

Four-Year Undergraduate Course (FYUG)

(Under the National Education Policy-2020)

Courses Offered as Part of

The Bachelors of Arts in English



in Affiliated Colleges of the
North-Eastern Hill University

Shillong

Approved in the 112th Academic Council held on 30th May 2024

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Preface

English literature in India has emerged as one of the most sought-after disciplines primarily because of its interdisciplinarity, which has opened up new fields of inquiry and research cutting across Humanities and Social Sciences. The FYUG English curriculum under the NEP 2020 has been structured by blending the epistemological and empirical pursuits in literary studies, which would expose students to critical theoretical frameworks and concepts for understanding literary dynamics and simultaneously allow them to explore how such concepts could be applied creatively through various narratives, performative and communicative modes. The attempt was made to provide the students with a comprehensive course on literature comprising the canonical texts from the British literature, American literature and the World literature, the course also includes Indian literary texts from the classical to modern both in translations and in original English. The course also includes emerging areas of literary studies like Asian Literary cultures, Decolonial Studies, Gender Studies and the like. The syllabus is a balanced combination of literary theory, soft skills such as English language Proficiency, critical reading and writing skills and study of various literary genres. Emphasis has also been laid on interdisciplinary fields such as Folk and Popular literature, Translation and Semiotics and Stylistics.

There are a total of fifteen compulsory core courses that students are required to take across six semesters in the three years of the programme. The question paper shall be prepared as per university guidelines. Out of 100 marks in each course, 75 marks will be assessed in the end semester examination and 25 marks will be carried from the sessional assessments. In the end semester examination, there will be two questions from each unit and the students have to answer at least one question from each unit.

Programme Outcomes

The undergraduate programme in English aims to:

1. Equip students for applying critical frameworks to analyse the linguistic, cultural and historical background of texts written in English.
2. To familiar students with the conventions of academic writing and critical reading, and to acquaint students with the terminologies in literary studies.
3. To inculcate research aptitude and develop analytical skills to critically read and appreciate diverse textual genres.
4. To expose students to interdisciplinary fields such as folk and popular literatures to understand the relationship between literature and culture.

General Course Structure
Under-Graduate Programmes as per the guidelines of the NEP 2020

Semester	Course Code	Course Title	Credit	Contact Hours	Marks
First Semester	Sub 100	Major	4	60	100
	Sub 101	Minor	4	60	100
	MDC 110-119	Any of the available University notified courses	3		
	AEC 120-129	Any of the available University notified courses	3	45	75
	SEC 130-139	Any of the available University notified courses	3		
	VAC 140	Environmental Studies	3		
Total Credit			20		
Semester	Course Code	Course Title	Credit	Contact Hours	Marks
Second Semester	Sub 150	Major	4	60	100
	Sub 151	Minor	4	60	100
	MDC 165	Introduction to Theatre and Performance	3		
	AEC 171	Communicative English	3	45	75
			3		
			3		
Total Credit			20		

Semester	Course Code	Course Title	Credit	Contact Hours	Marks
Third Semester	Sub 200	Major	4	60	100
	Sub 201	Major	4	60	100
	MDC 210-219	Any of the available University notified courses	3	45	75
	AEC 220-229	Any of the available University notified courses	3	45	75
	SEC 230-239	Any of the available University notified courses	3		
	VTC 240-249	Minor	4		
Total Credit			20		
Fourth Semester	Sub 250	Major	4	60	100
	Sub 251	Major	4	60	100
	Sub 252	Major	4	60	100
	Sub 253	Major	4	60	100
	VTC 260-269		4		
Total Credit			20		
Fifth Semester	Sub 300	Major	4	60	100
	Sub 301	Major	4	60	100
	Sub 302	Major/Minor	4/4	60/60	100/100
	Sub 303	Internship/Apprentice/ Community Engagement and Service field-based learning or minor project	4		
Total Credit (Two courses of Sub 302 shall be from two subjects, eg. SOC 302 and ANT 30, Supposing SOC 302 is major, ANT 302 will be a minor course or vice versa)			20		
Sixth Semester	Sub 350	Major	4	60	100
	Sub 351	Major	4	60	100
	Sub 352	Major	4	60	100
	Sub 353	Major	4	60	100
	Sub 360-369	VTC (Minor)	4		
Total Credit			20		

