40

Texts:

- Abrams, M.H. & Harpham, G. (2015). *A Glossary of Literary Terms*. 11th Edition. Cengage Learning India Private Limited.
- Trevelyan, G.M. (1986). *English Social History: A Survey of Six Centuries - Chaucer to Queen Victoria*. Penguin.

References:

- Carter, R. & McRae, J. (2017). *The Routledge History of Literature in English: Britain and Ireland*. 3rd Edn. Routledge.
- Ford, B. (Ed.) *The Pelican Guide to English Literature*. All volumes. Penguin Books.
- Alexander, M. (2000). *A History of English Literature*. Basingstoke Hampshire: Palgrave Macmillan.
- Baugh, A.C. (Ed.). (1967). *A Literary History of England*. 2nd ed. Routledge & Kegan Paul. London.
- Birch, D (Ed.) (2009). *The Oxford Companion to English Literature*. Oxford: OUP.
- Choudhary, B. (2005). *English Social and Cultural History*. PHI Learning Pvt. Ltd: Delhi.

Course Outcomes: On completion of this course the students are expected to be able to relate literary creations of various ages to their social, cultural, intellectual and historical contexts and various conflicts and movements of thought.

SYLLABUS (1ST SEMESTER)

Paper 2/Subject Name: English Poetry -1 (Chaucer to Pope) Subject Code: ENG104C102

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to help students to develop insights into the nature, form and concerns of poetry produced during the period stretching from Chaucer to Pope by engaging with certain key texts. Prerequisites: Students should have knowledge of English poets and some of their works.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	Geoffrey Chaucer: <i>Prologue to The Canterbury Tales</i> (Introduction*, Portraits of the Knight*, the Squire* and the Wife of Bath*) Edmund Spenser: -Amoretti (one or two poems); -Epithalamion Elizabethan Poetry, Renaissance and Reformation, Allegory and Personification	10
II.	William Shakespeare : -Sonnet 19 , -Sonnet 107 , -Sonnet 144 John Donne: -A Valediction Forbidding Mourning ; -Death Be Not Proud , -The Sun Rising Andrew Marvell: -To His Coy Mistress	10
III.	John Milton: Selections from <i>Paradise Lost (Book 1 & IV)</i>	10
IV	John Dryden: -Mac Flecknoe Alexander Pope: -The Rape of the Lock - Canto 1	10
TOTAL		40

Texts:

- Abrams, M.H. and Harpham, G. (2014). *A Glossary of Literary Terms*, Latest Edition. Cengage Learning.
- Chaucer, G. (1990). *Prologue to the Canterbury Tales*. Simon and Schuster.
- *Palgrave's Golden Treasury*. (1996). Oxford University Press. Delhi.

References:

- Bloom, H. (1975). *A Map of Misreading*. Oxford University Press: New York.
- Brown, Peter. (2011). *Geoffrey Chaucer (Authors in Context)*. OUP, New York.
- Donaldson, E.T. (1970). *Speaking of Chaucer*. London.
- Cuddon, J. A. (2012). *A Dictionary of Literary Terms and Literary Theory*. 5th ed. Wiley Blackwell.

Course Outcomes:

On completion of this course students are expected to develop a deeper understanding of the varied types of poetry produced during the period.

SYLLABUS (1ST SEMESTER)**Paper 3/Subject Name: English Drama (Marlowe to Webster) Subject Code: ENG104C103****L-T-P-C – 3-1-0-4****Credit Units: 4****Scheme of Evaluation: (T)****Course Objective:**

The objective of the course is to help the students to chart the development of British Drama during the Elizabethan and Jacobean periods by reading and interpreting representative texts.

Prerequisites: Students should have basic knowledge about English Drama from its early stages.

Detailed Syllabus:

Modules	Topics& Course Contents	Periods
I.	Introduction to English Drama: Elizabethan and Jacobean drama-characteristic features Christopher Marlowe: <i>Doctor Faustus</i> Choric Ode, Spirit of the Renaissance	10
II.	William Shakespeare: <i>Hamlet</i> Shakespearean Tragedy, Hamartia and Hubris, Renaissance Drama, Soliloquy	10
III.	Ben Jonson: <i>Every Man in His Humour</i> Jacobean Drama, Comedy of Humours, Use of language, Art of Characterisation	10
IV	John Webster: <i>The White Devil</i> Jacobean Drama, Revenge Tragedy, Senecan Tragedy, Female Virtue	10
TOTAL		40

Texts:

- Marlowe, C. (2012). *Doctor Faustus*. Simon and Schuster.
- Jonson, B. (2010). *Everyman in His Humour*. Echo Library.
- Webster, J. (1996). *The White Devil*. Manchester University Press.
- Shakespeare, W. (2012). *Hamlet*. Courier Corporation.

References:

- Shakespeare, W. (2012). *Four Great Tragedies: Hamlet, Macbeth, Othello, and Romeo and Juliet*. Courier Corporation.
- Bloom, H. (1999). *Shakespeare: The Invention of the Human*. Fourth Estate: London.
- Beadle, R. (1994). *The Cambridge Companion to Medieval English Theatre*. Cambridge: Cambridge Univ. Press.
- Braunmuller, A. R. & Hattaway, Michael. (2003). *The Cambridge Companion to English Renaissance Drama*. Cambridge University Press: Cambridge.
- Dieter, M. (1987). *Shakespeare's Tragedies: An Introduction*. Cambridge UP: New York.
- Nicoll, Allardycee. (2009). *A History of English Drama-1660-1900*. Vol 4. CUP.

Course Outcomes: On completion of this course students will be expected to demonstrate understanding of the social and artistic movements that have shaped the theatre of the period, and display their ability to analyze and interpret texts critically both in writing and performance.

SYLLABUS (1ST SEMESTER)

Paper 4/Subject Name: Non-Fictional Prose

Subject Code: ENG104C104

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to develop in students an appreciation of the genre of non-fictional prose and essay by introducing some essays written between sixteenth and twentieth century.

Prerequisites: Students should have some experience of reading non-fictional prose.

Detailed Syllabus:

Modules	Topics (if applicable) & Course Contents	Periods
I.	History of Non-Fictional Prose Bacon: <i>Of Truth ; Of Travel</i> Addison: <i>The Aims of the Spectator</i> Steele: <i>The Spectator Club</i>	10
II.	Dr. Samuel Johnson: <i>Preface to Shakespeare</i> John Keats: <i>Letter to Richard Woodhouse, October 27, 1818</i> Charles Lamb: <i>Dream Children: A Reverie</i>	10
III.	Virginia Woolf: <i>A Room of One's Own</i> Bertrand Russell: <i>How to Escape from Intellectual Rubbish</i> Edward Said: <i>Orientalism (Selections)</i>	10
IV	Amartya Sen: <i>The Argumentative Indian</i> (Chapter 1) Gurcharan Das: <i>The Difficulty of Being Good</i> (Chapter 1) Ramachandra Guha: <i>India After Gandhi</i> (Chapter 1)	10
TOTAL		40

Texts:

- Selby F. G. (Ed.) (1889). *Bacon's Essays*. Macmillan.
- Lamb. C. (2013). *Essays of Elia*. Read Books Ltd.
- Woolf, V. (2016). *A Room of One's Own*. Read Books Ltd.
- Sen, A. (2006). *The Argumentative Indian*. Penguin. UK.
- Das, G. (2010). *The Difficulty of Being Good*. OUP.
- Guha, R. (2017). *India After Gandhi: The History of the World's Largest Democracy*. Pan Macmillan.

References:

- Adorno, T. W. (1991). -The Essay as Form in Notes to Literature, Vol.I., Trans. Sherry Weber Nicholsen. New York: Columbia University Press.
- Atkins, D. (2005). *Tracing the Essay: Through Experience to Truth*. Athens: University of Georgia Press.
- Butrym, A. J. (Ed.) (1993). *Essays on the Essay: Redefining the Genre*. Athens, Georgia: University of Georgia Press.
- Walker, H. (1977). *The English Essay and Essayists*. New Delhi: S. Chand & Company.

Course Outcomes:

On completion of this course students will develop an understanding of the growth of non-fictional prose in English in different cultural and political contexts over the ages and acquire the skill of reading, interpreting and analyzing prose writings.

SYLLABUS (1ST SEMESTER)

Paper DSE 1-1/Subject Name: Indian Writing in English Subject Code: ENG104D101

L-T-P-C – 4-0-0-4 Credit Units: 4 Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce the students to the select writings in English by Indian authors, encouraging them to read the texts in their social, cultural and historical contexts.

