

**Four Year Undergraduate Programme (FYUGP)**  
**Syllabus under National Education Policy (NEP), 2020**  
**English**

**(Courses Effective from 2023-24)**

*Approved in the Board of Studies meeting held on 25.5.2024*



**Madhabdev University**  
**Narayanpur, Lakhimpur, Assam, PIN-784164**

The syllabus is prepared by the following members of Board of Studies,  
Department of English, Madhabdev University.

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**Four Year Undergraduate Programme (FYUGP) Syllabus under  
National Education Policy (NEP), 2020  
Department of English, Madhabdev University**

**Preamble:**

The syllabus for Four Year Undergraduate Programme in English under NEP 2020 is designed in accordance with UGC Guidelines and Regulations of Madhabdev University Academic Programmes under the New Education Policy, 2020. The undergraduate degree is structured for either three or four years with multiple exit and multiple entry options. The students who want to exit at the end of the year, must have to complete Internship/Community Engagement Programme/Research Project of 4 credits.

There shall be In-Semester Assessments and End-Semester Examination in each course during a Semester. 30% of the total marks of each theory course shall be allotted for In-Semester evaluations which will comprise of two Sessional Examinations, class attendance, seminar/group discussion/assignments/viva-voce etc. The End-semester Examination will be of 70% of the total marks covering the entire syllabus.

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

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

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

**Programme Learning Outcome (PLO):**

An undergraduate student of English should be able to:

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

PLO 6. Demonstrate competencies required for preparing one for the prospects of diverse professions.

PLO 7. Demonstrate competencies in learning to update knowledge and practice targeted to improve professional knowledge and practice

**Courses:**

Semester	Course	Title of the Course	Total Credit
<b>I</b>	Major-1& Minor-1	British Poetry and Drama 14 <sup>th</sup> to 17 <sup>th</sup> Century	4
	AEC-1	Soft Skills and Communication Skills	2
<b>II</b>	Major-2& Minor-2	British Poetry and Drama: 17 <sup>th</sup> and 18 <sup>th</sup> Century	4
	AEC-2	Alternative English	4
<b>III</b>	Major-3& Minor-3	Literary Criticism- I	4
	Major-4	British Literature 18 <sup>th</sup> Century	4
<b>IV</b>	Major-5	British Romantic Literature	4
	Major-6 & Minor-4	British Literature: 19th Century	4
	Major-7	American Literature	4
	Major-8	Indian Writing in English	4
<b>V</b>	Major-9	British Literature: Early 20th Century	4
	Major-10	Literary Criticism- II	4
	DSE-1	Modern European Drama	4
	DSE-2	Women's Writing	4
	DSE-3	Partition Literature	4
	DSE-4	Literature of the Indian Diaspora	4
<b>VI</b>	Major-11	Postcolonial Literature	4
	Major-12	Introduction to Linguistics and Phonetics	4
	Major-13	Dissertation	4
	DSE-1	World Literature	4
	DES-2	Popular Literature	4
	DSE-3	Travel Literature	4
	DSE-4	Literary Theory	4

**FIRST SEMESTER**

**Title of the Course : British Poetry and Drama: 14<sup>th</sup> to 17<sup>th</sup> Century**

**Course Code : ENGM 101/ENGN**

**Nature of the Course : Major & Minor**

**Total Credits : 4**

**Distribution of Marks : 70 (End Sem) + 30 (In-Sem)**

**Course Objectives:**

- to acquaint learners with British poetry and drama from Chaucer to Shakespeare

- to familiarize learners with the historical context of the period – Chaucer, Pre-Elizabethan, and Elizabethan

UNITS	CONTENTS	Total Hours
I (20 Marks)	LITERARY AND SOCIAL HISTORY (14-17 CENTURY) <ul style="list-style-type: none"> <li>• Round about Chaucer</li> <li>• Age of Chaucer</li> <li>• Renaissance and the Pre-Elizabethan Period</li> <li>• Spenser</li> <li>• Renaissance Humanism</li> <li>• The Stage, Court and City</li> <li>• Religious and Political Thought</li> <li>• Ideas of Love and Marriage</li> <li>• The Writer in Society</li> <li>• Shakespeare and his contemporaries</li> <li>• Metaphysical poetry</li> </ul>	17
II (20 Marks)	POETRY Geoffrey Chaucer, ‘The Nun’s Priest’s Tale’, William Shakespeare ‘Sonnet 30 , 116 John Donne, ‘The Sunne Rising’, ‘Death be Not Proud’	17
III (15 Marks)	ELIZABETHAN/RENAISSANCE DRAMA Christopher Marlowe, <i>Doctor Faustus</i>	13
IV (15 Marks)	SHAKESPEAREAN DRAMA William Shakespeare, <i>Macbeth</i>	13
	Total	60

**Modes of In-Semester Assessment : 30 Marks**

Two Sessional Tests : 10+ 10= 20 Marks

Seminar/ Group discussion/ Assignment : 5 Marks

Attendance : 5 Marks

**Final Examination : 70 Marks**

### Learning Outcomes:

After the completion of this course, the learner will be able to:

- know the political, social, cultural, and literary context of 14-17 Century Britain
- determine the influence of the European Renaissance on the works of the Elizabethan authors, including Shakespeare
- understand the two genres – poetry and drama – in terms of their history and development till the Elizabethan period

**Suggested Readings:**

- Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.
- Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476 – 9.
- John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704 – 11.
- Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324 – 8, 330 – 5.
- Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs Merrill, 1970) pp. 13 – 18.
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**Title of the Course : Soft Skills and Communication Skills**

**Course Code : 101**

**Nature of the Course : Ability Enhancement Course (AEC)**

**Total Credits : 2**

**Distribution of Marks : 35 (End Sem) + 15 (In-Sem)**

**Course Objectives:**

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

UNITS	CONTENTS	Total Hours
I (8 Marks)	SOFT SKILLS IN COMMUNICATION Soft skills in communication Soft skills and Models of communication	6
II (10 Marks)	COMMUNICATION SKILLS Verbal and written communication skills: active listening, interactive speaking, reading different types of texts, writing for formal and business contexts	9

III (17 Marks)	SOFT SKILLS IN GETTING JOBS, AND ON THE JOB Writing a CV Writing job applications GD Skills Interview skills Emotional Intelligence Time and stress management Presentation skills	15
	Total	30

<b>Modes of In-Semester Assessment</b>	<b>: 15 Marks</b>
Two Sessional Tests	: 5+ 5= 10 Marks
Seminar/ Group discussion/ Assignment	: 2.5 Marks
Attendance	: 2.5 Marks
<b>Final Examination</b>	<b>: 30 Marks</b>

#### **Learning Outcomes:**

After the completion of this course, the learner will be able to:

- Derive competency in the world of work, where effective interpersonal skills are very important
- Develop writing competency in such a way that it enables one to frame CVs, memos, applications properly
- Develop computer skills, especially those that are necessary in work stations, like using MS Word document, excel sheets., etc.

