



THE ASSAM

ROYAL GLOBAL UNIVERSITY

ROYAL SCHOOL OF LANGUAGES (RSL)

DEPARTMENT OF ENGLISH

COURSE STRUCTURE AND SYLLABUS

(BASED ON NATIONAL EDUCATION POLICY, 2020)

FOR

BA IN ENGLISH

(4 YEARS SINGLE MAJOR)

W.E.F

2023-2024

DEPARTMENT OF ENGLISH
SYLLABUS AND STRUCTURE OF SYLLABUS (1st-4th SEMESTER)

| Year | Semester | Component | Course code | Number of Courses | Credit per Course | Total credit in the component |
|-------------|----------|---|------------------------------|-------------------|-------------------|-------------------------------|
| First Year | I | Major (Core) | (ENG102) M101, M102 | 2 | 3 | 6 |
| | | Minor (May or may not berelated to major) | ENG102N101 | 1 | 3 | 3 |
| | | Interdisciplinary | IKS1 | 1 | 3 | 3 |
| | | AEC1- Language | BHS1/CEN982A101 | 1 | 2 | 2 |
| | | SEC- (To choose from a pool of courses. To be related to Major) | ENG102S101 | 1 | 3 | 3 |
| | | VAC- (To choose from a pool ofcourses) | VAC-1 | 1 | 3 | 3 |
| | | | | 7 | | 20 |
| | II | Major (Core) | (ENG102) M201, M201 | 2 | 3 | 6 |
| | | Minor (May or may not berelated to major) | ENG102N201 | 1 | 3 | 3 |
| | | Interdisciplinary | IKS2 | 1 | 3 | 3 |
| | | AEC1- Language | BHS2/ CEN982A201 | 1 | 2 | 2 |
| | | SEC (To choose from a pool of courses. To be related to Major) | ENG102S201 | 1 | 3 | 3 |
| | | VAC- (Choose from a pool ofcourses) | VAC-2 | 1 | 3 | 3 |
| | | | 7 | | 20 | |
| Second Year | III | Major (Core) | (ENG102) M301, M302 | 2 | 4 | 8 |
| | | Minor (May or may not berelated to major) | ENG102N201 | 1 | 4 | 4 |
| | | Interdisciplinary | IDC3 ENG102I301 | 1 | 3 | 3 |
| | | AEC1- Language | BHS3/CEN982A301 | 1 | 2 | 2 |
| | | SEC- (To choose from a pool of courses. To be related to Major) | ENG102S301 | 1 | 3 | 3 |
| | | | | 6 | | 20 |
| | IV | Major (Core) | (ENG102) M401, M402, M403 | 3 | 4 | 12 |
| | | Minor (May or may not berelated to major) | ENG102N401, ENG102N402 | 2 | 3 | 6 |
| | | AEC1- Language | BHS4/CEN982A401 | 1 | 2 | 2 |
| | | | 6 | | 20 | |

BA English 1st Semester

Type of Course: Major

Course Code: ENG102M101

Course Title: History of English Literature

Total credits: 3

Course level: 100

L-T-P-C: 2-1-0-3

Scheme of Evaluation: Theory

Course Objective: To know about the history of English literature and apply the knowledge to establish a comprehensive understanding of the texts and contexts over the ages.

Course Outcome: On successful completion of the course the students will be able to:

| Sl. No. | Course Outcome | Bloom's Taxonomy Level |
|---------|---|------------------------|
| CO 1 | List key authors and texts in the history of literature in English from the Middle Ages to the present | BT 1 |
| CO 2 | Explain and classify major genres and literary techniques that have influenced the development of literature in English | BT 2 |
| CO 3 | Identify 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

| Units | Course Contents | Periods |
|-------|---|---------|
| I | <ul style="list-style-type: none">The Anglo-Saxon Age to the Age of ChaucerAnglo-Saxon literature: Angles, Saxons, Jutes - stories of migration, adventure, community<ul style="list-style-type: none"><i>Beowulf, Pearl, 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 | 15 |
| II | <ul style="list-style-type: none">The Fifteenth Century to the Eighteenth CenturyRise of the English Drama: Miracle Plays, Mystery Plays, Morality Plays, InterludesRenaissance and Reformation, the Evolution of English Drama: The University Wits, William Shakespeare, John Webster, Ben Jonson, William CongrevePoetry: Wyatt and Surrey, Sir Philip Sidney, the Metaphysical PoetsEpic: Spenser and MiltonClassical influences on English literature | 15 |
| III | <ul style="list-style-type: none">The Romantic Age to the Victorian AgeBackground and rise of English RomanticismThe Early Romantics: William Cowper, Robert Burns, William Blake, William Wordsworth, Samuel Taylor ColeridgeThe Late Romantics: Lord Byron, P.B. Shelley, John Keats | 15 |

| | | |
|-----------|---|-----------|
| | <ul style="list-style-type: none"> • Evolution of the English Novel: Romantic and Victorian • Victorian Poetry: Alfred Tennyson, Robert Browning, the Pre-Raphaelites, Matthew Arnold | |
| IV | <ul style="list-style-type: none"> • Modernism to Postmodernism • The rise of Modernism: Literary and Art movements • Poetry, drama, novel, short story, War poetry • After modernism | 15 |

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

References:

1. Albert, E. *History of English Literature*. 1979. Oxford University Press.
2. Trevelyan. G. M. *English Social History*. 1978. Longman.
3. Carter, R., McRae, J. 2001. *The Routledge History of Literature in English: Britain and Ireland*. Routledge.

| Credit Distribution | | |
|----------------------------|------------------|--|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | - | 30 hours Movie/Documentary screening, Peer teaching Seminars, Readings |

Course Code: ENG102M102

Course Type: Major

Course Title: Perspectives of English Literature and Linguistics

Total credits: 3

Course level: 100

L-T-P-C: 2-1-0-3

Scheme of Evaluation: Theory

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, analyse, 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: | | |
|---|--|------------------------------|
| Sl. 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 linguistics in their attempts to compose in different literary genres | BT 3 |

| | | |
|-------------|--|-------------|
| CO 4 | Infer new interpretations of contemporary literary ideas based on an understanding of literary history. | BT 4 |
|-------------|--|-------------|