Prerequisites: Students should have knowledge of the basic history of India and a few representative writers.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	History of Indian Writing in English Special reference to the works of Sri Aurobindo/ Jawaharlal Nehru Raja Rao: <i>The Serpent and the Rope</i>	10
II.	Poetry Rabindranath Tagore: <i>Gitanjali</i> (Selected poems) Kamala Das: -My Grandmother's House, -A Hot Noon in Malabar Nissim Ezekiel: -Night of the Scorpion Jayanta Mahapatra: -The Dawn at Puri, -Ash	10
III.	Fiction Amitav Ghosh: <i>The Hungry Tide</i>	10
IV	Drama Girish Karnad: <i>Hayavadana</i> / Mahesh Dattani: <i>Dance Like a Man</i>	10
TOTAL		40

Texts:

- Ghosh, A. (2005). *The Hungry Tide*. Houghton Mifflin Harcourt.
- Karnad, G. (1996). *Three Plays: Naga-Mandala; Hayavadana; Tughlaq*. OUP India.
- Dattani, M. (2013). *Dance Like a Man*. Penguin UK.
- Rao, R. (2014). *The Serpent and the Rope*. Penguin UK.
- Tagore, R. (2008). *Gitanjali*. UBSPD.

References:

- Gopalan, P. (2009). *The Indian English Novel: Nation, History and Narration*. OUP, Oxford.
- Datta, A. (2006). *The Encyclopedia of Indian Literature*. 6 Vols. New Delhi: Sahitya Akademi.
- King, B. (Ed.) (2005). *Modern Indian Poetry in English*. OUP, New Delhi.
- Dsouza, E. (1999). *Talking Poems: Conversations with Poets*. OUP: New Delhi.
- Dhavan, R.K. (1982). *Explorations in Modern Indo-English Fiction*. Bari Publications: New Delhi.
- Naik, M.K. (1982). *A History of Indian English Literature*. Sahitya Akademi: New Delhi.
- Naik, M.K. (1984). *Perspectives on Indian Poetry in English*. Abhinav Publications.
- Trivedi, H. (1995). *Colonial Transactions*. Manchester Ohio Press: New York.

Course Outcomes: On completion of this course students will be expected to be able to critically read and analyze the texts, displaying an awareness of the broad social and historical context.

SYLLABUS (1ST SEMESTER)**Paper: DSE1-2/Subject Name: Cultural Studies****Subject Code: ENG104D102****L-T-P-C – 4-0-0-4****Credit Units: 4****Scheme of Evaluation: (T)****Course Objective:**

The objective of the course is to introduce the students to the interdisciplinary field of Cultural Studies and familiarize them with key concepts of Cultural theory and enable them to look at the contemporary and historical cultural phenomena of India with particular focus on North East India.

Prerequisites: Students are expected to have some idea about the implication of culture in literature, and the importance of Cultural Studies.

Detailed Syllabus:

Modules	Topics& Course Contents	Periods
I.	Background of Cultural Studies Origin and Evolution of Cultural Studies, its diffusion to different spatial domain.	10
II.	Cultural Studies and Allied Disciplines Folklore, Literature, Sociology, Anthropology	10
III.	Cultural Theory: Key Concepts Culturalism, Marxism, Hegemony, Ideology, Representation, Text, Context and Meaning, Inter- Cultural Communication	10
IV	India as a site for Cultural Studies Exploring North East India—Culture, History, Ethnic Diversity, Identity Assertion	10
TOTAL		40

Texts:

- Barker, C. (2008). *Cultural Studies: Theory and Practice*, Sage Publications. New Delhi.
- Brooker, P. (2003). *A Glossary of Cultural Theory*, 2nd Edition. Arnold. London.
- Das, B. M. (1990). *North East India: Its People and Culture*. Ethnographic and Folk Culture Society, Lucknow.

References:

- Edgar, A & Sedgwick, P. (2004). *Key Concepts in Cultural Theory*. Routledge London.
- Pakem, B. (1990). *Nationality, Ethnicity and Cultural Identity in North East India*. Omson Publications, Guwahati.
- Williams, R. (1965). *Culture and Society*. Penguin Books, London.

Course Outcomes: On completion of this course students will be able to display an understanding of the key concepts and make an effort to use them in writing about socio-cultural phenomena in the context of India and its North East Region.

SYLLABUS (2nd SEMESTER)

Paper 1/Subject Name: Shakespeare

Subject Code: ENG104C201

L-T-P-C – 3-1-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce the students to some of the significant dramatic works of William Shakespeare and guide them to explore the richness of Shakespearean texts and relate them to the present context.

Prerequisites: Students should have some familiarity with works of Shakespeare.

Detailed Syllabus:

Modules	Topics& Course Contents	Periods
I.	The Comedies William Shakespeare: <i>As You Like It/ Measure for Measure</i>	10
II.	The Tragedies William Shakespeare: <i>Romeo and Juliet/ Othello</i> Shakespearean Tragedy, Hamartia and Hubris, Renaissance Drama	10
III.	The History Plays William Shakespeare: <i>Richard II/ Julius Caesar</i>	10
IV	The Romances William Shakespeare: <i>The Tempest/A Midsummer Night's Dream</i>	10
TOTAL		40

Texts:

- Shakespeare, W. (2015). *Romeo and Juliet*. First Avenue Editions.
- Shakespeare, W. (2011). *Othello*. Clarendon Press.
- Shakespeare, W. (2011). *Richard II*. Clarendon Press.
- Shakespeare, W. (2011). *Julius Caesar*. Clarendon Press.
- Shakespeare, W. (2018). *As You Like It*. Books on Demand.
- Shakespeare, W. (2011). *The Tempest*. Golgotha Press.
- Shakespeare, W. (2015). *A Midsummer Night's Dream*. Sheba Blake Publishing
- Shakespeare, W. (2006). *Measure for Measure*. Cambridge University Press.

References:

- Bloom, H. (1999). *Shakespeare: The Invention of the Human*. Fourth Estate: London.
- Dieter, M. (1986). *Shakespeare's Tragedies: An Introduction*. Cambridge UP: New York.
- Dollimore, Jonathan and Alan Sinfield. (1994). *Political Shakespeare: Essays in Cultural Materialism*. Manchester UP, Manchester.
- Eagleton, Terry. (1998). *William Shakespeare*. Blackwell, Oxford.
- Holderness, Graham, editor. (1992). *Shakespeare's History Plays*, Macmillan, London, New Casebooks.
- Trivedi, P. & Ryuta, M. (2010). *Re-playing Shakespeare in Asia*. Routledge.
- Wells, S W. & Grazia, M. D. (2001). *The Cambridge Companion to Shakespeare*. Cambridge University Press.
- Shaughnessy, R. (2010). *The Routledge Guide to William Shakespeare* (Routledge Guides to Literature). Routledge.

Course Outcomes: On completion of this course students will be able to display their critical understanding of the variety of Shakespearean plays while discussing and writing about them.

SYLLABUS (2nd SEMESTER)

Paper 2/Subject Name: English Poetry II

Subject Code: ENG104C202

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to help the students to develop critical insight into the diversity of English poetry from the Romantic period to the Modern Period with an awareness of the social, political and intellectual developments in England.

Prerequisites: Students should have basic knowledge of English poetry and some representative poets of all eras.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	The Romantics William Blake: -The Tyger -The Lamb Wordsworth: -Tintern Abbey S.T. Coleridge: -The Rime of the Ancient Mariner Byron: -Darkness , -She Walks in Beauty P.B. Shelley: -Ode to the West Wind Keats: -When I Have Fear , -Ode on a Grecian Urn	10
II.	The Victorians Alfred Tennyson: -Ulysses , -The Lotus Eaters Mathew Arnold: -Dover Beach Robert Browning: -My Last Duchess , -Andrea Del Sartoll	10
III.	The Moderns I T S Eliot : -The Waste Land W. B. Yeats: -Sailing to Byzantium / -Byzantium	10
IV	The Moderns II Dylan Thomas: -Do Not Go Gentle Into That Good Night Philip Larkin: -Churchgoing Ted Hughes: -Hawk Roosting / -Casualty Seamus Heaney: -Digging	10
TOTAL		40

Texts:

- Eliot, T.S. (2007). *The Waste Land*. Infobase Publishing.
- *Palgrave's Golden Treasury*. (1996). OUP. Delhi.

References:

- Bristow, J. (2000). *The Cambridge Companion to Victorian Poetry*. Cambridge: Cambridge University Press.
- Cronin, R; Harrison, A. H. & Chapman, A. (2002). *A Companion to Victorian Poetry*. John Wiley and Sons Ltd.
- Jack, I. (1973). *Browning's Major Poetry*. Clarendon Press: London.
- Butler, M. (1981). *Romantics, Rebels and Reactionaries: English Literature and its Background*. Oxford.
- Roberts, N. (Ed.) (2003). *A Companion to Twentieth Century Poetry*. Oxford: Blackwell.

Course Outcomes: On completion of this course students will be able to identify and critically analyze important features of Romantic, Victorian and Modern English poetry in the texts read with an understanding of the literary movements and sensibilities.

SYLLABUS (2nd SEMESTER)**Paper 3/Subject Name: English Fiction (Defoe to Mary Shelley) Subject Code: ENG104C203****L-T-P-C – 4-0-0-4****Credit Units: 4****Scheme of Evaluation: (T)****Course Objective:**

The objective of the course is to introduce the students to the English novel from the Seventeenth to the early Nineteenth century, developing in them an understanding of the social and literary context in which the novel emerged and developed.