#### **Suggested Readings:**

*English and Soft Skills*. S.P. Dhanavel. Orient Black Swan 2013  
*Business English*. Sharmistha Panja et al. Pearson, 2009.  
*Fluency in English - Part II*, Oxford University Press, 2006.  
*Enrich Your English*, OUP, SR Inthira and V. Saraswathi, CIEFL, 1997.  
*Oxford A-Z of English Usage*, ed. Jeremy Butterfield, OUP, 2007.  
*Longman Dictionary of Common Errors*, N.D. Turton and J.B. Heaton, Longman, 1998.

### **SECOND SEMESTER**

<b>Title of the Course</b>	<b>: British Poetry and Drama: 17<sup>th</sup> to 18<sup>th</sup> Century</b>
<b>Course Code</b>	<b>: ENGM 201</b>
<b>Nature of the Course: Major &amp; Minor</b>	
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

**Course Objectives:**

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

UNITS	CONTENTS	Total Hours
I (20 Marks)	LITERARY BACKGROUND OF THE PERIOD <ul style="list-style-type: none"> <li>• Puritan period</li> <li>• Interregnum</li> <li>• Milton</li> <li>• Epic</li> <li>• Restoration</li> <li>• Religious and Secular Thought in the 17th Century</li> <li>• The Stage, the State and the Market</li> <li>• The Mock Epic and Satire</li> <li>• Non-fictional prose writings of 17<sup>th</sup>&amp; 18<sup>th</sup> Century</li> <li>• Women in the 17th Century</li> <li>• The Comedy of Manners</li> </ul>	17
II (17 Marks)	PURITAN EPIC John Milton, <i>Paradise Lost: Book I</i>	15
III (17 Marks)	JACOBEAN DRAMA John Webster, <i>The Duchess of Malfi</i>	15
IV (16 Marks)	NEOCLASSICAL/AUGUSTAN MOCK EPIC John Dryden, <i>Mac-Flecknoe</i>	13
	Total	60

**Modes of In-Semester Assessment : 30 Marks**

Two Sessional Tests : 10+ 10= 20 Marks

Seminar/ Group discussion/ Assignment : 5 Marks

Attendance : 5 Marks

**Final Examination : 70 Marks****Learning Outcomes:**

After the completion of this course, the learner will be able to:

- know the political, social, cultural, and literary context of 17-18 Century Britain



- understand the ways in which English drama and poetry emphasized on adhering to classical norms and forms

**Suggested Readings:**

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

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

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

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

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

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**SECOND SEMESTER**

Title of the Course: ALTERNATIVE ENGLISH

Course Code: AECA 201

Nature of Course: Ability Enhancement Course (AEC)

Total Credits: 4

Distribution of Marks: 70 (End Sem)+ 30 (in-Sem)

Course Objective:

1. To familiarize the learners with some literary works by great writers both from British and the Indian English Literature.
2. To acquaint the learners with the writing craftsmanship of different genres like prose, short story, novel and poetry.

UNITS	CONTENTS	TOTAL HOURS
I (18Marks)	<p><b>PROSE</b></p> <ul style="list-style-type: none"> <li>• Gandhi – The Doctrine of the Sword</li> <li>• Ambedkar- Prospects of Democracy in India</li> <li>• G.B. Shaw- Spoken English and Broken English</li> <li>• Jeffreys- Mass Culture</li> <li>• Lowes Dickinson- The Greek View of Life</li> </ul>	15
II (18 Marks)	<p><b>SHORT STORIES</b></p> <ul style="list-style-type: none"> <li>• Tolstoy- How much Land Does a Man Need?</li> <li>• R.K. Narayan- An</li> </ul>	15

	Astrologer's Day <ul style="list-style-type: none"> <li>• O. Henry- The Unfinished Story</li> <li>• S.H. Manto- The Dog of Tithwal</li> <li>• Temsula Ao- Soaba (from <i>These Hills Called Home: Stories from a War Zone</i>)</li> </ul>	
III (17 Marks)	<b>POETRY</b> <ul style="list-style-type: none"> <li>• John Keats- 'Ode to a Nightingale'</li> <li>• Browning- 'The Last Ride Together'</li> <li>• W.B Yeats- 'The Second Coming'</li> <li>• A.K Ramanujan- 'The Breaded Fish'</li> </ul>	13
IV (17 Marks)	<b>Novel</b> <ul style="list-style-type: none"> <li>• Rabindranath Tagore- <i>Gora</i></li> <li>• Charles Dickens- <i>Oliver Twist</i></li> </ul>	17
	Total	60

**Mode of In- Semester Assessment: 30 marks**

Two Sessional Tests= 10+10=20 marks

Seminar/ Assignment/ Group Discussion/ Viva Voce= 5

Attendance= 5 marks

**Final examination=70 marks.**

**Learning Outcomes:**

1. Learners will be able to critically and objectively appreciate the contribution of writers and poets towards British and non-British English literature.
2. Learner will be able to appreciate the deep and wide outlook of prose writers towards society, culture, life and the world.
3. They will be familiarized with versatility of human nature, destiny and values.

**Suggested Readings:**

1. Vibrant Hues: An Anthology of Prose pieces and Short stories published by Oxford University Press, New Delhi, 2019.
2. Poems Old and New edited by P. Mahanta et al on behalf of Forum for English Studies Dibrugarh, Macmillan India Limited, 2001.

