



# **ROYAL SCHOOL OF LANGUAGES**

## **DEPARTMENT OF ENGLISH**

### **SYLLABUS – 1<sup>st</sup> to 8<sup>th</sup> SEMESTER**

**(BASED ON NATIONAL EDUCATION POLICY 2020)**

**FOR**

**B.A. (H) ENGLISH  
(4 YEARS SINGLE MAJOR)**

**W.E.F**

**AY - 2023 – 24**

## **STRUCTURE OF THE SYLLABUS FOR 4 YEAR UG PROGRAMME**

**SCHOOL NAME**                    - **Royal School of Languages**

**DEPARTMENT NAME**        - **English**

**PROGRAMME NAME**        - **B.A (H) in English**

1 <sup>st</sup> SEMESTER					
COMPONENT	COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
Major (Core)	ENG102M101	History of English Literature	100	3	3-1-0
	ENG102M102	Perspectives of English Literature and Linguistics	100	3	3-1-0
Minor	ENG102N101	English Literature and Language: An Introduction	100	3	3-1-0
Interdisciplinary (IDC)	IKS992K101	Introduction to Indian Knowledge System - I	100	3	3-0-0
Ability Enhancement course (AEC)	CEN982A101	Introduction to Effective Communication	100	1	1-0-0
	BHS982A102	Behavioral Science I	100	1	1-0-0
Skill Enhancement Course (SEC)	ENG102S111	Basics of Print Editing	100	3	3-1-0
Value Added Course (VAC)	Open Elective – to be selected from a basket of courses				
SWAYAM Course	Soft Skill Development by Prof. Priyadarshi Patnaik, Prof. V.N. Giri, Prof. D. Suar   IIT Kharagpur <a href="https://onlinecourses.nptel.ac.in/noc24_hs101/preview">https://onlinecourses.nptel.ac.in/noc24_hs101/preview</a> - 2 credits				
TOTAL CREDITS FOR 1 <sup>st</sup> SEMESTER			22		
2 <sup>nd</sup> SEMESTER					
COMPONENT	COURSE CODE	COURSE TITLE	LEVEL	CREDIT	L-T-P
Major (Core)	ENG102M201	Reading Poetry I	100	3	3-1-0
	ENG102M202	The Art of Fiction I	100	3	3-1-0
Minor	ENG102N201	Socio-cultural history of English Literature	100	3	3-1-0
IDC	IKS992K201	Introduction to Indian Knowledge System - II	100	3	3-0-0
AEC	CEN982A201	Approaches to Verbal and Non-verbal	100	1	1-0-0

		Communication			
	BHS982A202	Behavioral Science II	100	1	1-0-0
SEC	ENG102S211	Fundamentals of Creative Writing	100	3	3-1-0
VAC	Open Elective – to be selected from a basket of courses				
SWAYAM Course	Effective Writing (By Prof. Binod Mishra, IIT Roorkee) – 2 credits <a href="https://onlinecourses.nptel.ac.in/noc22_hs05/preview">https://onlinecourses.nptel.ac.in/noc22_hs05/preview</a>				
<b>TOTAL CREDIT FOR 2<sup>nd</sup> SEMESTER</b>				<b>22</b>	
<b>3<sup>rd</sup> SEMESTER</b>					
<b>COMPONENT</b>	<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>LEVEL</b>	<b>CREDIT</b>	<b>L-T-P</b>
Major (Core)	ENG102M301	English Drama: An Introduction	200	4	4-1-0
	ENG102M302	Reading Poetry II (Victorian to Modern)	200	4	4-1-0
Minor	ENG102N301	Poetry: Forms and Variations	200	4	4-1-0
IDC	ENG102I301	English Writings from Northeast India	200	3	3-0-0
AEC	CEN982A301	Fundamentals of Business Communication	200	1	1-0-0
	BHS982A302	Behavioral Science II	200	1	1-0-0
SEC	ENG102S341	Digital Humanities: An Introduction	200	3	2-0-2
Swayam Course	History of English Language and Literature by Prof. Merin Simi Raj (IIT Madras) <a href="https://onlinecourses.nptel.ac.in/noc24_hs133/preview">https://onlinecourses.nptel.ac.in/noc24_hs133/preview</a> 3 credits				
<b>TOTAL CREDIT FOR 3<sup>rd</sup> SEMESTER</b>				<b>23</b>	
<b>4<sup>th</sup> SEMESTER</b>					
<b>COMPONENT</b>	<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>LEVEL</b>	<b>CREDIT</b>	<b>L-T-P</b>
Major (Core)	ENG102M401	The Art of Fiction II (Bronte to Woolf)	200	4	4-1-0
	ENG102M402	Plays and Playwrights	200	4	4-1-0
	ENG102M403	Indian Knowledge Systems: A Literary Introduction	200	4	4-1-0
Minor	ENG102N401	Telling Tales: The Short Story	200	3	3-1-0
	ENG102N402	Drama through the Ages	200	3	3-1-0
AEC	CEN982A401	Business Communication:	200	1	1-0-0

		Concepts and Skills			
	BHS982A402	Behavioral Science IV	200	1	1-0-0
Swayam Course	Enhancing Soft Skills and Personality By Prof. T. Ravichandran   IIT Kanpur 2 credits <a href="https://onlinecourses.nptel.ac.in/noc24_hs26/preview">https://onlinecourses.nptel.ac.in/noc24_hs26/preview</a>				
<b>TOTAL CREDIT FOR 4<sup>th</sup> SEMESTER</b>				22	
<b>5<sup>th</sup> SEMESTER</b>					
<b>COMPONENT</b>	<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>LEVEL</b>	<b>CREDIT</b>	<b>L-T-P</b>
Major (Core)	ENG102M501	Literary Theory and Criticism I	300	4	4-1-0
Major (Core)	ENG102M502	Introducing Linguistics	300	4	4-1-0
Major (DSE - I)	ENG102M503	Non-fictional Prose	300	4	4-1-0
Major (DSE - I)	ENG102M504	Epics and Representation	300	4	4-1-0
Minor	ENF102N501	English Fiction	300	4	4-1-0
Internship	ENG102M521	Summer Internship Project	300	4	4-1-0
<b>TOTAL CREDIT FOR 5<sup>th</sup> SEMESTER</b>				20	
<b>6<sup>th</sup> SEMESTER</b>					
<b>COMPONENT</b>	<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>LEVEL</b>	<b>CREDIT</b>	<b>L-T-P</b>
Major (Core)	ENG102M601	Indian Writing in English	300	4	4-1-0
Major (Core)	ENG102M602	American Literature	300	4	4-1-0
Major (DSE I)	ENG102M603	Literature of Northeast: Oral and Written	300	4	4-1-0
Major (DSE II)	ENG102M604	Approaches to Comparative Literature	300	4	4-1-0
Major (DSE II)	ENG102M604	Literature and Gender	300	4	4-1-0
Major (DSE II)	ENG102M604	Reading Lives: Life Writings Across Cultures	300	4	4-1-0
Minor	ENG102N601	Childrens' Narratives from India	300	4	3-1-0
<b>TOTAL CREDIT FOR 6<sup>th</sup> SEMESTER</b>				20	
<b>7<sup>th</sup> SEMESTER</b>					
<b>COMPONENT</b>	<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>LEVEL</b>	<b>CREDIT</b>	<b>L-T-P</b>
Major (Core)	ENG102M701	Literary Theory and Criticism II	400	4	4-1-0
Major (Core)	ENG102M702	Postcolonial Literature	400	4	4-1-0
Major (Core)	ENG102M703	Crossing Cultures	400	4	4-1-0
Major (DSE I) – Select any one – research track	ENG102M404	Linguistics I: Fundamentals of Descriptive Linguistics	400	4	4-1-0

	ENG102M405	Literary and Cultural Studies I	400	4	4-1-0
	ENG102M406	Visual Storytelling I	400	4	4-1-0
	ENG102M407	Translation Studies: Theory and Praxis I	400	4	4-1-0
	ENG102M408	Literature and Film: Text to Screen I	400	4	4-1-0
Minor	ENG102N701	Literatures of Northeast India: An Introduction	400	4	4-1-0
<b>TOTAL CREDIT FOR 7<sup>th</sup> SEMESTER</b>				20	
<b>8<sup>th</sup> SEMESTER</b>					
<b>COMPONENT</b>	<b>COURSE CODE</b>	<b>COURSE TITLE</b>	<b>LEVEL</b>	<b>CREDIT</b>	<b>L-T-P</b>
Major (Core) – research track (continuation from 7 <sup>th</sup> semester)	ENG102M801	Linguistics II: Linguistic Behavior and Society	400	4	4-1-0
	ENG102M802	Literary and Cultural Studies II	400	4	4-1-0
	ENG102M803	Visual Storytelling II	400	4	4-1-0
	ENG102M804	Translation Studies: Theory and Praxis II	400	4	4-1-0
	ENG102M805	Literature and Film: Text to Screen II	400	4	4-1-0
Dissertation	ENG102M826	Dissertation	400	12	
In lieu of dissertation	ENG102M807	Literature and Environment	400	4	4-1-0
	ENG102M808	New Literatures in English	400	4	4-1-0
	ENG102M809	South Asian Literatures	400	4	4-1-0
Minor	ENG102N801	Contemporary Popular Fiction	400	4	4-1-0
Research Methodology	ENG102N802	Research Methodology	400	4	4-1-0
<b>TOTAL CREDIT FOR 8<sup>th</sup> SEMESTER</b>				20	

**Type of Course:** Major

**Course Code:** ENG102M101

**Course Title:** History of English Literature

**Total credits:** 3

**Course level:** 100

**L-T-P:** 3-1-0

**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	<b>List</b> key authors and texts in the history of literature in English from the Middle Ages to the present	<b>BT 1</b>
CO 2	<b>Explain</b> and <b>classify</b> major genres and literary techniques that have influenced the development of literature in English	<b>BT 2</b>
CO 3	<b>Identify</b> the characteristics of the major periods of English literature and of the literary movements associated with each period	<b>BT 3</b>
CO 4	<b>Analyse</b> the role of social and historical contexts in the production, reception, and transmission of literature in English	<b>BT 4</b>

Detailed Syllabus		
Units	Course Contents	Periods
I	<ul style="list-style-type: none"><li>The Anglo-Saxon Age to the Age of Chaucer</li><li>Anglo-Saxon literature: Angles, Saxons, Jutes - stories of migration, adventure, community<ul style="list-style-type: none"><li><i>Beowulf, Pearl, Sir Gawain and the Green Knight</i></li></ul></li><li>Anglo-Norman literature: The Norman Conquest and French influence on English language, literature, and life Chaucer, Gower, Langland</li></ul>	15
II	<ul style="list-style-type: none"><li>The Fifteenth Century to the Eighteenth Century</li><li>Rise of the English Drama: Miracle Plays, Mystery Plays, Morality Plays, Interludes</li><li>Renaissance and Reformation, the Evolution of English Drama: The University Wits, William Shakespeare, John Webster, Ben Jonson, William Congreve</li><li>Poetry: Wyatt and Surrey, Sir Philip Sidney, the Metaphysical Poets</li><li>Epic: Spenser and Milton</li><li>Classical influences on English literature</li></ul>	15

II		
III	<ul style="list-style-type: none"> <li>• The Romantic Age to the Victorian Age</li> <li>• Background and rise of English Romanticism</li> <li>• The Early Romantics: William Cowper, Robert Burns, William Blake, William Wordsworth, Samuel Taylor Coleridge</li> <li>• The Late Romantics: Lord Byron, P.B. Shelley, John Keats</li> <li>• Evolution of the English Novel: Romantic and Victorian</li> <li>• Victorian Poetry: Alfred Tennyson, Robert Browning, the Pre-Raphaelites, Matthew Arnold</li> </ul>	15
IV	<ul style="list-style-type: none"> <li>• Modernism to Postmodernism</li> <li>• The rise of Modernism: Literary and Art movements</li> <li>• Poetry, drama, novel, short story, War poetry</li> <li>• After modernism</li> </ul>	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:** 3-1-0

**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	<b>Relate</b> the ideas of linguistics, literary terms, rhetoric, and prosody in the interpretation of literary texts	<b>BT 1</b>
CO 2	<b>Explain</b> literary texts of different genres, styles, and traditions through familiarization with a wide range of literary terms, categories and the use of figurative language	<b>BT 2</b>
CO 3	<b>Apply</b> the knowledge of linguistics in their attempts to <b>compose</b> in different literary genres	<b>BT 3</b>
CO 4	<b>Infer</b> new interpretations of contemporary literary ideas based on an understanding of literary history.	<b>BT 4</b>

**Keywords:** Genres, Literary terms, Language. Fiction,

Units	Course Contents	Periods
I	<b>Literature: Meaning and Definition</b>  Characteristics and Importance of Literature: W.H. Hudson's <i>An Introduction to the Study of English Literature</i>  Fictional and Non-Fictional Writings  What Reading Literature Implies  Literary Genres: Poetry, Epic, Drama, Novel, Short Story, Criticism, Essay, and other Genres	<b>15</b>



II	<b>Rhetoric, Prosody and Literary Terms</b>  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	15
III	<b>Introduction to Linguistics:</b>  The nature of language, What is language? What is linguistics?  World languages, Typologies of world languages, Language diversity, language similarity, Writing systems of various world languages	15
IV	<b>Structure of Linguistics:</b>  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	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
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**Course Code:** ENG102N101

**Course Type:** Minor

**Course Title: English Literature and Language: An Introduction**

**Total credits:** 3

**Course level:** 100

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

**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	<b>Relate</b> the ideas of literary terms, rhetoric, and prosody in the interpretation of literary texts	<b>BT 1</b>
CO 2	<b>Explain</b> literary texts of different genres and traditions through familiarization with a wide range of literary terms, and the use of figurative language	<b>BT 2</b>
CO 3	<b>Apply</b> the knowledge of language in their attempts to <b>compose</b> in different literary genres	<b>BT 3</b>
CO 4	<b>Examine</b> new interpretations of contemporary literary ideas based on an understanding of literary history	<b>BT 4</b>

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

Detailed Syllabus		
Units	Course Contents	Periods
I	<ul style="list-style-type: none"><li>Rise of the English Studies</li><li>Rhetoric and Prosody: Figures of Speech; Rhyme and Meter</li></ul>	15
II	<ul style="list-style-type: none"><li>Development and Growth of English Literature</li><li>Notion of the canon</li></ul>	15
III	<ul style="list-style-type: none"><li>Poetry, its characteristics, and sub-genres: epic, lyric, sonnet, elegy, satire, ode, ballad</li><li>Drama, its characteristics and sub-genres: tragedy, comedy, tragi-comedy, commedia dell'arte, farce, poetic drama, theatre of the absurd, epic theatre</li></ul>	15

IV	<ul style="list-style-type: none"> <li>Fiction, its characteristics, and sub-genres: picaresque, gothic, realistic, historical, science fiction, graphic novels, flash fiction, bildungsroman, epistolary</li> <li>Reading key literary texts: Extracts from 'The Art of Fiction' by Henry James and <i>The Rise of the Novel</i> by Ian Watt</li> </ul>	15
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### Texts:

- Allardyce, N. 1973. *British Drama*. Ardent Media,
- Baugh, Albert C., C. Thomas. *A History of the English Language*. 2002. Routledge.
- Bloom, H. 2014. *The Western Canon: The Books and School of the Ages*. Houghton Mifflin Harcourt.
- 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:** ENG102S111

**Course Type:** Skill Enhancement Course

**Course Title:** Basics of Print Editing

**Total credits:** 3

**Course level:** 100

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

**Scheme of Evaluation:** 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	<b>Illustrate</b> and <b>outline</b> different parts of a manuscript.	<b>BT 1</b>
CO 2	To <b>explain</b> and apply the acquired knowledge, facts, and techniques to edit and finalise a manuscript for publishing.	<b>BT 2</b>
CO 3	To <b>assess</b> the target readership as well as market potential and critical and/or commercial success of a book before it goes into print.	<b>BT 3</b>
CO 4	To <b>examine</b> and <b>analyse</b> the key features of a manuscript before it goes into print.	<b>BT 4</b>