Prerequisites: Students should have some acquaintance with English fictional writings.

Detailed Syllabus:

Modules	Topics& Course Contents	Periods
I.	Introduction to English Fiction Rise of the Novel Daniel Defoe: <i>Moll Flanders</i> Jonathan Swift: <i>Gulliver's Travels</i>	10
II.	Henry Fielding: <i>The History of Tom Jones- A Foundling</i>	10
III.	Jane Austen: <i>Persuasion/Emma</i>	10
IV.	Mary Shelley: <i>Frankenstein</i>	10
TOTAL		40

Texts:

- Defoe, D. (2014). *Moll Flanders*. Trajectory Inc.
- Swift, J. *Gulliver's Travels and Other Writings*. (2011). Bantam Classic. New York.
- Fielding, H. (2016). *The History of Tom Jones- A Foundling*. Createspace Independent.
- Austen, J. (2006). *Persuasion*. Penguin. UK.
- Austen, J. (2012). *Emma*. Penguin.
- Shelley, M. (2011). *Frankenstein*. Penguin.

References:

- McKeon, M. (2000). *Theory of the Novel: A Historical Approach*. JHU Press.
- Abrams, M.H. (1953). *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press: New York.
- Irvine, R. P. (2005). *Jane Austen*. New York: Routledge.
- Watt, I. (1957). *The Rise of the Novel, Studies in Defoe, Richardson, and Fielding*. London.
- Sutherland, J. (1971). *Daniel Defoe: A Critical Study*. Cambridge, Mass.
- Mac Donagh, O. (1993). *Jane Austen: Real and Imagined Worlds*. New Haven: Yale University Press.

Course Outcomes:

On completion of this course students will be able to write critically on various aspects of the texts read, displaying an understanding of their social and literary context.

SYLLABUS (2nd SEMESTER)

Paper 4/Subject Name: English Drama (Congreve to Pinter) Subject Code: ENG104C204

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to the development of British Drama from the Restoration to the Modern period. Students are also expected to read about and relate the circumstances that influenced, shaped and contributed to the process of literary production during this period.

Prerequisites: Students should have basic idea of the development of drama from its early origins.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	Background: Development of British Drama from the Restoration to Modern period William Congreve: <i>The Way of the World</i> / Oliver Goldsmith: <i>She Stoops to Conquer</i>	10
II.	G.B. Shaw: <i>Candida</i> / <i>St. Joan</i>	10
III.	T.S. Eliot: <i>Murder in the Cathedral</i> / Samuel Beckett: <i>Waiting for Godot</i>	10
IV	Harold Pinter: <i>The Birthday Party</i>	10
TOTAL		40

Texts:

- Congreve, W. (2012). *The Way of the World*. Courier Corporation.
- Goldsmith, O. (2012). *She Stoops to Conquer*. Library of Alexandria.
- Shaw, G. B. (2010). *Candida*. The Floating Press.
- Eliot, T.S. (2014). *Murder in the Cathedral*. Houghton Mifflin Harcourt.
- Beckett, S. (2012). *Waiting for Godot*. Faber and Faber.
- Pinter, H. (2013). *The Birthday Party*. Faber and Faber.

References:

- Innes, CD. (1992). *Modern British Drama 1890-1900*. Cambridge University Press.
- Bentley, E. (1992). *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama*. London: Penguin.
- Fisk, D. P. (2000). *The Cambridge Companion to English Restoration Theatre*. Cambridge: Cambridge University Press.
- Marker, F. J. & Innes, C. D. (1998). *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett: Essays from Modern Drama*. Toronto: University of Toronto Press.
- Owen, S. J. (2002). *A Companion to Restoration Drama*. Oxford: Wiley-Blackwell.
- Worthen, W.B. (2003). *Modern Drama: Plays, Criticism, Theory*. Boston: Heinle & Heinle Pub. Co.

Course Outcomes: On completion of this course students are expected to be able to trace the development of British Drama from the Restoration to the Modern period and make critical assessment of various aspects of the texts read.

SYLLABUS (2nd SEMESTER)

Paper DSE 2-1/Subject Name: Literature and Film Adaptation Subject Code: ENG104D201

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to literature and film as two related art forms that are in constant dialogue overlapping varying divergences. Moving beyond a study of direct adaptation, this class will consider broader issues of influence, expansion, and extrapolation in the exchange of material and modalities between these sometimes competing, sometimes collaborative narrative forms.

Prerequisites: Students are expected to have some knowledge about film adaptations of Classics as well as Popular Literature.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	New Metaphors for Cultural Adaptation Literature and Film Films: <i>Hamlet, Haider</i>	10
II.	Who is the Author? Film Form: Essays in Film Theory, The Theory and Practice of Adaptation Boris Pasternak: <i>Doctor Zhivago</i> Film: Doctor Zhivago	10
III.	Stream of Consciousness, Modern Narration. Epiphany Michael Cunningham: <i>The Hours</i> Virginia Woolf: <i>Mrs. Dalloway</i> Film: The Hours, Mrs. Dalloway	10
IV	What Can Images Mean? Who is the Author? Auteur Theory Kazuo Ishiguro: <i>The Remains of the Day</i> Film: The Remains of the Day Satyajit Ray: Charulata	10
TOTAL		40

Texts:

- Pasternak, B. (1995). *Doctor Zhivago*. Faber and Faber.
- Cunningham, M. (2013). *The Hours*. Fourth Estate. London.
- Ishiguro, K. (2009). *The Remains of the Day*. Faber and Faber.
- Woolf, V. (2001). *Mrs. Dalloway*. Faber and Faber.

References:

- Woolf, V. -The Movies and Reality. (1945). *Authors on Film*. Ed. Harry M. Geduld, 1972. Bloomington: Indiana University Press.
- Barthes, R. -The Third Meaning. (1970). *Image, Music, Text.*, Trans. Stephen Heath. 1977. New York: Hill and Wang.
- Stam, R. -Introduction: The Theory and Practice of Adaptation. (2005). *Literature and Film*. Eds. Stam, Robert and Raengo, Alessandra.. Malden, MA: Blackwell.
- Bazin, A. -Adaptation, or the Cinema as Digest. (1948). *Film Adaptation*. Ed. James Naremore, 2000. New Brunswick, NJ: Rutgers University Press.

Course Outcomes: On completion of this course students will be expected to correlate and appreciate the inter-textual connections between the visual and the textual medium. They will be familiar with

prevailing theories on film and literature to appreciate a text.

SYLLABUS (2nd SEMESTER)

Paper DSE 2-2/Subject Name: Life Narratives

Subject Code: ENG104D202

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to the concept of autobiography and biography, and to make them read autobiographies and biographies closely and explicate texts written in a wide variety of forms, styles, structures, and modes.

Prerequisites: Students should have basic knowledge about Life Narratives.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	Introduction to Life Narratives The art of autobiography Jean-Jacques Rousseau (1712-78): <i>Confessions</i> Vol- I: Book 1 –Childhood Anne Frank: <i>Diary of A Young Girl</i>	10
II.	The Art of Biography Dr. Samuel Johnson: <i>Life of Milton</i> (from <i>Lives of the Poets</i>) Lytton Strachey: <i>Eminent Victorians</i> William Somerset Maugham: <i>The Moon and Sixpence</i> Sylvia Nasar: <i>A Beautiful Mind</i>	10
III.	Autobiography M.K. Gandhi: <i>An Autobiography: The Story of My Experiments with Truth</i> Abdul Kalam: <i>Wings of Fire</i>	10
IV	Experiments with Life Narratives Orhan Pamuk: <i>Istanbul</i> Maya Angelou: <i>I Know Why the Caged Bird Sings</i>	10
TOTAL		40

Texts:

- Frank, A. (2016). *Diary of a Young Girl*. Enrich Culture Group Ltd.
- Johnson, S.(2006). *Lives of the Poets*. OUP.
- Strachey, L. (2013). *Eminent Victorians*. Start Publishing LLC.
- Maugham, W. S. (2012). *The Moon and Sixpence*. Dover Publications Inc. New York.
- Nasar, S. (2012). *A Beautiful Mind*. Faber and Faber.
- Gandhi, M.K. (2009). *An Autobiography: The Story of My Experiments with Truth*. The Floating Press.
- Kalam, A. (1999). *Wings of Fire*. Universities Press.
- Pamuk, O. (2011). *Istanbul*. Faber and Faber.
- Angelou, M. (2010). *I Know Why the Caged Bird Sings*. Random House Publishing Group.