### THIRD SEMESTER

**Title of the Course** : Literary Criticism- I  
**Course Code** : ENGM 301  
**Nature of the Course** : Major  
**Total Credits** : 4  
**Distribution of Marks** : 70 (End Sem) + 30 (In-Sem)

#### **Course Objectives:**

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

UNITS	CONTENTS	Total Hours
I (17 Marks)	Plato: <i>The Republic</i> Book X Aristotle- <i>Poetics</i> (Chapter VI-XV)	15
II (17 Marks)	Horace- <i>Ars Poetica</i> Longinus- <i>On the Sublime</i>	15
III (18 Marks)	Phillip Sidney- <i>An Apology for Poetry</i> John Dryden- <i>An Essay of Dramatic Poesy</i>	15
IV (18 Marks)	Alexander Pope- <i>An Essay on Criticism, Part-I</i> Samuel Johnson- "On Metaphysical Wit" from <i>Life of Cowley</i>	15
	Total	60

**Modes of In-Semester Assessment** : 30 Marks  
Two Sessional Tests : 10+ 10= 20 Marks  
Seminar/ Group discussion/ Assignment : 5 Marks  
Attendance : 5 Marks  
**Final Examination** : 70 Marks

#### **Learning Outcomes:**

After the completion of this course, the learner will be able to:

- read and critically analyze different texts from the lenses provided by the concepts of literary criticism
- learn the significance of mimesis as a mode of representing the world in word
- know how epochs and contexts determine critical responses and reception  
formulate a critical principle in reading and interpreting texts

### **Suggested Readings:**

- Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London: Oxford University Press, 1971.
- Abrams, M.H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10th ed. USA: Wadsworth, Cengage Learning, 2012.
- Adams, Hazard. *Critical Theory Since Plato*. 2nd ed. California: Harcourt Brace Jovanovich College Publishers, 1992.
- Barton, Edwin J., and Glenda A. Hudson. *A Contemporary Guide to Literary Terms with Strategies for Writing Essays about Literature*. Boston, USA: Houghton Mifflin, 2004.
- Brooks, Cleanth, and Paul Rand. *The Well Wrought Urn: Studies in the Structure of Poetry*. California: Harcourt Brace, 1947.
- D.J. Enright, and E. De Chickera. *English Critical Texts*. London: OUP, 1962.
- Daiches, David. *Critical Approaches to Literature*. 2nd ed. London: Orient Longman Pvt. Ltd, 2005.
- Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature*. 4th ed. London: Oxford University Press, 1999.
- Hudson, W.H. *An Introduction to the Study of Literature*. New Delhi: Atlantic Publishers and Distributors Pvt. Ltd, 2006.
- Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. London: W. W. Norton and Company, 2001.
- M. A. R Habib. *A History of Literary Criticism and Theory: From Plato to the Present*. Malden, MA: Blackwell Publishing, 2008.
- Preminger, Alex. *Princeton Encyclopedia of Poetry & Poetics*. New Jersey: Princeton University Press, 1972.
- S. Ramaswami and V. S. Sethuraman. *The English Critical Tradition: Volume 1 & 2*. New Delhi: Macmillan, 2014.
- Waugh, Patricia. *Literary Theory and Criticism*. London: OUP, 2006.
- Wellek, Rene, and Austin Warren. *Theory of Literature*. London: Penguin, 1980.

<b>Title of the Course</b>	<b>: British Literature – 18<sup>th</sup> Century</b>
<b>Course Code</b>	<b>:ENGM 302</b>
<b>Nature of the Course</b>	<b>: Major</b>
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

### **Course Objectives:**

- to discuss a wide array of texts across genres of the 18<sup>th</sup> century

- to familiarize learners with the historical context of the period, termed as the Age of Enlightenment, or the Age of Reason.
- to discuss new modes of creative expression, particular prose narratives of the likes of Swift and Sterne
- to familiarize learners with different forms of irony and satire, the dominant tropes deployed by writers

UNITS	CONTENTS	Total Hours
I (20 Marks)	LITERARY BACKGROUND OF THE PERIOD <ul style="list-style-type: none"> <li>• The Enlightenment and Neoclassicism</li> <li>• Restoration Comedy</li> <li>• Rise of the Novel</li> <li>• Life Writing</li> <li>• Periodical Press</li> <li>• Country and the City</li> <li>• Public sphere: Coffee houses, Literary clubs</li> <li>• Mock epic</li> </ul>	17
II (16 Marks)	POETRY Thomas Gray ‘Elegy Written in a Country Churchyard’ Alexander Pope, ‘The Rape of the Lock’	14
III (16 Marks)	RESTORATION COMEDY William Congreve, <i>The Way of the World</i>	14
III (18 Marks)	NOVEL Jonathan Swift, <i>Gulliver’s Travel: Part-I: A Voyage to Lilliput &amp; Part-II: A Voyage to Brobdingnag</i>	15
	Total	60

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks
<b>Final Examination</b>	<b>: 70 Marks</b>

Learning Outcomes:

After the completion of this course, the learner will be able to:

- understand the spirit of the age, as well as the literature embodying this spirit
- Learn about the features of Restoration comedies
- Learn about the origin and development of the novel

- Trace the development of the mock epic from Dryden to Pope

### **Suggested Readings:**

Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).

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

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

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

Chikera, Ernest, DJ Enright. *English Critical Texts*. OUP, 1997.

Ian Watt. *Rise of the Novel*. Vintage Books, 1956.

Walter Allen. *The English Novel*. Dutton, 1954.

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## **FOURTH SEMESTER**

<b>Title of the Course</b>	<b>: British Romantic Literature (Core)</b>
<b>Course Code</b>	<b>: ENGM 401</b>
<b>Nature of the Course</b>	<b>: Major</b>
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

**COURSE OBJECTIVES:** The literature of the Romantic period is considered to be the most affective in terms of the ways in which it was able to connect with people across class lines. Product of the revolutionary zeal precipitated by two great revolutions – the French Revolution and the American War of Independence – the highly imaginative, rhetorical, emotive, visionary, metaphysical, epical, sensuous aspects of the works, especially poetry, gave tremendous heft to this literature celebrating Nature in all its beauty, majesty and terror. The Gothic Novel became a dominant genre, which attempted to debunk the structure of rationality by emphasising on the reality of the supernatural.