Keywords: Genres, Literary terms, Language. Fiction,

| Units | Course Contents | Periods |
|------------|---|-----------|
| I | <p>Literature: Meaning and Definition</p> <p>Characteristics and Importance of Literature: W.H. Hudson's <i>An Introduction to the Study of English Literature</i></p> <p>Fictional and Non-Fictional Writings</p> <p>What Reading Literature Implies</p> <p>Literary Genres: Poetry, Epic, Drama, Novel, Short Story, Criticism, Essay, and other Genres</p> | 15 |
| II | <p>Rhetoric, Prosody and Literary Terms</p> <p>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, Hamartia, Catharsis, Peripeteia, Hubris, Soliloquy, Anagnorisis</p> | 15 |
| III | <p>Introduction to Linguistics:</p> <p>The nature of language, What is language? What is linguistics?</p> <p>World languages, Typologies of world languages, Language diversity, language similarity, Writing systems of various world languages</p> | 15 |
| IV | <p>Structure of Linguistics:</p> <p>Design features of language, The Scientific Study of Human Language: Panini to Chomsky, What Constitutes Knowledge of Language? Grammar as the representation of Linguistic Competence, The lexicon, Morphology, Syntax, Semantics, Phonetics and phonology</p> | 15 |

Texts:

1. Hudson, W.H. 1919. *An Introduction to the Study of Literature*. Harrap,
2. Aristotle. *Poetics*. 1997. (Tr. By Samuel Henry Butcher). Penguin,
3. Stewart, T.W., Vaillette, N. (Ed.). 2001. *Language Files: Materials for an Introduction to Language and Linguistics*. The Ohio State University Press.
4. Fromkin, V., Rodman, R. Hyams, N. 2014. *An Introduction to Language*. Cengage Learning.

Suggested Readings:

1. Abrams, M., Harpham, G. G. 2009. *A Glossary of Literary Terms*. Cengage Learning.
2. Jespersen, O. 1958. *Growth and structure of the English Language*. Blackwell.
3. Long, W. J. 2012. *English Literature: Its History and its Significance for the Life of the English-Speaking World*. Maple Press.
4. Mallik, N. 2009. *Compact English Prosody and Figures of Speech*. Lakshmi Publications.

| Credit Distribution | | |
|----------------------------|------------------|--|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | - | 30 hours Language and culture-based discussions, linguistic surveys |

Course Code: ENG102N101

Course Type: Minor

Course Title: English Literature and Language: An Introduction

Total credits: 3

Course level: 100

L-T-P-C: 2-1-0-3

Scheme of Evaluation: Theory

Course objectives: To offer a basic introduction to English language and literature to enable students to understand, appreciate, analyse, 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: | | |
|---|--|------------------------------|
| Sl. No. | Course Outcome | Blooms Taxonomy Level |
| CO 1 | Relate the ideas of literary terms, rhetoric, and prosody in the interpretation of literary texts | BT 1 |
| CO 2 | Explain literary texts of different genres and traditions through familiarization with a wide range of literary terms, 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 | Examine new interpretations of contemporary literary ideas based on an understanding of literary history | BT 4 |

Keywords: historical perspective, literary genres, literary terms, figurative language

| Detailed Syllabus | | |
|--------------------------|---|----------------|
| Units | Course Contents | Periods |
| I | <ul style="list-style-type: none">Rise of the English StudiesRhetoric and Prosody: Figures of Speech; Rhyme and Meter | 15 |
| II | <ul style="list-style-type: none">Development and Growth of English LiteratureNotion of the canon | 15 |
| III | <ul style="list-style-type: none">Poetry, its characteristics, and sub-genres: epic, lyric, sonnet, elegy, satire, ode, balladDrama, its characteristics and sub-genres: tragedy, comedy, tragicomedy, commedia dell'arte, farce, poetic drama, theatre of the absurd, epic theatre | 15 |
| IV | <ul style="list-style-type: none">Fiction, its characteristics, and sub-genres: picaresque, gothic, realistic, historical, science fiction, graphic novels, flash fiction, bildungsroman, epistolaryReading key literary texts: Extracts from 'The Art of Fiction' by Henry James and <i>The Rise of the Novel</i> by Ian Watt | 15 |

Texts:

1. Allardyce, N. 1973. *British Drama*. Ardent Media,
2. Baugh, Albert C., C. Thomas. *A History of the English Language*. 2002. Routledge.
3. Bloom, H. 2014. *The Western Canon: The Books and School of the Ages*. Houghton Mifflin Harcourt.
4. James, H. 2021. *The Art of Fiction*. Phoenix Classics.

Suggested Readings:

- Abrams, M. H., G. H. 2014. *A Glossary of Literary Terms*. Cengage learning.
- Curran, A. 2015. *Routledge Philosophy Guidebook to Aristotle and the Poetics*. Routledge,
- Lodge, D. 2012. *The Art of Fiction*. Random House.
- Long, W. J. 2012. *English literature: Its History and its Significance for the Life of the English-Speaking World*. Maple Press.
- Mallik. N. 2009. *Compact English Prosody and Figures of Speech*. Lakshmi Publications.

| Credit Distribution | | |
|---------------------|-----------|--|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | - | 30 hours Movie/Documentary Screening, Peer Teaching |

Course Code: ENG102S101**Course Type:** Skill Enhancement Course**Course Title:** Basics of Print Editing**Total credits:** 3**Course level:** 100**L-T-P-C:** 2-0-1-3**Scheme of Evaluation:** Theory and Practical

Course Objectives: The objective of this course is to introduce students to the basics of print editing for the preparation of a manuscript for editorial review or publication. It is appropriate for students seeking to develop professional skills as aspiring writers and/or editors in the publishing industry.

Course Outcomes:

| On successful completion of the course the students will be able to: | | |
|--|---|-----------------------|
| SI No | Course Outcome | Blooms Taxonomy Level |
| CO 1 | Illustrate and outline different parts of a manuscript. | BT 1 |
| CO 2 | To explain and apply the acquired knowledge, facts, and techniques to edit and finalise a manuscript for publishing. | BT 2 |
| CO 3 | To assess the target readership as well as market potential and critical and/or commercial success of a book before it goes into print. | BT 3 |
| CO 4 | To examine and analyse the key features of a manuscript before it goes into print. | BT 4 |

Keywords: editing, proofreading, layout design, style sheet, manuscript.

| Detailed Syllabus | | |
|--------------------------|--|----------------|
| Units | Course Contents | Periods |
| I | Editing—definition and challenges <ul style="list-style-type: none"> • Editing vs. Copyediting • Editorial values: objectivity, impartiality, reliability • Challenges before an editor: pressure, bias, critical and commercial success • Editing for print vs. online publication | 10 |
| II | Parts of a Manuscript <ul style="list-style-type: none"> • Grammar, syntax, spelling, punctuation, hyphenation, italics, abbreviations, capital letters, numbers, dates. • Quotations, references, citation, indexing, bibliography, illustrations, appendix • MS Word and Track changes | 10 |
| III | Layout Design and Proofreading <ul style="list-style-type: none"> • Layout design: front page, back page, and inner pages. • Proofreading—definition, proofreading symbols, and their practical application | 10 |
| IV | The Ethics of Editing <ul style="list-style-type: none"> • What are ethics of editing? • Plagiarism and Copyright infringement • Creative commons and other licenses | 10 |