References:

- McKeon, M. (2000). *Theory of the Novel: A Historical Approach*. JHU Press.
- Posslett, T. (2000). *Autobiography: Texts, Theories, Methods*. London: Routledge.
- Anderson, L. (2001). *Autobiography*. London and New York: Routledge.
- Gillies, M. (2009). *Writing Lives-Literary Biography*. Cambridge: Cambridge University Press.
- Lee, H. (2009). *Biography: A Very Short Introduction*. Oxford: Oxford University Press.
- Olney, J. (1998). *Memory and Narrative: The Weave of Life Writing*. University of Chicago Press.

Course Outcomes: On completion of this course students will be expected to be familiar with a wide range of literary terms and categories relating to life narratives and biographies. Students will demonstrate an ability to grasp and synthesize ideas in literary form and use literary terms in historical contexts.

SYLLABUS (3rd SEMESTER)

Paper 1/Subject Name: English Fiction (James Joyce to Kazuo Ishiguro)

Subject Code: ENG104C301

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce the students to some of the significant works of modernist and postmodernist fiction in English, developing in them an awareness of innovations in thematic treatment and techniques noticed in these works.

Prerequisites: Students should have a fair idea of English fiction and its various types, and also about representative novelists of the different eras of British literature.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	Introduction to Twentieth Century Fiction: Modernism and Postmodernism Stream of Consciousness James Joyce: <i>Ulysses</i> Virginia Woolf: <i>To the Lighthouse</i>	10
II.	The Autobiographical D.H. Lawrence: <i>Sons and Lovers</i> Somerset Maugham: <i>Of Human Bondage</i>	10
III.	The Post-Modern John Fowles: <i>The French Lieutenant's Woman</i>	10
IV	The Contemporary Kazuo Ishiguro: <i>Remains of the Day</i>	10
TOTAL		40

Texts:

- Joyce, J. (2016). *Ulysses*. E-Artnow.
- Woolf, V. (2004). *To the Lighthouse*. Collector's Library.
- Lawrence, D.H. (2018). *Sons and Lovers*. BookRix.
- Maugham, S. (2016). *Of Human Bondage*. Diversion Classics.
- Fowles, J. (2012). *The French Lieutenant's Woman*. Little Brown.
- Ishiguro, K. (2009). *Remains of the Day*. Faber and Faber.

References:

- Eagleton, T. (2005). *The English Novel*. Oxford: Blackwell.
- Woods, T. (1999). *Beginning Postmodernism*. Manchester University Press: Manchester.
- David, D. (2012). *The Cambridge Companion to the Victorian Novel*. Cambridge: CUP
- Lodge, D. (1977). *The Modes of Modern Writing*. Edward Publishers: London.
- Bradbury, M & Mcfarlane, J. (1976). *Modernism*. Harmondsworth.
- Cox, C.B., & Dyson, A.E.,(Eds.) (1972). *The Twentieth Century Mind History of Ideas and Literature in Britain* (3 Vols). Oxford University Press: London.
- Tindall, W. Y. (1995). *A Reader's Guide to James Joyce*. Syracuse University Press.

Course Outcomes:

On completion of this course students will be able to critically respond to the key texts of modernism and postmodernism.

SYLLABUS (3rd SEMESTER)

Paper 2/Subject Name: Literary Criticism (Classical to Eco-Criticism)

Subject Code: ENG104C302

L-T-P-C – 3-1-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to the major trends in the history of literary criticism and theory and also acquaint them with the key texts of leading critics/thinkers.

Prerequisites: Students should have basic idea about literary theories and literary criticism.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	Literary Criticism and Literary Theory: Introduction Classical Literary Criticism Plato: <i>The Republic</i> (Chapter- X) Aristotle: <i>Poetics</i> English Criticism from the Renaissance Samuel T. Coleridge (1772-1834): <i>Biographia Literaria</i> (Chapter- 13) Keats: <i>Letter to George and Tom Keats</i> -Negative Capability	10
II.	Marxist Literary Theory Introduction to Russian Formalism Mikhail Bakhtin New Criticism New Criticism (Ransom, Eliot, Brooks, Schorer, Frank)	10
III.	Psychological and Psychoanalytic Theory Freud, Jones, Wilson, Lacan Feminism (Woolf, De Beauvoir, Butler, Sedgewick) Structuralism and Post Structuralism Derrida and Deconstruction	10
IV	New Historicism Eco-criticism (Buell, Bateson) Phenomenology and Reception Theory (Husserl, The Geneva School, Iser, Fish) (concepts to be discussed with reference to key texts)	10
TOTAL		40

Texts:

- Smith-Laing, T. (2018). *Michel Foucault's What is an Author?* Macat Library.
- Barthes, R. (2009). *New Critical Essays*. Northwestern University Press.

Reference Books:

- Barry, P. (2017). *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester University Press.
- Glotfelty, C. & Fromm, H. (1996). *The Ecocriticism Reader: Landmarks in Literary Ecology*. University of Georgia Press.
- Malpas, S. & Wake, P. (2008). *The Routledge Companion to Critical Theory*. Routledge, New York.
- Halliwell, S. (1996). *Aristotle's Poetics*. London.
- Lietch, V. B. et al (Eds.) (2008). *The Norton Anthology of Criticism and Theory*. Norton, New York.
- Bennet, A. & Royle, N. (2007). *Introduction to Literature, Criticism and Theory*. New Delhi: Pearson.
- Brown, M. (Ed.) (2000). *The Cambridge History of Literary Criticism: Volume 5, Romanticism*. Cambridge University Press.

Course Outcomes: On completion of this course students will be expected to use some of the concepts and techniques in reading and interpreting literary texts.

SYLLABUS (3rd SEMESTER)

Paper DSE 3-1/Subject Name: Modern American Literature Subject Code: ENG104D301

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to understand and appreciate important works of American literature as the outcome of its tradition, culture and politics, especially concentrating on the Lost Generation, the Great Depression, the American Dream, Harlem Renaissance and related issues. Prerequisites: Students should have knowledge about American Literature.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	<i>History of Modern American Literature</i> (with reference to key texts) Henry David Thoreau: <i>Walden</i> Margaret Mitchell: <i>Gone with the Wind</i>	
II.	Poetry Walt Whitman: -Leaves of Grass Emily Dickinson: -Because I Couldn't Stop for Death Ezra Pound: -In A Station of a Metroll Langston Hughes: -Harlem Maya Angelou: -Phenomenal Woman	
III.	Fiction Ernest Hemingway: <i>A Farewell to Arms</i> / J.D. Salinger: <i>The Catcher in the Rye</i>	
IV	Drama Arthur Miller: <i>Death of a Salesman/ All My Sons</i>	
TOTAL		

Texts:

- Mitchell, M. *Gone with the Wind*.(1996). Pocket Books. New York.
- Miller, A. (1974). *All my Sons*. Dramatic Play Service Inc.
- Miller, A. (1980). *Death of a Salesman*. Dramatic Play Service Inc.
- Hemingway, E. (2013). *A Farewell to Arms*. Random House.
- Salinger, J.D. (2015). *The Catcher in the Rye*. Create Space Independent Publishing.

References:

- Crane, G. (2007). *The Cambridge Introduction to the Nineteenth Century American Novel*. Cambridge University Press, New York.
- Ellmann, R (Ed.) (2001). *The New Oxford Book of American Verse*. Oxford University Press, New York.
- Gray, R. (2008). *History of American Literature*. Blackwell, Oxford.
- Chase, R. (1990). *The American Novel and its Tradition*. Johns Hopkins Press, Baltimore.
- Krasner, D. (Ed.) (2005). *A Companion to Twentieth Century American Drama*. Blackwell, Oxford.

Course Outcomes: On completion of this course students will be expected to be familiar with the history of American poetry, drama, fiction, and social and literary criticism from the early 17th century through the turn of the 21st century.

SYLLABUS (3rd SEMESTER)

Paper DSE 3-2/Subject Name: Crossing Cultures

Subject Code: ENG104D302

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to world literature and its cultural and historical contexts.

Prerequisites: Students are expected to have basic idea about literature of different cultures.

Detailed Syllabus:

Modules	Topics& Course Contents	Periods
I.	Introduction: World literature and Culture The Russian Connection Dostoevosky: <i>Crime and Punishment</i> / Maxim Gorky: <i>The Mother</i>	
II.	The French Connection Albert Camus: <i>The Stranger</i> / Jean-Paul Sartre: <i>Nausea</i> Existentialism, Being, Absurdity	
III.	The German Connection Thomas Mann: <i>The Magic Mountain</i> / Gunter Grass: <i>The Tin Drum</i> / Rainer Maria Rilke: <i>The Duino Elegies</i>	
IV	The Canadian/Latin American Connection Margaret Atwood: <i>Surfacing</i> / Gabriel García Márquez: <i>One Hundred Years of Solitude</i>	
TOTAL		

Texts:

- Gorky, M. (2016). *The Mother*. Alma Classics.
- Dostoevosky, F. (2000). *Crime and Punishment*. Cyber Classics Incorporated.
- Camus, A. (2016). *The Stranger* (L'Étranger, often translated as The Outsider). Create Space Independent Publishing Platform.
- Sartre, J-P. (1964). *Nausea / La nausea*. New Directions.
- Mann, T. (2018). *The Magic Mountain*. Vintage.
- Rilke, R. M. (2012). *The Duino Elegies*. Carcanet.
- Grass, G. (2017). *The Tin Drum*. Vintage Classics.
- Atwood, M. (2012). *Surfacing*. Hachette. Penguin, UK.
- Márquez, G. G. (2014). *One Hundred Years of Solitude*. Penguin UK.

