



ROYAL SCHOOL OF LANGUAGES (RSL)

DEPARTMENT OF ENGLISH

**Learning Outcomes-based Curriculum Framework (LOCF) for
Undergraduate Programme in BA English
W.E.F 2022 - 23**

BA English (2022-2025)

1. Preamble

The following aspects have been taken into cognizance by faculty members and members of Board of Studies while framing the BA English (Honours) syllabus:

- i. The learning outcomes of the BA (Hons) programme are designed to help students analyze, appreciate, and critically engage with English literature and language in its theoretical, historical, linguistic, and multicultural aspects; in other words, approaching the subject from a wide range of perspectives with a clear understanding of locations.
- ii. It is significant to note that the BA (Hons) English syllabus is the point of reference for the LOCF recommendations. It focuses on student centric pedagogy, interdisciplinarity, regional linguistic, literary and cultural distinctiveness, inclusive education, and equitable use of technology. To this end, the texts mentioned in this document are indicative. The organization of divisions/themes/genres/periods/areas, etc. is specific to the contexts identified in the course.
- iii. The arrangement of courses/papers in the semesters is in accordance with the credit load in each semester and the overall credit. Of course, the selection of subjects and topics is made to ensure preliminary understanding of the subject and to retain courses in the second and third year that require greater attention and specialization. Courses are incorporated keeping in view the literary and cultural distinctiveness of India's north east and the newer trends in the discipline.
- iv. The overarching concern of the LOCF framework is to have definite and justifiable outcomes, including and their realization by the end of the programme. This also includes enhancing students' personalities, preparing students for the job market—including media, publishing, academic and corporate sectors.

1.1 Introduction

Outcome based learning is the major objective of pedagogical transactions in higher education in today's world. From the point of view of the discipline of humanities, it is imperative to bring into perspective literary studies in English at the UG and PG levels.

Literature ensures multifarious and polyphonic understanding of human society, human life and the world at large. However, it is often said that the impact of literature is intangible and immeasurable in terms of quantity. Humanities aims at bringing about qualitative changes that remain immeasurable, but for its manifestation in human conduct that may be observed and experienced, but not quantified. However, what gets obviated in the process is that both of them science and technology and humanities are complementary. The function of literature is to bring the questions of values—human and literary—in focus.

Literariness is the ability of literature to attract attention to itself through use of language. As a system of knowledge, it aims at providing pleasure first and knowledge thereafter. Therein lies its value in being pleasant. Thereafter, the important thing is to know what literature is valued for. Literature is known for what it stands for or its commitment. Literature celebrates life in all forms and stands for and with values of life by representing the weak, the poor, the exploited, the vulnerable and the voiceless. In a way, literary values are values of life, particularly human life.

Over the years, English literary curricula have evolved in India. From its Anglo-centric core, it moved to new literatures—Third World Literature, Commonwealth Literature, American, Canadian, Australian, African Literature, and New Literatures in English, and later to Indian Literature in English and Indian Literature in translation in the light of various critical and theoretical discourses like Postmodernism, Postcolonialism, Feminism, Black Aesthetics, and Dalit Aesthetics among others. At the same time, keeping the local culture-history-ethos in mind, choices of subjects and/or courses too is important in order to have space for local literature and also contiguous literatures. The LOCF for English is prepared on the contours and curricular structure provided by the UGC.

1.2 Learning Outcomes-based Approach to Curricular Planning

The basic premise of learning outcomes-based approach to curriculum planning and development is that higher education qualifications such as a Bachelor's Degree (Hons.) programmes are earned and awarded on the basis of the following factors--(a) achievement of outcomes, demonstrated in terms of knowledge, understanding, skills, attitudes and values and (b) academic standards expected out of the graduates of a programme of study.

The expected learning outcomes are used as reference points to formulate graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes which in turn will help in curriculum planning and development, and in the design, delivery, and review of academic programmes.

Learning outcome based frameworks in the subject specifies that upon completion of the BA English (Hons.) programme the students are (a) expected to know, (b) understand and (c) exhibit their skills related to the area of study. To this extent, LOCF in English is committed to allow flexibility and innovation in (i) programme design and syllabi development by higher education institutions (HEIs), (ii) teaching-learning process, (iii) assessment of student learning levels, and (iv) periodic programme review within institutional parameters as well as LOCF guidelines, (v) generating framework(s) of agreed expected graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes.

The key outcomes that underpin curriculum planning and development at the undergraduate level include Graduate Attributes, Qualification Descriptors, Programme Learning Outcomes, and Course Learning Outcomes. The LOCF for BA English (Hons.) programme is based on these specific learning outcomes and academic standards expected to be attained by graduates of this programme.

An outcome-based approach moves away from the emphasis on *what is to be taught* to *what is actually learnt*. This approach provides greater flexibility to the teachers to develop and the students to adopt different pedagogical strategies in an interactive and participatory ecosystem. The idea is to integrate social needs and teaching practices in a manner that is responsive to the need of the community. The Assam Royal Global University has addressed this aspect since its inception through the CBCS curricula adopted by the university in 2017. This approach is further consolidated through identifying further relevant and common outcomes beneficial to the student community and by developing such outcomes that not only match the specific needs of the students but also expands their outlook and values. Moreover, this curriculum keeps into perspective the fact that the focus is not just on domain knowledge or outcomes only but on processes and approaches to be employed in pedagogical transactions. This is important in order to ensure the efficacy of the curriculum adopted.

1.2.1 Nature and Extent of Bachelor’s Degree Programme in English Literature (Honours)

A bachelor’s degree in English with research is a 3-year degree course divided into 6 semesters.

Sl. No.	Year	Mandatory Credits to be Secured for the Award
1	1 st	48
2	2 nd	48
3	3 rd	48
Total Credits		144

- i. The BA English (Hons.) programme is well-recognized, structured, specialized graduate level qualification collegiate education that is in effect a bridge between secondary and tertiary level education and postgraduate education. The contents of this degree are determined in terms of knowledge, understanding, qualification, skills, and values that students need to acquire for their employability or in their pursuit of higher education.
- ii. The BA English (Hons.) programme attracts students from the secondary level or equivalent, and they are expected to have at least minimum subject knowledge related to this subject. Graduates are enabled to enter a variety of jobs or to continue academic study at a higher level.

- iii. Qualification descriptors at this level reflect in-depth and specialized knowledge and understanding of their subjects enriched by domain knowledge, student knowledge, critical thinking, and effective communication skills. Knowledge at this level includes generic information about what all holders of the qualification are able to gather, and the qualities and skills that they develop in the course of the graduation programme. Courses, therefore, reflect diverse aspirations of diverse types of students, and skills, learning needs and personal circumstances. Programmes assess not only academic skills but other skills and attributes including what graduate level education requires, recognises, and accredits in order for the Honours Degree to sync with national standards and international practices and ensure balance in the socio-cultural fabric of the country. The Department of English, The Assam Royal Global University, Guwahati aims at a curriculum design that fulfils these qualification descriptors.
- iv. The attributes and outcomes associated with BA English (Hons) programme are comprised of structured learning opportunities and therefore the BA English (Hons.) programme is devoted to classroom learning, group and individual learning, and library and field research projects. The key component in the programme is developing the ability to communicate from basic level to critical level communication.
- v. The critical perspective developed during the BA English (Hons.) programme helps students to link the degree to life skills including professional skills with an understanding of human and literary values.

1.2.2 Aims of Bachelor’s Degree Programme in English Literature (Hons)The BA English (Honours) programme is inclusive and broad-based even as it carries imprints of specialized areas of study. In this programme, student research is given importance to, particularly in the third year of the BA English programme. The objectives of the LOCF syllabus in English revisit traditional expectations of teaching and learning English by centre-staging outcomes that are demonstrable through the following key attributes: understanding, use, communication, expansion, and application of subject knowledge with a clear awareness and understanding of one’s location in the regional, national, and global environment.

The LOCF syllabus of BA English (Hons.) programme highlights the following: (i) the basic philosophy of teaching English as an Honours subject, (ii) the core objectives of English (Literary Studies and Language through Literature) through of imparting subject knowledge, life skills, awareness of human values, respect for different locations and life forms, and professional skills, (iii) translation of each skill into demonstrable outcomes in terms of basic and critical communication, social engagement, personal growth and ability enhancement, (iv) application and use of knowledge of English language and literature as a bridge to society and the world at large, (v) demonstration of professional awareness and problem solving skills, (vi) demonstration of basic knowledge of digital

knowledge platforms; (vi) develop the ability to recognize the professional and social utility of the subject, and (vi) in the process understand, appreciate and imbibe values of life.

The overall objectives of the Learning Outcomes-based Curriculum Framework (LOCF) for BA Honours degree in English literature are—

- **Prospects of the Curriculum:** Formulating graduate attributes, qualification descriptors, programme learning outcomes, and course learning outcomes that are expected to be demonstrated by the holder of the degree of BA English (Hons).
- **Core Values:** Enabling prospective students, parents, employers, etc. to understand the nature and level of learning outcomes (knowledge, skills, attitudes, and human and literary values) or attributes suitable to the BA English (Hons) programme.
- **Bridge to the World:** Providing a framework to see the subject as a bridge to the world in such a way that while recognizing the different conditions in pluralistic society, the students also are aware of a core of shared values such as (i) commitment to the knowledge of the subject to understand the world at large, (ii) development of each person's unique potential, (iii) respect for others and their rights, (iv) social and civic responsibility, participation in democratic processes; social justice and cultural diversity, and (v) concern for the natural and cultural environment
- **Assimilation of Ability, Balance, Harmony and Inclusiveness:** Identify and define such aspects or attributes of English Literature that a BA English (Hons.) graduate should be able to demonstrate on successful completion of the programme.
- **Frame for National Standards:** Providing a frame of reference for maintaining national standards with international compatibility of learning outcomes of English Literature (Honours) and academic standards to ensure global competitiveness, and to facilitate graduate mobility
- **Pliability:** Formulating outcomes that are responsive to social and technological changes in order that the pedagogy will meet student's needs arising from the changes. The LOCF approach encourages effective use of new technologies as tools for learning and provide a balance between what is common to the education of all students and the kind of flexibility and openness required for education.
- **Pedagogy:** Provide higher education institutions an important point of reference for designing teaching-learning strategies, assessing student learning levels, and periodic review of programmes and academic standards for BA English (Hons) with a shift from domain knowledge to processes of realising the outcomes
- **Development:** The specific objectives of the BA English (Hons.) programme are to develop the student's ability to demonstrate the following outcomes:

1. Disciplinary Knowledge of English Literature and Literary Studies

2. Communication Skills
3. Critical Thinking
4. Analytical Reasoning
5. Problem Solving
6. Research-Related Skills
7. Self-Directing Learning
8. Multicultural Competence
9. Values: Moral and Ethical, Literary and Human
10. Digital Literacy

The details are explained below:

1.3 Graduate Attributes (GA)

GA 1: Disciplinary Knowledge:

- a) Ability to identify, speak and write about different literary genres, forms, periods, and movements and engage with various literary and critical concepts.
- b) Ability to read and interpret texts paying attention to themes, symbols, historical contexts, and linguistic and stylistic variations and innovations.
- c) Ability to understand appreciate, analyse and use different theoretical frameworks and develop one's critical position and present one's views coherently and persuasively.
- d) Ability to situate one's own reading locally and globally, to be aware of one's position in terms of society, religion, caste, region, gender, politics, and sexuality to be self-reflexive and self-questioning.

GA 2: Critical Thinking:

- a) Ability to read and analyse extant scholarship
- b) Ability to substantiate critical readings of literary texts in order to persuade others
- c) Ability to place texts in historical contexts and also read them in terms of generic conventions and literary history

(The Assam Royal Global University has made *Communicative English (CEN)* compulsory at both the Undergraduate and Postgraduate levels for all students across all semesters. A student at the UG level will study six papers of Communicative English as **Ability Enhancement Compulsory Course (AECC)** with a view to improving the communicative as well as soft skills of students and prepare them for the job-market in the future.)

GA 3: Problem Solving:

- a) Ability to transfer literary critical skills to read other cultural texts
- b) Ability to read any unfamiliar literary texts

GA 4: Analytical Reasoning:

- a) Ability to evaluate the strengths and weaknesses in scholarly texts spotting flaws in their arguments
- b) Ability to use critics and theorists to create a framework and to substantiate one's argument in one's reading of literary texts.