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

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

	<ul style="list-style-type: none"> <li>Creative commons and other licenses</li> </ul>	10
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### 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"> <li>Proofreading exercise</li> <li>Layout design</li> <li>MS Office</li> <li>Copyediting</li> </ul>	30 hours <ul style="list-style-type: none"> <li>Interaction with editors</li> <li>Workshops</li> <li>Inclusive teaching</li> <li>Digital expression</li> </ul>

## BA English 2<sup>nd</sup> Semester

**Course Code:** ENG102M201

**Course Type:** Major

**Course Title:** Reading Poetry I

**Total credits:** 3, **Course level:** 100, **L-T-P-C:** 3-1-0, **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	<b>List</b> the works of notable poets and <b>outline</b> key poetic styles and literary movements	<b>BT 1</b>
CO 2	<b>Demonstrate</b> the understanding of poetry with the period in the context of the History of English Literature.	<b>BT 2</b>
CO 3	<b>Identify</b> the structure, form and important poetic techniques used from the Elizabethan era to the Romantics	<b>BT 3</b>
CO 4	Critically <b>Analyse</b> poems and identify important themes and perspectives	<b>BT 4</b>

**Keywords:** Poetry, Imagery, Metaphor, Simile, Symbolism

### Detailed Syllabus

Units	Course Contents	Periods
I	<b>English Poetry: Sidney to Shakespeare</b> <ul style="list-style-type: none"> <li>Sir Philip Sidney: <i>Astrophel and Stella</i>: “Sonnet 1”, “Sonnet 3”</li> <li>Edmund Spenser: “Epithalamion”, <i>Faerie Queene</i>: “Bower of Bliss” (Book II)</li> <li>Shakespeare: “Sonnet 18”, “Sonnet 73”, “Sonnet 116”</li> <li>Lady Mary Wroth: “When Night’s Black Mantle”</li> </ul>	15
II	<b>Donne to Pope</b> <ul style="list-style-type: none"> <li>John Donne: “A Valediction: Forbidding Mourning”, “Canonization”</li> <li>Andrew Marvell: “To His Coy Mistress”</li> <li>Milton: “On his Blindness”</li> <li>Alexander Pope: <i>The Rape of the Lock</i> (Canto I)</li> </ul>	15
III	<b>The Romantics – I</b> <ul style="list-style-type: none"> <li>William Cowper: “Light Shinning out of Darkness”</li> <li>William Blake: “The Tyger”, “The Lamb”</li> <li>William Wordsworth: “Tintern Abbey”</li> <li>ST Coleridge: “Kubla Khan”</li> <li>Aphra Behn: “Song”</li> </ul>	15
IV	<b>The Romantics – II</b> <ul style="list-style-type: none"> <li>Byron: “She Walks in Beauty”</li> <li>Percy Bysshe Shelley: “Ode to the West Wind”</li> <li>John Keats: “Ode on a Grecian Urn”</li> </ul>	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:** 3-1-0

**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	<b>Rise and growth of the Novel</b> 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
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**Course Code:** ENG102N201

**Course Type:** Minor

**Course Title:** Socio-Cultural History of English Literature

**Total credits:** 3

**Course level:** 100

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

**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	<b>Define</b> and <b>relate</b> the growth and development of English literature up to the twentieth century	<b>BT 1</b>
CO 2	<b>Demonstrate</b> a broad understanding of literatures in English in their diverse aspects—from oral to written and from textual to visual narratives.	<b>BT 2</b>
CO 3	<b>Apply</b> different styles of articulation and expression	<b>BT 3</b>
CO 4	<b>Analyse</b> the intersections between national and global history and literary representations	<b>BT 4</b>

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

Detailed Syllabus		
Units	Course Contents	Periods
I	<b>Anglo-Saxon Age to Anglo-Norman Age</b> <ul style="list-style-type: none"><li>Angles, Saxons, Jutes, and their stories of Migration and cultural histories</li><li>Norman Conquest: French influence on English language, literature, and life</li></ul>	<b>15</b>
II	<b>Early Modernity to Neo-Classical Age</b> <ul style="list-style-type: none"><li>Rise and Progression of English Drama</li><li>Birth of the English Sonnet</li><li>Classical influence on English Literature</li><li>Rise of the English Novel</li><li>The English Essay</li><li>Periodicals and pamphlets</li><li>Introduction to illustrations, paintings, wood carvings, etchings etc. with special</li></ul>	<b>15</b>

	reference to William Blake and Punch	
<b>III</b>	<b>Romantic Age to Victorian Age</b> <ul style="list-style-type: none"> <li>• Background to English Romanticism: Early and Late Romantics</li> <li>• Victorian Age and its representation in poetry, novel, and theatre.</li> <li>• Scientific and technological advancement at the turn of the century</li> <li>• The New Woman</li> </ul>	<b>15</b>
<b>IV</b>	<b>Modernism to Postmodernism</b> <ul style="list-style-type: none"> <li>• Rise of Modernism: literature, cinema, visual and performing arts</li> <li>• The Two Great Wars</li> <li>• Understanding the Human Mind</li> <li>• From the Modern to the Postmodern: Newer Experimentations in styles of expression</li> <li>• De-colonization and the emergence of Postcolonialism</li> </ul>	<b>15</b>

**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.

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours	-	30 hours  Movie/Documentary

**Course Code: ENG102S211**

**Course Type:** Skill Enhancement Course

**Course Title:** Fundamentals of Creative Writing

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

**Scheme of Evaluation:** 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	<b>Define, Relate and Recall</b> various forms of literature	<b>BT 1</b>
CO 2	<b>Explain</b> important concepts of creative writing	<b>BT 2</b>
CO 3	<b>Develop</b> ideas for various literary and social media posts and <b>compose</b> original work from their creativity skills	<b>BT 3</b>
CO 4	<b>Distinguish</b> between the literary genres	<b>BT 4</b>

Detailed Syllabus		
Units	Course Contents	Periods
I	<b>Writing as Art</b> <ul style="list-style-type: none"><li>• Meaning and Significance of Creative Writing</li><li>• 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</li><li>• Imagery: words as image, reading images, image-making, image and sense perception, image and symbol.</li><li>• Story: Story and performance - the Oral Tradition</li><li>• Change, Shaping Time</li><li>• Space/Setting/Locale</li></ul>	10
II	<b>Genres, Terminologies and Techniques of Creative Writing:</b> <ul style="list-style-type: none"><li>• Genres of Creative Writing: Personal Narrative, Poetry, Fiction (novels, novella, and short story), Drama (film, radio, theatre)</li><li>• Non-fiction: Biography, Memoire and Autobiography, Travelogues, Diaries, Self-Narrative Writing</li></ul>	10

<b>III</b>	<b>Terminologies and techniques of Creative Writing:</b> <ul style="list-style-type: none"> <li>• Character and characterization, conflict and climax, diction and dialogue, imagery, parallelism, narrator, narration and 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</li> </ul>	<b>10</b>
<b>IV</b>	<b>New trends in Creative writing:</b> <ul style="list-style-type: none"> <li>• Web Content Writing and Blog Writing</li> <li>• Script Writing</li> <li>• Journalistic Writing</li> <li>• Copywriting</li> <li>• Graphic Novel</li> <li>• Flash Fiction</li> </ul>	<b>10</b>

**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.

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

**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**

**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	<b>Technology-enabled Communication</b> 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	<b>Communication Barriers</b> Types of barriers: Semantic, Psychological, Organisational, Cultural, Physical, and Physiological, Methods to overcome barriers to communication	4
III	<b>Conversation skills/Verbal Communication</b> Conversation – Types of Conversation, Strategies for Effectiveness, Conversation Practice, Persuasive Functions in Conversation, Telephonic Conversation and Etiquette Dialogue Writing, Conversation Control	4
IV	<b>Non-verbal Communication</b> 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
	<b>Total</b>	<b>16</b>

**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	<ul style="list-style-type: none"> <li>- Extempore</li> <li>- Viva</li> </ul>	30 hours GD, Workshops, Seminar,

### SYLLABUS (3<sup>rd</sup> SEMESTER)

**Title of the Paper- English Drama: An Introduction**

**Subject Code: ENG102M301 (Major)**

**L-T-P – 4-1-0, 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	<b>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)</b> Christopher Marlowe: <i>Doctor Faustus</i>	15
II	William Shakespeare: <i>Julius Caesar</i>	15

<b>III</b>	Ben Jonson: <i>Every Man in His Humour</i>	<b>15</b>
<b>IV</b>	John Webster: <i>The Duchess of Malfi</i>	<b>15</b>
<b>TOTAL</b>		<b>60</b>

**Suggested Readings:**

- lardyce, 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.

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

**Title of the Paper: Reading Poetry II (Victorian to Modern)**

**Subject Code: ENG102M302 (Major)**

**L-T-P – 4-1-0; 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:**

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

**Detailed Syllabus:**

<b>Modules</b>	<b>Course Contents</b>	<b>Periods</b>
<b>I</b>	<b>The Victorians: Context and Features of Victorian Poetry, Victorian Doubt/Compromise</b> Lord Alfred Tennyson: "Ulysses" Robert Browning: "My Last Duchess" Christina Rossetti: "Goblin Market" Mathew Arnold: "Dover Beach"	<b>15</b>



<b>II</b>	<b>Modern and Modernist Poetry: Context and Features</b> <b>The Moderns I: French Symbolist Poetry, Imagism, Haiku, Verse Libre</b> Ezra Pound: “An Immortality”, “In a Station of the Metro” T.S. Eliot: “The Love Song of J. Alfred Prufrock” H.D.: “Helen”, “Oread”	<b>15</b>
<b>III</b>	<b>The Moderns II: Strung Rhythm, Religious Poetry</b> W.B. Yeats: “Lake Isle of Innisfree” G. M. Hopkins: “Pied Beauty” W. H. Auden: “September 1, 1939”	<b>15</b>
<b>IV</b>	<b>The Moderns III: Poets of the 1930s</b> Dylan Thomas: “Do Not Go Gentle into That Good Night” Philip Larkin: “Churchgoing” Seamus Heaney: “Digging” Ted Hughes: “Hawk Roosting” Carol Ann Duffy: “Originally”	<b>15</b>
<b>TOTAL</b>		<b>60</b>

#### 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 – 4-1-0, 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
<b>CO 1</b>	<b>Learn</b> about the poetic tradition and variations in form, rhythm, meter and diction	<b>BT 1</b>
<b>CO 2</b>	<b>Explain</b> the underlying themes, the use of imagery and symbolism in the poetry of diverse cultures	<b>BT 2</b>
<b>CO 3</b>	<b>Develop</b> awareness of subjective and objective interpretations of poetry	<b>BT 3</b>
<b>CO 4</b>	<b>Analyse</b> the various conditions and circumstances that influence poetry and connect it with the larger human experience.	<b>BT 4</b>

#### Detailed Syllabus:

Module	Course Contents	Periods
I	<b>Ballads and Epics</b> John Milton: “ <i>Paradise Lost Book I</i> (Invocation)” John Keats: “La Belle Dame Sans Merci”	15
II	<b>Sonnets, Odes, Elegies</b> William Shakespeare: Sonnet 18 William Wordsworth: “To the Cuckoo” Lord Alfred Tennyson: “In Memoriam”	15
III	<b>Mock-heroic, Satire, Limerick, Dramatic Monologue</b> 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	<b>Lyric, Experimental, Haiku, Free Verse</b> 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 – 3-1-0; 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.	Course Outcome	Blooms

No.		Taxonomy Level
CO 1	<b>Define</b> the key events and turns in the history of English Writings from Northeast India	BT 1
CO 2	<b>Illustrate</b> 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	<b>Identify</b> and <b>examine</b> the literary texts and their contemporary interpretations.	BT 3, BT 4

#### Detailed Syllabus:

Module	Course Contents	Periods
I	<b>Introduction and background:</b> 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: ENG102S341**

**L- T-P – 2-1-1; 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	<b>Understand</b> the concept, perspectives and debates concerning Digital Humanities	<b>BT 1</b>
CO 2	<b>Evaluate</b> and incorporate digital technologies in academia and research	<b>BT 2</b>
CO 3	<b>Create</b> digital portfolios by exploring tools and software for data mining and textual analysis	<b>BT 3</b>
CO4	<b>Explore</b> the current landscape of Digital Humanities Practice in India	<b>BT 4</b>

**Detailed Syllabus:**

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

**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

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**Title of the Paper: The Art of Fiction II (Bronte to Woolf)****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 17<sup>th</sup> and 18<sup>th</sup> century English fiction.

**Course Outcome:**

Sl.	Course Outcome	Bloom's Taxonomy Level
CO 1	<b>Illustrate</b> the rise, growth and development of English fiction during the Victorian and the Modern periods of English literature	1
CO 2	<b>Identify</b> representative Victorian and Modern novelists and the underlying themes in their literary works	2
CO 3	<b>Examine</b> 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	<b>Analyse</b> the subtleties of Victorian and Modern fiction and their significance in interpreting contemporary literary discourses	4

**Detailed Syllabus:**

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

**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

		<b>Discussion</b>
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**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	<b>Identify</b> the key characteristics of drama and the dramatic structure	<b>1</b>
CO 2	<b>Study</b> the socio-political, aesthetic and personal value of drama and the theatre during the period from the restoration to the nineteenth century	<b>2</b>
CO 3	<b>Identify</b> the changing trends and the major paradigm shifts in the thematic and performative aspects of drama	<b>3</b>
CO 4	<b>Analyse</b> the intricacies of performative and dialogic aspects of Drama	<b>4</b>

### Detailed Syllabus:

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

**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

**Title of the Paper: Indian Knowledge Systems: A Literary Introduction**  
**Subject Code: ENG102M403(Major)**  
**L-T-P-C – 3-0-0-3**  
**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	<b>Define</b> the concept of Indian Knowledge Systems through a historical understanding of the major literary texts in Indian languages.	<b>BT 1</b>
CO 2	<b>Locate</b> literary texts—both oral and written—in the broader tradition of Indian Knowledge System in shaping Indian thought.	<b>BT 2</b>
CO 3	<b>Identify</b> and <b>analyse</b> major literary texts from the wider corpus of Indian Knowledge System	<b>BT 3, BT 4</b>

**Detailed syllabus:**

Units	Course Contents (Texts)	Periods
Unit 1	<b>The Vedic Age and the post-Vedic Age:</b> 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)	15



	<i>Madhyalok</i> (The Jain Concept of Geography) <i>Shunyata</i> - Nagarjuna	
Unit 2	<b>The Epic tradition:</b> 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	<b>Bhakti literature:</b> 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  <i>Andal: Tiruppavai</i> (selections) <i>Jayadeva</i> : “Coveted Krishna” Canto 6 from <i>Gita Govinda</i> (selections) <i>Akka Mahadevi</i> : “What Good is a Tree Without Shade?” <i>Vachanas</i> (selections) <i>Kabir: Kabir Ke Dohe</i> <i>Sankaradeva: Borgeet</i> “Hear O enemy of Gods” <i>Nanak: Shabad</i> <i>Tukaram</i> : “The Nature of God” (selections)	15
Unit 4	<b>Oral Narratives, Traditional Knowledge and North East India:</b> Significance of Traditional Knowledge in North East India, Festivals and Rituals, Rites of Passage, Creation and Origin Myths  <i>Arbina Phonglo</i> : “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.

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
<b>60</b>	<b>-</b>	<b>30 Visit to Heritage Sites</b>

**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:**

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

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

**Detailed Syllabus:**

<b>Units</b>	<b>Course Contents</b>	<b>Periods</b>
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.