### **UNIT I: LITERARY AND SOCIAL HISTORY OF THE PERIOD**

#### **UNIT II: PRE-ROMANTIC AND ROMANTIC POETRY**

William Blake, 'The Lamb', 'The Chimney Sweeper' (from *The Songs of Innocence and The Songs of Experience*)

Robert Burns, 'A Bard's Epitaph'

William Wordsworth, 'Tintern Abbey',

Samuel Taylor Coleridge 'Kubla Khan'

#### **UNIT III: HIGH ROMANTIC POETRY**

Lord George Gordon Noel Byron, 'Childe Harold': canto III, verses 36–45 (lines 316–405)  
Percy Bysshe Shelley 'Ode to the West Wind'  
John Keats 'Ode to a Nightingale'

#### **UNIT IV: ROMANTIC NOVEL (THE GOTHIC)**

Mary Shelley, *Frankenstein*

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks
<b>Final Examination</b>	<b>: 70 Marks</b>

#### **EXPECTED LEARNER OUTCOME**

It is hoped that the learners would be in a position to know and appreciate the values of a literature characterised by emotion, passion, love towards nature, exerting of imagination and so forth in order to create a thing of beauty, which would be a joy forever.

#### **RECOMMENDED READINGS**

William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.

John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard.

Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.

Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).

Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

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<b>Title of the Course</b>	<b>: British Literature: 19th Century (Core)</b>
<b>Course Code</b>	<b>: ENGM 402/ENGN 401</b>
<b>Nature of the Course: Major &amp; Minor</b>	
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

**COURSE OBJECTIVES:** The nineteenth-century is emblematic of a certain spiritual crisis that had set in due to the powerful impact of scientific ideology. Utilitarian values exhorting personal aggrandisement at the cost of social responsibility became the practice of daily lives of the people. Such an attitude finds ample illustration in the works of the nineteenth-century novelists and poets. This period, especially after 1837 is termed as 'Victorian' literature – a term that evokes notions of propriety, prudishness, censorship, among others, that was in sharp relief

against the spirit of the erstwhile Romantic period. The period is also marked by groundbreaking theories propounded by Darwin, Marx and Freud, which impacted the thought processes of the people to such a remarkable extent that its effects are felt up to the present. Therefore, a reading of nineteenth-century English literature provides a fascinating opportunity to immerse oneself into the fraught historical context determined by contradictory, oppositional drives and processes.

## **UNIT I: LITERARY AND SOCIAL HISTORY OF THE PERIOD**

### **UNIT II: NINETEENTH-CENTURY NOVEL**

Charlotte Bronte *Jane Eyre*

### **UNIT III: VICTORIAN NOVEL**

Charles Dickens *Hard Times*

### **UNIT IV: VICTORIAN POETRY**

Alfred Tennyson ‘Ulysses’

Robert Browning ‘My Last Duchess’ ‘Fra Lippo Lippi’

Christina Rossetti ‘The Goblin Market’

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks
<b>Final Examination</b>	<b>: 70 Marks</b>

### **EXPECTED LEARNER OUTCOME**

The learners will be in a position to understand the philosophical shift that came about due to the crises of faith pertaining to the culture of positivism that manifested its full presence during the Victorian period. It is also hoped that they would be able to understand concepts like utilitarianism, surplus value, Victorian prudishness, survival of the fittest etc., and will be able to analyse it along these lines (in the texts prescribed).

### **RECOMMENDED READINGS**

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

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

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



**Title of the Course** : American Literature (Core)  
**Course Code** : ENGM 403  
**Nature of the Course: Major**  
**Total Credits** : 4  
**Distribution of Marks** : 70 (End Sem) + 30 (In-Sem)

**COURSE OBJECTIVES:** The objective of this course is to introduce the learners to American literature, a field that could be considered as comparatively recent in formulation, when compared to the literature of Britain and Continental Europe. It is a literature steeped in the reactionary philosophy of its Puritan forbears, and has a strong individualistic spirit running through it. The reality or illusion of the Great American Dream, the transcendentalist movement, the history of slavery in the South, the great economic depression etc., forms important contexts to American history and literature, and this course would attempt to highlight these issues as much as possible. All of these would be taken up in this course.

#### **UNIT I: DRAMA**

Tennessee Williams, *The Glass Menagerie*

#### **UNIT II: AFRICAN-AMERICAN NOVEL**

Toni Morrison, *Beloved*

#### **UNIT III: SHORT STORIES**

Edgar Allan Poe, 'The Purloined Letter'

William Faulkner 'Dry September'

#### **UNIT IV: POETRY**

Anne Bradstreet, 'The Prologue'

Walt Whitman, Selections from *Leaves of Grass*: 'O Captain, My Captain', 'Passage to India' (lines 1–68)

Robert Frost, "Mending Wall"

Alexie Sherman Alexie 'Crow Testament'

**Modes of In-Semester Assessment** : 30 Marks

Two Sessional Tests : 10+ 10= 20 Marks

Seminar/ Group discussion/ Assignment : 5 Marks

Attendance : 5 Marks

**Final Examination** : 70 Marks

#### **EXPECTED LEARNER OUTCOME**

It is hoped that learners would get a feel of American literature and they will be able to understand the poetics and politics of a literature characterised both by liberal and reactionary ideals.

#### **RECOMMENDED READINGS**

Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.

Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.

Henry David Thoreau, ‘Battle of the Ants’ excerpt from ‘Brute Neighbours’, in *Walden* (Oxford: OUP, 1997) chap. 12.

Ralph Waldo Emerson, ‘Self Reliance’, in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).