References:

- Burgwinkle, W. (Ed). (2011). *The Cambridge History of French Literature*. Cambridge University Press.
- O'Kelly, H. W. (Ed). (2000). *The Cambridge History of German Literature*. Cambridge UP.
- Moser, C. (Ed). (2008). *The Cambridge History of Russian Literature*. Publisher: Cambridge UP.
- Howells, C.A (Ed.) (2009). *The Cambridge History of Canadian Literature*. Cambridge UP.
- Echevarría, R. G. (1996). *The Cambridge History of Latin American Literature*. Cambridge UP.

Course Outcomes: On completion of this course students will be expected to articulate and defend their grounding ideas, to turn research and critical thinking into cogent arguments, and to express themselves clearly and with style taking into account the wide cultural variants of world literature.

SYLLABUS (3rd SEMESTER)

Paper DSE 3-3 /Subject Name: African Literature I

Subject Code: ENG104D303

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to some of the representative texts of the African sub-continent and thereafter acquire a critical insight and understanding of African Literature as an outcome of African culture, politics and thought. The students will learn about the archetypal Modern African Novel, Post-colonial critique of African societies, British Colonialism, Capitalism, African communities, Individual vs Culture, Religion, Tradition, Myth etc.

Prerequisites: Students are expected to have basic idea about African literature as having a distinct identity from other literatures of the world.

Detailed Syllabus:

Modules	Topics& Course Contents	Periods
I.	<p>History of African Literature Introduction to African Literature, African Literary Tradition, The Language Debate</p> <p>Poetry Lenrie Peters: -We Have Come Homell J.P. Clark. -The Casualtiesll</p>	
II.	<p>Fiction Chinua Achebe: <i>Things Fall Apart</i> Modern African Novel, Post-colonial critique, Igbo Community, Influence of British Colonialism, Individual vs Culture, Religion, Myth and History, Tradition and modernity.</p> <p>Buchi Emecheta: <i>The Bride Price/ Second-Class Citizen</i> Modern African Novel, Post-colonial critique, Influence of British Colonialism, Position of women, Individual vs Culture, Religion, Tradition and modernity.</p>	
III.	<p>Prose NgugiwaThiong’o: <i>Decolonising the Mind</i> -The Quest for Relevancell</p>	
IV	<p>Short Stories Makuchi: <i>Slow Poison</i> Njabulo S. Ndebele: <i>The Prophetess</i> Tayeb Salih: <i>A Handful of Dates</i> (Translated by Danys Johnson-Davies)</p>	
TOTAL		

Texts:

- Achebe, C. (2013). *Things Fall Apart*. Penguin UK.
- Emecheta, B. (2011). *The Bride Price*. George Braziller Incorporated.
- Emecheta, B. (1994). *Second-Class Citizen*. Heinemann.
- Thiong’o, N. (1992). *Decolonising the Mind*. East African Publishers.
- Obradovic, N. (Ed.) (2002). *The Anchor Book of Modern African Stories*. NY Garden City: Anchor Books.

References:

- Andrews, W. L., Frances Smith Foster and Trudier Harris, (Ed.) (2001). *The Concise Oxford Companion to African American Literature*. Oxford University Press. New York.
- Kalu, A. C. (Ed.) (2008). *The Rieffer Anthology of African Literature*. First Indian edition: Viva Books.
- Irele, F. A. (Ed) (2009). *The Cambridge Companion to the African Novel*. Cambridge University Press.

Course Outcomes: On completion of this course students will be expected to know what makes African literature unique and also comprehend factors that help in setting African Literature apart from other literature.

SYLLABUS (3rd SEMESTER)

Paper DSE 3-4 /Subject Name: Language and Linguistics I Subject Code: ENG104D304

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T/P/TP)

Course Objective:

The objective of the course is to enable students to get an insight into the field of English Linguistics and its types and to grasp the complexity of language as a communication system shaped by cognitive, biological, cultural, and social factors. They will also demonstrate an understanding of the concepts, theories, and methodologies used by linguists in qualitative and quantitative analyses of linguistic structure, and patterns of language use.

Prerequisites: Students are expected to have basic knowledge of linguistics application.

Detailed Syllabus:

Modules	Topics / Course content	Periods
I	<p>Understanding the Diversity of Language Universals in Language, The diversity of Language (the –Standard, Black English, Lingua Francas, Pidgins and Creoles, Styles, Slang, Jargon, Taboo), Linguistic Competence and Performance, What is Grammar, How Languages differ, Genetic classification of Language, Tibeto-Burman Language,</p>	10
II	<p>Phonetics and Phonology Phonetic features, Voiced and Voiceless sounds, airstream mechanism, Place and manner of articulation, Consonants & manner of articulation (stops, fricatives, affricates, nasals, glides), Vowels, Diphthongs, Intonation, Transcription. Phoneme (minimal pairs), allophone, redundancy, rules of phonology, (assimilation, metathesis), methods of phonemic analysis, comparative distribution, free variation, phonetic similarity, co-articulation, phoneme as a ‘_mental image’, phonetic representation of vowels, phonological processes (assimilation, consonant deletion, vowel deletion, coalescence of vowels & consonant, class change), free variation and neutralization, arrangement, pattern congruity</p>	10
III	<p>Morphology Morphology, Morphemes, Free and Bound Morpheme, Lexical and functional morphemes, derivational morphemes, inflectional morphemes, morphological description, morphs and allomorphs, zero morpheme; root, stem, word, reference to other languages, morphophonemics and processes. Multiple affixation, Compounding, Conversion, Morphological Typology, Other Word Formation processes (Neologisms, Etymology, Borrowing, Compounding, Clipping, Conversion, Coinage, Derivation, Multiple processes); Concatenation, Cliticization</p>	10
IV	<p>Semantics and Pragmatics Semantics and Semiotics, Sense and Reference; Utterances, Sentences, and Propositions; Literal and non-literal meaning; Semantics and Pragmatics, Words and Grammatical categories, Lexical Relations (homonymy, polysemy, synonymy); Logic and Truth; Entail, Proposition, Pragmatics - Context, Deixis, Reference (inference, Anaphora, Presupposition), Speech Acts (Direct and indirect speech acts), Politeness.</p>	10

Texts:

- Balasubramaniam, T. (1993). *A Textbook of English Phonetics for Indian Students*, Macmillan: Madras.
 - The Study of Language, George Yule. 5th Ed., Cambridge University Press
 - Krishnawamy, N. & Verma, S.K. (2016). *Modern Linguistic*. Oxford University Press: New Delhi
 - Ashby, Michael and John Maidment 2005. *Introducing Phonetics Science*. Cambridge: Cambridge University Press.
 - Lyons, J. (2011). *Language and Linguistics: An Introduction*, CUP: Cambridge.
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References:

- Ladefoged, P. and I. Maddieson. 1996. *The Sounds of the World's Language*. Oxford: Basil Blackwell.
- Laver, J. 1994. *Principles of Phonetics*. Cambridge: University Press.
- Roach, P. 2001 *Phonetics*. Oxford: Oxford University Press.
- Rocca, Iggy and Wyn Johnson. 1999. *A course in phonology*. Oxford: Blackwell publishers.
- Odden, David. 2005. *Introducing Phonology*. Cambridge: Cambridge University Press.
- Spencer, A. 1991. *Morphological Theory*. Oxford: Basil Blackwell.

Course Outcome: On completion of this course students will be expected to demonstrate understanding of variations in language and analyze language from varied perspectives like phonetics, phonological, and morphological and semantics.

SYLLABUS (3rd SEMESTER)

Paper DSE 3-5/Subject Name: Literature and Gender

Subject Code: ENG104D305

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to Gender Studies as an interdisciplinary study devoted to gender identity and gendered representation as central categories of analysis. This includes women's studies, feminism, gender, politics, men's studies and queer studies.

Prerequisites: Students are expected to have basic idea about gender identity and gendered representation as categories of analysis.

Detailed Syllabus:

Modules	Topics& Course Contents	Periods
I.	Feminism History of Feminism, The three waves, Simone de Beauvoir Mary Wollstonecraft: A Vindication of the Rights of Women Virginia Woolf: A Room of One's Own (chapter 1 and 3)	10
II.	Elaine Showalter -Inventing Herself, -Feminist Criticism in the Wilderness Toril Moi: <i>Sexual/Textual Politics</i>	10
III.	Men's Studies Queer theory, Masculinity, Effeminacy Ruth Vanita: Introduction to <i>Chocolate and other Stories</i> Ugra: -Chocolate	10
IV	Literary Encounters Virginia Woolf: <i>Orlando</i> Mahesh Dattani: <i>Dance like a Man</i> Arundhati Roy: <i>Ministry of Utmost Happiness</i>	10
TOTAL		40

Texts:

- Woolf, V. (2017). *Orlando*. Musaicum Books.
- Dattani, M. (2013). *Dance like a Man*. Penguin.
- Roy, A. (2017). *Ministry of Utmost Happiness*. Random House India.
- Sharma, P. B. (2009). *Chocolate and other Writings on Male Homoeroticism*. Duke University Press. Durham and London.