GA 5: Research-Related Skills:

- a) Ability to problematize; to formulate hypothesis and research questions, and to identify and consult relevant sources to find answers
- b) Ability to plan and write a research paper

GA 6: Teamwork and Time Management:

- a) Ability to participate constructively in class discussions
- b) Ability to contribute to group work
- c) Ability to meet a deadline

GA 7: Scientific Reasoning and Reflective Thinking:

- a) Ability to analyse texts, evaluating ideas and literary strategies
- b) Ability to formulate logical and persuasive arguments
- c) Ability to locate oneself and see the influence of location—regional, national, global—on critical thinking and reading

GA 8: Digital Literacy and Self-Directing Learning:

- a) Ability to work independently in terms of reading literary and critical texts
- b) Ability to carry out personal research, postulate questions and search for answers
- c) Ability to use digital sources, and read them critically
- d) Ability to use digital resources for presentations

GA 9: Communication Skills and Leadership Readiness:

- a) Ability to speak and write clearly in standard, academic English
- b) Ability to listen to and read carefully various viewpoints and engage with them.
- c) Ability to use critical concepts and categories with clarity
- d) Ability to lead group discussions, to formulate questions for the class in literary and social texts

GA 10: Moral and Ethical Values and Life-long Learning:

- a) Ability to interrogate one's own ethical values, and to be aware of ethical issues
- b) Ability to read values inherited in literary texts and criticism *vis a vis* the environment, religion, and spirituality, as also structures of power
- c) Ability to retain and build on critical reading skills
- d) Ability to transfer such skills to other domains of one's life and work

1.4 Qualification descriptors for a bachelor's degree with English Honours

The qualification descriptors for the Bachelor's Degree programme in English literature will focus on the following five learning attributes: understanding, use, communication, expansion, and application of subject knowledge with a clear understanding of one's location. This also involves an awareness on the differences that exist among students based on class, caste, gender, community, region, etc. in order that they can transcend these differences with transparency of purpose and thought. The key qualification descriptor for BA English (Hons) includes the following:

- *Demonstrate*
 - i. A coherent and systematic knowledge and understanding of the literary and theoretical developments in the field of English Literature and English Studies in India. This includes student's ability to identify, speak and write about genres, forms, periods, movements and conventions of writing as well as the ability to understand and engage with literary-critical concepts, theories and categories
 - ii. The ability to understand the role of literature in a changing world from the disciplinary perspective as well as in relation to the professional and everyday use of the English language. The aspect of disciplinary attribute is covered by the ability of students to critically read texts with attention to themes, conventions, contexts and value systems, and their positionality vis-à-vis community, class, caste, religion, language, region, gender, politics, and an understanding of global and the local crosscurrents of thought.
 - iii. The ability to think and write critically and with clarity about one's role as a citizen of India and a citizen of the world through a reading of English literatures and literatures in translation.
 - iv. The ability to share results of academic and disciplinary learning through essays, dissertations, reports, findings, notes, etc. on different platforms like the classroom, the media and the internet
- *Communicate* ideas, opinions, and values—both literary and related to life—in order to expand the knowledge of the subject as it moves from the classroom environment to life and life-worlds in which the students of literature exist.
- *Recognize* the scope of English studies in terms of career and employment opportunities, engagement in academics, publishing, translation, communication, media, soft skills and other allied fields
- *Apply* subject-specific skills in language and literature to foster a larger sense of ethical and moral responsibility among fellow humans in order to see, respect, and transcend differences among various life-forms. The programme will strengthen the student's linguistic and literary competence to enable them to identify, analyze and evaluate and find sustainable solutions and/or answers to keys issues in the text and around in the world—thematic, contextual,

professional, processual.

1.5 Programme Learning Outcomes relating to BA Honours degree programme in English

Students graduating with the degree BA (English) will be able to achieve the following:

PO 1: Disciplinary Knowledge of English literature and literary studies

- Ability to attain knowledge and understanding of the origin and development of English language and literature.

PO 2: Critical Thinking

- Ability to substantiate critical readings of literary texts and place them in historical contexts

PO 3: Problem Solving

- Ability to classify areas of concern in literary discourses and identify sources to explore answers for the same.

PO 4: Analytical Reasoning

- Ability to analyze and interpret both familiar and unfamiliar literary texts
- Ability to evaluate literary theories and assess their arguments to create new frameworks

PO 5: Research-Related Skills

- Ability to identify research gaps, formulate research questions and ascertain relevant sources to find substantive explanations.

PO 6: Teamwork and Time Management

- Ability to participate, contribute and provide constructive criticism in literary and language-oriented interactions.
- Ability to successfully complete literary projects within stipulated time.

PO 7: Scientific Reasoning & Reflective Thinking

- Ability to formulate logical arguments by analysing texts and evaluating intrinsic ideas
- Ability to ascertain and position oneself in the regional, national and global spheres of critical thinking and reading literature.

PO 8: Digital Literacy and Self-Directing Learning

- Ability to use digital sources for critical reading and presentations.
- Ability to work independently and carry out personal research, postulate questions and search for answers.

PO 9: Communication skills and Leadership Readiness

- Ability to speak and write clearly in standard, academic English
- Ability to listen to and read carefully various viewpoints and engage with them.
- Ability to use critical concepts and categories with clarity
- Ability to lead group discussions.

- Ability to retain, build and transfer critical reading skills

PO 10: Values: Moral, Ethical, Literary and Life-long Learning

- Ability to interrogate one's own ethical values, and to be aware of ethical issues
- Ability to read values inherited in literary texts and criticism *vis a vis* the environment, religion, and spirituality, as also structures of power
- Ability to retain and build on critical reading skills related to English
- Ability to transfer such skills to other domains of one's life and work and pave way for life long learning.

1.6 BA English Programme Specific Outcomes:

PSO 1: Understand and describe the various aspects of English literature and language, critical theories, genres, movements, and eras.

PSO 2: Ability to critically appreciate literary texts and analyze varied interpretations.

PSO 3: Ability to engage in various literary and inter-disciplinary discourses related to specific areas like visual studies, literature from North East India, film adaptation, cultural studies and linguistics.

PSO 4: Ability to demonstrate communicative competence, interpersonal skills and creative acumen through effective classroom practices like group discussions, presentation sessions and mock interviews.

1.7 Teaching Learning Process

Teaching and learning in this programme involves classroom lectures as well as tutorial and remedial classes.

Tutorial classes: Tutorials allow closer interaction between students and teacher as each student gets individual attention. The tutorials are conducted for students who are unable to achieve average grades in their weekly assessments. Tutorials are divided into three categories, viz. discussion-based tutorials (focusing on deeper exploration of course content through discussions and debates), problem-solving tutorials (focusing on problem solving processes and quantitative reasoning), and Q&A tutorials (students ask questions about course content and assignments and consolidate their learning in the guiding presence of the tutor).

Remedial classes: The remedial classes are conducted for students who achieve average and above average grades in their weekly assessments. The focus is laid to equip the students to perform better in the exams/assessments. The students are divided into small groups to provide dedicated learning support. Tutors are assigned to provide extra time and resources to help them understand concepts with advanced nuances. Small groups allow tutors to address their specific needs and monitor them. Following methods are adopted for tutorial and remedial classes:

- Written assignments and projects submitted by students.

- Project-based learning
- Group discussions
- Home assignments
- Class tests, quizzes, debates organised in the department.
- Seminars and conferences
- Extra-curricular activities like cultural activities, community outreach programmes etc.
- Field trip, excursions, study tour, interacting with eminent authors, etc.

1.8 Assessment Methods

	Component of Evaluation	Marks	Frequency	Code	Weightage (%)
A	Continuous Evaluation				
i	Analysis/Class test	Combination of any three from (i) to (v) with 5 marks each	1-3	C	25%
ii	Home Assignment		1-3	H	
iii	Project		1	P	
iv	Seminar		1-2	S	
v	Viva-Voce/Presentation		1-2	V	
vi	MSE	MSE shall be of 10 marks	1-3	Q/CT	
vii	Attendance	Attendance shall be of 5 marks	100%	A	5%
B	Semester End Examination		1	SEE	70%
	Project				100%

2. Course Structure

1st Semester							
Sl.No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core Subjects							
1	ENG102C101	Perspectives of English Literature	4	0	0	4	4
2	ENG102C102	History of English Literature	4	0	0	4	4
3	ENG102C103	Reading Poetry – I	4	0	0	4	4
Ability Enhancement Compulsory Courses (AECC)							
4	CEN982A101	Communicative English– I	1	0	0	1	1
5	BHS982A104	Behavioural Science – I	1	0	0	1	1
Skill Enhancement Courses (SEC)							
6	ENG102S101	Introduction to Editing-I	2	0	4	2	3
Value Added Courses (VAC)							
7	Will select one course from a basket of courses					2	2
Generic Electives (GE)							
8	Will select one course from a basket of courses					3	3
9	Will select one course from a basket of courses					3	3
Total Credits						24	24

2nd Semester

Sl.No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core Subjects							
1	ENG102C201	Plays and Playwrights 1	4	0	0	4	4
2	ENG102C202	Reading Poetry II	4	0	0	4	4
3	ENG102C203	Epics and Representation	4	0	0	4	4
Ability Enhancement Compulsory Courses (AECC)							
4	CEN982A101	Communicative English– II	1	0	0	1	1
5	BHS982A104	Behavioural Science – II	1	0	0	1	1
Skill Enhancement Courses (SEC)							
6	ENG102S221	Introduction to Editing-II	2	0	4	2	3
Value Added Courses (VAC)							
7	Will select one course from a basket of courses					2	2
Generic Electives (GE)							
8	Will select one course from a basket of courses					3	3
9	Will select one course from a basket of courses					3	3
Total Credits						24	24

3rdsemester							
Sl.No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core Subjects							
1	ENG102C301	Art of Fiction I	3	1	0	4	4
2	ENG102C302	Linguistics I	3	1	0	4	4
DSE (any one)							
3	ENG102D301	Life Narratives	3	1	0	4	4
4	ENG102D302	New Literatures in English	3	1	0	4	4
Ability Enhancement Compulsory Courses (AECC)							
5	CEN982A301	Communicative English– III	1	0	0	1	1
6		Behavioural Science - III	1	0	0	1	1
Project							
7	ENG102C321	Project	2	4	0	4	6
Generic Elective							
8		Will select one course from a basket of courses	3	0	0	3	3
9		Will select one course from a basket of courses	3	0	0	3	3
		Total Credits				24	24

4th semester							
Sl.No.	Subject Code	Names of subjects	L	T	P	C	TCP
Core Subjects							
1	ENG102C401	Plays and Playwrights II	3	1	0	4	4
2	ENG102C202	Literary Genre: The Short Story	3	1	0	4	4
DSE (any one)							
3	ENG102D401	Literature and Film: Text to Screen	3	1	0	4	4
4	ENG102D402	Visual Studies: Graphic Novels and Comics	3	1	0	4	4
Ability Enhancement Compulsory Courses (AECC)							
5	CEN982A101	Communicative English– IV	1	0	0	1	1
6		Behavioural Science - IV	1	0	0	1	1
Skill Enhancement Courses (SEC)							
7	ENG102S411	Foundational Lexicography	2	0	4	2	2
Value Added Courses (VAC)							
8.		Will select one course from a basket of courses	2	0	0	2	2
Generic Elective							
9		Will select one course from a basket of courses	3	0	0	3	3
10		Will select one course from a basket of courses	3	0	0	3	3
Total Credits						24	24

BA English 5th Semester							
Sl no	Subject Code	Name of the Subject	L	T	P	C	TCP
Core							
1	ENG102C501	Art of Fiction – II (Bronte to Woolf)	4	1	0	4	4
2	ENG102C502	Literary Theory and Criticism	4	1	0	4	4
DSE (any two)							
3	ENG102D501	Language and Linguistics I	4	1	0	4	4
4	ENG102D502	Non-fictional Prose	4	1	0	4	4
5	ENG102D503	Literature and Gender	4	1	0	4	4
6	ENG102D504	Postcolonial Literatures in English	4	1	0	4	4
Ability Enhancement Compulsory Courses (AECC)							
7	CEN982A501	Communicative English– V	1	0	0	1	1
8		Environmental Science and Sustainable Development I	1	0	0	1	1
VAC							
9		Will select one course from a basket of courses	2	0	0	2	2
Internship							
10		Internship	0	0	0	6	6
Total – 26 credits							