Texts:

- Anderson, L. 2006. *McGraw-Hill's Proofreading Handbook*. McGraw-Hill.
- Collins, Ross F. 2013. ed. *Editing Across Media: Content and Process for Print and Online Publication*. McFarlane & Company.

| Credit Distribution | | |
|----------------------------|---|--|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 40 hours | 20 hours <ul style="list-style-type: none"> - Proofreading exercise - Layout design - MS Office - Copyediting | 30 hours <ul style="list-style-type: none"> - Interaction with editors - Workshops - Inclusive teaching - Digital expression |

BA English 2nd Semester

Course Code: ENG102M201

Course Type: Major

Course Title: Reading Poetry I

Total credits: 3, **Course level:** 100, **L-T-P-C:** 2-1-0-3, **Scheme of Evaluation:** Theory

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: | | |
|--|--|-----------------------|
| Sl. No. | Course Outcome | Blooms Taxonomy Level |
| CO 1 | List the works of notable poets and outline key poetic styles and literary movements | 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 structure, form and important poetic techniques used from the Elizabethan era to the Romantics | BT 3 |
| CO 4 | Critically Analyse poems and identify important themes and perspectives | BT 4 |

Keywords: Poetry, Imagery, Metaphor, Simile, Symbolism

| Detailed Syllabus | | |
|-------------------|--|---------|
| Units | Course Contents | Periods |
| I | English Poetry: Sidney to Shakespeare <ul style="list-style-type: none"> • Sir Philip Sidney: <i>Astrophel and Stella</i>: “Sonnet 1”, “Sonnet 3” • Edmund Spenser: “Epithalamion”, <i>Faerie Queene</i>: “Bower of Bliss” (Book II) • Shakespeare: “Sonnet 18”, “Sonnet 73”, “Sonnet 116” • Lady Mary Wroth: “When Night’s Black Mantle” | 15 |
| II | Donne to Pope <ul style="list-style-type: none"> • John Donne: “A Valediction: Forbidding Mourning”, “Canonization” • Andrew Marvell: “To His Coy Mistress” • Milton: “On his Blindness” • Alexander Pope: <i>The Rape of the Lock</i> (Canto I) | 15 |
| III | The Romantics – I <ul style="list-style-type: none"> • William Cowper: “Light Shinning out of Darkness” • William Blake: “The Tyger”, “The Lamb” • William Wordsworth: “Tintern Abbey” • ST Coleridge: “Kubla Khan” • Aphra Behn: “Song” | 15 |
| IV | The Romantics – II <ul style="list-style-type: none"> • Byron: “She Walks in Beauty” • Percy Bysshe Shelley: “Ode to the West Wind” • John Keats: “Ode on a Grecian Urn” | 15 |

Texts:

1. Palgrave, F.T. 1905. *Palgrave's the Golden Treasury*. Longman.
2. *Poems Old and New*. 2001. Macmillan.

Suggested Reading:

1. Bowra, C. M. 1961. *The Romantic Imagination*. Oxford.
2. Greenblatt, S, Abrams, M.H. 2012. *Sixteenth/Early Seventeenth Century*.

| Credit Distribution | | |
|----------------------------|------------------|---|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | - | 30 hours Movie/ Documentary screening Peer teaching, Seminars |

Course Code: ENG102M202

Course Type: Major

Course Title: The Art of Fiction I

Total credits: 3

Course level: 100

L-T-P-C: 2-1-0-3

Scheme of Evaluation: Theory

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 1 |
| 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 |

Keywords: fiction, novel, novella, gothic, picaresque, epistolary, bildungsroman, satire, parable

| Detailed Syllabus | | |
|--------------------------|---|----------------|
| Units | Course Contents | Periods |
| I | Rise and growth of the Novel Daniel Defoe: <i>Robinson Crusoe</i> | 15 |
| II | Jane Austen: <i>Pride and Prejudice</i> | 15 |
| III | Mary Shelley: <i>Frankenstein</i> | 15 |
| IV | Charles Dickens: <i>Oliver Twist</i> | 15 |

Suggested Readings:

1. Allen, W. 2015. *The English Novel: A Short Critical History*. Books Way.
2. Birch, D. 2009. *The Oxford Companion to English Literature*. Oxford University Press.
3. Brooks, P. 1992. *Reading for the Plot: Design and Intention in Narrative*. Harvard University Press.

| Credit Distribution | | |
|----------------------------|------------------|--|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | - | 30 hours Movie/Documentary screening Workshops, Seminars |

Course Code: ENG102N201

Course Type: Minor

Course Title: Socio-Cultural History of English Literature

Total credits: 3

Course level: 100

L-T-P-C: 2-1-0-3

Scheme of Evaluation: Theory

Course Objectives: The objective of this course is to offer students an overview of the history of English literature in order to enable them to develop a comprehensive understanding of literary texts and their 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 | Define and relate the growth and development of English literature up to the twentieth century | BT 1 |
| CO 2 | Demonstrate a broad understanding of literatures in English in their diverse aspects—from oral to written and from textual to visual narratives. | BT 2 |
| CO 3 | Apply different styles of articulation and expression | BT 3 |
| CO 4 | Analyse the intersections between national and global history and literary representations | BT 4 |

Keywords: Socio-historical background, literary ages, major and minor literary figures

| Detailed Syllabus | | |
|--------------------------|--|----------------|
| Units | Course Contents | Periods |
| I | Anglo-Saxon Age to Anglo-Norman Age <ul style="list-style-type: none">• Angles, Saxons, Jutes, and their stories of Migration and cultural histories• Norman Conquest: French influence on English language, literature, and life | 15 |
| II | Early Modernity to Neo-Classical Age <ul style="list-style-type: none">• Rise and Progression of English Drama• Birth of the English Sonnet• Classical influence on English Literature• Rise of the English Novel• The English Essay• Periodicals and pamphlets• Introduction to illustrations, paintings, wood carvings, etchings etc. with special reference to William Blake and Punch | 15 |
| | Romantic Age to Victorian Age <ul style="list-style-type: none">• Background to English Romanticism: Early and Late Romantics• Victorian Age and its representation in poetry, novel, and theatre. | 15 |

| | | |
|------------|---|-----------|
| III | <ul style="list-style-type: none"> • Scientific and technological advancement at the turn of the century • The New Woman | |
| IV | <p>Modernism to Postmodernism</p> <ul style="list-style-type: none"> • Rise of Modernism: literature, cinema, visual and performing arts • The Two Great Wars • Understanding the Human Mind • From the Modern to the Postmodern: Newer Experimentations in styles of expression • De-colonization and the emergence of Postcolonialism | 15 |

Text:

- Albert, Edward. *History of English Literature*. 2000. Oxford University Press.
- Trevelyan, G.M. 2011. *English Social History*. Surjeet Publications,
- Wollstonecraft, M. 2016. "Vindication of the Rights of Woman." in *Democracy: A Reader*. Columbia University Press.