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
<b>60 hours</b>	<b>-</b>	<b>30</b> <b>Creative Writing Activity</b>

**Title of the Paper: Drama through the Ages**

**Course Code: ENG102N402 (Minor)**

**Total Credits: 3; L-T-P-C: 3-1-0**

**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	<b>Define</b> drama as an important literary genre and understand dramatic structure and techniques	<b>BT 1</b>
CO 2	<b>Study</b> the diverse socio-political contexts and theatrical practices	<b>BT 2</b>
CO 3	<b>Identify</b> emerging trends and the major paradigm shifts in the evolution of World Drama	<b>BT 3</b>
CO 4	<b>Analyze</b> the intricacies of performative and dialogic aspects of English Drama	<b>BT 4</b>

*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

		<b>Play Reading, Performance</b>
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## B.A. (H) English, 5<sup>th</sup> Semester

**Course Title:** Literary Theory and Criticism I

**Course Type:** Major (Core)

**Course Level:** 300

**Scheme of Evaluation:** Theory

**Course Code:** C301

**Total credits:** 4

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

**Course Objectives:** The objective of this course is to introduce students to foundational texts and critical concepts in literary theory, enabling them to analyze and interpret literature through various theoretical lenses. By engaging with key works from classical to modern critics, students will develop a deeper understanding of the relationship between literature, culture, and philosophy.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
I. No.	S Course Outcome	Bloom's Taxonomy Level
1	<b>Identify</b> and remember key concepts, critical arguments, and major works in the evolution of Western literary theory and criticism.	<b>BT 1</b>
2	<b>Explain</b> and interpret central themes and ideas in theoretical texts and relate their relevance to the broader context of literary theory.	<b>BT 2</b>
3	<b>Apply</b> theoretical concepts and critical frameworks to literary texts, using insights from theorists to support their interpretations.	<b>BT 3</b>
4	Critically <b>assess</b> and compare various literary theories evaluating their impact on interpretation of literature.	<b>BT 4</b>

**Keywords:** Poetics, Tragedy, Comedy, Fancy, Imagination, Tradition

<b>Units</b>	<b>Course Contents</b>	<b>Period</b>
<b>I</b>	Longinus <i>On the Sublime</i> Plato <i>Republic Book X</i> Aristotle <i>Poetics</i>	<b>15</b>
<b>II</b>	Sir Philip Sydney <i>An Apology for Poetry</i> Samuel Johnson <i>Preface to Shakespeare</i>	<b>15</b>
<b>III</b>	William Wordsworth <i>Preface to the Lyrical Ballads</i> S.T. Coleridge <i>Biographia Literaria</i> (Chapters 13&14) John Keats <i>Letter to Tom Keats</i> (Negative Capability)	<b>15</b>
<b>IV</b>	Matthew Arnold <i>The Study of Poetry</i> T.S. Eliot <i>Tradition and the Individual Talent</i>	<b>15</b>

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours	-	60 hours  Invited lectures, seminars, conferences, attending literary events

**Course Title:** Introducing Linguistics  
**Course Type:** Major (Core)  
**Course Level:** 300  
**Scheme of Evaluation:** Theory

**Course Code:** C302  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** The objective of the course is to provide a fundamental understanding of linguistic inquiry and the branches of linguistics to develop the student's ability to analyse and solve linguistic problems

**Course Outcomes:**

On successful completion of the course, the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Demonstrate</b> an understanding of different branches of linguistics	<b>BT 2</b>
2	<b>Illustrate</b> the inherent structures of a language.	<b>BT 2</b>
3	<b>Apply</b> the linguistic knowledge in spoken discourse.	<b>BT 3</b>
4	Ability to <b>analyse</b> phonological and morphological processes	<b>BT 4</b>

**Keywords:** : Grammar, Phonetics, Speech Mechanism, Linguistic Structure

Units	Course Contents	Period
<b>I</b>	<b>Language and Communication</b> Human and non-human communication; verbal and non-verbal communication; design features of language; language, mind and society; language-independent and language-dependant semiotic system; language structure and language structure and language system; speech and writing. Language Structure The concept of linguistic sign; syntagmatic and paradigmatic relation; langue and parole; competence and performance; etic and emic; form and substance.	<b>15</b>
<b>II</b>	<b>Linguistic Analysis I</b> Basic concepts in phonetics and phonology Phonetics vs. phonology, phoneme and archiphoneme; basic concepts in morphology; morpheme and morphemic processes; inflectional and derivational processes. Grammatical categories; form-classes, gender, person, number, case, tense, aspect, mood; three models of linguistic description.	<b>15</b>
<b>III</b>	<b>Linguistic Analysis II</b> Basic concepts in syntax and semantics; IC analysis and construction types; endocentric vs. exocentric constructions; nominative vs. ergative constructions; phrase structure grammar and transformational grammar; basic notions. Basic concepts of semantics; synonymy; antonymy; homonymy, polysemy, componential analysis	<b>15</b>



<b>IV</b>	<b>Language Classification and Language Change</b> Language families; genetic, typological, and areal classification; synchronic and diachronic approaches; types of language change.	<b>15</b>
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**Texts:**

1. Ohio State University Department of Linguistics. (2023). *Language files: Materials for an introduction to language and linguistics* (13th ed.)
2. O'Grady, W., Archibald, J., Aronoff, M., & Rees-Miller, J. (2017). *Contemporary linguistics: An introduction* (7th ed.)

**Recommended Readings:**

1. Crystal, D. (2010). *The Cambridge encyclopedia of language* (3rd ed.). Cambridge University Press.
2. Fromkin, V., Rodman, R., & Hyams, N. (2018). *An introduction to language* (11th ed.). Cengage Learning.
3. Comrie, B. (Ed.). (1987). *The World's Major Languages*. Routledge.
4. Lyons, J. (1968). *Introduction to Theoretical Linguistics*. Cambridge. Cambridge University Press.

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours	-	60 hours - Data set analysis IPA transcription

**Course Title:** Non-fictional Prose  
**Course Type:** Major (DSE)  
**Course Level:** 300  
**Scheme of Evaluation:** Theory

**Course Code:** C 303  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** This course aims to introduce students to the historical development, major forms, and subgenres of non-fictional prose. It seeks to enhance students' ability to read, comprehend, and analyse non-fiction texts while developing their critical thinking and interpretative skills through engagement with diverse non-fictional writings. Additionally, it equips students with the ability to connect textual ideas to real-world social, cultural, and philosophical issues.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
Sl. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Explain</b> the historical evolution, forms, and subgenres of non-fiction.	<b>BT 2</b>
2	<b>Analyse</b> writing techniques and key themes in non-fiction.	<b>BT4</b>
3	<b>Evaluate</b> the socio-political and philosophical significance of non-fictional texts.	<b>BT4</b>
4	<b>Apply</b> critical reading and writing skills to produce reflective and analytical essays.	<b>BT5</b>

**Keywords:** Non-fiction, Essay, Autobiography, Memoir

Units	Course Contents	Period
<b>I</b>	<b>Historical Overview, Forms and Subgenres of Non-Fiction</b> "Of Truth", "Of Travel", Francis Bacon "The Aims of The Spectator" <i>The Spectator</i> , Joseph Addison "On Habits", A.G Gardiner	<b>15</b>
<b>II</b>	"Lecture V. The Hero as Man of Letters. Johnson, Rousseau, Burns" <i>On Heroes, Hero-Worship, &amp; the Heroic in History</i> , Thomas Carlyle "Dream Children: A Reverie", Charles Lamb	<b>15</b>
<b>III</b>	<i>A Room of One's Own</i> (Chapter 3 & 4), Virginia Woolf "On Nicknames" <i>Men and Manners: Sketches and Essays</i> , William Hazlitt "How It Feels To Be Colored Me", Zora Neale Hurston	<b>15</b>
<b>IV</b>	"The Argumentative Indian", <i>The Argumentative Indian: Writings on Indian History, Culture and Identity</i> , Amartya Sen "Chapter XV. The Secret of Success in Public Speaking", <i>Up from Slavery</i> , Booker T. Washington "Bali: On Prospero's Isle", <i>Video Nights in Kathmandu</i> , Pico Iyer	<b>15</b>

**Texts (if required):**

1. Bacon, Francis. *Essays of Francis Bacon*.
2. Addison, Joseph. *The Spectator*.
3. Carlyle, Thomas. *On Heroes, Hero-Worship, and the Heroic in History*.
4. Hazlitt, William. *The Collected Essays of William Hazlitt*.
5. Hurston, Zora Neale. *Dust Tracks on a Road*.
6. Woolf, Virginia. *A Room of One's Own*.
7. Sen, Amartya. *The Argumentative Indian*.

**Recommended Readings:**

1. *The Norton Reader: An Anthology of Nonfiction Prose*, W. W. Norton & Company
2. *The Oxford Companion to English Literature*, Oxford University Press
3. *Encyclopaedia of world literature in the 20th century*, By Serafin, Steven, New York: Continuum

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60	-	60 hours- Documentary screening, Participating in workshops/panel discussions, Library/Museum visits, Presentations and Digital Story telling

**Course Title:** Epics and Representation  
**Course Type:** Major (DSE)  
**Course Level:** 300  
**Scheme of Evaluation:** Theory

**Course Code:** C303  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** This course would discuss ‘epic’ traditions and the art of storytelling. The course would highlight on the categories of narration, poetics, and ethics within the diverse ramifications of the genres. By the end of the course, students will gain a deeper appreciation of the epic tradition and its evolving representations, fostering a nuanced understanding of storytelling, myth-making, and cultural memory.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Recall</b> and <b>define</b> the key themes, characters, and events in selected epics.	<b>BT 1</b>
2	<b>Explain</b> the narrative structures and literary devices used in the selected epics and apply this knowledge in comparing the style and themes of different epics	<b>BT 2</b>
3	<b>Identify</b> the cultural and historical contexts of the epics, and assess their influence on literature and society, both in the past and present.	<b>BT 3</b>
4	<b>Compare and Contrast</b> epics across cultures, using <i>The Slaying of Meghnada</i> as starting points, while incorporating modern adaptations like <i>Epic: The Musical</i> and <i>Troy (Movie)</i> .	<b>BT 4</b>

**Keywords:** World Literature, Ancient literature, Reception, Adaptation, Translation

Units	Course Contents	Period
<b>I</b>	<b>Introduction to Epic and Mahakavya</b> Valmiki <i>Ramayana</i> : Selections Homer's <i>Iliad</i> (Selections)	<b>15</b>
<b>II</b>	<b>Reading Epics</b> <i>Beowulf</i> (selections) <i>Paradise Lost</i> Book I: John Milton <i>Kalevala: Finnish Epic</i> (Selected)	<b>15</b>
<b>III</b>	<b>Epics through cultures</b> <i>300 Ramayanas</i> , A. K. Ramanujan <i>Mahabharata</i> , Peter Brook	<b>15</b>
<b>IV</b>	<b>Representations</b> <i>The Slaying of Meghnada</i> , Michael Madhusudan Dutt Trans. By Clinton B Seely (Canto 3 and 6) <i>Troy (Movie)</i> : Wolfgang Peterson <i>Epic: The Musical</i>	<b>15</b>

**Recommended Readings:**

1. Chapman, G. (Trans.) (2003). *The Iliad-Homer*, Hertfordshire: Wordsworth Editions Limited.
2. Jones, P. & Rieu, D.C.H. (Ed.)(2003). *Homer-The Iliad*, Penguin Books.
3. Sen, M. L. (2003). *The Ramayana of Valmiki*, New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd
4. Zimmern, H. (Trans.) (2004). *The Epic of Kings Hero Tales of Ancient Persia* by Firdausi, e Books@Adelaide.
5. Milton, J. (2005). *Paradise Lost*, Book 1, Norton Critical Editions.
6. Chaucer, G. (2015). *The Canterbury Tales*. Digireads.com

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	60 hours- Movie and Documentary screening, Audio Stories on Epics, Attending workshops/panel discussions.

**Course Title:** English Fiction  
**Course Type:** Minor  
**Course Level:** 300  
**Scheme of Evaluation:** Theory

**Course Code:** M301  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** This course aims to familiarize undergraduate students with the rich landscape of English fiction, exploring its evolution, key genres, major authors, and dominant themes. Through close reading and critical analysis, students will develop a deeper understanding of narrative techniques, character development, and the social and cultural contexts that shape literary works.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Define</b> the major periods and movements in English fiction and <b>list</b> the various genres and subgenres of fiction	<b>BT 1</b>
2	<b>Interpret</b> the narrative techniques, characterization, and thematic development in English fiction	<b>BT 2</b>
3	<b>Identify and apply</b> key literary concepts and terminology	<b>BT 3</b>
4	<b>Examine</b> contemporary interpretations and <b>discover</b> unexplored nuances of fictional works	<b>BT 4</b>

**Keywords:** Novel, Narrative, Character, Plot, Stream of Consciousness

Units	Course Contents	Period
<b>I</b>	<b>The 18<sup>th</sup> century:</b> Rise of the novel, narrative, character, setting, plot, point of view, satire, epistolary novel. <i>Robinson Crusoe</i> , Daniel Defoe/ <i>Gulliver's Travels</i> (Part 4), Jonathan Swift	<b>15</b>
<b>II</b>	<b>The 19th Century:</b> Social realism, Gothic fiction, Historical fiction. <i>A Christmas Carol</i> , Charles Dickens	<b>15</b>
<b>III</b>	<b>The 20th Century:</b> Stream of Consciousness, dystopian fiction. <i>Animal Farm</i> George Orwell/ <i>Lord of the Flies</i> , William Golding	<b>15</b>
<b>IV</b>	<b>Contemporary English Fiction:</b> Crime, Fantasy, Science Fiction, Graphic novels, Fan fiction, Climate fiction <i>A Hitchhiker's Guide to the Galaxy</i> , Douglas Adams	<b>15</b>

**Texts:**

1. Defoe, Daniel. *Robinson Crusoe*. 1719.
2. Swift, Jonathan. *Gulliver's Travels* (Part 4). 1726.
3. Dickens, Charles. *A Christmas Carol*. 1843.
4. Orwell, George. *Animal Farm*. 1945.

5. Golding, William. *Lord of the Flies*. 1954.
6. Flynn, Gillian. *Gone Girl*. 2012.

**References:**

1. Lodge, David. (2011) *The Art of Fiction*. Vintage.
2. Mackay, Marina (2010) *The Cambridge Introduction to the Novel*. Cambridge University Press.
3. Kettle, Arnold. (1967) *An Introduction to the English Novel*. Harper.
4. Bate, Jonathan. (2010) *English Literature: A Very Short Introduction*. OUP.
5. Abrams, M.H. and Harpham, G. (2014). *A Glossary of Literary Terms*. Cengage Learning.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours		60 hours Invited lectures, seminars, conferences, attending literary events

## B.A. (H) English, 6<sup>th</sup> Semester

**Course Title:** Indian Writing in English

**Course Type:** Major (Core)

**Course Level:** 300

**Scheme of Evaluation:** Theory

**Course Code:** C304

**Total credits:** 4

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

**Course Objectives:** The course aims to critically examine the historical trajectories of Indian Writing in English, analyse its thematic, stylistic, and ideological dimensions, evaluate its engagement with colonialism, nationalism, and identity politics, and synthesise complex literary and cultural narratives within broader postcolonial and global frameworks.

### Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Analyse</b> the evolution of Indian writing in English from the introduction of English education in India to the present, identifying key movements, authors and thematic concerns.	<b>BT 4</b>
2	<b>Evaluate</b> the defining characteristics of Indian English literature across different historical phases using authoritative texts and critical perspectives.	<b>BT 5</b>
3	<b>Interpret</b> the socio-political, cultural, and literary influences shaping Indian Writing in English, drawing connections between historical contexts and literary expressions.	<b>BT 3</b>
4	<b>Examine</b> the interdisciplinary impact of Indian Writing in English on fields such as postcolonial studies, media and global literature.	<b>BT 4</b>

**Keywords:** Indian English Literature, Postcolonial Writings

Units	Course Contents	Period
<b>I</b>	"English in India and Indian Literature in English: The Early History, 1579-1834", Vinay Dharwadker "Introduction" from <i>History of Indian Literature in English</i> , AK Mehrotra "Introduction" from <i>Kanthapura</i> , Raja Rao	<b>10</b>
<b>II</b>	<i>The Guide</i> , R.K. Narayan/ <i>Clear Light of Day</i> , Anita Desai "A Bride for Saheb", Khushwant Singh	<b>20</b>
<b>III</b>	"Palanquin Bearers", Sarojini Naidu "Sweet Sixteen", Eunice de Souza "Goodbye Party for Miss Puspa T.S.", Nissim Ezekiel "Hunger", Jayanta Mahapatra "An Introduction", Kamala Das "Postcard from Kashmir", Aga Shahid Ali	<b>15</b>



	“Sundori”, Kympham Sing Nongkynrih “Yellow Curtains”, Anjum Hasan	
<b>IV</b>	<i>Seven Steps Around The Fire</i> , Mahesh Dattani “Heaven Lake” from <i>From Heaven Lake</i> , Vikram Seth	<b>15</b>

**Recommended Readings:**

1. *Indian Writing in English*, KRS Iyengar
2. *History of Indian Literature in English*, AK Mehrotra
3. *Vernacular English: Reading the Anglophone in Postcolonial India*, Akshya Saxena
4. *A History of the Indian Novel in English*, Ulka Anjaria

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours	-	60 hours - Dramatic Performance, Documentary Screening, Poetry Reading Sessions, Visiting Literature Festivals

**Course Title:** American Literature  
**Course Type:** Major (Core)  
**Course Level:** 300  
**Scheme of Evaluation:** Theory

**Course Code:** C305  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:**

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

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	Summarize the key events in the history of American Literature (Colonial to Early Twentieth Century)	BT2
2	Identify the ideas related to the development of American literature and their significance in the existing theories.	BT3
3	Examine the literary texts and their contemporary interpretations.	BT4
4	Analyse the American literary experience from diverse perspectives while discovering new interpretations of existing texts	BT4

**Keywords:** Cultural History, American Identity, Ethnicity, Race and Class, American Dream, Modernism and Postmodernism, Narrative Voices, Multiculturalism

Units	Course Contents	Period
<b>I</b>	History of American Literature Cotton Mather <i>Wonders of the Invisible World</i> (selections) The Lost Generation, The Great Depression, The American Dream, Harlem Renaissance, Slave Narratives	<b>15</b>
<b>II</b>	Ralph Waldo Emerson "The Rhodora" Walt Whitman: "Song of Myself" Emily Dickinson: "Because I Could Not Stop for Death" Robert Frost: "After Apple Picking" Langston Hughes: "I, Too" Carl Sandberg "Buffalo Dusk" Maya Angelou "And Still I Rise" Leslie Marion Silko: "Story from Bear Country"	<b>15</b>
<b>III</b>	J.D. Salinger <i>The Catcher in the Rye</i> / Ernest Hemingway <i>The Old Man and the Sea</i>	<b>15</b>
<b>IV</b>	Arthur Miller <i>Death of a Salesman</i> Amy Tan <i>The Joy Luck Club</i>	<b>15</b>

**Recommended Readings:**

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

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	60 hours Invited lectures, seminars, conferences, attending literary events

**Course Title:** Literature of Northeast India: Oral and Written  
**Course Type:** Major (DSE)  
**Course Level:** 300  
**Scheme of Evaluation:** Theory

**Course Code:** C306  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course objectives:** This course is designed to introduce UG 7<sup>th</sup> semester students to the rich and diverse literary traditions of Northeast India and provide insights into the social, cultural, and historical backgrounds that have shaped the literature of this region.

On successful completion of the course the students will be able to:		
Sl. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Demonstrate</b> comprehensive knowledge of key literary works from Northeast India and their thematic concerns	<b>BT 2</b>
2	<b>Identify</b> the diverse literary forms and genres unique to the region	<b>BT 3</b>
3	<b>Analyse</b> literary texts pertaining to various genres within their specific cultural, political, and historical contexts	<b>BT 4</b>

**Keywords:** Northeast India, Orality, Identity, Aural and Visual

Units	Course Contents (Texts)	Periods
I	<b>Introducing Northeast India</b> "Introduction" <i>The Oxford Anthology of Writings from North-East India</i> . Ed. Tilottama Misra (2010)/"Introduction" Sanjib Baruah from <i>In the Name of the Nation: India and its Northeast</i> (2020)  "Oral Narratives" Desmond L. Kharmawphlang from <i>The Routledge Companion to Northeast India</i> (2023)/ "Introduction" Jelle J.P. Wouters and Tanka B. Subba from <i>The Routledge Companion to Northeast India</i> (2023)	15
II	<b>Verses from the Northeast</b> <b>Folk songs (selections)</b> — <i>Oinitom</i> (Mising/Assam), <i>Jili Alun</i> (Karbi/Assam), <i>Cadi cungsi barakha</i> (Monpa/Arunachal Pradesh), <i>Nok Ken</i> and <i>Tanur Mesuzuk ken</i> (Ao Naga/Nagaland)  <b>Poetry in Translation</b> —Selections from <i>Three Score</i>	15

	<p><i>Assamese Poems</i> (tr. D.N. Bezboruah) (2009) and <i>The Smell of Man</i>, Thangjam Ibopishak (tr. Robin Ngangom) (2021)</p> <p><b>Anglophone Expressions in Verse</b>—Selections from <i>Dancing Earth: An Anthology of Poetry from North-East India</i>, Robin S. Ngangom and Kynpham Sing Nongkynrih (2009), <i>Songs from Here and There</i> Temsula Ao (2003), <i>Late-Blooming Cherries: Haiku Poetry from India</i> Kynpham Sing Nongkynrih and Rimi Nath (2024)</p>	
III	<p><b>Prose writings from the Northeast: Fiction, Non-Fiction</b></p> <p><i>Legends of Pensam</i>, Mamang Dai (2006) (selections)</p> <p><i>When the River Sleeps</i>, Easterine Kire (2014)</p> <p><i>Kereng Kothoma: A Modern Re-telling of the Folktales of Tripura</i>, Biprajit Bhattacharjee (2020)</p> <p>“Sweet Acacia”, Sheelabhadra (tr. Maitreyee Siddhanta Chakravarty) from <i>The Greatest Assamese Stories Ever Told</i> (2021)</p> <p><i>An Unfinished Autobiography</i> (extract), Indira Goswami (tr. Dibyajyoti Sarma) from <i>Indira Goswami: Margins and Beyond</i> (2022)</p>	15
IV	<p><b>The Northeastern Stage</b></p> <p><b>Performance arts</b>—Ojapali (Assam), Wari Leeba (Manipur), Cheraw (Mizoram), Nongkrem (Meghalaya)</p> <p><b>Drama</b>—<i>Parijat Harana</i> Sankaradeva (tr. William L. Smith), <i>Crimson Rainclouds</i> Binodini (tr. L.Somi Roy)</p> <p><b>Experimental (Non-Proscenium) theatre</b>—Theatre of Earth (Heisnam Kanhailal), Theatre of Nature (Sukracharjya Rabha), Replica Theatre (Rupjyoti Mahanta), Dengrali theatre</p>	15

### Texts:

1. *Dancing Earth: An Anthology of Poetry from North-East India*, Eds. Robin S. Ngangom and Kynpham Sing Nongkynrih (2009)
2. *Indira Goswami: Margins and Beyond*, Eds Namrata Pathak and Dibyajyoti Sarma (2022)
3. *In the Name of the Nation: India and It's North East*, Sanjib Baruah (2020)
4. *The Routledge Companion to North East India*, Eds. Jelle J.P. Wouters, Tanka Subba (2022)

5. “Insides-Outsides: Northeast Indian Anglophone Literature”, *South Asian Review*, Eds. Amit Rahul Baishya and Rakhee Kalita Moral (2023)

### Recommended Readings:

1. *Warp and Weft: Makers of Modern Assam*, Eds. Hirendranath Dutta and Stuti Goswami (2018)
2. *Geographies of Difference: Explorations in Northeast Indian Studies*, Eds Melanie Vandenhelsken, Meenaxi Barkataki-Ruscheweyh, Bengt G. Carlsson (2018)
3. *Sal Soul Sukracharjya*, Nilotpal Baruah (2021)
4. *The Greatest Assamese Stories Ever Told*, Ed. Mitra Phukan (2021)
5. *Tribes of North East India: Orality, Migration and Epistemology*, Eds. Athikho K. Kokho and Daili Neli (2022)

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	<b>60 hours:</b> Library and Museum visits, peer learning, Interactive sessions with experts, workshops and seminars (online and physical), interaction with practitioners of alternative theatre.

**Course Title:** Approaches to Comparative Literature

**Course Type:** Major (DSE)

**Course Level:** 300

**Scheme of Evaluation:** Theory

**Course Code:** C306

**Total credits:** 4

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

**Course Objectives:** The objective of the course is to introduce students to the discipline of Comparative Literature, its broad outline and history, key issues relating to its theory and cross-cultural transactions involved. On completion of this course students will be expected to go beyond the traditional concept of single-language literary study towards a comparative understanding of other literary traditions and in so doing can compare and contrast distinctive features of existing schools of Comparative Literature.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Recall</b> and <b>define</b> key theoretical frameworks, literary traditions, and essential texts in the history of comparative literature.	<b>BT 1</b>
2	<b>Understand</b> and <b>explain</b> the application of comparative approaches to works from diverse cultures, genres, and periods, demonstrating their ability to engage with the text using specific literary theories and methods.	<b>BT 2</b>
3	<b>Develop</b> a concept that explores themes of mysticism and spirituality in literary texts, integrating theoretical perspectives of Eastern and Western aesthetics.	<b>BT 3</b>
4	<b>Create</b> an interdisciplinary analysis of the narrative structures in the literary texts, using approaches from different literary theories.	<b>BT 4</b>

**Keywords:** Mysticism, Epic, Sufism, Bhakti movement, Aesthetics, Historiography, Thematology

Units	Course Contents	Period
<b>I</b>	History of Comparative Literature Theories and Methods in Comparative Literature Contemporary issues in Comparative Literature	<b>15</b>
<b>II</b>	<i>Natyashastra</i> (selections), Bharata <i>Poetics</i> (selections), Aristotle <i>Ramayana</i> , Valmiki <i>Illiad</i> , Homer	<b>15</b>
<b>III</b>	<i>The Lord of the Meeting Rivers</i> : Selected poems, Basavanna <i>Rubaiyat</i> : Selected Poems, Omar Khayyam <i>Gamble everything for love</i> (Book- The Essential Rumi), Rumi <i>Karatala Kamala Kamaladala Nayana</i> , Sankaradeva <i>Songs of Love</i> (Book- The Devotional Poems of Mirabai), Meerabai	<b>15</b>

<b>IV</b>	<i>The Incredible and Sad Tale of Innocent Erendira and Her Heartless Grandmother</i> , Gabriel Garcia Marquez <i>The Master and Margarita</i> , Mikhail Bulgakov	<b>15</b>
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**Texts:**

1. Rangacharya, A. (Ed.) (1996). *Natyashastra*. Muni, Bharata. M. M. Lal Publishers.
2. Aristotle. (1987). *Poetics*. Duckworth.
3. Basavanna (1984). *The Lord of the Meeting Rivers*. Motilal Banarasidas
4. Rumi. (1997). *The Essential Rumi*. Castle Books
5. Marquez, G.G. (2014). *One Hundred Years of Solitude* Marquez. Penguin UK.
6. The Devotional Poems of Mirabai, Trans. By A J Alston. (1980). Delhi: Motilal Banarasidas
7. Bulgakov. Mikhail. (2019). *The Master and Margarita*. London: Pan Macmillan

**Recommended Readings:**

1. Chanda, Ipsita (ed.) (2004). *Literary Historiography*. Kolkata: DSA
2. Basnett, S. (1993). *Comparative Literature: A Critical Introduction*. Oxford, Blackwell, UK.
3. Dev, A. & Das, S.K. (1989). *Comparative Literature: Theory and Practice*, IAS, Shimla.
4. Dev, A. (1984). *The Idea of Comparative Literature*. Papyrus. India.
5. Berrnheimer, C. (1995). *Comparative Literature in the Age of Multiculturalism*. John Hopkins University Press, Baltimore.
6. Mazumder, S. (1987) *Comparative Literature: Indian Dimensions*. Papyrus.
7. Chaitanya, K. (1965). *Sanskrit Poetics - A Critical and Comparative Study*. Asia Publishing House.
8. Rilke, R. M. (1987). *Sonnets to Orpheus*. Wesleyan University Press.
9. Tagore, R. (2008). *Gitanjali*. UBSPD.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	60 hours. Performance, Attending Literary festivals, Watching movies and documentaries



**Course Title:** Literature and Gender  
**Course Type:** Major (DSE)  
**Course Level:** 300  
**Scheme of Evaluation:** Theory

**Course Code:** C307  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:**

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

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	Define biologism and social constructivism, label key concepts such as gender, patriarchy, feminine, feminist, <i>écriture feminine</i> , performativity, and androgyny.	BT1
2	<b>Outline</b> an analytical and intersectional framework towards comprehending gender issues and <b>compare</b> various collective and individual identifiers which determine the subjective experiences of gender.	BT2
3	<b>Construct</b> a theoretical and interdisciplinary foundation to <b>identify</b> concerns of gender in the disciplines of sociology, polity, law, and psychology, enabling them to pursue further studies in similar areas.	BT3
4	<b>Analyze</b> literary texts in light of the theoretical lenses and <b>examine</b> the agencies of gendered power structures relating them to everyday life and realities.	BT4

**Keywords:** Gender, Feminism, Intersectionality, Gender Performativity, Queer Theory, Effeminacy

Units	Course Contents	Period
I	<b>Foundational texts in Feminist Thought and Literature</b> Mary Wollstonecraft <i>Vindication of the Rights of Women</i> (selections) Sojourner Truth "Ain't I a Woman?" Charlotte P. Gilman "The Yellow Wallpaper" Toril Moi <i>The Feminist Reader: Essays in Gender and the Politics of Literary Criticism</i> "Feminist, Female, Feminine" Chandra Talpade Mohanty <i>Feminism Beyond Borders</i> "Under Western Eyes: Feminist Scholarship and Colonial Discourses"	15
II	<b>Intersectionality</b> Kimberlé Crenshaw "Demarginalizing the Intersection of Race and	15

	Sex” (1989) Toni Morrison <i>Playing in the Dark</i> “Black Matters” (1992) Audre Lorde <i>Zami: A New Spelling of My Name</i>	
III	<b>Gender, Identity, and Cultural Boundaries</b> Judith Butler <i>Gender Trouble</i> “Subjects of Sex/ Gender/ Desire” Perumal Murugan <i>One Part Woman</i> Nadia Hashimi <i>One Half from the East</i>	15
IV	<b>Queer Theory, Masculinities, Femininities, Ecofeminism</b> Eve Kosofsky Sedgwick's “ <i>Epistemology of the Closet</i> ” Oscar Wilde <i>The Picture of Dorian Gray</i> H.D. “Sea Rose”, “Sea Violet” Carolyn Merchant <i>The Death of Nature: Women, Ecology &amp; the Scientific Revolution</i>	15

### Recommended Readings:

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

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	60 hours Invited Lectures, Seminars, Conferences, Attending Literary Festivals

**Course Title:** Reading Lives: Life Writing Across Cultures  
**Course Type:** Major (DSE)  
**Course Level:** 300  
**Scheme of Evaluation:** Theory