BA English 6th Semester							
Sl no	Subject Code	Name of the Subject	L	T	P	C	TCP
Core							
1	ENG102C601	American Literature	4	1	0	4	4
2	ENG102C602	Indian Writing in English	4	1	0	4	4
DSE (any three)							
3	ENG102D601	Language and Linguistics II	4	1	0	4	4
4	ENG102D602	African Literature	4	1	0	4	4
5	ENG102D603	Diaspora Studies	4	1	0	4	4
6	ENG102D604	Aesthetics of Representation	4	1	0	4	4
7	ENG102D605	Literature of Northeast India	4	1	0	4	4
8	ENG102D606	Popular Literature	4	1	0	4	4
Ability Enhancement Compulsory Courses (AECC)							
9	CEN982A501	Communicative English– VI	1	0	0	1	1
10		Environmental Science and Sustainable Development II	1	0	0	1	1
Skill Enhancement Courses (SEC)							
11		Digital Humanities: An Introduction	2	0	4	2	3
Value Added Courses (VAC)							
12	Will select one course from a basket of courses					2	2
Total – 26 credits							

Semester I

Title of the Paper: Perspectives of English Literature

Subject Code: ENG102C101

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives

To equip students with knowledge of the foundational concepts of the affiliated disciplines of English literature and linguistics that will enable them to understand, appreciate, analyze, and interpret literary texts of different genres, time periods, traditions, and cultures.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	relate the ideas of linguistics, literary terms, rhetoric, and prosody in the interpretation of literary texts.	BT 1
CO 2	explain literary texts of different genres, styles, and traditions through familiarization with a wide range of literary terms, categories and the use of figurative language.	BT 2
CO 3	apply the knowledge of language in their attempts to compose in different literary genres.	BT 3
CO 4	develop new interpretations of contemporary literary ideas based on an understanding of literary history.	BT 3

COURSE OUTLINE:

Modules	Topics (if applicable) & Course Contents	Periods
I.	Literature: Meaning and Definition Characteristics and Importance of Literature; Fictional and Non-Fictional Writings; What Reading Literature Implies	12
II	Literature and its Context and Themes Literary Genres--Poetry, Epic, Drama, Novel, Short Story, Criticism, Essay, and other Genres	12
III	Introduction to English Language Latin, Scandinavian and French Influences	12
IV	Rhetoric, Prosody and Literary Terms Figures of Speech: Simile, Metaphor, Metonymy, Synecdoche, Personification, Apostrophe, Alliteration, Transferred Epithet, Oxymoron, Epigram, Antithesis, Irony; and Rhythm and Meter; Humour, Poetic Justice, Myth, Symbol, Dialogue, Plot, Protagonist, Antagonist, Climax, Theme, Character, Conflict	12
TOTAL		48

Keywords: genres of literature, literary terms, figurative language. Fictional writing, non-fictional writing, historical perspective

Texts:

1. Long, W. J. (2010). *English Literature: Its History and its Significance for the Life of the English Speaking World*. (Project Gutenberg)
2. Bough, A.C. & Cable, Thomas. (2014). *The History of English Language*. Longman Pub Group; Student edition.
3. Abrams M.H. & Harpham, G. G. (2015). *A Glossary of Literary Terms*. 11thEdition, Cengage Learning, USA.

References:

1. Mallik. N. (2009). *Compact English Prosody and Figures of Speech*, Lakshmi Publications.
2. Jespersen, O. (2010). *Growth and Structure of the English Language*, Nabu Press.
3. Barber, C.L. (2010). *The Story of Language*. Books Way.
4. Carter, R. & McRae, J. (2017). *History of Literature in English: Britain and Ireland*. 3rd Edition. Routledge.

Title of the Paper: Reading Poetry 1**Subject Code: ENG102C103****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives**

Understanding the structures, discover the relationship and develop the capability to appreciate the work of great poets from the Elizabethan Age to the Romantics.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate to the understanding of the works of notable poets and their works across different styles of poetry.	BT 1
CO 2	Demonstrate the understanding of poetry with the period in the context of the History of English Literature.	BT 2
CO 3	Identify the poems in the light of literary theories.	BT 3
CO 4	Develop the aspects of English poetry in contemporary approaches to poetry in general	BT 3

COURSE OUTLINE:

Modules	Topics & Course Contents	Periods
I.	English poetry from Elizabethan Age to the Eighteenth Century: Trends and Tendencies Sir Philip Sydney: "Astrophel and Stella"- Sonnet 1, Sonnet 3; Shakespeare: Sonnets no. 18, 73, 116 Edmund Spenser: "Epithalamion", <i>Faerie Queene</i> - "Bower of Bliss" Book II	12
II	Donne to Pope John Donne: "Valediction Forbidding Mourning", "Canonization" Andrew Marvell: "To His Coy Mistress" Milton: "On his Blindness" Alexander Pope: "The Rape of the Lock"	12
III	The Romantics - I William Cowper: "Light Shinning out of Darkness" William Blake: "The Tyger", "The Lamb" William Wordsworth: "Tintern Abbey" ST Coleridge: "Kubla Khan"	12
IV	The Romantics - II Byron: "She Walks in Beauty" Percy Bysshe Shelley: "Ode to the West Wind" John Keats: "Ode on a Grecian Urn"	12
TOTAL		48

Keywords- poetry, cultures, language, symbols, imageries, themes, language

Texts:

1. Palgrave (2002). *Golden Treasury*. OUP.
2. Forum for English Studies (2001). *Poems Old and New* (Ed. Dibrugarh, Macmillan, Kolkata).

References:

1. Bowra, C. M. (1961). *The Romantic Imagination*. Oxford Paperbacks.
2. Casebook series on Elizabethan poetry, Metaphysical poetry, Romantic poetry, Restoration poets, the Victorians and the Moderns.
3. Casebook series on Donne, Marvell, Blake, Wordsworth, Coleridge, Shelley, Keats, Milton, Shakespeare (sonnets), Pope, Robert Browning, Tennyson, Eliot, Yeats, Matthew Arnold, Ezra Pound.
4. *The Norton Anthology of English Literature: Sixteenth/Early Seventeenth Century* (2012). Volume B, W.W. Norton & Company.
5. Abrams, M.H. & Harpham, G. (2015). *A Glossary of Literary Terms*. 11thEdn, Cengage, USA.

Title of the Paper: History of English Literature

Subject Code: ENG102C102

Total marks/ credits: 100 /4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objective:

To apply the knowledge of History of English literature and language to establish a comprehensive understanding of the texts and contexts over the ages.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Explain and classify the key authors and texts in the history of literature in English from the Middle Ages to the present.	BT 2
CO 2	Identify major genres and literary techniques that have influenced the development of literature in English.	BT 3
CO 3	Construct the characteristics of the major periods of English literature and of the literary movements associated with each period.	BT 3
CO 4	Analyse the role of social and historical contexts in the production, reception, and transmission of literature in English	BT 4

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I.	The Anglo-Saxon Age to the Age of Chaucer (450 CE -1400 CE) Anglo-Saxon literature: Angles, Saxons, Jutes - stories of migration; <i>Beowulf</i> , <i>Pearl</i> , <i>Sir Gawain and the Green Knight</i> . Anglo-Norman literature: The Norman Conquest and French influence on English language, literature, and life Chaucer, Gower, Langland.	12
II	The Fifteenth Century to the Eighteenth Century (1400 CE-1778 CE) Rise of the English Drama—Miracle Plays, Mystery Plays, Morality Plays, Interludes. Renaissance and Reformation, the Evolution of English Drama: The University Wits, William Shakespeare, John Webster, Ben Jonson, William Congreve Poetry: Wyatt and Surrey, Sir Philip Sidney, the Metaphysical Poets Epic: Spenser and Milton Classical influences on literature Rise of the Novel	12

III	The Romantic Age to the Victorian Age (1798 CE-1900 CE) Background and rise of English Romanticism The Early Romantics: William Cowper, Robert Burns, William Blake, William Wordsworth, Samuel Taylor Coleridge, The Late Romantics: Lord Byron, P.B. Shelley, John Keats Evolution of the English Novel: Romantic and Victorian Victorian Poetry: Alfred Tennyson, Robert Browning, the Pre-Raphaelites, Matthew Arnold	12
IV	Modernism to Postmodernism (1900—present) The rise of Modernism and Postmodernism Literary and Art movements The Bloomsbury group, Modernist and Postmodernist poetry, drama, novel, short story, War poetry Drama of Ideas, Poetic Drama and Theatre of the Absurd	12
TOTAL		48

Keywords: Literary periods, history, culture, literature, key authors.

Text:

1. Daiches, David. (2011) *A Critical History of English Literature. Vol. 1& 2.* 2nd Indian Edition. Supernova Publishers.

References:

1. Albert, Edward. (2000). *History of English Literature.* 26th Impression. Oxford University Press
2. Long, William J. (2010). *English Literature: Its History and its Significance for the Life of the English Speaking World.* Maple Press.

Semester II

Title of the Paper: Plays and Playwrights I

Subject Code:

Marks/ Credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

Understanding the structures, discover the relationship and develop the capability to appreciate the work of great poets from the Elizabethan Age to the Romantics.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Bloom's Taxonomy Level
CO 1	Classify the characteristic features of the different types of English plays	BT 1
CO 2	Identify the factors associated with the rise and development of English drama as a genre.	BT 3
CO 3	Categorize different types of plays written during the period from the Medieval Age to the Renaissance.	BT 4
CO 4	Analyze the of underlying themes in creating new interpretations.	BT 4

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I	History of English Drama From Medieval Age to the Renaissance	12
II	Christopher Marlowe: <i>Doctor Faustus</i>	12
III	Ben Jonson: <i>Every Man in His Humour</i>	12
IV	William Shakespeare: <i>The Merchant of Venice</i>	12
TOTAL		48

Keywords: Drama, Renaissance, Playwright, Comedy, Tragedy, Elizabethan Theatre

Texts:

1. Jonson, B. (2001). *Every Man in His Humour*. British Library, Historical Print Editions
2. Marlowe, C. (2005). *Doctor Faustus*. W.W. Norton & Company.
3. Shakespeare, W. (2015). *The Merchant of Venice*. Creative Media Partners

References:

1. Case Book Series on Everyman in His Humour; Marlowe: Doctor Faustus; Shakespeare: The Merchant of Venice, Cambridge University Press.
2. Brown, G. (2004). Redefining Elizabethan Literature. Cambridge: Cambridge University Press.11
3. Saintsbury, George (2005).A History of Elizabethan Literature. New York: Cosimo.
4. Smith, E. (2017). The Cambridge Introduction to Shakespeare. Cambridge: Cambridge University Press.
5. Birch, D. (2009). The Oxford Companion to English Literature.7th Edition, OUP

Semester II

Title of the Paper: Reading Poetry II

Subject Code:

Marks/ Credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives

The students will be acquainted and will be able to interpret the techniques, form, and content from a varied selection of Victorian and Modern English poetry.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Compare and contrast Victorian and Modern English poetry.	BT 2
CO 2	Organize the constituent components and sub-genres in Victorian and Modern English poetry.	BT 3
CO 3	Apply their understanding of Victorian and Modern English poetry.	BT 3
CO 4	Analyse poetry from a larger expressive dimension of cultures, languages, and historic periods.	BT 4

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I.	The Victorians: Context and Features of Victorian Poetry Browning: "My Last Duchess" Tennyson: "Ulysses" Arnold: "Dover Beach"	12
II	The Moderns I Modern and Modernist Poetry: Context and Features – T.S.Eliot: "Love Song of J. Alfred Prufrock", "The Hollow Men"	12
III	The Moderns II Yeats: "Lake Isle of Innisfree" Hopkins: "Pied Beauty" Thomas: "Do Not Go Gentle Into That Good Night"	12
IV	The Moderns III Auden: "September 1, 1939" Larkin: "Churchgoing" Carol Ann Duffy: "Originally" Seamus Heaney: "Digging"	12
TOTAL		48

Keywords: Victorian, Modern, Modernist, Post-war.

Texts:

1. *The Cambridge Companion to Modernist Poetry* (2007). Cambridge University Press.
2. Roberts, N. (Ed) (2003). *A Companion to Twentieth Century Poetry*. Oxford: Blackwell.

References:

1. Carter, M. & Friedman, A. (ed) (2013). *Modernism and Literature: An Introduction and Reader*. 1st Edition Routledge.
2. Cuddon, J. A (1999). *The Penguin Dictionary of Literary Terms*. London: Penguin Books.
3. Schmidt, M. (ed) (2014). *The Great Modern Poets*. Quercus
4. Jonson, S. & Lonsdale, R. (2009). *Lives of the Poets*. OUP, UK.