Suggested Readings:

- Appelbaum, S., R.M. Kelly, eds. 1981. *Great Drawings and Illustrations from Punch, 1841-1901: 192 Works by Leech, Keene, Du Maurier, May and 21 others*. Courier Corporation.
- Birch, D, ed. 2009. *The Oxford Companion to English literature*. Oxford University Press.
- Coleridge, S.T. 2018. *Biographia Literaria*. in Leitch, Vincent B., et al., eds. *The Norton Anthology of Theory and Criticism*. WW Norton & Company.
- Eaves, M. ed. 2003. *The Cambridge Companion to William Blake*. Cambridge University Press.
- Hobbes, T. *Leviathan*. 2017. Penguin Classics.
- Wordsworth, William. 2006. "Preface to the *Lyrical Ballads*." Create Space Independent Publishing.

| Credit Distribution | | |
|----------------------------|------------------|-------------------------------|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | - | 30 hours Movie/Documentary |

Course Code: ENG102S201

Course Type: Skill Enhancement Course

Course Title: Fundamentals of Creative Writing

Total credits: 3, **Course level:** 100, **L-T-P-C:** 2-0-1-3

Scheme of Evaluation: Theory and Practical

Course Objectives: To acquaint the learners with ideas related to creative writing, including the techniques and methods and the basic skills required for a creative writer.

Course Outcomes:

| On successful completion of the course the students will be able to: | | |
|---|--|------------------------------|
| SI No | Course Outcome | Blooms Taxonomy Level |
| CO 1 | Define, Relate and Recall various forms of literature | BT 1 |
| CO 2 | Explain important concepts of creative writing | BT 2 |
| CO 3 | Develop ideas for various literary and social media posts and compose original work from their creativity skills | BT 3 |
| CO 4 | Distinguish between the literary genres | BT 4 |

| Detailed Syllabus | | |
|--------------------------|--|----------------|
| Units | Course Contents | Periods |
| I | Writing as Art <ul style="list-style-type: none">• Meaning and Significance of Creative Writing• Voice: voice as distinctiveness, voice and diction, voice as a first-person persona, voice and character, voice and hierarchies of distance, voice and point of view• Imagery: words as image, reading images, image-making, image and sense perception, image and symbol.• Story: Story and performance - the Oral Tradition• Change, Shaping Time• Space/Setting/Locale | 10 |
| II | Genres, Terminologies and Techniques of Creative Writing: <ul style="list-style-type: none">• Genres of Creative Writing: Personal Narrative, Poetry, Fiction (novels, novella, and short story), Drama (film, radio, theatre)• Non-fiction: Biography, Memoire and Autobiography, Travelogues, Diaries, Self-Narrative Writing | 10 |
| III | Terminologies and techniques of Creative Writing: <ul style="list-style-type: none">• Character and characterization, conflict and climax, diction and dialogue, imagery, parallelism, narrator, narration and | 10 |

| | | |
|-----------|--|-----------|
| | narrative, perspectives, and point of view, situation, narratee, concept of master plot, use of Detours, repetition, digressions and flash-back in novels, prologues and epilogues in fiction | |
| IV | New trends in Creative writing: <ul style="list-style-type: none"> • Web Content Writing and Blog Writing • Script Writing • Journalistic Writing • Copywriting • Graphic Novel • Flash Fiction | 10 |

Texts:

- Dev, Anjana Neira. 2008. *Creative writing: A Beginner's Manual*. Pearson India.
- Rimmon-Kenan, Shlomith. 2003. *Narrative Fiction: Contemporary Poetics*. Routledge.

Suggested Readings:

- Brooks, P. 2022. *Seduced by Story: The Use and Abuse of Narrative*. National Geographic Books.
- James, H. 2021. *The Art of Fiction*. Phoenix Classics.
- Jason, Philip K., and Allan B. Lefcowitz. 2004. *Creative Writer's Handbook*. Prentice Hall.
- Lubbock, P. 1921. *The Craft of Fiction*. J. Cape.
- Morley, D. 2007. *The Cambridge Introduction to Creative Writing*. Cambridge University Press.

| Credit Distribution | | |
|----------------------------|---|---|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 40 hours | 20 hours <ul style="list-style-type: none"> - Story writing - Poetry writing - Writing for the web - Script writing | 30 hours <ul style="list-style-type: none"> - Movie/Documentary screening - Peer teaching |

Type of Course: AEC 2nd Semester

Title of the Paper: Approaches to Verbal and Non-Verbal Communication

Subject Code: CEN982A201

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

Scheme of Evaluation: Theory and Practical

Total credits: 1

Semester: 2nd

Course Objectives

To introduce the students to the various forms of technical communication and enhance their knowledge in the application of both verbal and non-verbal skills in communicative processes.

Course Outcomes

| On successful completion of the course the students will be able to: | | |
|--|--|-----------------------|
| SI No | Course Outcome | Blooms Taxonomy Level |
| CO 1 | List the different types of technical communication, their characteristics, their advantages and disadvantages | BT 1 |
| CO 2 | Explain the barriers to communication and ways to overcome them | BT 2 |
| CO 3 | Discover the means to enhance conversation skills. | BT 3 |
| CO 4 | Distinguish the different types of non-verbal communication and their significance | BT4 |

Detailed Syllabus

| Modules | Topics (if applicable) & Course Contents | Periods |
|---------|--|-----------|
| I | Technology-enabled Communication Communicating about technical or specialized topics, Different forms of technology-enabled communication tools used in organisations Telephone, Teleconferencing, Fax, Email, Instant messaging, Blog, podcast, Videos, videoconferencing, social media | 4 |
| II | Communication Barriers Types of barriers: Semantic, Psychological, Organisational, Cultural, Physical, and Physiological, Methods to overcome barriers to communication | 4 |
| III | Conversation skills/Verbal Communication Conversation – Types of Conversation, Strategies for Effectiveness, Conversation Practice, Persuasive Functions in Conversation, Telephonic Conversation and Etiquette Dialogue Writing, Conversation Control | 4 |
| IV | Non-verbal Communication Introduction; Body language- Personal Appearance, Postures, Gestures, Eye Contact, Facial expressions Paralinguistic Features-Rate, Pause, Volume, Pitch/Intonation/ Voice/modulation Proxemics, Haptics, Artefacts, Chronemics | 4 |
| | Total | 16 |

Texts:

1. Rizvi, M. Ashraf. 2017. *Effective Technical Communication*. McGraw-Hill.
2. Chaturvedi, P. D. and Chaturvedi, M. 2014. *Business Communication*. Pearson.
3. Raman, M, Sharma, S. 2011. *Technical Communication: Principles and Practice*. Oxford University Press.