Toni Morrison, ‘Romancing the Shadow’, in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

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**Title of the Course** : **Indian Writing in English (Core)**  
**Course Code** : **ENGM 404**  
**Nature of the Course** : **Major**  
**Total Credits** : **4**  
**Distribution of Marks** : **70 (End Sem) + 30 (In-Sem)**

**COURSE OBJECTIVES:** Indian Writing in English refers to the body of work by writers in India who write English and whose native language could be one of the numerous languages of India. It is also associated with the works of members of the Indian Diaspora. As a category, this production comes under the broader realm of postcolonial literature- the production from previously colonized countries such as India. Indian English Literature is an honest enterprise to demonstrate the ever-rare gems of Indian Writing in English. From being singular and exceptional, rather gradual native flare - up of geniuses, Indian Writing in English has turned out to be a new form of Indian culture and voice in which India converses regularly. Indian Writers - poets, novelists, essayists, and dramatists have been making momentous and considerable contributions to world literature since pre - Independence era, the past few years have witnessed a gigantic prospering and thriving of Indian English Writing in the global market. Indian English Literature has attained an independent status in the realm of world Literature. Wide ranges of themes are dealt within Indian Writing in English. While this literature continues to reflect Indian culture, tradition, social values and even Indian history through the depiction of life in India and Indians living elsewhere, recent Indian English fiction has been trying to give expression to the Indian experience of the modern predicaments. The aim of this course is to introduce learners to Indian Writing in English from the colonial to the postcolonial period. Issues such as identity politics, gendered differences, home, dislocation, language among others shall be underscored with the intention to understand the diversity of Indian culture and tradition across spatiality.

#### **UNIT I: PRE-INDEPENDENCE INDIAN ENGLISH NOVEL**

R.K. Narayan *The English Teacher*

#### **UNIT II: POST-INDEPENDENCE INDIAN ENGLISH NOVEL**

Anita Desai *In Custody*

#### **UNIT III: INDIAN ENGLISH POETRY**

H.L.V. Derozio ‘Freedom to the Slave’,  
Kamala Das ‘My Grandmother’s House’  
Nissim Ezekiel ‘The Night of the Scorpion’  
Robin S. Ngangom ‘A Poem for Mother’

#### **UNIT IV: INDIAN ENGLISH SHORT STORIES**

Mulk Raj Anand ‘Two Lady Rams’  
Salman Rushdie ‘The Free Radio’  
Shashi Deshpande ‘The Intrusion’  
Arup Kumar Dutta ‘The Wilted Flower’ (From *Short Stories and Satires from Salad Days*)

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks
<b>Final Examination</b>	<b>: 70 Marks</b>

#### **EXPECTED LEARNER OUTCOME**

It is believed that learners, after the culmination of this course, shall be in a better position to appreciate the diversity of customs and traditions in India, would be able to map the intellectual trajectory from the pre- to post -independence period, and get the feel of the advancement that Indian writers in English are making, for which they are receiving plaudits, both at home as well as abroad.

#### **RECOMMENDED READINGS**

- Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
- Salman Rushdie, ‘Commonwealth Literature does not exist’, in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
- Meenakshi Mukherjee, ‘Divided by a Common Language’, in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
- Bruce King, ‘Introduction’, in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.
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### **FIFTH SEMESTER**

<b>Title of the Course</b>	<b>: The Early 20th Century (Core)</b>
<b>Course Code</b>	<b>: ENGM 501</b>
<b>Nature of the Course: Major</b>	
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

**COURSE OBJECTIVES:** The early Twentieth-century British literature was characterised by experimentations on the level of both form and content. The imperialistic World War I impacted the minds of the people across Europe to such an extent that they began to suffer from various neurotic symptoms. Capitalism with its dehumanized processes and practices produced alienated, disenfranchised subjects, triggering a philosophical shift that was encapsulated in symbolism, existentialism, cubism, Dadaism, expressionism, and nihilism. These philosophies found ample space in Modernism in Literature, and this particular course attempts to chart these philosophical trajectories through early twentieth-century texts, particularly novels and poetry.

#### **UNIT I: NOVELLA**

Joseph Conrad *Heart of Darkness*

#### **UNIT II: MODERN NOVEL**

D.H. Lawrence *Sons and Lovers*

#### **UNIT III: STREAM OF CONSCIOUSNESS NOVEL**

Virginia Woolf *Mrs Dalloway*

#### **UNIT IV: MODERNIST POETRY**

W.B. Yeats 'The Second Coming' 'No Second Troy' 'Sailing to Byzantium'

T.S. Eliot 'The Love Song of J. Alfred Prufrock' 'The Hollow Men'

#### **Modes of In-Semester Assessment : 30 Marks**

Two Sessional Tests : 10+ 10= 20 Marks

Seminar/ Group discussion/ Assignment : 5 Marks

Attendance : 5 Marks

**Final Examination : 70 Marks**

#### **EXPECTED LEARNER OUTCOME**

It is believed that the learners would benefit from this course in terms of getting acquainted with concepts like stream-of-consciousness, Oedipus complex, *avantgarde*, gyre, interior monologue, among many others.

#### **RECOMMENDED READINGS**

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

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**Title of the Course : Literary Criticism-II(Core)**

**Course Code** : EMGM 502  
**Nature of the Course: Major**  
**Total Credits** : 4  
**Distribution of Marks** : 70 (End Sem) + 30 (In-Sem)

**COURSE OBJECTIVES:** The course presents an overview of major trends in literary criticism from the Romantic period to the present. The critical trajectory comprises of Romantic theory of poetry propounded by Wordsworth and Coleridge, modernist poetics of Woolf and Eliot, New Criticism of Richards and Cleanth Brooks, and an introduction to recent trends in criticism, particularly feminist criticism (by Maggie Humm).

### UNIT I

William Wordsworth: "Preface" to the *Lyrical Ballads* (1802)

S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV

### UNIT II

Virginia Woolf: "Modern Fiction"

T.S. Eliot: "Tradition and the Individual Talent" (1919)

"The Function of Criticism" (1920)

### UNIT III

I.A. Richards: *Principles of Literary Criticism* Chapters 1, 2 and 34. (London, 1924)

And *Practical Criticism*. (London, 1929) 'Four Kinds of Meaning'

### UNIT IV

Cleanth Brooks: "The Heresy of Paraphrase", *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)

Maggie Humm: "Introduction", *Practising Feminist Criticism*: London 1995

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks
<b>Final Examination</b>	<b>: 70 Marks</b>

### EXPECTED LEARNER OUTCOME

Criticism enables one to understand, appreciate and critique literary texts by inculcating the values of what good or bad literature tends to be. It is hoped that learners will be in a position to understand the texts in terms of the contexts, which could be purely aesthetic, historical, textual or political. They will be able to read texts by adopting the ideologies of the different reading processes.