**Course Code:** C307  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** This course explores the relationship between selfhood and storytelling through diverse life narratives, including autobiographies, memoirs, and personal essays. By engaging with a range of texts across cultures, genres, and historical contexts, students will critically examine how personal identities are constructed, contested, and communicated in literary and non-literary forms.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Analyse</b> the thematic, structural, and stylistic elements of life narratives and identifying the ways in which personal experience is shaped by cultural, historical, and social contexts.	BT 4
2	<b>Evaluate</b> the intersections of identity, memory, and self-representation in life writing, engaging with key theoretical and critical perspectives	BT 5
3	<b>Compare and contrast</b> different modes of life writing, such as biography, autobiography, memoir, and testimonial literature, to understand their narrative strategies and cultural implications.	BT 4
4	<b>Interpret</b> the role of language, form, and genre in shaping life narratives, considering how different authors navigate truth, fiction, and subjectivity.	BT 4

**Keywords:** Life Writing, Autobiography, Memoir

Units	Course Contents	Period
I	“Introduction” <i>Writing Lives: Literary Biography</i> , Midge Gillies “An Introduction”, Kamala Das “The Wild Iris”, Louise Gluck “A Far Cry from Africa”, Derek Walcott “An Autobiography of a Bitch”, Vijila	15
II	“The Long Road to St. Stephen’s” from <i>Coming out as Dalit: A Memoir</i> , Yashica Dutt “The Book of Nature” and “The Greatest Cities of the Ancient World” from <i>Letters from a Father to His Daughter</i> (Selections), Jawaharlal Nehru	15
III	<i>Istanbul: Memories of a City</i> , Orhan Pamuk/ <i>I Know Why the Caged Bird Sings</i> , Maya Angelou	15

IV	<i>“What Do Men Live By?” from Beyond a Boundary, CLR James</i> <i>“A Pilgrimage to Tawang”, Verrier Elwin</i> <i>“A Day in the Life” from Kitchen Confidential, Anthony Bourdain</i>	15
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**Recommended Readings:**

1. “Introduction” from *Memory and Narrative- The Weave of Life Writing*, James Olney
2. “Introduction” from *Autobiography*, L. Anderson
3. *Reading Autobiography: A Guide for Interpreting Life Narratives*, Sidonie Smith and Julia Watson
4. *Giving an Account of Oneself*, Judith Butler

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	60 hours - Documentary Screening, Visiting Literature Festivals

**Course Title:** Children's Narratives from India  
**Course Type:** Minor  
**Course Level:** 300  
**Scheme of Evaluation:** Theory

**Course Code:** M302  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:**

This course aims to provide an in-depth understanding of the development and significance of children's literature in India by examining key themes, genres, and cultural narratives in the discipline. It seeks to critically analyse notable works across different forms, including short stories, nonfiction, and graphic narratives.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcomes	BT Level
SI. No.	Identify key historical developments in Indian children's literature.	<b>BT 1</b>
1	Understand the socio-cultural and historical contexts that shape children's narratives in India and describe how folklore, mythology, and contemporary themes influence Indian children's literature.	<b>BT 2</b>
2	Analyse literary techniques across various form of literature for children.	<b>BT 3</b>
3	Examine representations of childhood, identity, and morality in selected texts.	<b>BT 4</b>

**Keywords:** Childhood, identity, literary techniques, folklore.

Units	Course Contents	Period
<b>I</b>	<b>History and Development of Children's Literature in India</b> <ul style="list-style-type: none"> <li>Nandini Nayar "Indian Children's Literature in English."</li> <li>Excerpts from "Contemporary English-language Indian Children's Literature" by Michelle Superle.</li> </ul>	<b>15</b>
<b>II</b>	<b>Short Stories for Children</b> <ul style="list-style-type: none"> <li><i>The Blue Umbrella</i> and <i>Grandfather's Private Zoo</i>, Ruskin Bond.</li> <li><i>Malgudi Days</i> ("A Hero," "Swami and Friends" excerpts), R. K. Narayan.</li> <li>Stories from <i>Like Smoke</i>, Paro Anand.</li> </ul>	<b>15</b>
<b>III</b>	<b>Narratives for Children</b> <ul style="list-style-type: none"> <li><i>The Girl Who Chose: A New Way of Narrating the Ramayana</i> Devdutt Pattanaik.</li> <li><i>How I Taught My Grandmother to Read and Other Stories</i>,</li> </ul>	<b>15</b>

	<p>Sudha Murty</p> <ul style="list-style-type: none"> <li>Excerpts from <i>Wings of Fire (Young Readers' Edition)</i>, APJ Abdul Kalam</li> <li><i>The Village by the Sea (A Puffin Book)</i>, Anita Desai.</li> </ul>	
<b>IV</b>	<p><b>Comics and Graphic Narratives for Children</b></p> <ul style="list-style-type: none"> <li>Anant Pai (Uncle Pai): Selections from <i>Amar Chitra Katha</i>.</li> <li>Tinkle Comics: Adventures of Suppandi and Shikari Shambu.</li> <li><i>Danger in Darjeeling</i>, Satyajit Ray.</li> </ul>	<b>15</b>

**Recommended Readings:**

1. “Three Hundred Rāmāyaṇas: Five Examples and Three Thoughts on Translation”, AK Ramanujan
2. *The Classic Popular: Amar Chitra Katha (1967–2007)*, Nandini Chandra
3. *The Arthashastra for Children*, Deepa Agarwal.

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours	-	60 hours Invited Lectures, Seminars, Conferences, Attending Literary Festivals

## B.A. (H) English 7<sup>th</sup> Semester

**Course Title:** Literary Theory and Criticism II

**Course Type:** Major (Core)

**Course Level:** 400

**Scheme of Evaluation:** Theory

**Course Code:** C401

**Total credits:** 4

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

**Course Objectives:** The objective of this course is to introduce students to various literary theories and critical approaches, enabling them to analyze and interpret texts through diverse lenses. By the end of the course, students will develop a deeper understanding of how historical, cultural, psychological, and ideological factors shape literary production and reception.

### Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Recall</b> and define key literary theories and critical approaches, demonstrating an understanding of foundational concepts.	<b>BT1</b>
2	<b>Explain</b> the key principles and historical context of major literary criticism schools, articulating how each theory influences the interpretation of texts.	<b>BT2</b>
3	<b>Apply</b> various critical approaches to analyze selected literary works, demonstrating the ability to identify themes, symbols, and structures from different theoretical perspectives.	<b>BT3</b>
4	<b>Assess</b> the strengths and limitations of different literary theories, forming well-supported arguments about the applicability of specific approaches to particular texts.	<b>BT4</b>

**Keywords:** Literary Theory, Cultural Criticism, Ideology, Critical Approaches

Units	Course Contents	Period
<b>I</b>	<b>Formalism</b> <ul style="list-style-type: none"><li>Mikhail Bakhtin <i>The Dialogic Imagination</i> "Discourse in the Novel"</li><li>Viktor Shklovsky "Art as Technique"</li><li>G. V. Plekhanov <i>Art and Social Life</i> (Part 1)</li></ul>	<b>15</b>
<b>II</b>	<b>Structuralism &amp; Post Structuralism</b> <ul style="list-style-type: none"><li>Claude Levi Strauss "The Structural Study of Myth"</li><li>Roland Barthes "Death of the Author"</li><li>Jacques Derrida "Structure, Sign, and Play in the Discourse of the Human Sciences"</li></ul>	<b>15</b>
<b>III</b>	<b>Marxist Criticism, Psychoanalytic Criticism</b> <ul style="list-style-type: none"><li>Karl Marx <i>The German Ideology</i> "Feuerbach: Opposition of the Materialist and Idealist Outlook" (Base, Superstructure, Historical and Dialectical Materialism)</li></ul>	<b>15</b>

	<ul style="list-style-type: none"> <li>• Raymond Williams <i>Marxism and Literature</i> (selections)</li> <li>• Sigmund Freud “The Uncanny”/ <i>The Interpretation of Dreams</i> (selections)/ “Creative Writers and Daydreaming”</li> </ul>	
<b>IV</b>	<b>New Criticism, New Historicism, Reception Theory, Ecocriticism</b> <ul style="list-style-type: none"> <li>• I. A. Richards <i>Practical Criticism</i> “Four Kinds of Meaning”</li> <li>• Fredrick Jameson “Cultural Logic of Late Capitalism” (excerpts)</li> <li>• Hans Robert Jauss “The Theory of Reception: A Retrospective of its Unrecognized Prehistory”</li> <li>• Cheryl Glotfelty “Literary Studies in an Age of Environmental Crisis”</li> </ul>	<b>15</b>

**Recommended Readings:**

1. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 4th ed., Manchester University Press, 2017.
2. Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. 5th ed., Pearson Education, 2005.

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours	-	60 hours Invited Lectures, Seminars, Conferences, Attending Literary Festivals



**Course Title:** Postcolonial Literature  
**Course Type:** Major (Core)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C402  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** The course intends to introduce students to the field of postcolonial literatures, which will focus on some key concepts, questions, and debates in postcolonial studies such as empire, decolonization, discourse, appropriation, language mimicry, hybridity, Third World, nation and nationalism, through a study of selected literary texts.

It puts into question the ideas of centers and margins of cultural spaces, and definitions of mainstream and vernacular discourses. The relationship between history and literature is addressed through multiple points of inquiry.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Classify</b> the key themes and ideas in the field of postcolonial studies	<b>BT 2</b>
2	<b>Illustrate</b> the distinctive features of postcolonial poetic expressions through close reading of the select poems	<b>BT 3</b>
3	<b>Analyze</b> the social and political underpinnings of postcolonial literature through a critical reading of select dramatic piece(s)	<b>BT 4</b>
4	<b>Explain</b> the intersectional politics of race, class and gender in the postcolonial world as reflected in the canonical fictional work prescribed	<b>BT5</b>

**Keywords:** Postcolonial, Decolonization, Discourse, Hybridity, Orientalism

Units	Course Contents	Period
<b>I</b>	<b>Prose</b> "Passive Resistance and Education" in <i>Gandhi: Hind Swaraj and other Writings</i> , Anthony J Parel "Introduction" from <i>Orientalism</i> , Edward Said "The language of African literature" from <i>Decolonising the Mind</i> , Ngũgĩ wa Thiong'o	<b>15</b>
<b>II</b>	<b>Poetry</b> "The United Fruit Co.", Pablo Neruda "A Far Cry From Africa", Derek Walcott "The Casualties", J P Clark "Self Portrait", A.K. Ramanujan "The Times That We Live In", Imtiaz Dharker "I am Not That Woman", Kishwar Naheed	<b>15</b>

	“Tapu”, Mamang Dai	
<b>III</b>	<b>Drama</b> <i>Ghashiram Kotwal</i> , Vijay Tendulkar <i>Death and the King's Horseman</i> , Wole Soyinka	<b>15</b>
<b>IV</b>	<b>Fiction</b> <i>Things Fall Apart</i> , Chinua Achebe <i>The Point of Return</i> , Siddhartha Deb	<b>15</b>

### Recommended Readings:

1. Robert J. C. Young, “Concepts in History” from *Postcolonialism: A Historical Introduction*, Wiley Blackwell. 2016.
2. Ashcroft, Bill, Griffiths, Gareth, & Tiffin, Helen. *Postcolonial Studies: The Key Concepts*, Routledge. 2013
3. Ashcroft, Bill. *The Empire Writes Back: Theory and Practice in Postcolonial Literature*. Routledge. 1989.
4. Boehmer, Elleke. *Colonial and Postcolonial Literature*, Oxford University Press. 1995
5. McLeod, John. *Beginning Postcolonialism*, Manchester University Press. 2000
6. Nayar, Pramod. *Postcolonial Literature: An Introduction*. Pearson. 2008
7. John, Thieme. *Postcolonial Studies: The Essential Glossary*. Bloom'sbury. 2003
8. Walder, Dennis. *Postcolonial Literatures in English: History, Language, Theory*. Blackwell. 1997
9. Viswanathan, Gauri. *Masks of Conquests: Literary Study and British Rule in India*, Columbia Univ Press. 2015.
10. Fanon, Frantz. *The Wretched of the Earth*. Grove Press 2004.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	60 hours Drama screening Library Visit Poem recitation

**Course Title:** Crossing Cultures  
**Course Type:** Major (DSE)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C403  
**Total credits:** 4  
**L-T-P-C:**4-1-0-4

**Course Objectives:** This course introduces students to a wide range of literary traditions across different nations, languages, and cultural contexts through texts available in English. This course examines how literary works engage with global cultures while remaining embedded in their distinct historical and cultural contexts, offering students a critical framework for understanding the complexities of world literature and its ongoing dialogues across time, space, and traditions.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcomes	Bloom's Taxonomy Level
1	<b>Understand</b> how literary works reflect both local traditions and global influences, shaping world literature.	<b>BT 2</b>
2	<b>Apply</b> critical reading skills to examine themes, styles, and cultural backgrounds of different literary texts	<b>BT 3</b>
3	Analyse how literature crosses borders and connects different cultures over time.	<b>BT 4</b>
4	<b>Evaluate</b> different ideas about world literature and <b>develop key</b> arguments about its role in global culture.	<b>BT 5</b>

**Keywords:** World Literature, Literatures Across Cultures

Units	Course Contents	Period
<b>I</b>	"Introduction: Goethe Coins a Phrase" from <i>What is World Literature?</i> , David Damrosch <i>The Epic of Gilgamesh</i> "The Three Apples", <i>The One Thousand and One Nights</i>	<b>10</b>
<b>II</b>	" <i>The Overcoat</i> ", Nikolai Gogol " <i>Diary of a Madman</i> ", Lu Xun <i>Nausea</i> , Jean-Paul Sartre	<b>15</b>
<b>III</b>	"The summer grasses", "The old pond", "Spring is passing", Basho "Gitanjali 01", Rabindranath Tagore "Ancient Winter", "Again A Green River", Salvatore Quasimodo "Namatjira, The Aboriginal Man", Oodgeroo Noonuccal "Tomorrow Tomorrow", Derek Walcott "Tortures", Wisława Szymborska "Tonight I Can Write the Saddest Lines", Pablo Neruda "The Street", Octavio Paz <i>Death and the King's Horseman</i> , Wole Soyinka	<b>15</b>

<b>IV</b>	“The Garden of Forking Paths”, Jorge Luis Borges “The Paper Menagerie”, Ken Liu <i>Kafka on the Shore</i> , Haruki Murakami/ <i>The Vegetarian</i> , Han Kang	<b>20</b>
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**Recommended Readings:**

1. “The Canon(s) of World Literature”, Peter Carravetta
2. *Contextualizing World Literature*, Jean Bessière and Gerald Gillespie
3. *Institutions of World Literature: Writing, Translation, Markets*, Stefan Helgesson, Pieter Vermeulen

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours		60 hours - Dramatic performances, poetry recitals, film screening

**Course Title:** Fundamentals of Descriptive Linguistics  
**Course Type:** Major (DSE)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C404  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:**

In this course, you will dive deeper into the key disciplines of descriptive linguistics — phonetics, phonology, morphology, and syntax— and understand the various techniques for analysing linguistic data.