Suggested Readings:

1. Hair, Dan O., Hannah and Stewart, Rob. 2015. *A Pocket Guide to Public Speaking*.
2. Koneru, Aruna. 2017. *Professional Communication*. Tata McGraw Hill.
3. Raman, M., Singh, P. 2012. *Business Communication*. Oxford University Press.

| Credit Distribution | | |
|---------------------|-----------------------|-------------------------------------|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 40 hours | - Extempore - Viva | 30 hours GD, Workshops, Seminar, |

SYLLABUS (3rd SEMESTER)

Title of the Paper- English Drama: An Introduction

Subject Code: ENG102M301 (Major)

L-T-P-C – 4-0-0-4, Credits: 4

Scheme of Evaluation: Theory

Course Objective:

The objective of the course is to familiarize students with the growth and development of English drama during the Renaissance. The students will be encouraged to understand the culture of Renaissance and the important writing trends and as reflected in drama.

Prerequisites: The students should have a fair idea about the genre of drama.

| Course Outcome: At the end of the course, the students would be able to: | | |
|--|---|------------------------|
| Sl. | Course Outcome | Bloom's Taxonomy Level |
| CO 1 | Classify the characteristic features and origins of English Drama | 1 |
| CO 2 | Identify the factors associated with the rise and development of the English Drama from the church to the marketplace | 2 |
| CO 3 | Develop an understanding of the importance and the development of the Elizabethan stage | 3 |
| CO 4 | Analyse the underlying themes, dramatic structure, characterization, dramatic poetry, and performance | 4 |

Detailed Syllabus:

| Modules | Course Contents | Periods |
|--------------|--|-----------|
| I | Evolution of English Drama from Medieval Age to the Renaissance (Mystery, Miracle, Morality plays, Interludes, University Wits, Theatre, Globe, Comedy of Humours, Revenge Tragedy, The English Playhouse) Christopher Marlowe: <i>Doctor Faustus</i> | 15 |
| II | William Shakespeare: <i>Julius Caesar</i> | 15 |
| III | Ben Jonson: <i>Every Man in His Humour</i> | 15 |
| IV | John Webster: <i>The Duchess of Malfi</i> | 15 |
| TOTAL | | 60 |

Suggested Readings:

- Allardyce, N. 1978. *British Drama*. Cambridge University Press.
- Bradley, A. C. 1965. *Shakespearean Tragedy*. Fawcett Publications.
- Styan, J. L. 1996. *The English Stage: A History of Drama and Performance*. Cambridge University Press.
- Bloom, H. 2004. *Elizabethan Drama*. Chelsea House Publishers.
- Smith, E. 2018. *The Cambridge Introduction to Shakespeare*. Cambridge University Press.

| Credit Distribution | | |
|---------------------|-----------|--|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | ----- | Drama Reading and Performance, Peer teaching |

Title of the Paper: Reading Poetry II (Victorian to Modern)**Subject Code: ENG102M302 (Major)****L-T-P-C – 4-0-0-4; Credit Units: 4****Scheme of Evaluation: Theory**

Course Objective: The course attempts to foster critical appreciation of poems from a varied selection of Victorian and Modern poets. The students will get acquainted with key Victorian/Modernist poetry and learn about poetic techniques, form and style.

Pre-requisites: The students should be familiar with English poetry of the earlier periods.

Course Outcome:

| Sl. | Course Outcome | Blooms Taxonomy Level |
|------|---|-----------------------|
| CO 1 | Trace the transition of poetry from Victorian to Modern era | 1 |
| CO 2 | Identify representative Victorian and Modern poets | 2 |
| CO 3 | Develop an understanding of the important style and poetic techniques used in Victorian and Modern poetry | 3 |
| CO 4 | Analyse poetry from a larger expressive dimension of culture, society and historical era | 4 |

Detailed Syllabus:

| Modules | Course Contents | Periods |
|--------------|--|-----------|
| I | The Victorians: Context and Features of Victorian Poetry, Victorian Doubt/Compromise Lord Alfred Tennyson: "Ulysses" Robert Browning: "My Last Duchess" Christina Rossetti: "Goblin Market" Mathew Arnold: "Dover Beach" | 15 |
| II | Modern and Modernist Poetry: Context and Features The Moderns I: French Symbolist Poetry, Imagism, Haiku, Verse Libre Ezra Pound: "An Immortality", "In a Station of the Metro" T.S. Eliot: "The Love Song of J. Alfred Prufrock" H.D.: "Helen", "Oread" | 15 |
| III | The Moderns II: Strung Rhythm, Religious Poetry W.B. Yeats: "Lake Isle of Innisfree" G. M. Hopkins: "Pied Beauty" W. H. Auden: "September 1, 1939" | 15 |
| IV | The Moderns III: Poets of the 1930s Dylan Thomas: "Do Not Go Gentle into That Good Night" Philip Larkin: "Churchgoing" Seamus Heaney: "Digging" Ted Hughes: "Hawk Roosting" Carol Ann Duffy: "Originally" | 15 |
| TOTAL | | 60 |

Suggested Readings:

- Friedman M. Carter. 2013. *Modernism and Literature: An Introduction and Reader*. Routledge.
- Michael S. 2006. *The Great Modern Poets*. Penguin.
- P. Lyon. 2004. *Twentieth-Century War Poetry*. Bloomsbury Publishing.
- T. S. Eliot. 1919. "Tradition and Individual Talent" in *The Egoist*.

| Credit Distribution | | |
|---------------------|-----------|--|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | - | 30 hours Recitals, Podcasts, Interviews |

Name of the Paper: Poetry: Forms and Variations

Subject Code: ENG102N301 (Minor)

L-T-P-C – 4-0-0-4, Credits: 4 units

Scheme of Evaluation: Theory

Course objectives: To offer an introduction and understanding of poetry written in English with an aim to enable students to appreciate, interpret and analyse poems while gaining an understanding of the various forms, themes, and cultures of poetry in various spatiotemporal locations.