Seventh Semester	Sub 400	Research Methodology/ Proposal Writing	4	60	100
	Sub 401	Major Course	4	60	100
	Sub 402	Major Course	4	60	100
	Sub 403	Major Course	4	60	100
	Sub 404	Minor Course (Same minor will continue from Sub 302)	4	60	100
Total Credit			20		
Eighth Semester	Sub 450	Major Course (For both Honours & Honours with Research)	4	60	100
	Sub 451	Minor Course (For both Honours & Honours with Research)	4	60	100
	Sub 452	Research Project/Dissertation (For Honours with Research only)	12	180	300
	Sub 453	Major Course/Advance Course (For Honours only)	4	60	100
	Sub 454	Major Course/Advance Course (For Honours only)	4	60	100
	Sub 455	Major Course/Advance Course (For Honours only)	4	60	100
Total Credit			20		

**FYUG Syllabus for the Under-Graduate Programme in English
(Under NEP 2020)
NEHU, SHILLONG**

Course code	First Semester	Credit	Marks	Teaching Hours
	Course Title			
ENG :100	Introduction to English Literature (Major)	4	100	15X4=60
ENG:101	Introduction to English Literature (Minor)	4	100	15X4=60
MDC:	English Proficiency and Soft Skill Development	3	75	15X3=45
AEC 121	Alternative English	3	75	
Course code	Second Semester	Credit	Marks	Teaching Hours
ENG - 150	British Poetry (Major)			Hours
ENG :151	British Poetry (Minor)	4	100	15X4=60
ENG:101	British Drama (16th Century to the Present)	4	100	15X4=60
MDC:210	English Proficiency and Soft Skill Development	3	75	15X3=45
Course code	Third Semester	Credit	Marks	Teaching Hours
	Course Title			
ENG :200	British Fiction (19th and 20 th Century)	4	100	15X4=60
ENG:201	British Drama (16 th Century to the Present)	4	100	15X4=60
MDC:210	English Proficiency and Soft Skill Development	3	75	15X3=45
AEC:220	Critical Reading	2	50	15X2=30
AEC:221	Academic Writing Skills (Commerce & Management)			
AEC:222	Academic Writing Skills (Arts)			
SEC:230	Introduction to Translation	3	75	15X3=45
SEC:231	English Language Education (ELE)			
VTC:240-249	Vocational Education & Training Course (Minor Course)	4	100	15X4=60
		20	500	300
Fourth Semester				
Course code	Course Title	Credit	Marks	Teaching Hours
ENG:250	British Prose	4	100	15X4=60
ENG:251	European classical Literature	4	100	15X4=60
ENG:252	Classical Literary Criticism	4	100	15X4=60
ENG:253	Introduction to General Linguistics & Phonetics	4	100	15X4=60
VTC:260-269	Vocational Education & Training Course (Minor Course)	4	100	15X4=60
		20	500	300