**Course Outcomes:**

<b>On successful completion of the course, the students will be able to:</b>		
<b>SI. No.</b>	<b>Course Outcomes</b>	<b>Bloom's Taxonomy Level</b>
1	To <b>develop</b> an understanding of speech mechanism and the human sound system	<b>BT 3</b>
2	To <b>analyse</b> the basic components of language	<b>BT 4</b>
3	To <b>distinguish</b> the linguistic features across all languages	<b>BT 4</b>
4	To be able to <b>examine</b> the different sentence categories and their grammatical relations	<b>BT 4</b>

**Keywords:** Phonetics, acoustic phonetics, morphemes, syntactic structures

<b>Units</b>	<b>Course Contents</b>	<b>Period</b>
<b>I</b>	<b>Phonetics</b> Representing speech sounds, Anatomy of human speech production, Introducing palatography, articulatory mechanisms of vowels and consonants, speech sounds of the world's languages, suprasegmental features, Introducing acoustic phonetics, acoustic properties of vowels and consonants, interpreting spectrogram, phonetic transcriptions, prosodic features, Aspects of Experimental Phonetics (with hands-on training in different Softwares, Speech and writing; phonetic transcription: IPA, broad and narrow transcription; transliteration.	<b>15</b>
<b>II</b>	<b>Phonology, contrasts and patterns:</b> Phonemes and allophones, Phonotactic constraints, minimal pairs, phonological distribution, phonological rules, phonological analysis , introducing the syllable Structural, prosodic, linear and non-linear phonological representations, Generative paradigm; basic rule notation, abbreviatory devices; rule ordering, functional considerations; naturalness and markedness.	<b>15</b>
<b>III</b>	<b>Morphology, the way words work:</b> Words and Word structure, nature of the lexicon, derivation, inflection, classifying elements in Morphology, morphological	<b>15</b>

	processes, morphological types of languages, Phonological changes; intra and inter-categorical morphology; backformation; item and arrangement; word and paradigm; item and process; concatenation; cliticization; sandhi	
<b>IV</b>	<b>Syntax, the grammar:</b> Basic ideas of syntax, Concepts of competence and performance; universal grammar and language-specific grammar; grammar as a theory of language acquisition; descriptively and explanatorily adequate grammar, evaluation and expressive power of a syntactic theory, syntactic categories and their distribution, syntactic sub categories constituency, syntactic trees and phrase structure rules	<b>15</b>

**Texts:**

1. Lodge, K. (2009). *A critical introduction to phonetics*. Continuum International Publishing Group.
2. Carnie, A. (2021). *Syntax: A generative introduction* (4th ed.). Wiley-Blackwell.
3. Katamba, F. and John Stonham (2006). *Morphology* 2nd ed. London: Palgrave.
4. Odden, David. (2005). *Introducing phonology*. Cambridge: Cambridge University Press.

**Recommended Readings:**

1. Aitchison, J. (1987). *Words in the Mind*. Oxford: Basil Blackwell.
2. Clark, J. and C. Yallop (1990). *An Introduction to phonetics and phonology*. Oxford: Basil Blackwell
3. Bauer, L. (2007). *The Linguistics Student's Handbook*. Edinburgh University

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours	-	60 hours Linguistic analysis Data analysis IPA transcription

**Course Title:** Literary and Cultural Studies- I  
**Course Type:** Major (DSE)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C404  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** Focusing on culture as a site of conflict and reconciliation from the colonial period to the present, this course aims to develop interdisciplinary perspectives on the workings of ethnicity, nationalism, subaltern study, gender, identity, multiculturalism, etc. It includes critical assessments of ideology and cultural relativism and explores alternate approaches within a cross-cultural framework.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Recall</b> and explain key concepts in Cultural Studies, including the emergence of Cultural Studies, nationalism, and the relationship between literature and culture in various social contexts.	<b>BT 1</b>
2	<b>Explain</b> the intersections of literature and culture by applying key concepts from Cultural Studies to a range of texts, including nationalism, caste, and social critique	<b>BT 2</b>
3	<b>Identify</b> the role of literature in addressing social issues such as caste, colonialism, and nationalism.	<b>BT 3</b>
4	<b>Compare and analyse</b> s of the texts, examining how gender, culture, and social structures influence the narrative.	<b>BT 4</b>

**Keywords:** Nationalism, Caste, Class, Gender, Indian Culture

Units	Course Contents	Period
<b>I</b>	Introduction to Cultural Studies and its key concepts <i>The emergence of the Cultural Studies and the Crisis of the Humanities</i> , Stuart Hall	<b>10</b>
<b>II</b>	<i>Nationalism</i> : Rabindranath Tagore <i>Hind Swaraj</i> : M. K Gandhi <i>Annihilation of Caste</i> : B. R Ambedkar	<b>20</b>
<b>III</b>	<i>The Industrial Novels</i> : Raymond Williams <i>The Development of Modern Poetry</i> : Christopher Caudwell <i>Nobel Prize Lecture</i> : Gabriel Garcia Marquez	<b>15</b>
<b>IV</b>	<i>Dhauli</i> : Mahasweta Devi <i>Circle of Karma</i> : Kunzang Choden <i>Kumkum is doing fine (Kumkum Theek Theek Hain)</i> : Zaheeda Hina	<b>15</b>

**Recommended Readings:**

1. *Kabuliwala*, Rabindranath Tagore
2. *Cultural Studies and Its Theoretical Legacies*, Stuart Hall

3. *The Uses of Literacy*, Richard Hoggart
4. Caudwell, Christopher. (1946). *Illusion and Reality* London: Lawrence & Wishart.
5. During, Simon (Ed.) (2001). *Cultural Studies Reader*. London: Routledge
6. Williams, Raymond. (1960). *Culture and Society 1780-1950*. Anchor Books: New York.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	60 hours. Movie Screening, Documentary, Attending Seminars/Workshops on Cultural Studies



**Course Title:** Visual Storytelling - I  
**Course Type:** Major (DSE)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C404  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** The course aims to introduce students to the theoretical and analytical frameworks of visual storytelling, focusing on the role of frames, pages, and sequential art in constructing narratives. Through a reading of diverse visual texts, students will explore how themes of trauma, conflict, precarity, and memory is visually represented.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Identify</b> key theoretical concepts of visual storytelling, including framing, panel transitions, and the interconnection of text and image.	<b>BT 1</b>
2	<b>Explain</b> how trauma, conflict, and memory are represented in graphic narratives through visual techniques.	<b>BT 2</b>
3	<b>Apply</b> principles of visual storytelling to analyse and deconstruct graphic narratives, focusing on narrative structure, composition, and semiotics.	<b>BT 3</b>
4	Critically <b>evaluate</b> the role of graphic journalism in shaping historical memory and contemporary discourse on war, displacement, and identity	<b>BT 4</b>

**Keywords:** graphic narrative, conflict, trauma, memory, precarity.

Units	Course Contents	Period
<b>I</b>	<b>Concept and Keywords:</b> Image, Text, Panel, Frame, Gutter, Sequential Art, Focalisation, POV, Splash, Spread, Reader Closure and Iconography. “What is Visual Culture?” <i>Introduction to Visual Culture</i> , Nicholas Mirzoeff. “Comics and Sequential Art”, Will Eisner (excerpts).	<b>15</b>
<b>II</b>	<b>Visualising Trauma</b> <i>Unclaimed Experience</i> , Cathy Caruth (Selections). <i>Grave of the Fireflies</i> (directed by Isao Takahata)	<b>15</b>
<b>III</b>	<b>Conflict and Precarity in Visual Storytelling</b> <i>Precarious Life</i> Judith Butler (Selections) <i>Palestine</i> , Joe Sacco / <i>The Dark Knight Returns</i> , Frank Miller	<b>15</b>
<b>IV</b>	<b>Documenting Histories – Journalism, Memory, and the Graphic Narrative</b> <i>Documentary comics: Graphic Truth-telling in a Skeptical Age</i> , Nina Mickwitz (Selections)	<b>15</b>

	Photo essays of Conflict- World Wars, Vietnam War, Sri Lankan Civil War and Abu Ghraib.	
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**Recommended Readings:**

1. Scott McCloud “Understanding Comics”.
2. Charles Hatfield (Editor), Bart Beaty (Editor) “Comics Studies: A Guidebook”.
3. Roland Barthes “Camera Lucida: Reflections on Photography”
4. Stephen E. Tabachnick (Editor) “The Cambridge Companion to the Graphic Novel”.
5. *Maus I: A Survivor’s Tale: My Father Bleeds History*, Art Spiegelman

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	60 hours Film screening, interactions with graphic novelists

**Course Title:** Translation Studies Theory and Praxis - I  
**Course Type:** Major (DSE)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C404  
**Total credits:** 4  
**L-T-P-C:** 4-0-1-4

**Course Objectives:**

The course aims at introducing the students to the field of Translation Studies which deals with the intersection of language with culture, society, industry, etc. Here, the learners will be familiarised with academic theories from Translation Studies and gather in hand experience of the art of translation through practical engagement.

<b>On successful completion of the course the students will be able to:</b>		
<b>SI. No.</b>	<b>Course Outcomes</b>	<b>Bloom's Taxonomy Level</b>
1	To familiarise with introductory theories of the field and the key terms of the field.	<b>BT 1</b>
2	To understand the socio-cultural nature of the field and the dynamic multicultural and multilingual nature of the course.	<b>BT 2</b>
3	Enable the application of various theories and analyse them	<b>BT 3 and 4</b>
4	Provide practical engagement to the learners to improve their skill sets as a translator	<b>BT 5 and 6</b>

**Keywords:** Translation Studies, Adaptation, Postcolonial Studies, Multilingualism, Multiculturalism

<b>Units</b>	<b>Course Contents</b>	<b>Period</b>
<b>I</b>	i. Introduction to various key terms: Source and Target, Loss and Gain, Localisation, Globalisation, Fidelity ii. Types of Translation- Direct and Indirect, Inter and Intra Semiotic, Adaptation	<b>10</b>
<b>II</b>	Introduction to various theories i. Skopos Theory by Hans Josef Vermeer ii. Polysystem Theory by Itamar Even-Zohar iii. Cultural Translation by Susan Bassnett and Andre Lefevre	<b>15</b>
<b>III</b>	Translation Studies and Concepts from India: Multilingualism and Multiculturalism i. Sujit Mukherjee, The Making of Indo-English Literature (1981), "Translation as Discovery and Other Essays on Indian Literature in English Translation" ii. G.J.V. Prasad, Writing translation: The strange case of the Indian English Novel, Postcolonial Translation: Theory and Practice" (1999)	<b>20</b>

	iii. Susan Bassnett and Harish Trivedi, Introduction to “Postcolonial Translation: Theory and Practice” (1999), eds. Susan Bassnett and Harish Trivedi	
<b>IV</b>	Translation Practise- Short Story, Folktale, Adaptation with Target Audience in Mind	<b>15</b>

#### **Texts:**

1. Susan Bassnett, Translation Studies (2013), 4th edition
2. Anthony Pym, Exploring Translation Theories (2014), 2nd edition
3. Routledge Encyclopedia of Translation Studies (1998), 3rd edition (2020) by Mona Baker and Gabriela Saldanha
4. “The Translation Studies Reader” (2021), 4th ed. Edited by Lawrence Venuti
5. “The Translator’s Invisibility: A History of Translation” 2nd ed. (1995, reprinted 2002)
6. “Translation as Discovery and Other Essays on Indian Literature in English Translation” (1981), Sujit Mukherjee.

#### **Recommended Readings:**

1. Bassnett, Susan and Harish Trivedi, “Postcolonial Translation: Theory and Practice”. Routledge, London. 1999
2. Catford. J.C. “A Linguistic Theory of Translation”. Oxford University Press, London. 1965
3. Mukherjee, Sujit. "Translation as Discovery and Other Essays on Indian Literature in English Translation". Allied Publishers Pvt. Ltd, New Delhi. 1981
4. Niranjana, Tejaswini. “Siting Translation: History, Post-Structuralism, and the Colonial Context”. University of Berkeley Press, USA. 1992
5. Pym, Anthony, “Exploring Translation Theories”, 2nd edition. Routledge, New York. 2014
6. Simon, Sherry, “Gender in Translation: Cultural Identity and the Politics of Transmission”. Routledge, New York. 1996
7. Simon, Sherry and St-Pierre Paul, “Changing the Terms Translating in the Postcolonial Era”. University of Ottawa Press, Ottawa. 2002
8. Trivedi, Harish, “Colonial Transactions: English Literature and India”. Papyrus, Calcutta. 1993
9. Venuti, Lawrence, “The Translation Studies Reader” (2000), 4th ed. Routledge, Oxon. 2000
10. “The Translator’s Invisibility: A History of Translation” 2nd ed. Routledge, London. 1995

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 Hours	30 hours Lecture, Translation Activity	30 hours Translation Activity - Adaptation

**Course Title:** Literature and Film: Text to Screen – I  
**Course Type:** Major (DSE)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C404  
**Total credits:** 4  
**L-T-P-C:**4-1-0-4

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

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Compare and contrast</b> the theoretical frameworks of literary adaptations.	<b>BT 2</b>
2	<b>Evaluate</b> the narrative strategies employed in literature and film.	<b>BT 3</b>
3	<b>Analyse</b> the stages in the process of film adaptation and identify the cultural and historical contexts.	<b>BT 4</b>
4	<b>Determine</b> how literary texts are translated into movies and discuss the challenges.	<b>BT 5</b>

**Keywords:** Cinema, Adaptation, Fidelity, Narrative, Action

Units	Course Contents	Period
<b>I</b>	<b>What is Cinema?</b> Genres: Historical, Romance, Documentary, Film Noir Language: Lights, Camera, Action, Cut (Mis-en-scene, Shot, Sound, Colour, Editing) <b>Theories of Adaptation:</b> Fidelity, Transposition, Transformation, Adaptation as Interpretation <b>The Beginnings:</b> <i>Raja Harishchandra</i> (1913) Director: Dada Saheb Phalke/ <i>Metropolis</i> (1927) Director: Fritz Lang <i>Jyoti</i> (1935) Director: Jyoti Prasad Agarwala	<b>15</b>
<b>II</b>	<b>Shakespeare across Cultures:</b> <i>Hamlet: The Drama of Vengeance</i> (1921) Directors: Svend Gade and Heinz Schall <i>Throne of Blood</i> (1951) Director: Akira Kurosawa <i>Maqbool</i> (2006) Director: Vishal Bharadwaj In discussion: <i>Shakespeare in Love</i> (1998) Director: John Madden	<b>15</b>
	<b>Experimental Cinema: The French New Wave, Italian Neo-realism and Indian Parallel Cinema</b>	

<b>III</b>	<i>Bicycle Thieves</i> (1948) Director: Vittorio de Sica <i>Pather Panchali</i> (1955) Director: Satyajit Ray In discussion: <i>Shoot the Piano Player</i> (1960) Director: Francois Truffaut	<b>15</b>
<b>IV</b>	<b>Narrating Texts: Epics, Historical Romance, Documentary</b> <i>Doctor Zhivago</i> (1965). Director: David Lean/ <i>The Godfather</i> (1972). Director: Francis Ford Coppola <i>BBC Anne Frank: A Life in Hiding</i> (Presenter: Nazia Mogra)/ <i>Moneyball</i> (2011) Director: Bennett Miller In discussion: <i>Spartacus</i> (1960) Director: Stanley Kubrick	<b>15</b>

#### Texts:

1. James Monaco, 'The Language of Film: Signs and Syntax', in *How to Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) Chap. 3, pp. 170– 249.
2. Stam Robert, 'Beyond Fidelity: The Dialogues of Adaptation', in James Naremore, ed., *Film Adaptation* (New Brunswick, NJ: Rutgers University Press, 2000) pp. 54-76.
3. Hutcheon, L. (2006). *A Theory of Adaptation*. Routledge.
4. Leitch, T. (2008). *Adaptation Studies at a Crossroads*. Oxford University Press. Vol. 1, No. 1, pp. 63 – 77.

#### Recommended Movies:

1. *Modern Times* (1936) by Charlie Chaplin
2. *Halodiya Choraye Baodhan Khai* (The Catastrophe) (1987) by Jahnu Barua
3. *The Cameraman* (1928) by Edward Sedgwick and Buster Keaton
4. *Adaptation* (2002)

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	--	60 (Film screening) Visit to Jyoti Chitraban, Film festivals

**Course Title:** Literatures of Northeast India: An Introduction  
**Course Type:** Minor  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** M401  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** To offer a basic idea of literature of Northeast India in both its oral and written dimensions in addition to offering an understanding of the historical and cultural background of the region.