Course outcomes:

| On successful completion of the course the students will be able to: | | |
|--|--|------------------------|
| Sl. No. | Course Outcome | Bloom's Taxonomy Level |
| CO 1 | Learn about the poetic tradition and variations in form, rhythm, meter and diction | BT 1 |
| CO 2 | Explain the underlying themes, the use of imagery and symbolism in the poetry of diverse cultures | BT 2 |
| CO 3 | Develop awareness of subjective and objective interpretations of poetry | BT 3 |
| CO 4 | Analyse the various conditions and circumstances that influence poetry and connect it with the larger human experience. | BT 4 |

Detailed Syllabus:

| Module | Course Contents | Periods |
|--------|---|---------|
| I | Ballads and Epics John Milton: “ <i>Paradise Lost Book I</i> (Invocation)” John Keats: “La Belle Dame Sans Merci” | 15 |
| II | Sonnets, Odes, Elegies William Shakespeare: Sonnet 18 William Wordsworth: “To the Cuckoo” Lord Alfred Tennyson: “In Memoriam” | 15 |
| III | Mock-heroic, Satire, Limerick, Dramatic Monologue Alexander Pope: <i>Rape of the Lock</i> (Canto I) Robert Browning: “My Last Duchess” HG Wells: “Our Novels Get Longa and Longa” | 15 |
| IV | Lyric, Experimental, Haiku, Free Verse Paul Muldoon: “Blemish” Ezra Pound: “In a Station of the Metro” Bob Dylan: “Blowin’ in the Wind” Agha Shahid Ali: “In Memory of Begum Akhtar” | 15 |

Suggested Readings:

- Francis Turner Palgrave. 2004 *Palgrave's Golden Treasury*.
- M.H. Abrams, and Geoffrey Harpham. 2014. *A Glossary of Literary Terms*. Cengage.
- N. Mallik. 2009. *Compact English Prosody and Figures of Speech*. Lakshmi Publications.
- Patrick Gill. 2023. *An Introduction to Poetic Forms*. Macmillan.

| Credit Distribution | | |
|---------------------|-----------|---------------------------------|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | ----- | 30 Podcasts, Poetry Recitals |

Title of the Paper: English Writings from Northeast India**Subject Code: ENG102I301 (IDC)****L- T-P-C – 3-0-0-3; Credits: 3****Scheme of Evaluation: Theory**

Course objectives: The literary works from Northeast India showcase a diverse range of cultures, history, and literary traditions. This course endeavours to familiarize students with the region’s multifaceted and multi-ethnic cultures, as well as the intricate and diverse literary traditions that have emerged from the region post-independence, through a study of its English literary works.

Course Outcome:

| On successful completion of the course the students will be able to: | | |
|---|---|------------------------------|
| Sl. No. | Course Outcome | Blooms Taxonomy Level |
| CO 1 | Define the key events and turns in the history of English Writings from Northeast India | BT 1 |
| CO 2 | Illustrate the ideas related to the development of English Writings from Northeast India and their significance in the present-day literary context. | BT 2 |
| CO 3 | Identify and examine the literary texts and their contemporary interpretations. | BT 3, BT 4 |

Detailed Syllabus:

| Module | Course Contents | Periods |
|---------------|---|----------------|
| I | Introduction and background: Tilottoma Misra, “Introduction” to <i>The Oxford Anthology of Writings from the North East India</i> (excerpts) Prasanta K Das, “Indian English Writing from the Northeast” Verrier Elwin, “A Pilgrimage to Tawang” Rakhee Moral, Amir R. Baishya: “Insides-Outsides”: Northeast Indian Anglophone Literature | 15 |
| II | Desmond L. Kharmawphlang: “The Conquest” Kynpham Sing Nongkynrih: “The Colours of Truth” Mamang Dai: “The Voice of the Mountain” Mona Zote: “What Poetry Means to Ernestina in Peril” Robin Ngangom: “A Poem for Mother” | 15 |
| III | Temsula Ao: “The Jungle Major” Aruni Kashyap: “Skylark Girl” | 15 |
| IV | Easterine Kire: <i>When the River Sleeps</i> | 15 |

Suggested Readings:

- Baishya, A. & Moral, R. 2023. “Insides-Outsides”: Northeast Indian Anglophone Literature. *South Asian Review*. 44. 1-11. 10.1080/02759527.2023.2255045.
- Robin S Ngagom, and Kynpham S. Nongkynrih. 2009. *The Dancing Earth: An Anthology of Poetry from North-east India*
- Robin S. Ngagom, K.S. Nongkynrih. 2003. *Anthology of Contemporary Poetry from the Northeast*
- Temsula Ao. 2005. *These Hills Called Home: Stories from a War Zone*
- Tilottoma Misra. (2011). *The Oxford Anthology of Writings from North-east India: Poetry and Essays*

| Credit Distribution | | |
|----------------------------|------------------|--------------------------------------|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | - | 30 hours Author Interviews |

Title of the Paper: Digital Humanities: An Introduction**Subject Code: ENG102S301****L- T-P-C – 2-0-1-3; Credits: 3****Scheme of Evaluation: Theory and Practical**

Course objectives: This course endeavours to familiarize students with the different perspectives concerning the intersection of digital technology with the humanities. It seeks to introduce ways in which students can critically examine and employ digital technologies into academics and research.

Course Outcome:

| On successful completion of the course the students will be able to: | | |
|---|---|------------------------------|
| Sl. No. | Course Outcome | Blooms Taxonomy Level |
| CO 1 | Understand the concept, perspectives and debates concerning Digital Humanities | BT 1 |
| CO 2 | Evaluate and incorporate digital technologies in academia and research | BT 2 |
| CO 3 | Create digital portfolios by exploring tools and software for data mining and textual analysis | BT 3 |
| CO4 | Explore the current landscape of Digital Humanities Practice in India | BT 4 |

Detailed Syllabus:

| Module | Course Contents | Periods |
|---------------|---|----------------|
| I | Understanding DH: Technology and Humanities DH and Interdisciplinarity DH as a Methodological Tool Is a definition possible? | 10 |
| II | Exploring DH Archiving Curating Datamining Datavisualization | 10 |
| III | Doing DH DH in the classroom Beginners' Digital Humanities Open Access Toolbox Experiments with Bookworm, Voyant, Angram, Tags | 10 |
| IV | DH Practice in India Cultural Preservation Art Writing Digital Projects in India | 10 |

Suggested Readings:

- Dodd, M., Kalra, N. (edited). 2020. *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities*. Taylor and Francis.
- Gold, Matthew. K. 2012. *Debates in the Digital Humanities*. University of Minnesota Press.

| Credit Distribution | | |
|----------------------------|------------------|---|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 40 hours | 30 | 20 hours Visit to heritage sites, library, software application |

SYLLABUS (4th SEMESTER)

Title of the Paper: The Art of Fiction II (Bronte to Joyce)

Subject Code: ENG102M401

L-T-P-C: 4-0-0-4/Credit Units: 4

Scheme of Evaluation: Theory

Course Objective:

The objective of the course is to introduce students to the key features of Victorian and Modern fiction. The course also aims to offer an understanding of the art of fiction by introducing representative novelists and their works.