## RECOMMENDED READINGS

1. C.S. Lewis: *Introduction in an Experiment in Criticism*, Cambridge University Press 1992
  2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
  3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
  4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996
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**Title of the Course** : **Modern European Drama (DSE)**

**Course Code** : **ENGD 501**

**Nature of the Course: Major**

**Total Credits** : **4**

**Distribution of Marks** : **70 (End Sem) + 30 (In-Sem)**

**COURSE OBJECTIVES:** The twentieth century marked the revival of drama after it was forced to shut down during the Puritan Interregnum. Even though the revival started during the Restoration Period, it subsequently lost ground during the Romantic and the Victorian Period. It was with the onset of the twentieth-century that drama made a magnificent return. It was in Europe, particularly the plays of the Norwegian playwright Henrik Ibsen, the German playwright Bertolt Brecht and French playwright Samuel Beckett that drama became an important vehicle for representing the political, social, individual, economic conditions the post-war Europe, with all its attendant ills and trauma. This course intends to read the plays by placing the epochal events of the period as the backdrop.

### UNIT I: REALIST DRAMA

Henrik Ibsen, *Ghosts*

### UNIT II: EPIC THEATRE

Bertolt Brecht, *The Good Woman of Szechuan*

### UNIT III: ABSURD DRAMA

Samuel Beckett, *Waiting for Godot*

### UNIT IV: AVANT-GARDE DRAMA

Eugene Ionesco, *Rhinoceros*

**Modes of In-Semester Assessment** : **30 Marks**

Two Sessional Tests : 10+ 10= 20 Marks

Seminar/ Group discussion/ Assignment : 5 Marks

Attendance : 5 Marks

**Final Examination** : **70 Marks**

### EXPECTED LEARNER OUTCOME

It is hoped that the learners after completing this course will be in a comfortable space to know Modern drama with its entire attendant problematic.

### RECOMMENDED READINGS

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
  2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
  3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.
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**Title of the Course** : WOMEN'S WRITING(DSE)  
**Course Code** : ENGD 502  
**Nature of the Course: Major**  
**Total Credits** : 4  
**Distribution of Marks** : 70 (End Sem) + 30 (In-Sem)

**COURSE OBJECTIVES:** Unarguably the truest fact about human society is domination of women by men. Patriarchy believes in the superiority of man over women in all walks of life. Therefore, women were denied agency to air their views publicly or in writings. The fact that women had to resort to male pseudonyms in order to find readership is merely one instance to prove how patriarchal ideology has a stranglehold over the society at large. Since women have been systematically silenced by 'phallogocentric' ideology, they find it rather difficult to articulate their views. Privileging women's writing is a way by means of which the thought, anxieties, fears, desires, emotions of the 'second sex' can be addressed. The objective of this course is to introduce learners to women's writing, and in doing so attempting to underline the manner in which power operates to silence women from articulating their views. Apart from that, the course would also try to situate women's writing in a space that transcends or upends the male writing tradition through various (subversive) ways.

### UNIT I: POETRY

Emily Dickinson 'I cannot live with you' 'I'm wife; I've finished that'  
Sylvia Plath 'Daddy' 'Lady Lazarus'  
Eunice De Souza 'Advice to Women' 'Bequest'

### UNIT II: NOVEL

Alice Walker *The Color Purple*

### UNIT III: SHORT STORY

Charlotte Perkins Gilman 'The Yellow Wallpaper'

Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak

### UNIT IV: ESSAY/MEMOIR

Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.

Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in Pandita Ramabai *Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks

**Final Examination : 70 Marks**

#### **EXPECTED LEARNER OUTCOME**

It is hoped that the learners after completing this course, would be sensitised to gender-related issues, and would be able to see things from the perspective of the Other.

#### **RECOMMENDED READINGS**

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
  2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
  3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
  4. Chandra Talpade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.
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<b>Title of the Course</b>	<b>: Partition Literature(DSE)</b>
<b>Course Code</b>	<b>: ENGD 503</b>
<b>Nature of the Course: Major</b>	
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

**COURSE OBJECTIVES:** The Partition was perhaps the most horrific event of the twentieth century subcontinent's history. Thousands of innocent people across the divided nation (India and Pakistan) lost their lives, millions lost their homes, and migrations of unimaginable magnitude took place. It is important to understand the backgrounds and reason for the partition, but also to consider its effects on the lives of the people involved. The historical accounts may



not be enough; imaginative literature helps fill in the gaps in understanding the emotional impact of these events on people's lives. So, the objective of this course is to read literature that captures the sense of the times. There will also be film screenings since cinema also helps capture both the horror and the repercussions of these events.

## UNIT I

Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).

## UNIT II

Amitav Ghosh, *The Shadow Lines*

## UNIT III

a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.

b) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.

c) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.

## UNIT IV

a) Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.

b) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.

c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks
<b>Final Examination</b>	<b>: 70 Marks</b>

## EXPECTED LEARNER OUTCOME

After the culmination of this course, the learners will be in a position to comprehend the magnitude of the tragedy of partition and realise how the trauma associated with it impinges on the victim's daily lives and activities even in the present. The historical fact transmuted by imagination tends to prove the validity of literature in representing the truth of the human condition. This is what the course will attempt to highlight.

## RECOMMENDED READINGS AND SCREENINGS

1. Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
  2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
  3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
  4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.
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**Title of the Course : Literature of the Indian Diaspora (DSE)**

**Course Code : ENGD 504**

**Nature of the Course: Major**

**Total Credits : 4**

**Distribution of Marks : 70 (End Sem) + 30 (In-Sem)**

**COURSE OBJECTIVES:** Generally, *diasporic literature* deals with alienation, displacement, existential rootlessness, nostalgia, quest for identity, hybridity and so forth. Indian diaspora writers have contributed immensely to literature, especially those writing in English. Salman Rushdie, Amitav Ghosh, Vikram Seth, Jhumpa Lahiri, Rohinton Mistry, V.S. Naipaul etc. are luminaries in the field of fiction and their works have earned both critical acclaim and commercial success. The objective of this course is to introduce learners to literature of the Indian diaspora keeping in view the issues that haunt the writers who have settled abroad, despite being Indians in terms of roots and emotional make-up.