Semester II

Course: C-3

Title of the Paper: Epics and Representations

Subject Code:

Marks/ Credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

To equip students with knowledge of the basic idea of the epic form.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Compare and contrast epics of different eras and cultures through familiarization with a wide range of literary terms, categories.	BT 2
CO 2	Relate the knowledge of basic elements of the epic form..	BT 2
CO 3	Apply the knowledge of epic forms to form interpretations	BT 3
CO 4	Identify cultural, historical and literary nuances of epics written across centuries.	BT 3

DETAILED SYLLABUS

Modules	Topics (if applicable) & Course Contents	Periods
I.	Epic as a Genre: Nature and History of Epics Transition of Epics in to novels and poetry Relevance of Epics in Contemporary Literature	12
II	<i>Beowulf</i> (selections) Geoffrey Chaucer: <i>The Prologue to the Canterbury Tales</i>	12
III	John Milton: <i>Paradise Lost: Book 1</i>	12
IV	Comparative Study of Greek and Sanskrit Epics: Homer's <i>Iliad</i> and <i>Odyssey</i> ; <i>Mahabharata</i> , <i>Ramayana</i> Representation of Epics: poetry, film, novel, drama & the visual arts	12
TOTAL		48

Keywords: Epic, Representation, Greek literature

Texts:

1. Milton, J. (2005). *Paradise Lost*, Book 1, Norton Critical Editions.
2. Chaucer, G. (2015). *The Canterbury Tales*. Digireads.com.

References:

1. Chapman, G. (Trans.) (2003). *The Iliad-Homer*, Hertfordshire: Wordsworth Editions Limited.
2. Jones, P. & Rieu, D.C.H. (Ed.)(2003). *Homer-The Iliad*, Penguin Books.
3. Sen, M. L. (2003). *The Ramayana of Valmiki*, New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd
4. Zimmern, H. (Trans.) (2004). *The Epic of Kings Hero Tales of Ancient Persia by Firdausi*, e Books@Adelaide.

Semester III

Title of the Paper: Art of Fiction I

Subject Code: ENG102C301

Marks/ Credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

The objective of the course is to help students to trace the rise and development of the novel as a literary form and acquaint them to the different sub-genres of English fiction and the pioneers of the English novel.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Relate the sub-genres of the English novel	BT 2
CO 2	Explain the factors associated with the rise and development of the novel as a genre.	BT 2
CO 3	Apply the understanding of different types of novels in interpreting contemporary literary works.	BT 3
CO 4	Analyse the nuances of contemporary interpretations of English fictional works.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I.	Daniel Defoe: <i>Robinson Crusoe</i>	12
II.	Jane Austen: <i>Pride and Prejudice</i>	12
III.	Mary Shelley: <i>Frankenstein</i>	12
IV.	Charles Dickens: <i>Oliver Twist</i>	12
TOTAL		48

Keywords: Fiction, Novel, Novella, Gothic, Picaresque, Epistolary, Bildungsroman, Satire, Parable.

Texts:

1. Defoe, D. (2011). *Robinson Crusoe*. Pan Macmillan.
2. Swift, J. (2015). *Gulliver's Travels*. Fingerprint Publication.
3. Austen, J. (2013). *Pride & Prejudice*. Fingerprint Publication.
4. Shelley, M. (2014). *Frankenstein*. Bottom of the Hill Publishing.

References:

1. Allen, W. (1954). *The English Novel: A Short Critical History*. Penguin, London.
2. Lubbock, P. (1954), (Re-print 1993). *The Craft of Fiction*, B.I. Publication Pvt. Ltd. New Delhi •
Booth, W. (1983). *A Rhetoric of Fiction*. The University of Chicago Press. 1983
3. Eagleton, T. (2005). *The English Novel*. Blackwell Publishing.
4. Drabble, M. (Ed) (1996). *The Oxford Companion to English Literature*, ed. OUP.

Title of the Paper: Linguistics I**Subject Code: ENG102C302****Marks/ Credits: 100/4****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives**

The objective of the course is to provide a fundamental understanding of the linguistic inquiry and the branches of linguistics in order to develop the student's ability to solve linguistic problems.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Demonstrate the understanding of different branches of linguistics.	BT 2
CO 2	Illustrate the linguistic structures of a language.	BT 2
CO 3	Apply the linguistic knowledge in the textual discourses and spoken discourse.	BT 3
CO 4	Analyse the core ideas in linguistic discourses.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I.	Basics of language and regional variations Characteristics of human language, Language in Society (Langue and parole, Pidgins & creoles, Accent, Styles, Dialects, Idiolects, Register, Styles, Standard language, Prestige), Syntagmatic & Paradigmatic, Inductive and Deductive, Social Markers, Branches of linguistics.	12
II	Phonetics: articulatory, Anatomy and physiology and speech production; air stream process; articulation process; oral-nasal process; phonation process, Voiced and Voiceless sounds, consonants: manner of articulation, Vowels, diphthongs, clusters, syllables. Phonetic Transcription: IPA, broad and narrow transcription; transliteration	12
III.	Morphology Simple and complex words; root, stem, word; free and bound morphemes; prefixes, suffixes, and infixes, zero morpheme; Lexical and functional morphemes, derivational morphemes, inflectional morphemes, morphological description, morphs and allomorphs, reference to other languages, morphophonemics and processes. Word Formation - Neologisms, Etymology, borrowing, compounding, clipping, conversion, coinage, derivation, multiple processes, concatenation; cliticization; <i>Sandhi</i>	12

IV.	Elementary Phonology Phonetics and phonology; phonetic variability; phoneme, phone and allophones; phonological processes (assimilation, consonant deletion, vowel deletion, coalescence of vowels & consonant, class change), neutralization and free variation; morphonemic alternations, pattern congruity	12
TOTAL		48

Keywords: Language, Dialect, Phonetics, Etymology, Neologism

Texts:

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

References:

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

Title of the Paper: Life Narratives

Subject Code: ENG102D301

Total marks/ credits: 100 /4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

To develop foundational idea of the art of autobiography in particular and the genre of life narratives in all its diversity of style, form, and thematic concerns.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Outline the different styles, forms, thematic concerns, literary categories pertaining to life narratives.	BT 2
CO 2	Identify the life experiences as recorded in narrative form and evaluate their influence on the readers	BT 3
CO 3	Apply the narrative styles of different life narratives, particularly the form of autobiography to assess the contribution of different literary, social, cultural, and political figures in different domains across the world.	BT 3
CO 4	Analyse the factors that contribute to creating varied interpretations of life narratives.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I.	Life Writings and the Art of Autobiography: The history of the genre of autobiography Jean-Jacques Rousseau's <i>Confessions</i> , Vol- I: Book 1– Childhood Anne Frank: <i>Diary of A Young Girl</i>	12
II.	M.K. Gandhi: <i>An Autobiography: The Story of My Experiments with Truth</i> APJ Abdul Kalam: <i>Wings of Fire</i>	12
III.	Experiments with Autobiography Dalai Lama: <i>Freedom in Exile</i>	12
IV	Experiments with Life Narratives Maya Angelou: <i>I Know Why the Caged Bird Sings</i>	12
TOTAL		48

Keywords- Autobiography, Life Narrative, Memoir.

Texts:

1. Frank, A. (2016). *Diary of a Young Girl*. Hong Kong: Enrich Culture Group Ltd.
2. Gandhi, M.K. (2009). *An Autobiography: The Story of My Experiments with Truth*. Portland: The Floating Press.
3. Lama, D (2011). *Istanbul*. London: Faber and Faber.
4. Angelou, M. (2010). *I Know Why the Caged Bird Sings*. New York: Random House Publishing Group.

References:

1. Posslett, T. (2000). *Autobiography: Texts, Theories, Methods*. London: Routledge.
2. Anderson, L. (2001). *Autobiography*. London and New York: Routledge.
3. Olney, J. (1998). *Memory and Narrative: The Weave of Life Writing*. Chicago: University of Chicago Press.

Title of the Paper: New Literatures in English

Subject Code: ENG102D302

Marks/Credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

To familiarize students with the development English literature through colonialism, post-colonialism, and understand the developments in the aftermath.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Explain the social, political and cultural developments in the era during and after post-colonialism and appreciate the broadening of English Literary canon and its scope.	BT 2
CO 2	Illustrate the characteristics of the wide range of writings from different cultures.	BT 2
CO 3	Apply and develop an in-depth knowledge of some of the issues of the contemporary writers in English literature, and the stylistic strategies of form and structure	BT 3
CO 4	Analyse how genre generates expectations and shapes meanings.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I.	Fiction Contemporary Trends in English Literature Jamaica Kincaid: <i>Lucy</i> / Michael Ondaatje: <i>Anil's Ghost</i> / Khaled Hosseini: <i>A Thousand Splendid Suns</i>	12
II.	Non-Fiction Clare Chambers: <i>Writing Beyond Borders</i> Rukmini Bhaya Nair: <i>Lying on the Postcolonial Couch: The Idea of Indifference</i> (Chapter 1) Pilkington, Ed. —A long way from home. An interview with Chinua Achebe	12
III.	Poetry Paul Muldoon: —Blemishl, —Holy Thursday Gennady Aigi: —A Maple on the Outskirts of Town, —Silence	12

	Suniti Namjoshi: —The Sleeping Fool —Grass Bladel	
IV	Contemporary Trends in Drama Eugene O’Neill: Strange Interlude John Guare: <i>Six Degrees of Separation</i>	12
TOTAL		48

Keywords- Postcolonial, Contemporary.

Texts:

1. Hosseini, K. (2007). *A Thousand Splendid Suns*. NY: Riverbed Book.
2. Kincaid, J. (1990). *Lucy*. NY: Farrar, Strauss and Giroux.
3. Kureishi, H. (2009). *The Black Album*. London: Faber & Faber, 2009.
4. Nair, R. B. (2002). *Lying on the Postcolonial Couch: The Idea of Indifference*. London: University of Minnesota Press.
5. Ondaatje, M. (2000). *Anil’s Ghost*. Canada: McClelland & Stewart.
6. O’Neill, E. (2004). *Strange Interlude*. Kessinger Publishing.
7. Guare, J. (1990). *Six Degrees of Separation*. NY: Vintage.

References:

1. Puchner, M. (2008). *Modern Drama: Critical Concepts in Literary and Cultural Studies*. London: Routledge.
2. Jahan, R. (2003). *Norton Anthology of Modern and Contemporary Poetry*. New York: Norton & Norton.
3. Pratt, M. L. (1992). *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge.
4. Ahmed, S. (2000). *Strange Encounters: Embodied Others in Post-Coloniality*. London: Routledge.
5. Khair, T. (2004). —Lorca in New York. *Wasafiri*. 19.42: 91-95.
6. Chambers, C. (2018). *Rivers of Ink: Selected Essays*. London: OUP.
7. Gonzales, R. (2006). In *Other Fugitives and Other Strangers*. Massachusetts: Tupelo P.
8. Muldoon, P. (2016). *Brief poems*, New York: Wordpress.
9. Namjoshi, S. (1982). *The Authentic Lie*. Canada: Fiddlehead.

SEMESTER IV

Title of the Paper: Plays and Playwrights II

Subject Code: ENG102C401

Marks/credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

To enhance the ability to analyze dramatic techniques and to appreciate the theatre with close readings of major literary texts from Shakespeare to Shaw.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the literary techniques in English drama.	BT 1
CO 2	Compare and contrast theatrical practices and social contexts till the nineteenth century.	BT 2
CO 3	Identify the changing trends and inspect the major paradigm shifts in the evolution of English drama.	BT 3
CO 4	Analyse the intricacies of performative and dialogic aspects of English drama.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I	William Shakespeare: <i>Macbeth</i>	12
II	William Congreve: <i>The Way of the World</i>	12
III	George Bernard Shaw: <i>Pygmalion</i> / Henrik Ibsen: <i>A Doll's House</i>	12
IV	Luigi Pirandello: <i>Six Characters in Search of an Author</i>	12
TOTAL		48

Keywords: Drama, Character, Action, Protagonist, Climax.

Texts:

1. Shakespeare, W. (2015). *Macbeth*. Fingerprint Publication, 2015.
2. Congreve, W. (2012). *The Way of the World*, Nabu Press.
3. Shaw, G.B. (2013). *Pygmalion*, 1st World Library.