Prerequisites: Students should have a fair idea of 17th and 18th century English fiction.

Course Outcome:

| Sl. | Course Outcome | Bloom's Taxonomy Level |
|------|--|------------------------|
| CO 1 | Illustrate the rise, growth and development of English fiction during the Victorian and the Modern periods of English literature | 1 |
| CO 2 | Identify representative Victorian and Modern novelists and the underlying themes in their literary works | 2 |
| CO 3 | Examine the key features of the Victorian and the Modern novel and the identify the changes and major paradigm shifts in the development of fiction | 3 |
| CO 4 | Analyse the subtleties of Victorian and Modern fiction and their significance in interpreting contemporary literary discourses | 4 |

Detailed Syllabus:

| Modules | Course Contents | Periods |
|--------------|--|-----------|
| I | Peter Brooks: <i>Reading for the Plot</i> Emily Bronte: <i>Wuthering Heights</i> | 15 |
| II | Thomas Hardy: <i>The Return of the Native</i> | 15 |
| III | Virginia Woolf: Modern fiction James Joyce: <i>The Portrait of the Artist as a Young Man</i> | 15 |
| IV | Virginia Woolf: <i>To The Lighthouse</i> | 15 |
| TOTAL | | 60 |

Keywords: Fiction, Plot, Character, Narrative, Novel

Suggested Readings:

- Allen, W. 1954. *The English Novel: A Short Critical History*. Cengage.
- Brooks, P. 2012. *Reading for the Plot: Design and Intention in Narrative*. Knopf Doubleday Publishing Group.
- McCarthy, C. 2017. "The Kekulé Problem: Where did language come from?". Nautilus Think.
- Kettle, A. 1951. *An Introduction to the English Novel*. Longman.
- Kundera, M. 2003. *The Art of the Novel*. Perennial Classics.
- Lubbock, P. 1921. *The Craft of Fiction*. J. Cape.

| Credit Distribution | | |
|---------------------|-----------|---|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 | - | 30 hours Creative Writing Exercise, Group Discussion |

Title of the Paper: Plays and Playwrights
Subject Code: ENG102M402 (Major)
L-T-P-C – 4-0-0-4; Credit Units: 4
Scheme of Evaluation: Theory

Course Objective:

To enhance the ability to analyse dramatic techniques and to appreciate theatre with close readings of major literary texts from the restoration period till the nineteenth century.

Prerequisites: Students are expected to know at least few of the major English plays.

Course Outcome: On successful completion, the students will be able to:

| Sl. | Course Outcome | Bloom's Taxonomy Level |
|------|---|------------------------|
| CO 1 | Identify the key characteristics of drama and the dramatic structure | 1 |
| CO 2 | Study the socio-political, aesthetic and personal value of drama and the theatre during the period from the restoration to the nineteenth century | 2 |
| CO 3 | Identify the changing trends and the major paradigm shifts in the thematic and performative aspects of drama | 3 |
| CO 4 | Analyse the intricacies of performative and dialogic aspects of Drama | 4 |

Detailed Syllabus:

| Modules | Course Contents | Periods |
|--------------|---|-----------|
| I | William Congreve: <i>The Way of the World</i> | 15 |
| II | Henrik Ibsen: <i>A Doll's House</i> | 15 |
| III | George Bernard Shaw: <i>Pygmalion</i> | 15 |
| IV | Samuel Beckett: <i>Waiting for Godot</i> | 15 |
| TOTAL | | 60 |

Keywords: Drama, Character, Action, Protagonist, Climax

Suggested Readings:

- Esslin, M. 1973. *The Theatre of the Absurd*. Overlook Press.
- Fisk, D. Payne, ed., 2000. *The Cambridge Companion to English Restoration Theatre*. Cambridge University press.
- Leggatt, A. 1988. *English Drama: Shakespeare to the Restoration, 1590-1660*. Taylor and Francis.
- Lucas, F.L 1923. *The Elizabethan Tragedy*. Harvard University Press.
- Nicoll, A. 1930. *A History of Early Nineteenth Century Drama 1800-1850*. Cambridge University Press.
1975. *A History of English Drama*. Cambridge University Press.
- Williams, R. 2013. *Drama from Ibsen to Brecht*. Cambridge University Press.

| Credit Distribution | | |
|---------------------|-----------|------------------------------------|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 | - | 30 Play Reading and Performance |

Credit Units: 4**Scheme of Evaluation: Theory****Course Objectives:**

This course is designed to offer literature students a basic yet comprehensive introduction to the rich literary heritage of India, starting from the pre-Vedic age down to the medieval age in Indian history and incorporating elements from the rich corpus of oral literature, particularly of North East India.

| On successful completion of the course the students will be able to: | | |
|---|---|-------------------------------|
| SI No | Course Outcome | Bloom's Taxonomy Level |
| CO 1 | Define the concept of Indian Knowledge Systems through a historical understanding of the major literary texts in Indian languages. | BT 1 |
| CO 2 | Locate literary texts—both oral and written—in the broader tradition of Indian Knowledge System in shaping Indian thought. | BT 2 |
| CO 3 | Identify and analyse major literary texts from the wider corpus of Indian Knowledge System | BT 3, BT 4 |

Detailed syllabus:

| Units | Course Contents (Texts) | Periods |
|--------------|--|----------------|
| Unit 1 | The Vedic Age and the post-Vedic Age: Geography of the Vedas, Language of the Vedas, Vedic philosophy, Vedanta philosophy- Upanisads and Bhramanas <i>Rig Veda</i> —Tenth Mandala, <i>Nasadiya Sukta</i> (The Hymn of Creation) <i>Mandukya Upanishad</i> <i>Adittapariyaya Sutta</i> (The Fire Sermon) <i>Madhyalok</i> (The Jain Concept of Geography) <i>Shunyata</i> - Nagarjuna | 15 |
| Unit 2 | The Epic tradition: Significance of the Epic tradition, Characteristics of Indian epics, <i>Ramayana—Adikanda</i> <i>Mahabharata—Bhagavad Gita</i> of the <i>Bhishma Parva</i> (selections) | 15 |
| Unit 3 | Bhakti literature: Definition of <i>Bhakti</i> , <i>Bhakti</i> Tradition, <i>Bhakti</i> as a principle of life, Textual Roots of <i>Bhakti</i> : <i>Bhagwad Gita</i> and <i>Bhagwata Purana</i> , <i>Bhakti</i> Movements in Medieval India Andal: <i>Tiruppavai</i> (selections) Jayadeva: “Coveted Krishna” Canto 6 from <i>Gita Govinda</i> (selections) Akka Mahadevi: “What Good is a Tree Without Shade?” <i>Vachanas</i> (selections) Kabir: <i>Kabir Ke Dohe</i> Sankaradeva: <i>Borgeet</i> “Hear O enemy of Gods” Nanak: <i>Shabad</i> Tukaram: “The Nature of God” (selections) | 15 |
| Unit 4 | Oral Narratives, Traditional Knowledge and North East India: Significance of Traditional Knowledge in North East India, Festivals and Rituals, Rites of Passage, Creation and Origin Myths Arbina Phonglo: “Understanding traditional belief systems in Northeast India: revisiting the oral world through literature” | 15 |

Texts:

Chaitanya, Vinaya. 2017. *Songs for Siva: Vacanas of Akka Mahadevi*. Harper Collins.