References:

- Butler, J. (2004). *Undoing Gender*. Routledge, London.
- Goodman, L. (1996). *Literature and Gender (Approaching literature)*. Routledge, London.
- Gilbert, S.M. & Gubar, S. (Eds). (1996). *The Norton Anthology of Literature by Women*. Norton: New York.
- Schneir, M. (Ed.) (1995). *The Vintage Book of Feminism: The Essential Writings of the Contemporary Women's Movement*. Vintage: London.
- Abel, E. (1982). *Writing and Sexual Difference*. The Harvester Press: Sussex.
- Spacks, P. M. (1975). *The Female Imagination*. Knopf: New York.

Course Outcome: On completion of this course students will be expected to understand difference as an essential concept in gender studies. By engaging with some of the works of the representative writers, students will develop their ability to read and interpret literary texts dealing with gender issues.

SYLLABUS (3rd SEMESTER)

Paper DSE 3-6/Subject Name: Literature of the North East: Oral and Written

Subject Code: ENG104D306

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to the vast treasure of oral and written literary traditions of North East India with its variety of forms born of its nature, environment and culture in a multiplicity of languages.

Prerequisites: Students should have some acquaintance with the literature of the North East.

Detailed Syllabus:

Modules	Topics& Course Contents	Periods
I.	The North East India: History, Landscape and Culture Epitome of diversity in topology, race, ethnicity and culture, interconnectivity with nature and environment, shared history	10
II.	Language and Oral Tradition of Verbal Art Myths of Creation and Migration, Folk Narratives, Folk Songs connected with agriculture, and Life Circles, Rituals and Rites of Passage.	10
III.	Literary Traditions of Assam and Manipur Ancient and Medieval Inscriptions, Caryapadas, Epic Traditions, Madhava Kandali's Ramayana, Pandhopi, Khongkul, Lai Haraoba.	10
IV	Vaishnava Resurgence in Assam and Manipur Epics, Hymns, Plays, Devotional Treatises, Biographical Narratives, Chronicles, Sankaradeva, Bhagyachandra	10
TOTAL		40

Texts:

- Mishra, T. (Ed.) (2011). *The Oxford Anthology of Writings from North East India—Poetry and Essays*. Vol.I, Oxford University Press. New Delhi.

References:

- Dundes, A. (Ed.) (1984). *Sacred Narrative*. University of California Press, California.
- Datta, B (ed.) (1985). *Focus on Folklore of North East India*. Assam Academy for Cultural Relations, Guwahati.
- Barua, B.K. (1969). *A Cultural History of Assam (Early Period)*. Lawyer's Book Stall, Guwahati.
- Barua, B.K. *A History of Assamese Literature*. Sahitya Akademi, New Delhi.
- Singh, C. M. (2013). *A History of Manipuri Literature*. Sahitya Akademi. New Delhi.
- Neog, M. (2010). *Sankaradeva and His Times: Early History of Vaisnava Faith and Movement in Assam*. Lawyer's Book Stall, Guwahati.
- Datta, B. (2012). *Cultural Contours of North East India*. OUP, New Delhi.

Course Outcomes: On completion of this course students will be expected to know the veritable treasures of oral and written literary traditions of North East India. They will also develop an understanding of some of the major literary expressions from the region.

SYLLABUS (4TH SEMESTER)

Paper 1/Subject Name: Post-Colonial Literature

Subject Code: ENG104C401

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to postcolonial theory and literary texts produced in postcolonial contexts enabling them to handle literary texts from a postcolonial perspective.

Prerequisites: Students are expected to have an idea about colonialism and its aftermath, as portrayed in literary works.

Detailed Syllabus:

Modules	Topics& Course Contents	Periods
I.	History of Post-Colonial Literature: Background Post-Colonial Theory Edward Said: Introduction to <i>Orientalism</i> Bill Ashcroft: <i>The Empire Writes Back</i> (Selections) Homi Bhabha: <i>The Location of Culture</i>	10
II.	Poetry Derek Walcott: -Ruins of a Great House Gabriel Okara: -Once Upon a Time Judith Wright: -Woman to Child Chinua Achebe: -Refugee Mother and Child Kamala Wijeratne: -To a Student	10
III.	Post- Colonial Response Salman Rushdie: <i>Midnight's Children</i> (Reference) Jean Rhys: <i>Wide Sargasso Sea</i> / J. M. Coetzee: <i>Foe</i>	10
IV.	Post- Colonial Implication Jorge Luis Borges: <i>Dreamtigers</i> (Borges and I) Jack Davis: <i>White Fantasy Black Fact</i>	10
TOTAL		40

Texts:

- Rushdie, S. (2010). *Midnight's Children*. Vintage Books London.
- Rhys, J. (2016). *Wide Sargasso Sea*. Penguin Books Ltd.
- Coetzee, J. M. (2015). *Foe*. Penguin. University of Texas Press, Austin.
- Borges, J. L. (1985). *Dreamtigers*. University of Texas Press, Austin.
- Davis, J. (1990). *White Fantasy Black Fact*. Oxford University Press.

References:

- Nayar, P. K. (2008). *Postcolonial Literature: An Introduction*. Pearson: South Asia.
- Mongia, P. (Ed) (1997). *Contemporary Post-Colonial Theory*. Arnold: London.
- King, B. (1996). *New National and Post-Colonial Literatures*. Clarendon Press: New York.
- Ashcroft, B, et al. (1989). *The Empire Writes Back: Theory and Practise in Post-Colonial Literatures*. Routledge: New York.
- Barker, F, et al. (1994). *Colonial Discourse, Post-Colonial Theory*. Manchester University Press: New York.
- Ashcroft, B, et al (Ed) (1995). *The Post- Colonial Studies Reader*. Routledge: New York.
- Irvine, L.L. (1986). *Sub/version: Canadian Fictions by Women*. ECW Press: Toronto.

Course Outcomes: On completion of this course students will be able to apply the insights gained from their study in reading and interpreting texts produced in postcolonial contexts.

SYLLABUS (4TH SEMESTER)

Paper 2/Subject Name: The Classic and the Contemporary: A Compendium

Subject Code: ENG104C402

L-T-P-C – 3-1-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to some of the most recent of the literary works and thereby encourage them to assess the relationship between contemporary literature and the literature after the 1950s. This module will explore the concepts of modernism and postmodernism, and the relationship between the two, by reading a range of novels and plays which engage with issues of form, subjectivity, and aesthetics.

Prerequisites: Students are expected to have basic idea about contemporary literature.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	Encounters: The Nobel Experience Gao Xingjian: <i>Soul Mountain</i> / Patrick White: <i>The Tree of Man</i> <i>Eco texts, Speculative Fiction</i>	10
II.	Encounters: The Post Modern Umberto Eco: <i>The Name of the Rose</i> / Graham Greene: <i>The Quiet American</i>	10
III.	Encounters: Parables of Loss Khaled Hosseini: <i>The Kite Runner</i> / Jose Saramago: <i>Blindness</i>	10
IV	Encounters: Realism John Osborne: <i>Look Back in Anger</i> / Jamaica Kincaid: <i>Lucy</i>	10
TOTAL		40

Texts:

- Xingjian, G. (2014). *Soul Mountain*. Harper Collins. China.
- White, P. (2011). *The Tree of Man*. Penguin Random House. Australia.
- Eco, U. (2014). *The Name of the Rose*. Mariner Books. Boston.
- Saramago, J. (2013). *Blindness*. Vintage.
- Osborne, J. (2013). *Look Back in Anger*. Faber and Faber.
- Hosseini, K. (2009). *The Kite Runner*. Bloomsbury Modern Classic.
- Greene, G. (2010). *The Quiet American*. Vintage.
- Kincaid, Jamaica. (1990). *Lucy*. Farrar, Straus, & Giroux.

References:

- Nayar, P.K. (2008). *Postcolonial Literature: An Introduction*. Pearson: South Asia.
- Eagleton, T.(2005). *The English Novel*. Oxford: Blackwell.
- Woods, T. (1999). *Beginning Postmodernism*. Manchester University Press: Manchester.
- King, B. (1996). *New National and Post-Colonial Literatures*. Clarendon Press: New York.
- Nkosi, L. (1981). *Tasks and Masks: Themes and Styles of African Literature*. Longman: London.