**Course Outcomes**

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

**Keywords:** Northeast India, Folklore, History, Oral and print

Modules	Course Contents	Periods
<b>I.</b>	<b>Diversity of Literary Traditions: Oral and Written</b> Historical background to Northeast India Myths and lores Caryapadas, Epics, and <i>Borgeets</i> Chronicles, <i>Buranjis</i> , and Oral history	<b>15</b>
<b>II</b>	<b>Folk Narratives of Northeast India</b> Folk tales and Folk songs. Folk tales from Mishing, Bodo, Karbi, Dimasa, Tiwa, Deuri, Khasi, Achik, Kokborok, Ao. Naga, Angami Naga, Hmar, Apatani, and other ethnic communities of Northeast India	<b>15</b>
<b>III</b>	<b>Modernity in Literatures of Northeast India</b> Emergence of written and print literatures	<b>15</b>

	History of periodical literature and role of periodicals Role of Missionaries Age of Romanticism in Assamese and Manipuri literature East-West consciousness	
<b>IV</b>	<b>Post-independence Era and Literatures of Northeast India</b>  Linguistic and literary resurgence and identity assertion Role of literary organisations The Literary Milieu: Emergence of Newer Literary Trends and Writers  The craft of translation	<b>15</b>

**Texts:**

1. *Mizo Songs and Folk Tales*. L. Khiantge (2002)
2. *Old Mother's Wise Tales*. Tr. and Ed. Nripen Dutta Baruah (2007)
3. *Khasi Myths, Legends and Folk Tales*. Bijoya Sawian (2010)
4. *The Ao Naga Oral Tradition*. Temsula Ao (2012)
5. *Mising Folk Tales*. Tabu R. Taid (2013)

**Recommended Readings:**

1. *Folklore of Assam*. Jogesh Das (1972)
2. *Aspects of Indian Culture*. E. Nilakanta Singh (1982)
3. *Folk Songs of the Garos*. Ed. Caroline Marak (2002)
4. *History of Assamese Literature*. Birinchi Kumar Barua (2003)
5. *A History of Manipuri Literature*. Ch. Manihar Singh (2003)
6. *History of Boro Literature*. Anil Boro (2010)
7. *Oxford Companion to Literature of the North East India*. Ed. Tilottama Misra (2010)

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours	-	60 hours Interaction with practitioners of folk art, writers and translators, lit fest and library visits, field visits.



## B.A. (H) English 8<sup>th</sup> Semester

**Course Title:** Linguistic Behaviour and Society

**Course Type:** Major (DSE)

**Course Level:** 400

**Scheme of Evaluation:** Theory

**Course Code:** C405

**Total credits:** 4

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

### Course Objectives:

In this course students will understand how meaning is formed from a composition of words and sentences and how speakers convey meaning depending on contexts and intentions. This course will also introduce students to one of the most important functions of language: the societal function.

### Course Outcomes:

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	To <b>apply</b> the knowledge of sounds, words and sentences to the derivation of meaning	<b>BT 3</b>
2	To <b>experiment</b> with the major branches of linguistics and apply the knowledge to analyse linguistic behaviour	<b>BT 3</b>
3	To <b>distinguish</b> between literal and associative meaning of language	<b>BT 4</b>
4	To <b>examine</b> a clear link between the use of language and the context of that use	<b>BT 4</b>

**Keywords:** Context, meaning, society, behaviour

Units	Course Contents	Period
<b>I</b>	<b>Semantics, what words mean:</b> Principle of compositionality, Meaning, use and mention, type and token; form-lexemes-expression; symbol, icon and index; sense and reference; denotation and connotation; Structural semantics: sense relations (hyponymy, lexical gaps, part-whole relations, componential analysis), Lexical relations (synonymy, antonymy, hyponymy, prototypes, homophones & homonyms, polysemy, metonymy)	<b>15</b>
<b>II</b>	<b>Discourse and Pragmatics:</b> Scope of Pragmatics Language in context, conversational rules, Gricean Implicature and Maxims, Speech acts, presupposition, Deixis	<b>15</b>
<b>III</b>	<b>The Nature and Structure of Language</b> Language as behaviour and language as knowledge: language as a set of rules; systems and sub systems in language; language and society; innate faculty of language; language as a marker of identity; variation in language behaviour; observer's bias.	<b>15</b>

<b>IV</b>	<b>Social Aspects of Language</b> Language variation; language choice as determined by person, place and topic; patterns of language use in different domains; role of such variation as age, sex, ethnicity, religion, socio-economic background, schooling, etc.; language contact and pidginization and creolization; discourse strategies; politeness phenomenon; language and gender; language and power.	<b>15</b>
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**Texts:**

1. Lyons, J. (1977). *Semantics* (Vol. 1). Cambridge University Press.
2. Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.
3. Chambers, J.K. (2003) (2nd ed.). *Sociolinguistic Theory*. Oxford: Blackwell
4. Chomsky, N. (1968). *Language and mind*. New York; Harcourt, Brace and world.

**Recommended Readings:**

1. Fasold, R. (1984). *The Sociolinguistics of Society*. Oxford: Blackwell
2. Sprott, W.J.H. (1958). *Human Groups*. Harmondsworth: Penguin.
3. Meyerhoff, Miriam (2006). *Introducing Sociolinguistics*. London and New York: Routledge.
4. Hudson, R.A. (1980). *Sociolinguistics*. Cambridge, Cambridge University Press

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours	-	60 hours Linguistic analysis Data interpretation Transcription

**Course Title:** Literature and Cultural Studies - II  
**Course Type:** Major (DSE)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C405  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** Focusing on culture as a site of conflict and reconciliation from the colonial period to the present, this course aims to develop interdisciplinary perspectives on the workings of ethnicity, nationalism, subaltern study, gender, identity, multiculturalism, etc. The objective of the course is to introduce the students to the interdisciplinary field of Cultural Studies and familiarize them with key concepts of Cultural theory and enable them to look at the contemporary and historical cultural phenomena of India.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Recall</b> and <b>define</b> key theories and concepts related to ethnicity, nationalism, and Marxist criticism, including the writings of Gramsci, Althusser, Williams and Spivak.	<b>BT 1</b>
2	<b>Explain</b> the application of Marxist and subaltern theories to texts, literature, and cultural representations, including the representation of Indian culture in literature and films	<b>BT 2</b>
3	<b>Identify</b> the intersections of ethnicity, nationalism, and class struggles in literature and cultural studies, assessing the effectiveness of Marxist and subaltern theories in explaining colonial and post-colonial societies.	<b>BT 3</b>
4	<b>Compare</b> and <b>analyse</b> the theories of ethnicity, nationalism, and Marxism, applying these frameworks to a cultural text, such as a movie or a piece of literature, and producing an interdisciplinary critique.	<b>BT 4</b>

**Keywords:** Ethnicity, Nationalism, Subaltern, Marxism, Indian Culture, Advertisement

Units	Course Contents	Period
<b>I</b>	<b>Ethnicity and Nationalism</b> Theories of Ethnicity Theoretical Approaches to Nation and Nationalisms	<b>15</b>
<b>II</b>	<b>Subaltern Studies</b> <i>Prison Notebook (Selected):</i> Antonio Gramsci <i>On Some aspects of the historiography of the colonial India:</i> Ranajit Guha <i>Can the Subaltern Speak?</i> Gayatri Chakraborty Spivak	<b>15</b>
<b>III</b>	<b>Marxist Criticism</b> Introduction to Class, Class Struggle, Base-Superstructure, Historical and Dialectical Materialism	<b>15</b>

	<i>Ideology and Ideological State Apparatus</i> : Louis Althusser <i>Marxism and Literature (Selections)</i> : Raymond Williams	
<b>IV</b>	<b>Theories and Representation of Culture in Literature, Media and Films</b> <i>Garm Hawa</i> (1974): M. S Sathyu <i>Swades</i> (2003): Ashutosh Gowarikar <i>Masaan</i> (2015): Neeraj Ghaywan Advertisements on Television and Newspaper	<b>15</b>

### Recommended Readings:

1. Anderson, Benedict. 1991. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London and New York: Verso. Hudson, W.H. 1919. *An Introduction to the Study of Literature*.
2. Chatterjee, Partha. 1993. *Nation and its fragments: Colonial and Postcolonial Histories*. Princeton: Princeton University Press.
3. Phadnis, Urmila and Rajat Ganguly. 1991. *Ethnicity and nation-building in South Asia*, New Delhi: Sage.
4. Pakem, B (ed.) (1990). *Nationality Ethnicity and Cultural identity in NE India*. Guwahati. Omsons Publication.
5. Guha, Ranajit (ed.) (1982) *Subaltern Studies I*, Delhi. Oxford University Press
6. Williams, Raymond. (1977). *Marxism and Literature*. Oxford University Press
7. Williams, Raymond. (1960). *Culture and Society*. New York: Anchor Books.
8. Althusser, Louis. (2014). *On the reproduction of Capitalism*. London: Verso.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	60 hours of Documentary screening, visiting Literary Festivals and Attending Panel discussions

**Course Title:** Visual Storytelling - II  
**Course Type:** Major (DSE)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C404  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** This course aims to deepen students' understanding of visual storytelling in the Indian subcontinent, focusing on themes of nationhood, displacement, caste, gender, and indigenous identity. Through a critical engagement with graphic narratives from India and Northeast India, students will explore how visual media documents history, challenges dominant discourses, and offers alternative perspectives on identity and conflict.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	Identify and recall key theoretical concepts related to Indian graphic narratives, including national identity, historical critique, and postcolonial perspectives.	BT 1
2	Interpret the socio-political and ethical dimensions of visual storytelling in representing history, identity, and resistance	BT 2
3	Apply theoretical frameworks from postcolonial studies, trauma studies, and caste/gender analysis to critically assess graphic narratives.	BT 3
4	Assess how regional storytelling traditions influence the form and aesthetics of Northeast Indian graphic narratives.	BT 4

**Keywords:** Graphic narratives, post-colonial, trauma, caste, gender

Units	Course Contents	Period
<b>I</b>	<b>Development of the South Asian Graphic Narratives</b> <i>South Asia in Graphic Narratives</i> Kavita Daiya (2018). <i>The Indian Graphic Novel: Nation, history and critique.</i> Pramod K Nayar (selections) “The Graphic Novel in India: East transforms West”. Dipavali Debroy.	<b>15</b>
<b>II</b>	<b>Borders and Displacement</b> <i>The Delhi Calm</i> Vishwajyoti Ghosh / <i>Munnu</i> Malik Sajad. Images of Partition.	<b>15</b>
<b>III</b>	<b>Gender, and Caste Identities in Indian Visual Storytelling</b> <i>Amruta Patil Kari/ Adi Parva.</i> <i>Bhimayana: Experiences of Untouchability</i> , Subhash Vyam Srividya Natarajan, S. Anand Durgabai.	<b>15</b>
<b>IV</b>	<b>Visual Storytelling from The North East India</b> <i>The Real Mr Barkotoki</i> , Shishir Basumatari.	<b>15</b>

	<i>My Name is Jahanara</i> Anjali Basumatary / <i>The Market Story</i> Kundo Yumnam. <i>Village Rockstars</i> , Rima Das.	
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**Recommended Readings:**

1. Stephen E. Tabachnick (Editor) “The Cambridge Companion to the Graphic Novel”
2. Roland Barthes “Camera Lucida: Reflections on Photography”
3. Srividya Natarajan *A Gardener in the Wasteland*

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	60 hours Invited lectures, seminars, conferences

**Course Title:** Translation Studies: Theory and Praxis - II

**Course Type:** Major (DSE)

**Course Level:** 400

**Scheme of Evaluation:** Theory

**Course Code:** C405

**Total credits:** 4

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

**Course Objectives:**

The course aims at introducing the students to an advanced form of the specialised paper “Translation Studies: Theory and Praxis I” from the previous semester. Here, the learners will be familiarised with academic theories from Translation Studies and learn the art of translation through practical application.

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	To <b>familiarise</b> with introductory theories of the field and the key terms of the field.	<b>BT 1</b>
2	To <b>understand</b> the socio-cultural nature of the field and the dynamic multicultural and multilingual nature of the course.	<b>BT 2</b>
3	<b>Enable</b> the application of various theories and <b>analyse</b> them.	<b>BT 3 and 4</b>
4	<b>Provide</b> practical engagement to the learners in order to <b>improve</b> their skill sets as a translator.	<b>BT 5 and 6</b>

**Keywords:** Translation Studies, Postcolonial Studies, Globalisation, Gender and Translation, Machine Translation

Units	Course Contents	Period
<b>I</b>	Translation Studies and Its Trajectories Key Concepts and Terms- Machine Translation, Equivalence, Invisibility of the Translator, Cultural Translation, Gender and Translation, Localisation and Foreignization, Untranslatability	<b>10</b>
<b>II</b>	Theories on Translation Studies Worldwide i. Lawrence Venuti, excerpts from <i>Invisibility</i> , “The Translator’s Invisibility: A History of Translation” 2nd ed. (1995, reprinted 2002) ii. Sherry Simon, excerpts from <i>Taking Gendered Positions in Translation Theory</i> , “Gender in Translation: Cultural Identity and the Politics of Transmission” iii. AI and Machine Translation Lectures by Anthony Pym	<b>20</b>
<b>III</b>	Theories on Translation Studies in Indian Context i. Harish Trivedi, <i>Orientalism Translated: Omar Khayyam Through Persian, English and Hindi</i> , “Colonial Transactions: English Literature and India”, (1993) ii. Sadhana Naithani, “Fields: Colonialism, Folklore and Postcolonial Theory”, <i>The Story Time of the Empire</i> (2010)	<b>20</b>

	iii. Tejaswini Niranjana, Introduction and Translation as Disruption: Post-Structuralism and the Post-Colonial Context from “Siting Translation: History, Post-Structuralism, and the Colonial Context” (1992)	
<b>IV</b>	Practice: Translate Short Stories and Folktales in English from one’s Native Tongue	<b>10</b>

#### **Texts:**

1. Susan Bassnett, Translation Studies (2013), 4th edition
2. Anthony Pym, Exploring Translation Theories (2014), 2nd edition
3. Routledge Encyclopedia of Translation Studies (1998), 3rd edition (2020) by Mona Baker and Gabriela Saldanha
4. “The Translation Studies Reader” (2021), 4th ed. Edited by Lawrence Venuti
5. “The Translator’s Invisibility: A History of Translation” 2nd ed. (1995, reprinted 2002)
6. “Translation as Discovery and Other Essays on Indian Literature in English Translation” (1981), Sujit Mukherjee.