#### **UNIT I**

M.G. Vassanji *The Book of Secrets*

#### **UNIT II**

Rohinton Mistry *A Fine Balance*

#### **UNIT III**

Meera Syal *Anita and Me*

#### **UNIT IV**

Jhumpa Lahiri *The Namesake*

**Modes of In-Semester Assessment : 30 Marks**

Two Sessional Tests : 10+ 10= 20 Marks

Seminar/ Group discussion/ Assignment : 5 Marks

Attendance : 5 Marks

**Final Examination : 70 Marks**

#### **EXPECTED LEARNER OUTCOME**

After completing this course, it is expected that learners will be in a position to understand the complexity of living as hyphenated identities in a space which is different from that of 'home'. They will be in a better position to understand the postcolonial condition of identities caught between the quest for a better life abroad and the acknowledgement of the futility surrounding such a rootless mobility.

## RECOMMENDED READINGS

1. "Introduction: The diasporic Imaginary" in Mishra, V. (2008). *Literature of the Indian Diaspora*. London: Routledge.
  2. "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora and Hybridity*. London: Sage Publications.
  3. "The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.
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## SIXTH SEMESTER

<b>Title of the Course</b>	<b>: Postcolonial Literatures(Core)</b>
<b>Course Code</b>	<b>: ENGM 601</b>
<b>Nature of the Course: Major</b>	
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

**COURSE OBJECTIVES:** This course introduces postcolonial literature to the learners. The importance of postcolonial studies in a globalised world in which more than three-quarters of the people living in the world today have had their lives shaped by the experience of colonialism, cannot be overestimated. The main focus in the course is on literary texts and literary analysis. The literary works chosen are English language texts from the erstwhile colonized countries including the countries subsumed under the rubric "the Commonwealth." In this course we will deploy postcolonial theory to engage critically with texts within a postcolonial framework. We will focus on such issues as language, identity, point of view, displacement, physical and mental colonisation, Decolonisation, nationalism, fundamentalism, globalisation and diaspora, colonial legacy, gender and sexuality, regionalism, ethnicity, genocide, race, and so forth, and we will discuss how such issues are expressed in the literary texts. When taking into account the individual work's socio-historical context, however, it will become apparent that it may not be relevant to discuss all the issues mentioned in each separate work.

### UNIT I: AFRICAN NOVEL

Chinua Achebe *Things Fall Apart*

### UNIT II: LATIN AMERICAN NOVEL

Gabriel Garcia Marquez *Hundred Years of Solitude*

### UNIT III: SHORT STORY

Bessie Head 'The Collector of Treasures'

Ama Ata Aidoo 'The Girl who can'

Grace Ogot 'The Green Leaves'

## UNIT IV: POETRY

Pablo Neruda 'Tonight I can write' 'The Way Spain Was'

Derek Walcott 'A Far Cry from Africa' 'Names'

David Malouf 'Revolving Days' 'Wild Lemons'

Mamang Dai 'Small Towns and the River' 'The Voice of the Mountain'

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks
<b>Final Examination</b>	<b>: 70 Marks</b>

### EXPECTED LEARNER OUTCOME

The learners on culmination of the course are expected to be acquainted with both the texts and the contexts of the given period.

### RECOMMENDED READINGS

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
  2. NgugiwaThiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
  3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).
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<b>Title of the Course</b>	<b>: Introduction to Linguistics and Phonetics(Core)</b>
<b>Course Code</b>	<b>: ENGM 602</b>
<b>Nature of the Course: Major</b>	
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

The general objective of this paper is to introduce to the student to some basic concepts associated with language. It also aims at familiarizing the student with the sound system of English and English syntax to stimulate effective communication in English

**Unit I:** [30 marks] [16 lectures]

Properties of language: Communicative vs. Informative, Language system:Langue and Parole; sound and meaning, Language varieties: according to useand region, Language change

**Unit II:** [30 marks] [16 lectures]

Basic sentences structures (e.g. subject-verb agreement, noun phrases, verbforms, use of adjectives and adverbs, adverbial phrases and clauses, infinitives, participial phrases, etc.), common sentence patterns (e.g., question, statements, etc) and similar clause structures

**Unit III:** [20 marks] [13 lectures]

Introduction: the use of spoken English in India; the need for a widely intelligible and generally acceptable form of spoken English, The speech mechanism: organs of speech-respiratory system, phonatory system, articulatory system, The description and classification of speech sounds: description and classification of vowels; description and classification of consonants The phoneme, The syllable

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks
<b>Final Examination</b>	<b>: 70 Marks</b>

**Text Prescribed:**

Balasubramanian., T. A Textbook of English Phonetics for Indian Students, Macmillan, Chennai, 1981

O'Connor, J.D. Better English Pronunciation, CUP, Cambridge, 1980

R. L. Trask Key Concepts in Language and Linguistics Routledge, London, (Indian Re-print 2004)

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<b>Title of the Course</b>	<b>:Dissertation(Core)</b>
<b>Course Code</b>	<b>:ENGM 603</b>
<b>Nature of the Course:</b>	<b>Major</b>
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

**Unit-I:** Research Methodology

**Unit-2:** Dissertation

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<b>Title of the Course: British Literature</b>	<b>: World Literatures(DSE)</b>
<b>Course Code</b>	<b>: ENGD 601</b>
<b>Nature of the Course</b>	<b>: Major</b>

**Total Credits** : 4  
**Distribution of Marks** : 70 (End Sem) + 30 (In-Sem)

**COURSE OBJECTIVES:** World literature is sometimes used to refer to the sum total of the world's national literatures, but usually it refers to the circulation of works into the wider world beyond their country of origin. It is important insofar as it enables the learners to know about the form and content of texts that are part of different spatialities.

### UNIT I

V.S. Naipaul, *Bend in the River* (London: Picador, 1979).

### UNIT II

Marie Clements, *The Unnatural and Accidental Women, in Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)

### UNIT III

Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008) Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).

### UNIT IV

Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.

Kishwar Naheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994)p. 41.

Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry from the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York:North Point Press, 1991).

Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade* (New Delhi: Indialog, 2003) pp. 89– 90.

**Modes of In-Semester Assessment** : 30 Marks

Two Sessional Tests : 10+ 10= 20 Marks

Seminar/ Group discussion/ Assignment : 5 Marks

Attendance : 5 Marks

**Final Examination** : 70 Marks

### EXPECTED LEARNER OUTCOME

By the end of the course, the student will be able to identify and analyse a variety of major works of world literature; compare and contrast writing styles and generic forms from different periods and cultures; identify major themes of representative poetic and fictional works, and trace the influence of one literature upon another.

### RECOMMENDED READINGS

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix– xviii, 1–64.

2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
  3. Franco Moretti, ‘Conjectures on World Literature’, *New Left Review*, vol.1 (2000), pp. 54–68.
  4. Theo D’haen et. al., eds., ‘Introduction’, in *World Literature: A Reader* (London: Routledge, 2012).
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<b>Title of the Course: British Literature</b>	<b>:Popular Literature(DSE)</b>
<b>Course Code</b>	<b>: ENGD 602</b>
<b>Nature of the Course</b>	<b>: Major</b>
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

**COURSE OBJECTIVES:** Popular literature includes those writings intended for the masses and those that find favour with large audiences. It can be distinguished from artistic literature in that it is designed primarily to entertain (brittania.com). The objective of this course is to acquaint learners with popular literature, such as crime thriller, graphic fiction, children’s literature and so forth, generally regarded by purists to be ‘low-brow’ and meant for easy mass consumption. However, it would be wrong to assume such a position insofar as the lines of distinction between what is literary and what is popular tends to be blurred.

#### **UNIT I: CHILDREN’S LITERATURE**

Lewis Carroll, *Through the Looking Glass*

#### **UNIT II: CRIME THRILLER**

Agatha Christie, *The Murder of Roger Ackroyd*

#### **UNIT III: LGBT FICTION**

ShyamSelvadurai, *Funny Boy*

#### **UNIT IV: GRAPHIC NOVEL**

DurgabaiVyam and SubhashVyam, *Bhimayana: Experiences of Untouchability/Autobiographical Notes on Ambedkar* (For the Visually Challenged students)

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks
<b>Final Examination</b>	<b>: 70 Marks</b>

#### **EXPECTED LEARNER OUTCOME**

After the completion of this course, it is believed that learners would be in a position to appreciate the presence of a creative space and process that has the potential to affect readers to

a degree that high-brow literature cannot achieve due to its propensity to target only a niche audience.

## RECOMMENDED READINGS

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
  2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
  3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
  4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.
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<b>Title of the Course</b>	<b>: Travel Writing (DSE)</b>
<b>Course Code</b>	<b>: ENGD 603</b>
<b>Nature of the Course</b>	<b>: Major</b>
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

**COURSE OBJECTIVES:** Travel writing is an important field of study nowadays. It is concerned with writings of travellers as they document the ways of a foreign culture, which might be ethnocentric in assumption, or some form of reverse ethnocentrism might be at work as well. The objective of this course is to read travellers' accounts of places from the past to the present. It encompasses writings of eminent travel writers from the medieval period to the present. The course will attempt to underscore the problematic associated with the genre, such as, the claims to authenticity of the narrativised events, the role of imagination, the ethnocentric gaze, the element of wonder, and so forth.

### UNIT I

- a). Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khushwant Singh's *City Improbable: Writings on Delhi*, Penguin Publisher
- b). Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India

### UNIT II

- a). Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX) (Wordsworth Classic Edition)
- b). Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper Perennial

### UNIT III



- a). William Dalrymple: *City of Djinns* (Prologue, Chapters I and II) Penguin Books
- b). Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing

#### UNIT IV

- a). Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013
- b). Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks
<b>Final Examination</b>	<b>: 70 Marks</b>

#### EXPECTED LEARNER OUTCOME

The learners would be in a position to understand the cultural dynamics of narratives written by travellers. They will be able to appreciate the difference in representation from the category of gender, religion and race. The learners will realise that travel narratives are always already ideological in import, and hence they can only be regarded as representations, rather than truth.

#### RECOMMENDED READINGS

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-241
2. Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and the Other* (Routledge, 2012), pp.1-29
4. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

<b>Title of the Course: British Literature</b>	<b>: Literary Theory(DSE)</b>
<b>Course Code</b>	<b>: ENGD 604</b>
<b>Nature of the Course</b>	<b>: Major</b>
<b>Total Credits</b>	<b>: 4</b>
<b>Distribution of Marks</b>	<b>: 70 (End Sem) + 30 (In-Sem)</b>

**COURSE OBJECTIVES:** Literary theory is a field which is presently in great academic demand. It involves reading texts by deploying discourse/s. These discourses have political, social, economic, gendered, cultural values, and when one reads literature through such discursive lenses, interpretation of texts tend to be multiple and heterogeneous. The objective of this course is to acquaint learners with four relevant discourses or theories. These are Marxism, Feminism, Poststructuralism, and Postcolonial Studies.

### **UNIT I: MARXISM**

- a. Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.
- b. Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp. 85–126.

### **UNIT II: FEMINISM**

- a. Elaine Showalter, 'Twenty Years on: A Literature of Their Own Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.
- b. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.

### **UNIT III: POSTSTRUCTURALISM**

- a. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.
- b. Michel Foucault, 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.

### **UNIT IV: POSTCOLONIAL STUDIES**

- a. Mahatma Gandhi, 'Passive Resistance' and 'Education', in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.
- b. Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.

<b>Modes of In-Semester Assessment</b>	<b>: 30 Marks</b>
Two Sessional Tests	: 10+ 10= 20 Marks
Seminar/ Group discussion/ Assignment	: 5 Marks
Attendance	: 5 Marks
<b>Final Examination</b>	<b>: 70 Marks</b>

### **EXPECTED LEARNER OUTCOME**

By the end of this course, the learners shall be in a position to know some of the significant texts of discourses revolving around class, gender, power, language, race, identity and so forth. They will be able to relate their reading of literature through such theories, which would in turn facilitate their interpretive strategies.

**RECOMMENDED READINGS**

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).
  2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).
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