Course Outcomes: On completion of this course students will be expected to have an understanding of the self-conscious break with the traditional ways of writing in both drama and fiction. They will identify issues dealing with different ideas of temporality and semiotics in modernist and postmodernist writing, comprehend different versions of borrowing from the past that one finds in modernism and postmodernism, and also understand what purposes these borrowings serve.

SYLLABUS (4TH SEMESTER)

Paper DSE 4-1/Subject Name: Approaches to Comparative Literature

Subject Code: ENG104D401

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to the discipline of Comparative Literature, its broad outline and history, key issues relating to its theory and cross cultural transactions involved.

Prerequisites: Students are expected to have some idea about literature of other cultures.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	History of Comparative Literature Theory and Method in Comparative Literature Contemporary issues in Comparative Literature	10
II.	Aesthetics: Comparative View of East & West Bharata: <i>Natyashastra</i> Aristotle: <i>Poetics</i> (selections) Valmiki: <i>Ramayana</i> Homer: <i>Illiad</i>	10
III.	The Mystic Tradition Khalil Gibran: <i>The Prophet</i> Rabindranath Tagore: <i>Gitanjali</i> Rainer Maria Rilke: <i>Sonnets to Orpheus</i>	10
IV	Fiction: The 20th Century Scenario Gabriel Garcia Marquez: <i>One Hundred Years of Solitude</i> Jorge Luis Borges: <i>Dreamtigers</i>	10
TOTAL		40

Texts:

- Rangacharya, A. (Ed.) (1996). *Natyashastra*. Muni, Bharata. M. M. Lal Publishers.
- Aristotle. (1987). *Poetics*. Duckworth.
- Gibran, K. (2017). *The Prophet*. Head of Zeus Ltd.
- Tagore, R. (2008). *Gitanjali*. UBSPD.
- Rilke, R. M. (1987). *Sonnets to Orpheus*. Wesleyan University Press.
- Rushdie, S. (2011). *Midnight's Children*. Random House.
- Marquez, G.G. (2014). *One Hundred Years of Solitude Marquez*. Penguin UK.
- Borges, J. L. (1985). *Dreamtigers*. University of Texas Press, Austin.

References:

- Basnett, S. (1993). *Comparative Literature: A Critical Introduction*. Oxford, Blackwell, UK.
- Dev, A. & Das, S.K. (1989). *Comparative Literature: Theory and Practice*, IIAS, Shimla.
- Dev, A. (1984). *The Idea of Comparative Literature*. Papyrus. India.
- Berrnheimer, C. (1995). *Comparative Literature in the Age of Multiculturalism*. John Hopkins University Press, Baltimore.
- Mazumder, S. (1987) *Comparative Literature: Indian Dimensions*. Papyrus.
- Chaitanya, K. (1965). *Sanskrit Poetics - A Critical and Comparative Study*. Asia Publishing House.

Course Outcomes: On completion of this course students will be expected to go beyond the traditional concept of single-language literary study towards a comparative understanding of other literary traditions and in so doing can compare and contrast distinctive features of existing schools of Comparative Literature.

SYLLABUS (4TH SEMESTER)

Paper DSE 4-2/Subject Name: African Literature II

Subject Code: ENG104D402

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to some more representative texts of the African sub-continent and thereafter acquire a critical insight and understanding of what constitutes African literature, the differences between national and ethnic literature, the use of English as a national language, Coloured Identity, Cultural Transformation, and Apartheid.

Prerequisites: Students are expected to have basic idea about African literature as having a distinct identity from other literatures of the world.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	History of African Literature Poetry Chinua Achebe: -A Mother in a Refugee Camp David Rubadiri: -A Negro Labourer in Liverpool Wole Soyinka: -Abiku	10
II.	Fiction Nadine Gordimer: <i>My Son's Story</i> NgugiWaThiong'o: <i>Petals of Blood</i>	10
III.	Prose Chinua Achebe: <i>The African Writer and the English Language</i>	10
IV	Short Stories Ken Saro-Wiwa: -Africa Kills Her Sun OdunBalogun: -The Apprenticell Nadine Gordimer: -The Bridegroom Leonard Kibera: -The Spider's Web	10
TOTAL		40

Texts:

- Gordimer, N. (2012). *My Son's Story*. Bloomsbury.
- Thiong'o, N.W. (1977). *Petals of Blood*. Heinemann.
- Achebe, C. & Innes, C. L. (Eds.) (1988). *African Short Stories*. 1stedn. Heinemann.

References:

- Kalu, A. C. (Ed.) (2008). *The Rienner Anthology of African Literature*. First Indian edn, Viva Books.
- Irele, F. A. (Ed) (2009). *The Cambridge Companion to the African Novel*. Cambridge UP.
- Andrews, W.L., Foster, Frances Smith and Harris, Trudier (Eds.)(2001). *The Concise Oxford Companion to African American Literature*. Oxford University Press, New York.
- Moore, G. (1980). *Twelve African Writers*. London: Hutchinson & Co. Ltd.
- Larson, C. (1971). *The Emergence of African Fiction*. Bloomington: Indiana University Press.

Course Outcomes: On completion of this course students will be expected to know what makes African literature unique and also comprehend factors that help in setting African Literature apart from other literature.

SYLLABUS (4TH SEMESTER)

Paper DSE 4-3/Subject Name: Language and Linguistics – II Subject Code: ENG104D403

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objectives of the course is to introduce students to a comprehensive study of literary stylistics, language acquisition, syntax and language and culture.

Prerequisites: The students should be familiar with the basics of linguistics.

Detailed Syllabus:

Modules	Topics / Course content	Periods
I	Language acquisition and Mind. Language Comprehension and Perception of language; The internal Lexicon; Mental representation; Discourse Coherence (direct matching, bridging, reinstating old information, given/new strategy); Early language acquisition; Lexical Development; Holophrases; Processes of Language Acquisition (the linguistic environment, feral and isolated child, motherese, cognitive processes, sensorimotor schema innate mechanism) ; major types of aphasia; lateralization of language processing ; split-brain research; dyslexia	10
II	Linguistic Perspective of Literary styles Linguistics and style; Stylistics and Sociolinguistics; Style as a resultant of context sensitivity; Microstylistics of Literary texts; Metastylistics; Style and literary discourse; Poetic discourse; Dramatic Discourse; Narrative Discourse; Meter, Rhyme, Onomatopoeia , Alliteration, Assonance; The lexical level; The Syntactic Level; Metaphor, Metonymy, Synecdoche, Irony, Simile, Paradox	10
III	Syntax Syntactic rules, IC analysis, Tree Diagram, Phrase structure framework, Movement rules, Syntactic category, Lexical Category, Ambiguity (Lexical ambiguity, structural ambiguity), Certain types of dependencies, Transformation (WH movement, NP Movement), X-bar syntax, Case Theory, Government Theory; Binding theory.	10
IV	Language and Culture Culture; Categories Kinship terms, time concepts, colour terms; Linguistic relativity; Sapir-whorf hypothesis; Classifiers; Social Categories; Address terms; Gender, Gendered words, gendered structures, gendered speech, same-gender talk, gender interaction; bilingualism and biculturalism	10
Total		40

Texts:

- Gargesh, R. 1990. **Linguistics Perspective to Literary Style. Delhi:** University of Delhi.
- Chomsky, Noam 2006. **Language and Mind**, Cambridge University Press.

References:

- Evans, V and Green, Melanie. (2006). *Cognitive Linguistics: An Introduction*. Edinburgh University Press, Edinburgh.
- Field, J. (2003). *Psycholinguistics – A Resource Book for Students*. Taylor & Francis, London.
- Babby, L. H. (2009). *The Syntax of Argument Structure*. Cambridge: Cambridge University Press.
- Muysken, P. (2008). *Functional Categories*. Cambridge: Cambridge University Press.
- Cowper, Elizabeth A. (1992). *A Concise Introduction to Syntactic Theory: The Government and Binding Approach*. Chicago: The University of Chicago Press.
- Haegeman, L. (2009). *Theory and Description in Generative Syntax*. Cambridge: Cambridge University Press.
- Matthews, P.H. (2007). *Syntactic Relations: A Critical Survey*. Cambridge: Cambridge University Press.
- Beard, A. (2001). *Texts and Contexts: An Introduction to Literature and Language Study*. London: Routledge.
- Sharma, V.P. (1990). *Stylistics of Figurative Language*. Delhi: University of Delhi.
- Verdonk, Peter. (2002). *Stylistics*. Oxford: Oxford University Press.

Course Outcome: On completion of this course students will be expected to understand some major concepts of linguistics, and to identify the relation of language with its applied fields of study like stylistics, neurolinguistics, syntax and sociolinguistics.

SYLLABUS (4TH SEMESTER)

Paper DSE 4-4/Subject Name: Diaspora Studies

Subject Code: ENG104D404

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T)

Course Objective:

The objective of the course is to introduce students to Diaspora Studies which is a new interdisciplinary area that has emerged in Humanities and Social Sciences dealing with the study of migration and its cultural, literary, social, demographic, anthropology, political, economic impact and international relations.