#### **Recommended Readings:**

1. Bassnett, Susan and Harish Trivedi, “Postcolonial Translation: Theory and Practice”. Routledge, London. 1999
2. Catford. J.C. “A Linguistic Theory of Translation”. Oxford University Press, London. 1965
3. Mukherjee, Sujit. "Translation as Discovery and Other Essays on Indian Literature in English Translation". Allied Publishers Pvt. Ltd, New Delhi. 1981
4. Niranjana, Tejaswini. “Siting Translation: History, Post-Structuralism, and the Colonial Context”. University of Berkeley Press, USA. 1992
5. Pym, Anthony, “Exploring Translation Theories”, 2nd edition. Routledge, New York. 2014
6. Simon, Sherry, “Gender in Translation: Cultural Identity and the Politics of Transmission”. Routledge, New York. 1996
7. Simon, Sherry and St-Pierre Paul, “Changing the Terms Translating in the Postcolonial Era”. University of Ottawa Press, Ottawa. 2002
8. Trivedi, Harish, “Colonial Transactions: English Literature and India”. Papyrus, Calcutta. 1993
9. Venuti, Lawrence, “The Translation Studies Reader” (2000), 4th ed. Routledge, Oxon. 2000
10. “The Translator’s Invisibility: A History of Translation” 2nd ed. Routledge, London. 1995

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours	- 30 hours Lecture, Translation Activity	- 30 hours Translation Activity - Adaptation



**Course Title:** Literature and Film: Text to Screen - II

**Course Type:** Major (DSE)

**Course Level:** 400

**Scheme of Evaluation:** Theory

**Course Code:** C405

**Total credits:** 4

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

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

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Compare and contrast</b> the portrayal of heroic characters in films and how film studios contribute to the creation and promotion of "hero" figures.	<b>BT 2</b>
2	<b>Identify and evaluate</b> the director's intended narrative with the audience's expectations.	<b>BT 3</b>
3	<b>Examine</b> different genres through narrative structures and recurring tropes, archetypes, thematic explorations, and use of stylistic choices.	<b>BT 4</b>
4	<b>Explain</b> the history, evolution, and cultural impact of the musical film genre and develop a critical understanding of how music and visual story telling combine to create a unique cinematic experience.	<b>BT 5</b>

**Keywords:** Hero, Film Noir, Film Adaptation, Fidelity, Auteur, Montage

Units	Course Contents	Period
<b>I</b>	<b>The Studio and the Star: The Rise of the Hero</b> <i>Devdas</i> (1955) Director: Bimal Roy, <i>Dev D</i> (2009) Anurag Kashyap	<b>15</b>
<b>II</b>	<b>Director's Cut</b> <i>Pulp Fiction</i> (1994) Director: Quentin Tarantino, <i>2001: A Space Odyssey</i> (1968) Director: Stanley Kubric	<b>15</b>
<b>III</b>	<b>Detective, Crime, Suspense, Thriller</b> <i>Diabolique</i> (1955) Director: Henri-Georges Clouzot <i>Murder on the Orient express</i> (2017) Director: Kenneth Branagh	<b>15</b>
<b>IV</b>	<b>Musical Movies</b> <i>The Sound of Music</i> (1965) Director: Robert Wise, <i>Sur: The Melody of Life</i> (2002) Director: Tanuja Chandra In discussion: <i>Jagga Jasoos</i> (2017) Director: Anurag Basu	<b>15</b>

**Texts:**

1. *Devdas*. Directed by Bimal Roy, Bimal Roy Productions, 1955.
2. *Dev D*. Directed by Anurag Kashyap, UTV Spotboy Motion Pictures, 2009.
3. *Jagga Jasoos*. Directed by Anurag Basu, Disney India, 2017.
4. *Murder on the Orient Express*. Directed by Kenneth Branagh, 20th Century Fox, 2017.
5. *Pulp Fiction*. Directed by Quentin Tarantino, Miramax, 1994.
6. *Sur: The Melody of Life*. Directed by Tanuja Chandra, Tips Films, 2002.
7. *The Sound of Music*. Directed by Robert Wise, 20th Century Fox, 1965.

**Recommended Texts:**

1. Booth, Alison. *Stars*. Wayne State University Press, 2010.
2. Gokulsing, K. Moti, and Wimal Dissanayake. *Indian Popular Cinema: A Narrative of Cultural Change*. Trentham Books, 2004.
3. Dawson, Jeff. *Quentin Tarantino: The Cinema of Cool*. Applause Theatre & Cinema Books, 1995.
4. Knight, Stephen. *Form and Ideology in Crime Fiction*. Indiana University Press, 1980.
5. Altman, Rick. *The American Film Musical*. Indiana University Press, 1987.
6. McMillin, Scott. *The Musical as Drama*. Princeton University Press, 2006.
7. Arnold, Alison. *Hindi Film Song*. Routledge, 2016.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	--	60 hours Visit to Jyoti Chitra Ban, <i>Under the Sal Tree</i>

**Course Title:** Contemporary Popular Fiction  
**Course Type:** Minor  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** M402  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

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

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Identify</b> key concepts, characteristics, and debates surrounding popular literature and its distinction from canonical texts.	<b>BT 1</b>
2	<b>Explain</b> how popular literature reflects and shapes social, historical, and cultural discourses	<b>BT 2</b>
3	<b>Analyse</b> the themes, narrative techniques, and stylistic elements that define popular literature across different genres	<b>BT 3</b>
4	<b>Evaluate</b> the evolving academic reception of popular literature, considering its role in shaping public discourse and literary criticism	<b>BT 4</b>

**Keywords:** Popular literature, narrative, graphic novels, mythology.

Units	Course Contents	Period
<b>I</b>	What is Popular Literature? The Notion of the Canonical and the Popular, Exploring Academic and Critical Approaches to Popular, Popular Literature Today <i>Sons of Brahma</i> , Dhruva Hazarika.	<b>15</b>
<b>II</b>	<i>Persepolis</i> , Marjane Satrapi.	<b>15</b>
<b>III</b>	<i>The Lightning Thief</i> , Rick Riordan.	<b>15</b>
<b>IV</b>	<i>The Palace of Illusions</i> , Chitra Banerjee Divakaruni.	<b>15</b>

**Recommended Readings:**

1. Gelder, Ken. *Popular Fiction: The Logics and Practices of a Literary Field*. Routledge. 2004
2. Haywood, Ian. *The Revolution in Popular Literature: Print, Politics and the People, 1790-1860*. Cambridge University Press. 2004
3. Neuburg, Victor, E. *The Popular Press Companion to Popular Literature*. Bowling Green State University Popular Press. 1983.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	-	60 hours Invited lectures, documentary screening

**In lieu of dissertation, the students may opt the following major courses:**

**Course Title:** Literature and Environment  
**Course Type:** Major (Core)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C406  
**Total credits:** 4  
**L-T-P-C:**4-1-0-4

**Course Objectives:** Students study variety of texts across genres (essays, articles, novels, poems, films) and develop critical insights on how the positionality and interaction of environment with humans has evolved across time and with what consequences. Besides introducing important theoretical concepts concerning Anthropocene, the course incorporates indigenous narratives on nature with a view to promoting collaborative learning and developing research attitude.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Understand</b> basic theoretical concepts on ecology and Anthropocene and gain insights on emerging issues concerning representation of physical environment in literature	<b>BT 2</b>
2	<b>Apply</b> theoretical and experiential knowledge in designing innovative methodologies and perspectives to interpret environmental narratives from a spatial point of view	<b>BT 3</b>
3	<b>Analyse</b> literary texts from an ecocritical lens and explore the politics and problematics behind the changing paradigms of representation of human-nonhuman interaction	<b>BT 4</b>
4	<b>Develop</b> critical thinking on environmental issues and practice active writing on environmental literature.	<b>BT 5</b>

**Keywords:** Anthropocene, Narrative, Literature, Human, Environment

Units	Course Contents	Period
<b>I</b>	<b>Where are We?</b> “Deep Ecology, New Conservation, and the Anthropocene Worldview” George Sessions In Discussion: <i>Silent Spring</i> (Chapter 1 and Chapter 2) Rachel Carson <i>My First Summer in the Sierra</i> (1911) John Muir <b>Indigenous Perspectives on Environment</b> Creation Myths of the Mizo, Khasi, Bodo, Kokborok <i>Playing with Nature: History and Politics of Environment in North-East India</i> , (Excerpt, Pg. 1-13), Sajal Nag	<b>15</b>
<b>II</b>	<b>Understanding Ecopoetics: (The Pastoral Tradition, Romanticism, Transcendentalism, Modernist, Contemporary and Futurist Visions)</b>	

	<p>“Why Ecopoetry? There's no Planet B”, by John Shoptaw</p> <p><i>The Shepherd's Calender</i> by Edmund Spenser (Excerpts)</p> <p>“Ode to Nightingale”, John Keats</p> <p>“Water”, Ralph Waldo Emerson/ “Nature”, Henry David Thoreau</p> <p>“The Negro Speaks of Rivers”, Langston Hughes</p> <p>“The Age of Plastic”, Craig Santos Perez</p> <p>“Tejimola Forever”, Nitoo Das</p>	<b>15</b>
<b>III</b>	<p><b>Narratives of Nature</b></p> <p><i>Parable of the Sower</i>, Octavia E. Butler</p> <p><i>The Hungry Tide</i>, Amitav Ghosh (Refer to: <i>The Great Derangement: Climate Change and the Unthinkable</i>, Amitav Ghosh, Pg. 1-54)/</p> <p><i>The Story of a Black Goat</i>, Perumal Murugan</p>	<b>15</b>
<b>IV</b>	<p><b>Thoughts, Policies, Expressions</b></p> <p>“Magic and the Machine”, <i>David Abram</i></p> <p><b>Voice of the Adivasis: The Debate on Development</b></p> <p>‘<i>Gaon Chodab Nahi</i>’, Director: K.P. Sasi</p> <p><i>Forest Man</i> (A Documentary on Jadav Payeng, The Forest Man of India), Directed by William D McMaster</p> <p>“The Greater Common Good” Arundhati Roy</p>	<b>15</b>

#### Recommended Readings:

1. “The Climate of History”, Dipesh Chakraborty
2. “The Storied Lives of Non-Human Narrators”, by Lars Bernaerts, Marco Caracciolo, Luc Herman and Bart Vervaeck
3. *Literature and the Anthropocene*, Pieter Vermeulen
4. *The Oxford Handbook of Ecocriticism*, Greg Garrard
5. *Ecoprecarity: Vulnerable Lives in Literature and Culture*, Pramod K. Nayar
6. *Biological Apocalypse*, Dr. Pronami Bhattacharyya

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	--	30 hours Community Engagement, Podcasts

**Course Title:** New Literatures in English  
**Course Type:** Major (Core)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C407  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** This course undertakes a critical examination of the emergence and development of New Literatures in English, with particular attention to their thematic, stylistic, and ideological dimensions. It investigates the intersections of colonial legacies, postcolonial resistance, identity formation, and globalisation, emphasising comparative analyses across diverse literary traditions and cultural frameworks.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	<b>Analyse</b> the historical, cultural, and political contexts that shape New Literatures in English, evaluating their relationship with colonial and postcolonial narratives.	<b>BT 4</b>
2	<b>Interpret</b> literary texts from diverse regions, identifying key themes such as displacement, identity, hybridity, and resistance.	<b>BT 4</b>
3	<b>Evaluate</b> the linguistic and stylistic innovations in these literatures, considering the role of language in cultural nationalism and decolonisation.	<b>BT 5</b>
4	<b>Synthesise</b> comparative insights from different literary traditions, constructing nuanced arguments on the global and local dimensions of New Literatures in English.	<b>BT 5</b>

**Keywords:** New Literatures in English, Commonwealth Literatures, Postcolonial Literatures

Units	Course Contents	Period
<b>I</b>	“Introduction”, <i>New Literatures in English: Cultural Nationalism in a Changing World</i> , Bruce King “The New Literatures in English”, KT Sarkowsky “Introduction”, <i>Decolonizing the Mind</i> , Ngugi wa Thiong’o	<b>15</b>
<b>II</b>	“Australia”, AD Hope “This Is a Photograph of Me”, Margaret Atwood “May 1954”, Edwin Thumboo “Landscape”, Maria Manuela Margarido “There Was A Country”, Yasmine Gooneratne “How To Cut a Fish”, Nitoo Das “They'll Say, “She Must be From Another Country””, Imtiaz Dharker	<b>15</b>
<b>III</b>	<i>The Lion and the Jewel</i> , Wole Soyinka <i>No Sugar</i> , Jack Davis	<b>15</b>

<b>IV</b>	“Borscht”, Lara Vapnyar “American Dreams”, Peter Carrey <i>Lives of Girls of Women</i> , Alice Munro/ <i>Violeta</i> , Isabel Allende	<b>15</b>
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**Recommended Readings:**

1. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, Bill Ashcroft, Gareth Griffiths and Helen Tiffin
2. *Masks of Conquest: Literary Study and British Rule in India*, Gauri Viswanathan
3. “The New Literatures in English”, KT Sarkowsky

<b>Credit Distribution</b>		
<b>Lecture/Tutorial</b>	<b>Practicum</b>	<b>Experiential Learning</b>
60 hours	-	60 hours – Documentary Screening, Field Trips



**Course Title:** South Asian Literatures  
**Course Type:** Major (Core)  
**Course Level:** 400  
**Scheme of Evaluation:** Theory

**Course Code:** C408  
**Total credits:** 4  
**L-T-P-C:** 4-1-0-4

**Course Objectives:** This course aims to equip students with the ability to analyze South Asian literature within its historical, social, and political contexts. It also aims to foster critical thinking through comparative analysis of themes and styles, evaluation of identity and globalization, and exploration of cross-cultural connections, particularly regarding gender, sexuality, and religious pluralism, leading to an enhanced understanding of South Asian literary contributions.

**Course Outcomes:**

On successful completion of the course the students will be able to:		
SI. No.	Course Outcome	Bloom's Taxonomy Level
1	Compare and contrast the historical, social, and political contexts that have shaped South Asian literature.	BT 2
2	Evaluate themes, styles, and techniques employed by South Asian writers.	BT 3
3	Analyse the complexities of identity, culture, and globalization in literary works from South Asia.	BT 4
4	Determine cross-cultural connections and recurring ideas of gender, sexuality and religious pluralism.	BT 5

Keywords: Colonialism, Identity, Resistance, Globalisation

Units	Course Contents	Period
I	<b>Early Voices and Postcolonial Realities</b> <i>Rajmohan's Wife</i> (1864) by Bankim Chandra Chatterjee <i>Train to Pakistan</i> (1956) by Khushwant Singh Henry Louis Vivian Derozio "The Fakeer of Jungheera" (1828)/ "Harp of India" (1828). Toru Dutt "Our Casuarina Tree" (1881) Faiz Ahmed Faiz "A Prison Evening" (1951)	15
II	<b>Margins of Oppression</b> <i>Tree Without Roots</i> , Syed Waliullah <i>Funny Boy</i> , Shyam Selvadurai	15
III	<b>Contemporary Reflections: Identity and Diversity</b> <i>Brick Lane</i> , Monica Ali <i>Dance Like a Man</i> , Mahesh Dattani/ <i>The English Patient</i> , Michael Ondaatje Yuyutsu Sharma "Space Cake, Amsterdam" <i>Yangon Days</i> , San Lin Tun	15
IV	<b>Cross-cultural Connections</b> <i>Sultana's Dream</i> , Rokeya Sakhawat Hossain/ <i>My Feudal lord</i> , Tehmina Durrani	15

	<i>The Shadow Lines</i> (1988)/ <i>In an Antique Land</i> (1992) by Amitav Ghosh <i>Grains of Gold: Tales of a Cosmopolitan Pilgrimage</i> (2013) by Gendün Chöphel	
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**Texts:**

1. Ali, Monica. *Brick Lane*. Scribner, 2003.
2. Chatterjee, Bankim Chandra. *Rajmohan's Wife*. 1864.
3. Dattani, Mahesh. *Dance Like a Man*. Penguin Books India, 2006.
4. Derozio, Henry Louis Vivian. *Selected Poems*.
5. Durrani, Tehmina. *My Feudal Lord*. Viking, 1991.
6. Dutt, Toru. "Our Casuarina Tree."
7. Faiz, Faiz Ahmed. *Selected Poems*.
8. Hossain, Rokeya Sakhawat. *Sultana's Dream*. 1905.
9. Selvadurai, Shyam. *Funny Boy*. McClelland & Stewart, 1994.
10. Sharma, Yuyutsu. *Selected Poems*.
11. Singh, Khushwant. *Train to Pakistan*. Grove Press, 1956.

**Recommended readings:**

1. Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.
2. Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. Heinemann Educational, 1971.
3. Ahmed, Sarah. *On Being Included: Racism and Diversity in Institutional Life*. Duke University Press, 2012.
4. Visram, Rozina. *Asians in Britain: 400 Years of History*. Pluto Press, 2002.
5. Hutt, Michael. *Himalayan Voices: An Introduction to Modern Nepali Literature*. University of California Press, 1991.
6. Rahman, Tariq. *A History of Pakistani Literature in English*. Vanguard Books, 1991.

Credit Distribution		
Lecture/Tutorial	Practicum	Experiential Learning
60 hours	--	60 hours Invited lectures, seminars, conferences