4. Pirandello. (2014). Bloomsbury Publishing India Private Limited; Edition (17 November 2014)
5. Ibsen. H. (2019). *A Doll's House*..

References:

1. Bloom, H. (1999). *Shakespeare: The Invention of the Human*, Fourth Estate: London
2. Dieter, M. (1986). *Shakespeare's Tragedies: An Introduction*, Cambridge University Press: New York.
3. Nicoll, A. (1975). *A History of English Drama*, Cambridge University Press.
4. Lucas, F.L (1923). *The Elizabethan Tragedy*, Folcroft P.A. Folcroft Library Editions.
5. Wells, S. W. & De Grazia, Margreta (2001). *The Cambridge Companion to Shakespeare*. CUP.
6. Gray, R. (1980) *Ibsen: A Dissenting View: A Study of the Last Twelve Plays*. Cambridge University Press.
7. Egan, M. (1997). Ed. *Henrik Ibsen: The Critical Heritage*. Psychology Press

Title of the Paper: Literary Genre: The Short Story**Subject Code: ENG102C402****Marks/credits: 100/4****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives:**

To apply the knowledge and understanding of the short story genre in order to critically engage with the form and function of the various literary texts across the genres.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Illustrate the various literary texts from the short story genre.	BT 2
CO 2	Explain and interpret the texts and the contexts of their production.	BT 2
CO 3	Identify short stories based on their structure and meaning, using correct terminology.	BT 3
CO 4	Examine the nuances of interpreting short stories and their significance in English literature.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Background: Origins, Characteristics and Development of Short Story till the Present Times Guy de Maupassant: <i>The Necklace</i> Kate Chopin: <i>The Story of an Hour</i>	12
II	Short Story: Early Twentieth Century O. Henry: <i>The Gift of the Magi</i> Saki: <i>The Open Window</i>	12
III	Ernest Hemingway: <i>The Snows of Kilimanjaro</i> R. K Narayan: <i>An Astrologer's Day</i>	12
IV	John Steinbeck: <i>The Chrysanthemums</i> Alice Walker: <i>Everyday Use</i>	12
TOTAL		48

Keywords: Short Story, Plot, Character.**Texts:**

1. Chopin, K. (2001). *The Story of an Hour*. Perfection Learning.
2. Maugham, S (2016). *Rain*. Kindle Edition. Vintage.
3. Maupassant, G. (2012). *The Necklace*. Dover Publications.
4. O'Henry (1992). *The Gift of the Magi*. Dover Publication.
5. Saki (2017). *Open Window*. Gale Study Guides.
6. Hemingway, E. (2011). *The Snows of Kilimanjaro*, Prakash Books.
7. Steinbeck, J. (1937). *The Chrysanthemums*. Harper's Magazine.
8. Walker, A. (1994). *Everyday Use*. Rutgers University Press. New Brunswick.

References:

1. Head, D. (2009). *The Modernist Short Story*, 1st edition, Cambridge University Press.
2. March-Russell, P. (2009). *The Short Story. An Introduction*. Edinburgh University Press, Edinburgh.

Title of the Paper: Literature and Film: Text to Screen

Subject Code: ENG102D401

Marks/credits: 100/4

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

The objective of the course is to enable students to understand the associations between visual and verbal codes through the study of film and literature as two separate art forms.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Compare and contrast the representations and deviations of the visual and verbal encoding, montage, mis-en-scene and adaptation theories	BT 2
CO 2	Classify the sub-genres in Film adaptation studies.	BT 3
CO 3	Apply the film adaptation theories in contemporary interpretations.	BT 3
CO 4	Examine the varied nuances of film adaptation of literary texts and construct new interpretations	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Introduction: Literature and Film; Works of Literature and Film Adaptation The Romantic /historical narrative the transforming and transmuted skills of the language of the screenplays; Films Boris Pasternak's <i>Doctor Zhivago</i> , a David Lean film Margaret Mitchell's <i>Gone with the Wind</i> , a Victor Fleming film	12
II	The Stream of Consciousness novel Films Virginia Woolf's <i>Mrs. Dalloway</i> Michael Cunningham's <i>The Hours</i>	12
III	Shakespeare and Film adaptation Of cultural foregrounding and framing; The Shakespeare Trilogy: Vishal Bhardwaj's <i>Maqbool, Omkara, Haider</i>	12
IV	Experiments in Neorealism Satyajit Ray: <i>Charulata</i> Vittoria de Sica: <i>The Bicycle Thieves</i>	12
TOTAL		48

Keywords: Adaptation, Film, Montage, *mise-en-scene*, Narrative, Screenplay, Fidelity.

Texts:

1. Woolf , V. *Mrs Dalloway* .eBooks@Adelaide.The University of Adelaide Library University of Adelaide South Australia 5005
2. Cunningham, M. (1999) *The Hours*, Fourth Estate: Great Britain.
3. Pasternak, B. (1957). *Doctor Zhivago*. Pantheon books.
4. Greene, G. (1957). *The Quiet American*.
5. Hutcheon, L. (2006). *A Theory of Adaptation*. Routledge.
6. McFarlane, B. (1996). *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon Press.

References:

1. Hutcheon, L. (2006). *A Theory of Adaptation*. Routledge.
2. McFarlane, B. (1996). *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon Press.
3. Mrs. Dalloway, Director: Marleen Gorris.1997
4. The Hours, Director: Stephen Daldry, 2002
5. Pasternak. B. (1957). *Doctor Zhivago*.
6. Greene. G. (1955). *The Quiet American*.
7. Mitchell,Margaret (1936).*Gone With the Wind*

Title of the Paper: Visual Studies: Graphic Novels and Comics**Subject Code: ENG102D402****Marks/credits: 100/4****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives:**

To equip students with knowledge of the foundational concepts of the genre of Visual Studies to understand, appreciate, analyse, and interpret comic books and graphic novels

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Demonstrate the ability to make use of key concepts of visual studies to analyse, interpret and evaluate comic books and graphic novels	BT 2
CO 2	Apply life experiences into the visual medium	BT 3
CO 3	Develop the literariness of the visual medium through inspection and inference of comic books and graphic novels.	BT 3
CO 4	Analyse the factors that contribute to creating new interpretations in visual studies discourses.	BT 4

DETAILED SYLLABUS

Modules	Course Content	Periods
I	Introduction to Visual Studies and Graphic Novels: Scott McCloud <i>Understanding Comics: The Invisible Art</i> W.J.T. Mitchell — “The Politics of Genre: Space and Time in Lessing’s <i>Laocoon</i> ”	12
II	Graphic Novel Marjane Satrapi — <i>Embroideries</i> Jan Baetens —Graphic Novels: “Literature Without Text?”	12
III	Graphic Memoir Art Spiegelman: <i>Maus: A Survivor’s Tale</i> (Part 1) Alison Bechdel: <i>Fun Home: A Family Tragicomic</i>	12
IV	Cartoons and Caricatures Christel Devadawson —Introduction, <i>Out of Line: Cartoons, Caricature and Contemporary India</i>	12
TOTAL		48

Keywords: Graphic novel, Representation, Visual studies, Multiculturalism, Caricature, Memoir,**Texts:**

1. Aaron, M. (2012). *Art of Comics: A Philosophical Approach*. New York: Blackwell

Publishers.

2. Bechdel, A. (2007). *Fun Home: A Family Tragicomic*. New York: First Marner Books Edition.
3. Devadawson, C. R. (2014). *Out of Line: Cartoons, Caricature and Contemporary India*. Orient Blackswan.
4. Baetens, J. (2008). *English Language Notes*. Colorado: University of Colorado Press.
5. McCloud, S (1993). *Understanding Comics: The Invisible Art*. New York: Harper Perennial.
6. Spiegelman, A. (1986). *Maus: A Survivor's Tale*. New York: Pantheon.
7. Mitchell, W.J.T. (1984). *The Politics of Genre: Space and Time in Lessing's Laocoon*. *Representations*, 6 (Spring), 98-115.

References:

1. Hatfield, C. (2005). *Alternative Comics: An Emerging Literature*. Jackson, Mississippi: University of Mississippi Press.
2. Kaplan, A. (2006). *Masters of the Comic Book Universe Revealed!* Chicago, Illinois: Chicago University Press.
3. Kukkonen, K. (2013). *Studying Comics and Graphic Novels*. West Sussex, UK: Wiley Blackwell.

B.A ENGLISH 5th SEMESTER

Title of the Paper: Art of Fiction – II (Bronte to Woolf)

Subject Code: ENG102C501

L-T-P-C –4-0-0-4

Total credits: 4

Course Objectives: This course aims to introduce students to some important Victorian and Modern novelists and their major works. The course also aims to foster a deeper and more sensitive perception of these representative writers and their works.

Keywords: Victorian novel, Modern fiction, Stream of Consciousness, Gothic fiction.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	To be able to illustrate the rise, growth and development of English fiction during the Victorian and the Modern ages of English literature.	BT 2
CO 2	To be able to identify important Victorian and Modern novelists and the underlying ideas and themes in their major literary works.	BT 3
CO 3	To be able to examine the classifications and key characteristic features of the Victorian and the Modern novel.	BT 4
CO 4	To be able to analyse and explain the subtleties of Victorian and Modern fiction and their significance in interpreting contemporary literary discourses.	BT 4

Detailed Syllabus:

Modules	Topics (if applicable) & Course Contents	Periods
I	Percy Lubbock <i>The Craft of Fiction</i> Emily Bronte <i>Wuthering Heights</i>	12
II	Thomas Hardy <i>The Return of the Native</i>	12
III	James Joyce <i>A Portrait of the Artist as a Young Man</i>	12
IV	Virginia Woolf <i>To the Lighthouse</i>	12

Suggested Reading:

1. Henry James, *The Art of Fiction*
2. Milan Kundera, "The Art of the Novel"
3. Gerald Prince, *A Dictionary of Narratology*
4. Virginia Woolf, "Modern Fiction"

Title of the Paper: Literary Theory and Criticism**Subject Code: ENG102C502****L-T-P-C –4-0-0-4****Total credits: 4****Course Objectives:**

This course aims to introduce students to the fundamentals of Western literary theory and criticism in order to enable them to apply these theories in the understanding and analysis of literary texts and their socio-political-historical-political-economic contexts.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Identify and appreciate the evolution of Western literary theory and criticism since the ancient times till the modern.	BT 2
CO 2	Apply the knowledge of Western literary theories to interpret texts and their intersections with the context.	BT 3
CO 3	Analyze literary texts to unearth meanings embedded within.	BT 4

Detailed syllabus:

Modules	Topics	Periods
I	Longinus: "On the Sublime" Plato: <i>Republic Book X</i> Aristotle: <i>Poetics</i>	12
II	Sir Philip Sidney: <i>An Apologie for Poetrie</i> William Wordsworth: "Preface to <i>The Lyrical Ballads</i> " Samuel Taylor Coleridge: "Fancy and Imagination", Chapter XIII <i>Biographia Literaria</i> Matthew Arnold: "The Study of Poetry"	12
III	Karl Marx and Friedrich Engels: Base and Superstructure T. S. Eliot "Tradition and the Individual Talent", <i>The Egoist</i> . F.R. Leavis "Literary Criticism and Philosophy: A Note on Revaluation", <i>Scrutiny</i> I.A. Richards "The Chaos of Critical Theories", <i>Principles of Literary Criticism</i>	12
IV	W. K. Wimsatt and Munroe Beardsley: "The Intentional Fallacy", <i>The Sewanee Review</i> , Vol. 54 No. 3 Roland Barthes: "The Death of the Author", <i>Image, Music, Text</i> Michel Foucault: "What is an Author?", <i>Screen</i> , Vol.20 Issue 1 Jacques Derrida Jacques Derrida "Structure, Sign and Play in the Discourse of the Human Sciences", <i>Writing and Difference</i>	12

Suggested Readings:

1. Cuddon, J.A. (1996) *Dictionary of Literary Terms & Literary Theory*. 5th edition. Penguin UK.
2. Bronner, Stephen Eric. (2017) *Critical Theory:A Very Short Introduction*. SecondEdition, OUP.
3. Eagleton, Terry.(2008) *Literary Theory:An Introduction*. 2nd edition. Wiley-Blackwell.
4. Macey, David. (2002) *Dictionary of Critical Theory*. Penguin UK.
5. Waugh, Patricia.(2006) *Literary Theory and Criticism:An Oxford Guide*.OUP