Prerequisites: Students are expected to have basic knowledge related to the concept of diaspora and Diaspora Studies.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	Diaspora studies: Theories, Contexts, Issues Theories of Migrations, Theories of Diaspora, Theories of Transnationalism, Diaspora Studies: Contexts and Issues, Multiple forms of displacement and relocation: Charting the migration experience	10
II.	Defining Diaspora Race and Nation, Identity, Politics and Culture	10
III.	Sec A: South Asian Diaspora Issues of Ethnicity, Identity and Assimilation; Nationalism and Nation building V.S. Naipual: <i>A House for Mr Biswas</i> / Bharati Mukherjee: <i>Jasmine</i> / Jhumpa Lahiri: <i>The Lowland</i>	10
IV	Sec B:South Asian Diaspora Kiran Desai: <i>The Inheritance of Loss</i> / Bapsi Sidhwa: <i>Ice Candy Man</i> Meena Alexander: -Art of Pariahs// -Elegy for My Father//; Agha Shahid Ali: -The Correspondent//—After the August Wedding in Lahore, Pakistan, Imtiaz Dharkar: -Purdah 2// -These are the Times We Live in 1	10
TOTAL		40

Texts:

- Naipaul , V.S. (1961). *A House for Mr. Biswas*. Vintage International.
- Mukherjee, B. (2007). *Jasmine*. Grove/Atlantic, Inc.
- Lahiri, J. (2013). *The Lowland*. Bloomsbury.
- Desai, K. (2007). *The Inheritance of Loss*. Grove Press, New York.
- Sidhwa, B. (2000). *Ice Candy Man*. Penguin.

References:

- Cohen, R. (1997). *Global Diaspora: An Introduction*. London: UCL Press.
- Jana, E. B. & Mannur, A. (2003). -Nation, Migration, Globalization: Points of Contention in Diaspora Studies|. In: *Theorizing Diaspora*. Ed. Oxford: Blackwell.
- Kim D. B. (2002). -Defining Diaspora, Refining a Discourse|. *Diaspora: A Journal of transnational Studies*, Vol 10. No. 2, University of Toronto Press.
- Gilroy, P. -The Black Atlantic as a Counterculture of Modernity|. In *Theorizing Diaspora*. Ed. Braziel and Mannur. 2003.Oxford: Blackwell.

- Castles, Stephen & Mark J. M. (1998). *The Age of Migration: International Populations Movements in the Modern World*. London: Macmillan.
- Hall, S. –Cultural Identity and Diaspora. In: *Theorizing Diaspora*. Ed. Braziel and Mannur. 2003. Oxford: Blackwell, pp. 233-246.
- Waltraud, K, Tölölyan, K & Alfonso, C.eds. (2004). *Diaspora, Identity and Religion: New Directions in Theory and Research*. Routledge.
- Mishra, S. (2006). *Diaspora Criticism*. Edinburgh University Press.

Course Outcomes: On completion of this course students will be expected to critically engage with issues of global migration and Diaspora from multi-disciplinary perspectives and produce quality research and knowledge for academia, government and society.

SYLLABUS (4TH SEMESTER)**Paper DSE 4-5/Subject Name: Cultural Studies II****Subject Code: ENG104D405****L-T-P-C – 4-0-0-4****Credit Units: 4****Scheme of Evaluation: (T)****Course Objective:**

The objective of the course is to introduce students to advanced theoretical and critical perspectives of Cultural Studies such as Ethnicity, Gender, Heritage and Folklore with reference to their Indian reality.

Prerequisites: Students are expected to have a fair idea about the implication of culture in literature, and various aspects of Cultural Studies.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	Folklore and Culture Folklore and Cultural Studies, Cultural Landscape and Folk Narratives— Myth, Tales, Songs, Contemporary world view.	10
II.	Culture and Heritage Conceptualizing Heritage, Enlightenment, Colonialism, Modernism, Cultural Nationalism	10
III.	Gender and Culture Introduction to Gender Studies Key issues—Cultural explanation for gender difference, Socialization	10
IV	Culture and Ethnicity Race and Ethnicity, Emergence of the nation as a source of power, Ethnicity and Identity, Ethnicity and Nationalism	10
TOTAL		40

Texts:

- Dorson, R. (1972). *Folklore and Folklife*. Chicago University Press.
- Blackburn, S. & Ramanujan, A. K. (ed.) (1986). *Another Harmony: New Essays on the Folklore of India*. University of California Press, Berkley.

References:

- Harrison, R. (2013). *Heritage: Critical Approaches*. Routledge, London.
- Smith, L. (2006). *Uses of Heritage*. Routledge, London.
- Glover, D. & Kaplan, C. (2007). *Genders*. Routledge, London.
- Lerner, G. (1986). *The Creation of Patriarchy*. Oxford University Press, New Delhi.
- Back, L & J. Solomos (Ed). (2000). *Theories of Race and Racism: A Reader*. Routledge, London.
- Fenton, S. (1999). *Ethnicity: Racism, Class and Culture*. Mcmillan, Basingstoke.
- Danda, A. K.(1991). *Ethnicity in India*. D.K. Publishers, New Delhi.

Course Outcomes: On completion of this course students will be expected to master the political dynamics of contemporary culture, its historical foundations and its defining traits and power, since cultural studies is a field of theoretically, politically, and empirically engaged cultural analysis.

SYLLABUS (4TH SEMESTER)

Paper DSE 4-6/Subject Name: Invisible Exchanges: Aesthetics Subject Code: ENG104D406

L-T-P-C – 4-0-0-4

Credit Units: 4

Scheme of Evaluation: (T/P/TP)

Course Objective:

The objective of the course is to introduce students to compare between literature and other mediums such as Film, Music or Visual Arts, and enable them to trace the broad movements of systems and aesthetics within Western and Indian literatures, studied with respect to texts.

Prerequisites: Students should have a fair idea about comparisons between literature and other mediums.

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I.	Aesthetics of Representation History of aesthetics Western aesthetics: Selections from Aristotle (<i>Poetics</i>); Gotthold Ephraim Lessing (<i>Hamburg Dramaturgy</i>), Leo Tolstoy (<i>Aesthetics</i>) Eastern aesthetics: One selection from Bharata (<i>Natyashastra</i>)	10
II.	Aesthetics of Literature and Music The interrelationship between Discourse, literature and music, Western classical, Western folk, Indian classical, Indian folk	10
III.	Toward a Phenomenology of Visual Arts and Literature Rainer Maria Rilke: <i>Auguste Rodin</i> Irving Stone: <i>The Agony and the Ecstasy</i> Van Gogh: <i>Letters to Theo</i> Experiments with form, along with the use of techniques, Baudelaire's symbolism, Impressionism, Minimalism, Divisionist, Abstract art	10
IV	Aesthetics and Performance The Dramatic Mode/and Aesthetics. Examining the relationship between Theory and Performance in Traditional theatres, The Greeks, Aeschelus, Modern European, The Traditional Indian stage – yakshagana ankiya nat, naquals, tamasha	10
TOTAL		

Texts:

- Rilke, R. M. (2012). *Auguste Rodin*. Courier Corporation.
- Stone, I. (2015). *The Agony and the Ecstasy*. Random House.
- Van Gogh, V. (2011). *The Letters of Vincent Van Gogh*. 2011. Hachette UK.

References:

- Van Gogh, V. (1969). *Dear Theo: The Autobiography of Vincent Van Gogh*. Penguin Group. USA.
- Eliot, T.S. -The Music of Poetryll (1942), *On Poetry and Poets*. 1957. London: Faber and Faber.
- Terasti, E. (1994). *A Theory of Musical Semiotics*. Bloomington and Indianapolis: Indiana University Press.
- Stam, R. (2005). *Introduction: The Theory and Practice of Adaptation: Literature and Film*. Eds. Robert Stam and Alessandra Raengo. Malden. MA: Blackwell.
- Anheim, R. (Ed.) (1974). *Art & Visual Perception*. Berkeley: University of California Press.
- Cornsweet, T.N. (1970). *Visual Perception*. New York: Academic Press

- Culler, J. (1981). *The Pursuit of Signs: Semiotics, Literature, Deconstruction*. Ithaca: Cornell University Press.
- Holtzman, S. (1995). *Digital mantras: The languages of Abstract & Virtual Worlds*. Cambridge.
- Bennett, S. (1995). *Theatre Audiences: A Theory of Production and Perception*. New York: Routledge.
- Farley, R, Swann, D.L. & Zarrilli, P. B. eds. (1990). *Indian Theatre: Traditions of Performance*. Honolulu: University of Hawaii Press.
- Schechner, R. (1985). *Between Theatre and Anthropology*. Philadelphia: University of Pennsylvania Press.

Course Outcomes:

On completion of this course students will be expected to compare and contrast between history of aesthetics, of the dramatic mode of visual arts and literature, the interrelationship between discourse, literature and music in Western and Eastern theories and practice.