Datta, Amaresh. *Poetry, Religion and Culture: Indian Perspective and Shankardeva*. 2004. Forum for Shankardeva Studies.

Datta, B. 2012. *Cultural Contours of North-East India*. India: OUP India.

Doshi, Manu. (trans.) 2007 *Tattvartha Sutra*. JAINA and Shrut Ratnakar.

Fraser, J. Nelson, Marathe, K.B.1909. *The Poems of Tukarama*. (reprint 1991) Motilal Banarsidass.

Griffith, Ralph T.H. (trans.) 2013 *The Rig Veda*. Digireads.com

Jayadeva. 2017 *Gita Govinda: Love Songs of Radha and Krishna*. NYU Press.

Phonglo, Arbina. 2019 “Understanding traditional belief systems in Northeast India: Revisiting the oral world through literature”. *Time and Mind*. Vol. 12 Issue 4. Taylor & Francis.

Radhakrishnan, S. *The Principal Upanishads*. Reprint 2012. Harper Collins.

The Bhagwad Gita Reprint 1960. George Allen Amp Unwin.

Roebuck, Valerie. J. (trans.) 2000. *The Upanishads*. Penguin Books.

Sattar, Arshita. (trans.) 2004. *Valmiki Ramayana*. Penguin Random House.

Thera, Ñanamoli. 1981. *Adittapariyaya Sutta*. Buddhist Publication Society.

Venkatesan, Archana. 2010. *The Secret Garland: Antal’s Tiruppavai and Naciyar Tirumoli*. Oxford University Press.

Recommended Readings:

Cultural Heritage of India. Vol. I, II, III, IV. Ramkrishna Institute of Culture.

Kokho, K., Athikho Kaisu and Daili Neli (eds.) 2022. *Tribes of North East India: Orality, Migration and Epistemology*. Rawat Books.

Staal, Frits. 2008. *Discovering the Vedas*. Penguin Books.

Wouters, Jelle J.P. and Tanka Subba. 2022 *The Routledge Companion to North East India*. Routledge India.

| Credit Distribution | | |
|----------------------------|------------------|---|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 | - | 30 Visit to Heritage Sites |

Title of the Paper: Telling Tales: The Short Story
Course Code: ENG102N401 (Minor)
Total Credits: 3; L-T-P-C: 2-1-0-3

Scheme of Evaluation: Theory

Course objectives: To offer an understanding of short stories written in English with an aim to enable students to appreciate, interpret and analyze short stories while gaining an understanding of the various forms, themes and writing practices.

Course outcome:

| On successful completion of the course the students will be able to: | | |
|--|---|------------------------|
| Sl. | Course Outcome | Bloom's Taxonomy Level |
| CO 1 | Understand the texts and contexts of the genre of the short story | BT 1 |
| CO 2 | Develop awareness about the structure, purpose, and perspective of the short story | BT 2 |
| CO 3 | Examine the variations and tropes of the short story | BT 3 |
| CO 4 | Analyse the art of storytelling and nuances of writing short stories | BT 4 |

Keywords: *Short story, Context, Interpretation, Tropes*

Detailed Syllabus:

| Units | Course Contents | Periods |
|-------|--|---------|
| I | Edgar Allan Poe: "The Purloined Letter" O Henry: "After Twenty Years" Guy de Maupassant: "The Necklace" | 15 |
| II | Oscar Wilde: "The Happy Prince" Leo Tolstoy: "How Much Land Does a Man Need?" Virginia Woolf: "A Haunted House" | 15 |
| III | R.K. Narayan: "Trail of the Green Blazer" Keki N. Daruwalla: "Love Across the Salt Desert" Ruskin Bond: "Rikki Tikki Tavi" | 15 |
| IV | Mamang Dai: "Scent of the Orange Blossom" Temsula Ao: "Laburnum for my Head" Arup Kumar Dutta: "The Blind Witness" | 15 |

Suggested Readings:

Head, D. 2009. *The Modernist Short Story*. Cambridge University Press

March-Russell, P. 2009. *The Short Story. An Introduction*. Edinburgh University Press.

| Credit Distribution | | |
|---------------------|-----------|---------------------------------|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | - | 30 Creative Writing Activity |

Title of the Paper: Drama through the Ages
Course Code: ENG102N402 (Minor)
Total Credits: 3; L-T-P-C: 2-1-0-3
Scheme of Evaluation: Theory

Course objectives: To offer an understanding of world drama across diverse ages and cultures with an aim to enable students to analyze dramatic techniques, themes and theatrical practices with close readings of major literary plays from across the world.

Course outcome:

| On successful completion of the course the students will be able to: | | |
|--|--|------------------------|
| Sl. No. | Course Outcome | Bloom's Taxonomy Level |
| CO 1 | Define drama as an important literary genre and understand dramatic structure and techniques | BT 1 |
| CO 2 | Study the diverse socio-political contexts and theatrical practices | BT 2 |
| CO 3 | Identify emerging trends and the major paradigm shifts in the evolution of World Drama | BT 3 |
| CO 4 | Analyze the intricacies of performative and dialogic aspects of English Drama | BT 4 |

Keywords: Theatre, Drama, Techniques, Context

Detailed Syllabus

| Units | Course Contents | Periods |
|-------|--|---------|
| I | Introduction to basic concepts of drama William Shakespeare: <i>A Midsummer Night's Dream</i> | 15 |
| II | Anton Chekov: <i>The Cherry Orchard</i> | 15 |
| III | Lorraine Hansberry: <i>A Raisin in the Sun</i> | 15 |
| IV | Girish Karnad: <i>Hayavadana</i> | 15 |

Suggested Readings:

- Hochman, S. 1984. *McGraw-Hill Encyclopedia of World Drama*. McGraw-Hill.
- Krasner, D. 2011. *A History of Modern Drama*. Wiley
- Galloway, D. Hibbard, G. L. 1970. *The Elizabethan Theatre*. Macmillan.

| Credit Distribution | | |
|---------------------|-----------|---------------------------------------|
| Lecture/Tutorial | Practicum | Experiential Learning |
| 60 hours | - | 30 hours Play Reading, Performance |