Title of the Paper: Language and Linguistics I**Subject Code: ENG102D501****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives**

To introduce students with the different branches of linguistics beyond structural linguistics. They will familiarise themselves with the areas where core concepts of structural linguistics are applied.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Summarize how linguistics comes into practice in everyday life.	BT 2
CO 2	Explain how language evolved over the years.	BT 2
CO 3	Construct meaning from contextual and non-contextual linguistic information	BT 3
CO 4	Determine the process of language development in infants and children	BT4

Detailed Syllabus

Modules	Topics (if applicable) & Course Contents	Periods
I	Language History and Change Family tree, Indo-European, old English, middle English, cognates, comparative reconstruction, sound reconstruction, word reconstruction, sound changes (metathesis, epenthesis, prosthesis), syntactic change (loss of inflection), Semantic change (broadening of meaning, narrowing of meaning), diachronic and synchronic variation, The Tibeto-Burman Family,	12
II	Semantics Meaning, use and mention, type and token; form-lexemes-expression; symbol, icon and index; sense and reference; denotation and connotation; Structural semantics: sense relations (hyponymy, lexical gaps, part-whole relations, componential analysis), Lexical relations (synonymy, antonymy, hyponymy, prototypes, homophones & homonyms, polysemy, metonymy)	12

III	Discourse Analysis Discourse, interpreting discourse, Cohesion, Coherence, Speech events, Conversation analysis (turn taking), Co-operative principle (hedges, implicatures), Background knowledge (schemas and scripts)	12
IV	Language acquisition and development Stages of language acquisition; child language vs. language acquisition, first language acquisition and multilingualism; the linguistic environment; motherese; constraints; processes and mechanisms. Early language acquisition (prelinguistic development; infant vocalizations; early phonology, single word utterances and combinations – baby talk, early grammar) Later language acquisition – phonological and semantic awareness; later grammar; acquisition of morphology; the emergence of linguistic awareness; discourse process.	12
	Total	48

Texts:

1. Lyons, J. (1977). *Semantics*. Cambridge University Press.
2. Verma & Krishnaswamy (2016). New Delhi: *Modern Linguistics: An Introduction*. Oxford University Press.
3. Yule, G. (2014). *The Study of Language*, 5th Edition. London: Cambridge University Press.

References:

1. Bloom, P. (2000). *How Children Learn the Meaning of Words*, MIT Press, Cambridge, Massachusetts.
2. Clark, E.V. (1993). *The Lexicon in Acquisition*. Cambridge: Cambridge University Press.
3. Evans, V. and Green, M. (2006). *Cognitive Linguistics: An Introduction*. Edinburgh University Press, Edinburgh.
4. Lyons, J. (1981). *Language and Linguistics: An Introduction*. London: Cambridge University Press.
5. Peccei, J. S. (2006). *Child Language*. London & New York: Routledge.

Title of the Paper: Non-fictional Prose**Subject Code: ENG102D502****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives**

The aim of the paper is to explain the learner what non-fictional prose is and discuss its discursive facets. The paper intends to equip learner with familiarity of this literary term to enable them to distinguish other forms of writings from non-fictional prose.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Compare and contrast fictional and non-fictional style of writing prose.	BT 1
CO 2	Define and classify Non-fictional writings with an understanding of various prose writings as developed through ages.	BT 2 and 3
CO 3	Develop and organise the use of prose for diverse thematic expressions.	BT 3
CO 4	Attain a certain degree of proficiency in the analysis and interpretation of non-fictional prose	BT 4

Detailed Syllabus

Modules	Topics (if applicable) & Course Contents	Periods
I	Francis Bacon "Of Travel" Joseph Addison "The Aims of the Spectator" Richard Steele "The Spectator Club"	12
II	William Hazlitt "On Going a Journey" Charles Lamb "Dream Children: A Reverie" Henry David Thoreau <i>Walden</i> (Selections)	12
III	George Orwell "Politics and the English Language" Jawaharlal Nehru <i>Discovery of India</i> ("From a Kingdom to an Empire")	12
IV	Salman Rushdie <i>Imaginary Homelands</i> (Selections) Shashi Tharoor <i>An Era of Darkness</i> (Selections)	12
	Total	48

Texts:

1. Addison, Joseph and Richard Steele. (2016). *The Spectator*. Wentworth Press.
2. Bacon, Francis. (1999). *The Essays*. Oxford Paperbacks.
3. Keynes, Geoffrey. (2011). *Selected Essays of William Hazlitt*. Read Books Publications.
4. Nehru, Jawaharlal. (2019). *The Discovery of India*. Penguin Random House India.
5. O'Brien, Terry. (Ed.) (2015). *Selected Essays by Charles Lamb*. Rupa Publications.
6. Rushdie, Salman. (1992). *Imaginary Homelands: Essays and Criticism 1981-1991*. Penguin Books.
7. Tharoor, Shashi. (2016). *An Era of Darkness*. Aleph Book Company. First edition.
8. Thoreau, H. D. (1983). *Walden and Other Writings*. RHUS Publications.

Title of the Paper: Literature and Gender**Subject Code: ENG102D503****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives**

To enable students to identify a distinct body of literature that resists and reconsiders traditional interpretations of gender, and examine the complex literary, historical, socio-cultural, political, and intersectional developments of gender through the texts of major authors and theorists.

Course Outcomes

On successful completion of the course the students will be able to:		
Sl. No	Course Outcome	Blooms Taxonomy Level
CO 1	Define biologism and social constructivism, label key concepts such as patriarchy, performativity, and androgyny.	BT 1
CO 2	Outline an analytical and intersectional framework towards comprehending gender issues and compare various collective and individual identifiers which determine the subjective experiences of gender.	BT 2
CO 3	Construct a theoretical and interdisciplinary foundation to identify concerns of gender in the disciplines of sociology, polity, law, and psychology, enabling them to pursue further studies in similar areas.	BT 3
CO 4	Analyze literary texts in light of the theoretical lenses and examine the agencies of gendered power structures relating them to everyday life and realities.	BT 4

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I	Proto-feminism and Nineteenth Century Women's Writing Introduction to Gender Studies Charlotte P. Gilman "The Yellow Wallpaper" Toni Morrison <i>Playing in the Dark</i> ("Black Matters") "Feminist, Female, Feminine" by Toril Moi	12
II	Kimberlé Crenshaw "Demarginalizing the Intersection of Race and Sex" (1989) Toni Morrison "Black Matters" from <i>Playing in the Dark</i> Audre Lorde <i>Zami: A New Spelling of My Name</i>	12

III	Judith Butler <i>Gender Trouble</i> (“Subjects of Sex/Gender/Desire”) One Perumal Murugan <i>Part Woman</i> Shashi Deshpande <i>That Long Silence</i>	12
IV	Men’s Studies, LGBTQ+ Studies, Construction of Masculinities, Queer Theory, Effeminacy, Aestheticism Oscar Wilde <i>The Picture of Dorian Grey</i> H.D. “Sea Roses”, “Sea Violet” Tripathi, Lakshmi N. <i>Red Lipstick: The Men in My Life</i>	12
	Total	48

Texts:

1. Butler, J. (2011). —Subjects of Sex/Gender/Desire| *Feminism and the Subversion of Identity*. Routledge.
2. Gilbert, S. & Gubar, S. (1999) —The Infected Sentence: Women’s Authorship and the Anxiety of Influence.| *The Madwoman in the Attic*. Pp. 45-2. Connecticut: Yale University Press.
3. Gilman, C.P. (2017) *The Yellow Wallpaper*. Minneapolis: First Avenue Editions.
4. Lorde, A. (2018). *Zami: A New Spelling of My Name*. Penguin.
5. Tripathi, Lakshmi N. (2016). *Red Lipstick: The Men in My Life*. Penguin.
6. Wilde, O. (1992). *The Picture of Dorian Gray*. London: Wordsworth Classics.
7. Woolf, V. (1928). *Orlando*. London: Hogarth Press.

References:

1. Cuddon, J.A (2015). *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin.
2. Freud, S. (1957). *The Collected Works of Sigmund Freud*. London: Hogarth Press.
3. Gilbert, S. & Gubar, S. (Eds.) (1985). *The Norton Anthology of Literature by Women: The Tradition in English*. New York: Norton,.
4. H.D. (1985). *The Norton Anthology of Poetry*. New York: Norton.
5. Lorde, A. (2018). *Zami: A New Spelling of my Name*. Penguin, UK.
6. Macey, D. (2000). *The Penguin Dictionary of Critical Theory*. London: Penguin Publishers.
7. O’Rourke, Michael and Giffney, Noreen (Eds.) (2009). *The Ashgate Research Companion to Queer Theory*. Routledge.

Title of the Paper: Postcolonial Literatures in English**Subject Code: ENG102D504****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives:**

This course aims to introduce students to the basics of theoretical approaches and emergent trends of postcolonial studies. This course also aims at introducing students to an overview of the corpus of postcolonial literatures in the English language.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define and interpret the major and emergent theoretical trends in the study of postcolonial literatures in English.	BT 2
CO 2	Apply and utilize the acquired knowledge, facts, and techniques to examine the different ways of reading postcolonial texts in English language and their diverse socio-	BT 3
CO 3	Examine and analyse the postcolonial literary texts in English language texts and find evidence to support or critique the meanings embedded in the text	BT 4
CO 4	Survey the postcolonial theory landscape of the world across centuries and cultures.	BT 4

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I	History of Post-Colonial Literature: Background, Colonialism, Postcolonialism and Postcolonial literature and theory Frantz Fanon <i>The Wretched of the Earth</i> (Introduction) Edward Said <i>Orientalism</i> (Introduction) Bill Ashcroft <i>The Empire Writes Back</i> (Selections) Homi K Bhabha <i>Location of Culture</i> (Selections)	12
II	Derek Walcott "Ruins of a great house" Claude McKay "My Native Land My Home" Judith Wright "Woman to Man" Edward Kamau Brathwaite: "Ancestors" Mamang Dai "Remembrance" A.K. Ramanujan "'Small Scale Reflection on a Great House'"	12
III	Jean Rhys <i>Wide Sargasso Sea</i> Salman Rushdie <i>Shalimar the Clown</i>	12

IV	Jack Davis “White Fantasy Black Fact” Peter Carey “American Dreams” Romesh Gunesequera “Monkfish Moon” Maxine Hong Kingston “No Name Woman”	12
	Total	48

Texts:

1. Ashcroft, Bill. (2002). *The Empire Writes Back*. Taylor and Francis Group.
2. Bhabha, Homi K. (2004). *Location of Culture*. Routledge.
3. Davis, J. (1990). *White Fantasy Black Fact*. OUP.
4. Fanon, Frantz. (2001). *The Wretched of the Earth*. Penguin Classics.
5. Rhys, J. (2016). *Wide Sargasso Sea*. Penguin Books Ltd.
6. Rushdie, Salman. (2006). *Shalimar the Clown*. Vintage
7. Said, E. (1991). *Introduction to Orientalism*. Said, Edward. London: Penguin Books.

References:

1. Ashcroft, B. et al. (1989). *The Empire Writes Back: Theory and Practise in Post-Colonial Literatures*. New York: Routledge.
2. Ashcroft, B. et al. (1995). *The Post-Colonial Studies Reader*. New York: Routledge.
3. Barker, F. (1994). *Colonial Discourse, Post-Colonial Theory*. New York: Manchester UP.
4. Cesaire, Aime. (2018). *Discourse on Colonialism*. Aakar Books.
5. Gandhi, Leela. (1998). *Postcolonial Theory*. Routledge
6. King, B. (1996). *New National and Post-Colonial Literatures*. New York: Clarendon Press.
7. Mongia, P. (Ed) (1997). *Contemporary Post-Colonial Theory*. London: Arnold.
8. Nayar, P. K. (2008). *Postcolonial Literature: An Introduction*. South Asia: Pearson
9. Young, Robert. (2016). *Postcolonialism: A Historical Introduction*. Wiley-Blackwell.

B.A. ENGLISH 6th SEMESTER

Title of the Paper: American Literature

Subject Code: ENG102C601

L-T-P-C: 3-1-0-4

Total credits: 4

Course Objectives:

This course aims to introduce the students to American literature by exposing them to several key texts that capture the totality of the American literary experience as an outcome of its tradition, culture and politics.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Summarize the key events in the history of American Literature	BT 2
CO 2	Identify the ideas related to the development of American literature and their significance in the existing theories.	BT 3
CO 3	Examine the literary texts and their contemporary interpretations.	BT 4
CO 4	Analyse the American literary experience from diverse perspectives while discovering new interpretations of existing texts	BT 4

Detailed Syllabus:

Modules	Topics (if applicable) & Course Contents	Periods
I	History of American Literature Cotton Mather <i>Wonders of the Invisible World</i> (selections) The Lost Generation, The Great Depression, The American Dream, Harlem Renaissance, Slave Narratives Herman Melville <i>Moby Dick</i>	12

II	Henry Wadsworth Longfellow: <i>The Song of Hiawatha</i> (Canto III: Hiawatha's Childhood) Robert Frost: "Mending Wall" Emily Dickinson: "Because I Could Not Stop for Death" Walt Whitman: <i>Leaves of Grass</i> ("Song of Myself") Leslie Marmon Silko: "Story from Bear Country" Langston Hughes: "I, Too"	12
III	J.D. Salinger <i>The Catcher in the Rye</i> Ernest Hemingway <i>The Old Man and the Sea</i>	12
IV	Arthur Miller <i>Death of a Salesman</i>	12
	Total	48

Texts:

1. Hemingway, Ernest (2013). *The Old Man and the Sea*. New York: Random House.
2. Mather, Cotton. (2012). *Wonders of the Invisible World*. Tachyon Publications.
3. Miller, A. (1980). *Death of a Salesman*. London: Dramatic Play Service Inc.
4. Salinger, J.D. (2015). *The Catcher in the Rye*. J.D. Salinger.

References:

1. Bendixen, A. and Burt, S. (eds.) (2014). *The Cambridge History of American Poetry*. Cambridge University Press.
2. Chase, R. (1990). *The American Novel and its Tradition*. Baltimore: Johns Hopkins Press.
3. Ellmann, R. (2001). *The New Oxford Book of American Verse*. New York: Oxford University Press.
4. Gray, R. (2008). *History of American Literature*. Oxford: Blackwell.
5. Krutch, J. (2018). *The American Drama since 1918: An Informal History*. Forgotten Books.

Title of the Paper: Indian Writing in English**Subject Code: ENG102C602****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives:**

to help the students to understand the history of Indian English literature and enable them to analyse the various texts and contexts related to the Indian Writing in English.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the distinguished genre of Indian writing produced, since the inception of English education in India.	BT 1
CO 2	Interpret the noteworthy characteristics of Indian Literature from the pre-independence era to the present	BT2
CO 3	Make use of some authoritative text for better understanding of the genre	BT 3
CO 4	Examine the influence of Indian writing across various domains	BT4

Detailed Syllabus:

Modules	Topics & Course Contents	Periods
I	History of Indian English Literature Vinay Dharwadker "English in India and Indian Literature in English: The Early History, 1579-1834" Gauri Viswanathan <i>Masks of Conquest</i>	12
II	Raja Rao <i>Kanthapura</i> / R.K. Narayan <i>The Guide</i>	12
III	Toru Dutt "Our Casuarina Tree" Rabindranath Tagore "Thou has made me endless" Nissim Ezekiel "Goodbye Party for Miss Puspa T.S." Jayanta Mahapatra "Hunger" Eunice de Souza, "Catholic Mother" Kamala Das, "An Introduction" R. Parthasarathi "The Stones of Bamiyan" Kympham Sing Nongkynrih "When the Prime Minister Visits Shillong the Bamboos Watched in Silence"	12
IV	Girish Karnad <i>Tughlaq</i> / Mahesh Dattani <i>On a Muggy Night in Mumbai</i>	12
	Total	48

Texts:

1. Dai, Mamang. (2006). *The Legends of Pensam*. Penguin Books.
2. Dattani, M. (2013). *On a Muggy Night in Mumbai*. Penguin.
3. Karnad, Girish. (2012). *Tughlaq*. OUP India.
4. Narayan, R. K. (2012). *Swami and Friends*. Knopf Doubleday Publishing Group.
5. Rao, R. (1989). *Kanthapura*. OUP.
6. Ruskin Bond. (2011). *The Blue Umbrella*. Red Turtle.
7. Viswanathan, Gauri. (2014). *Masks of Conquest*. Columbia University Press.

References:

1. Datta, A. (2006). *The Encyclopedia of Indian Literature*. 6 vols. New Delhi: Sahitya Akademi.
2. Dharwadker, Vinay. (2002) "English in India and Indian Literature in English: The Early History, 1579-1834". *Comparative Literature Studies*. Vol. 39, No. 2. Penn State University Press.
3. Dhavan, R.K (1982). *Explorations in Modern Indo-English Fiction*. Bari Publications: New Delhi.
4. Dsouza, E. (1999). *Talking Poems: Conversations with Poets*. Oxford University Press: New Delhi.
5. Mukherjee, M. (1971). *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English*. Heinemann: New Delhi.
6. Naik, M.K. (1982). *A History of Indian English Literature*. Sahitya Akademi: New Delhi.
7. Ngangom, R. S. and Nongkynrih, K. S. (Eds.). (2009). *Dancing Earth*. Penguin India.
8. Trivedi, H. (1995). *Colonial Transactions*. Manchester Ohio Press: New York.

Title of the Paper: Language and Linguistics II**Subject Code: ENG102D601****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives**

The objective of the course is to introduce students to a comprehensive study of the developments in the study of language and its role in everyday life. It focuses on language processing as a higher cognitive ability. It will align the fundamentals of linguistics with the advanced interdisciplinary topics of the subject for a broader perspective. Emphasis will be placed on the interplay of language with brain, mind, and society.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Illustrate how language is processed in the human brain.	BT 2
CO 2	Identify language production and language comprehension.	BT 3
CO 3	List out and examine the factors affecting language usage in a society.	BT 4
CO 4	Analyse how bilingualism can lead to language variation and change.	BT4

Detailed Syllabus

Modules	Topics (if applicable) & Course Contents	Periods
I	Neurolinguistics – Brain Language: Approaches to neurolinguistics, Aphasia and its classification; Dyslexia and its classification; Cerebral dominance, lateralization and handedness; overview of contemporary neurolinguistics; Implications for normal language processing, Split-brain research, contributions of the Right Hemisphere, teaching language to non-human primates, The critical period.	12
II	Psycholinguistics: What is psycholinguistics, how humans communicate with language, psychology of language, speech perception-Problems in speech perception, theories of speech perception and categorical perception, Words and the mental lexicon-semantic networking, semantic priming, role of context, language acquisition, language production and comprehension.	12

III	Sociolinguistics: Introduction, language choice, language maintenance/shift, Multilingualism, language planning, regional/social dialects, Gender and age, social networks, style and register, Politeness, stereotypes, language and culture, Analyzing discourse, language attitude.	12
IV	Bilingualism: Defining Bilingualism, Types of Bilingualism Approaches to bilingualism Theories, Measuring Bilingualism Societal Issues and Bilingualism, Bilingual language behavior Language Acquisition, Second Language vs. Bilingual Acquisition Bilingualism and Cognition, Second language learning (acquisition and learning, acquisition barriers, the age factor, affective factors), Focus on teaching method (the grammar translation method, the audiolingual method, communicative approaches), Literacy issues/biliteracy Immersion	12
	Total	48

Texts:

1. Baker, Baker. (2011). *Foundations of Bilingual Education and Bilingualism*, Multilingual Matters; 5th edition
2. Dabrowska, Ewa. (2004). *Language, Mind and Brain*. Edinburgh: Edinburg University Press.
3. Field, J. (2003). *Psycholinguistics: A Resource Book for Students*. Routledge.
4. Gordzinsky, Y. (1990). *Theoretical Perspective on Language Deficits*. Cambridge, Mass: MIT Press.
5. Hoffman, Eva. (1989). *Lost in Translation: A Life in a New Language*. New York: Dutton / Penguin.
6. Holmes, J. & Wilson, N. (2017). *An Introduction to Sociolinguistics (5th ed.)*. New York, NY: Routledge.
7. Pinker, S. (1994). *The Language Instinct: How the Mind Creates Language*. Harper Perennial.
8. Pinker, S. (1999). *Words and Rules: The Ingredients of Language*. Harper Perennial
9. Yule, G. (2014). *The Study of Language*, 5th Edition. London: Cambridge University Press.

References:

1. Ahlsen, Elisabeth 2006. *Introduction to Neurolinguistics*. Amsterdam & Philadelphia: John Benjamins Pub.Co.
2. Ingram, John C.L. 2007. *Neurolinguistics*. Cambridge: Cambridge University Press.
3. Lyons, J. (1981). *Language and Linguistics: An Introduction*.1981. London: Cambridge University Press.
4. Nicolson, Roderick I. and Angela J. Fawcett 2008. *Dyslexia, Learners and the Brain*. Cambridge, Massachusetts: MIT Press,

Title of the Paper: African Literature**Subject Code: ENG102D602****L-T-P-C –4-0-0-4****Total credits: 4****Course Objectives:**

This course aims to introduce students to African literature and the major trends in its writings pertaining to colonialism and its aftermath. This course also aims at helping the students acquire a critical insight and understanding of African Literature as an outcome of African culture, politics and thought.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Interpret the major themes and theoretical trends in the study of African literatures in English.	BT 2
CO 2	Apply and develop the acquired knowledge and techniques to explore the diverse ways of reading the allotted texts in the backdrop of their disparate socio-political-historical contexts.	BT 3
CO 3	Examine and analyse the literary texts and locate multiple layers of meanings embedded in the text and to support or critique the meanings	BT 4
CO 4	Examine the core understanding of postcolonial theory as a major presence in the texts in order to formulate fresh intertextual interpretation of the texts.	BT 4

Detailed Syllabus

Modules	Topics (if applicable) & Course Contents	Periods
I	History of African Literature, African Oral and Literary Tradition, Colonialism and African literature, The Language Debate Chinua Achebe “The African Writer and the English Language” Ngugiwa Thiong’o <i>Decolonising the Mind</i> “Quest for relevance”	12
II	Wole Soyinka “Abiku”, “Civilian and Soldier” J P Clark “The Casualties”, “Night Rain” Gabriel Okara “Once Upon a Time”	12
III	Chinua Achebe <i>Things Fall Apart</i> Chimamanda Ngozi Adiche <i>Purple Hibiscus</i> Nadine Gordimer <i>My Son’s Story</i>	12

IV	Juliana Makuchi “Slow Poison” Njabulo S. Ndebele “The Prophetess” Tayeb Salih “A Handful of Dates” (Translated by Danys Johnson-Davies)	12
	Total	48

Texts:

1. Achebe, C. (2006). *Things Fall Apart*. UK: Penguin.
2. Gordimer, Nadine. (1990). *My Son’s Story*. London: Bloomsbury.
3. Ngozi Adiche, Chimamanda. (2017). *Half of a Yellow Sun*. Fourth Estate.
4. Thiong’o, N. (1981). *Decolonising the Mind: The Politics of Language in African Literature*. Nairobi: East African Educational Publishers.

References:

1. Dathorne, O.R. (1976). *African Literature in the Twentieth Century*. London: Heinemann.
2. Irele, F. A. (Ed) (2009). *The Cambridge Companion to the African Novel*. Cambridge: Cambridge UP.
3. Larson, C. (1971). *The Emergence of African Fiction*. Bloomington: Indiana Univ. Press.
4. Nkosi, L. (1981). *Tasks and Masks: Themes and Styles of African Literature*. Harlow: Longman.
5. Obradovic, N. (Ed.) (2002). *The Anchor Book of Modern African Stories*. NY Garden City: Anchor Books.
6. Olaniyan, T. & Quayson, Ato (ed) (2007). *African Literature: An Anthology of Criticism and Theory*. Massachusetts: Blackwell Publishing.

Title of the Paper: Diaspora Studies**Subject Code: ENG102D603****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives:**

This course introduces students to the Diaspora Studies as a new interdisciplinary area that has emerged in Humanities and Social Sciences dealing with the study of migration and its cultural, literary, social, demographic, political, economic impact and international relations.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Know the meaning of diasporic literature and its distinct characters	BT 2
CO 2	Read and understand some of the representative diasporic literary pieces	BT 3
CO 3	Understand how formulaic elements create the ideal world without limitations or uncertainties in readers' imagination.	BT 4
CO 4	Examine the literary and aesthetic merits of diasporic fiction and poetry	BT 4

Detailed Syllabus:

Modules	Topics (if applicable) & Course Contents	Periods
I	Diaspora Studies: Contexts and Issues, Multiple forms of displacement and relocation, Charting the migration experience, Defining Diaspora, Race and Nation, Identity, Politics and Culture Michele Reis "Theorizing Diaspora: Perspectives on 'Classical' and 'Contemporary' Diaspora" Bed Prasad Giri "The Literature of the Indian Diaspora: Between Theory and Archive"	12
II	VS Naipaul <i>A Bend in the River</i> / Bharati Mukherjee <i>Jasmine</i>	12
III	Jhumpa Lahiri <i>Interpreter of Maladies</i> Lara Vapnyar <i>Broccoli and Other Tales of Food and Love</i>	12
IV	Imtiaz Dharkar "These are the Times That We Live In" Agha Shahid Ali "Postcard from Kashmir" A K. Ramanujan "Chicago Zen" Meena Alexander "River and Bridge"	12

	Li-Young Lee “Restless” Warsan Shire “Souvenir”	
	Total	48

Texts:

1. Baubock, R. and Faist, Thomas. (Eds.) (2010). *Diaspora and Transnationalism: Concepts, Theories and Methods*. Amsterdam University Press.
2. Giri, Bed Prasad. (2007) "The Literature of the Indian Diaspora: Between Theory and Archive." *Diaspora: A Journal of Transnational Studies*, vol. 16. No. 2, University of Toronto Press. *Project MUSE*, doi:10.1353/dsp.2007.0008.
3. Lahiri, J. (1999). *Interpreter of Maladies*. Boston: Houghton Mifflin Harcourt.
4. Mukherjee, B. (2007). *Jasmine*. N Y: Grove/Atlantic, Inc.
5. Naipaul, V.S. (2011). *A Bend in the River*. UK. Picador.
6. Reis, M. (2004). “Theorizing Diaspora: Perspectives on “Classical” and “Contemporary” Diaspora”. *International Migration*, Vol. 42. <https://doi.org/10.1111/j.0020-7985.2004.00280.x>
- 7.
8. Vapnyar, Lara. (2009). *Broccoli and Other Tales of Food and Love*. Anchor.

References:

1. Evans, J. B. & Anita, M. (Eds.) 2003. *Theorizing Diaspora*. London: Wiley-Blackwell.
2. Hall, Stuart. (1990). “Cultural Identity and Diaspora” from Jonathan Rutherford (Ed.). *Identity: Community, Culture, and Difference*. Lawrence and Wishart.
3. Mishra, S. (2006). *Diaspora Criticism*. London: Edinburgh University Press.

Title of the Paper: Aesthetics of Representation**Subject Code: ENG102D604****L-T-P-C – 4-0-0-4****Total credits: 4****Course Objectives:**

This course aims to introduce students to major trends in Eastern and Western aesthetics.

This course aims at helping the students acquire a critical insight and understanding of embedded aesthetical perception and knowledge and develop and overall sense of refinement in taste.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Understand and interpret issues surrounding the creation, interpretation, design, and ultimate appreciation of works of art, music and culture.	BT 2
CO 2	Develop and apply a refined perception and individual sensitivity to the aesthetics and experience of everyday life.	BT 3
CO 3	Examine and analyse the literary texts and locate multiple layers if aesthetical meanings embedded in the text and to support or critique the meanings	BT 4
CO 4	Examine ones subjective response to the close links between aesthetics, communication and ethics.	BT 4

Detailed Syllabus:

Modules	Topics (if applicable) & Course Contents	Periods
I	History of Aesthetics, Aesthetic theory, Eastern Aesthetics Bharata <i>Natyashastra</i> (Selections) Aristotle <i>Poetics</i> Longinus <i>On the Sublime</i> Immanuel Kant <i>Critique of Judgement</i> Leo Tolstoy “What is Art?”	12
II	Aesthetics of Visual Arts and Literature History of Western Art Movement. History of Eastern Art Movement Hegel’s Aesthetics Van Gogh <i>Letters to Theo</i> Rainer Maria Rilke <i>Auguste Rodin</i> ; Rilke on Aesthetics of Representation	12

III	Discourse, literature and music Christopher Michael Rorke “Joseph Conrad and the Aesthetics of Music” T. S. Eliot “The Music of Poetry”	12
IV	Aesthetics and the Dramatic Mode Aesthetic Theory and Traditional Theatre and Performance Performance from Modern European Stage to Indian Stage	12
Total		48

Texts:

1. Conrad, J. (2016). *Heart of Darkness*. Arcturus Publishing Ltd.
2. De Leeuw, Ronald (Ed.) (1997). *Letters of Vincent Van Gogh*. Penguin Classics.
3. Eliot, T. S. (1942). “The Music of Poetry”. *The Complete Prose of T. S. Eliot: The Critical Edition*. Johns Hopkins University Press.
4. Kant, Immanuel. (2008). *Critique of Judgement*. OUP.
1. Maugham, S. (2012). *The Moon and Sixpence*. Courier Corporation.
2. Rilke, R.M. (2012). *Auguste Rodin*. Courier Corporation.
3. Schechner, R. (2013). *Performance Studies. An Introduction*. Routledge.
4. Stone, I. (2015). *Lust for Life*. Random House.
5. Tolstoy, Leo. (1995). Larissa Volokhonsky (Transl.) *What is Art?* Penguin Classics.

References:

1. Aristotle (1987). *Poetics*. Duckworth.
2. Eliot, T.S. —The Music of Poetry (1942) *On Poetry and Poets*. 1957. London: Faber and Faber.
3. Gallagher, K. —The Aesthetics of Representation: Dramatic Texts and Dramatic Engagement. *The Journal of Aesthetic Education* Vol. 39, No. 4, Special Issue: *Aesthetics in Drama and Theatre Education* (Winter, 2005), pp. 82-94.
4. Goodman, Nelson (1968). *Languages of Art*. Indianapolis, New York & Kansas City: Bobbs Merrill Co.
5. Rangacharya, A. (1996). Ed. *Muni, Bharata Natyashastra*. Munshiram Manohar Lal Publishers.
6. Schechner, R. *Rasaesthetics*. <https://doi.org/10.1162/10542040152587105>
7. Schechner, R. (2003). *Performance Theory*. Routledge Classics.
8. Van Gogh, V. (1969). *Dear Theo: The Autobiography of Vincent Van Gogh*. Penguin Group. USA.
9. Vatsyayan, Kapila. (2001). *Bharata: The Natyashastra*. Nesma Books.

Title of the Paper: Literature of North East India**Subject Code: ENG102D605****L-T-P-C – 4-0-0-4****Total credits: 4****Course Objectives:**

To offer a basic idea of literature of North East India in both its oral and written dimensions in addition to offering an understanding of the historical and cultural background of the region.

Course Outcomes

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Define the concept of North- East India as a cartographical and cultural category.	BT 1
CO 2	Classify, compare and contrast the acquired knowledge, facts, and information pertaining to the diverse literatures of North East India.	BT 2
CO 3	Identify the literary texts that reflect the diversity of ethnicity, language, culture and history of North East India	BT 3
CO 4	Examine the dynamics of linguistic, ethnic, cultural and religious diversity in the literatures that emerge of North East India.	BT 4

Detailed Syllabus:

Modules	Topics and Course Contents	Periods
I.	Diversity of Literary Traditions: Oral and Written Historical background to North- East India Myths and lores Caryapadas, Epics, and Borgeets Chronicles, <i>Buranjis</i> , and Oral history	12
II	Folk Narratives of North East India Folk tales and Folk songs. Folk tales from Mishing, Bodo, Karbi, Dimasa, Tiwa, Deuri, Khasi, Achik, Kok Borok, Ao. Naga, Angami Naga, Hmar, Apatani, and other ethnic communities.	12
III	Modernity in Literatures of North East India Emergence of written and print literatures in oral cultures History of periodical literature Role of Missionaries	12

	Age of Romanticism in Assamese and Manipuri literature Role of periodicals East-West consciousness	
IV	Post-independence Era and Literatures of North East India Linguistic and literary resurgence and identity assertion Role of literary organisations The Literary Milieu: Emergence of Newer Literary Trends and Writers	12
	Total	48

Texts:

1. Ao, Temsula. (2012). *The Ao Naga Oral Tradition*. Heritage Publishing House.
2. Dutta, Nripen (Ed.) (2020). *Old Mother's Wise Tales*. LBS Publications, India.
3. Khiangte, L. (2002). *Mizo Songs and Folk Tales*. Sahitya Akademi.
4. Sawian, Bijoya. (2010). *Khasi Myths, Legends and Folk Tales*. Sanbun Publishers.
5. Taid, Tabu R. (2013). *Mising Folk Tales*. Sahitya Akademi.

References:

1. Barua, B.K. *History of Assamese Literature*. New Delhi: Sahitya Akademi, 2003
2. Boro, Anil. *History of Boro Literature*. New Delhi: Sahitya Akademi, 2010
3. Das, Jogesh. *Folklore of Assam*. New Delhi: National Book Trust, India, 1972
4. Lefevre, Andre. *History of the Book*
5. Singh, E. Nilakanta. *Aspects of Indian Culture*. Imphal: JNMDA, 1982
6. Singh, Ch. Manihar. *A History of Manipuri Literature*. New Delhi: Sahitya Akademi, 2003
7. Marak, Caroline.ed *Folk Songs of the Garos*. New Delhi: Sahitya Akademi, 2002.
8. Mishra, Tilottama ed. *Oxford Companion to Literature of the North East*. Oxford: OUP

Title of the Paper: Popular Literature**Subject Code: ENG102D606****L-T-P-C: 3-1-0-4****Total credits: 4****Course Objectives:**

Popular literature has a distinctive structure and theme compared to other literary products. This course aims to explain the background of the emergence of popular literature as a part of literary products related to ideology and popular culture in the order of changes in the construction of global society.

Course Outcomes:

On successful completion of the course the students will be able to:		
SI No	Course Outcome	Blooms Taxonomy Level
CO 1	Know the meaning of Popular Literature and its distinct characters	BT 2
CO 2	Read and understand some of the representative popular literary pieces	BT 3
CO 3	Understand how formulaic elements create the ideal world without limitations or uncertainties in readers' imagination.	BT 4
CO 4	Probe into the literary and aesthetic merits of popular fictions.	BT 4

Detailed Syllabus:

Modules	Topics and Course Contents	Periods
I	Popular Literature What is Popular Literature? The Notion of the Canonical and the Popular, Exploring Academic and Critical Approaches to Popular, Popular Literature Today	12
II	Children's Literature JK Rowling <i>Harry Potter and the Philosopher's Stone</i> Young Adult Fiction Shyam Selvadurai <i>Funny Boy</i>	12
III	Crime and Detective Fiction Arthur Conan Doyle <i>The Hound of the Baskervilles</i> Science Fiction Ursula K Le Guin <i>The Ones Who Walk Away from Omelas</i>	12
IV	Textual to Visual Narratives <i>Burhi Air Sadhu, The Adventures of Tejimola and Sati Beula, Kothanodi</i>	12
	Total	48

Texts:

1. Bezbaroa, Lakshminath. (2018). *Burhi Air Sadhu*. CreateSpace Independent Publishing Platform.
2. Doyle, A.C. (2006). *The Hound of the Baskervilles*. Broadview Press.
3. Dutta, Nripen (Ed.) (2020). *Old Mother's Wise Tales*. LBS Publications, India.
4. Le Guin, Ursula K. (2017). *The Ones Who Walk Away from Omelas*. Harper Collins.
5. Neuburg, Victor, E. (2013). *Popular Literature: A History and Guide*. Routledge.
6. Rowling, J. K./ (1997). *Harry Potter and the Philosopher's Stone*. Bloomsbury.
7. Selvadurai, Shyam. (2015). *Funny Boy*. Harper Collins.

References:

1. Baruah, Manjeet. *Frontier Cultures: A Social History of Assamese Literature*. Taylor & Francis. 2020
2. Gelder, Ken. *Popular Fiction: The Logics and Practices of a Literary Field*. Routledge. 2004
3. Haywood, Ian. *The Revolution in Popular Literature: Print, Politics and the People, 1790-1860*. Cambridge University Press. 2004
4. Misra, Tilottoma. *Literature and Society in Assam: A Study of the Assamese Renaissance, 1826-1926*. Omsons Publications. 2006
5. Neuburg, Victor, E. *The Popular Press Companion to Popular Literature*. Bowling Green State University Popular Press. 1983