Fifth Semester				
Course code	Course Title			
ENG:300	Classical Indian Literature	4	100	15X4=60
ENG:301	Contemporary Literary Theory & Criticism-I	4	100	15X4=60
ENG:302	Indian Writings in English (Major)	4	100	15X4=60
	Minor (to be opted from other Deptt.)	4	100	15X4=60
Sub 303	Internship/Apprenticeship/community engagement and service field-based learning or minor project	4	100	15X4=60
Two courses of SUB (ENG) 302 shall be from two subjects, E.G. SOC 302 and ANT 302. Supposing SOC 302 is a major course, ANT 302 will be a minor course or vice versa		4	100	15X4=60
		20	500	300
Course code	Sixth Semester	Credit	Marks	Teaching Hours
	Course Title			
ENG:350	American Literature-I	4	100	15X4=60
ENG:351	World Literature	4	100	15X4=60
ENG:352-A* ENG:352-B	Literature from North-East India/ Folk Literature	4	100	15X4=60
ENG:353- A ENG:353- B ENG:353- C	Popular Literature/ Gender and Studies/ Introduction to Semiotics & Stylistics	4	100	15X4=60
*Among the options for ENG 352 and ENG 353 students will offer any one of the courses available				
VTC 360-369	Vocational Education & Training Course (Minor Course)	4	100	15X4=60
		20	500	300
Seventh Semester				
ENG 400	Research Methodology	4	100	15X4=60
ENG 401	Indian Fiction in Translation	4	100	15X4=60
ENG 402	Asian Literary Cultures	4	100	15X4=60
ENG 403	Contemporary Literary Theory and Criticism - II	4	100	15X4=60
ENG 404	Sub 302 Minor Children's Literature	4	100	15X4=60
		20	500	300
Eighth Semester				
ENG 450	Decolonial Studies	4	100	15X4=60
ENG 451	Sub 404 Minor Contemporary Literature in English	4	100	15X4=60
ENG 452	Research Project / Dissertation (For Honours with Research Only)	12	100	15X4=60
ENG 453	Modern Indian Drama	4	100	15X4=60
ENG 454	Contemporary American Literature - II	4	100	15X4=60
ENG 455	World Poetry	4	100	15X4=60
		20	500	300

SUB 452 shall be a course for students choosing a 4 year UG degree (Honours with Research)
SUB 453 & SUB 454 shall be practical courses for students with practical components.
SUB 453, SUB 454 & SUB 455 shall be advanced courses for students choosing 4 year UG Degree (Honours)

Distribution of Internal and External Marks:

Total Credit	Total Marks	Internal 25%	External 75%
4	100	25	75
3	75	19	56
2	50	12.5	37.5
12	300	75	225

Distribution Marks for VTC Courses

VTC COURSES	Theory	Practical
	40%	60%
1 Credit Theory = 15 Cr hours 1 Credit Practical=30 Cr Hours		

In order to qualify for a certificate/ diploma/ degree, a student must earn at least **CGPA of 4.0 grade points (40% marks)** on the 10 point grading scale as per the minimum credit requirement in each paper of the concerned programme. A student securing less than **4.0 Grade points** on the 10 point grading scale shall be declared unsuccessful/ fail.

The Letter grade, grade point, and equivalent percentage of marks

Letter Grade	Grade Point	Marks (%)	Description
O	10	90 to 100	Outstanding
A+	9	80 to <90	Excellent
A	8	70 to <80	Very Good
B+	7	60 to <70	Good
B	6	50 to <60	Above Average
C	5	45 to <50	Average
P	4	40 to <45	Pass
F	0	Below 40	Fail/ Absent

As per NEHU Ordinance OC 20 on Grading System 2024 (112th AC on 30th May 2024)

**MAJOR AND MINOR SYLLABUS
FIRST TO EIGHT SEMESTERS**

FIRST SEMESTER

ENG-100 (Major/Minor)

INTRODUCTION TO ENGLISH LITERATURE

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course is designed to introduce students to the origin and development of English literature. It will offer a broad overview of the major literary movements from the old English period to postmodernism and the present era with brief descriptions of key works. By introducing students to the broad categories of poetry, drama and fiction, the course will help them develop an understanding of major genres, literary tendencies and important socio-political movements of the various ages.

Learning Objectives

1. To equip students with the ability to understand and engage with various literary and critical concepts and categories.
2. To enable students to read texts with close attention to themes, conventions, contexts and value systems.
3. To train students to situate their reading and their positions in terms of community, class, caste, religion, gender and politics and to develop their understanding of the global and local.
4. To inculcate in students the ability to communicate ideas, opinions and values and to expand their knowledge of the subject as it moves from the classroom to life and life-worlds.
5. To develop critical thinking and ethical awareness in students.

Course Outcomes

The students will gain the aptitude to read and understand various literary texts and genres, thus enabling them to think critically and demonstrate a coherent and systematic knowledge of the different aspects of English language and literature. They will also develop a keener literary judgement and a clearer understanding of literary and ethical values.

UNIT I

Introduction to the Literary Periods and Trends (Old English to the Present)

(This unit will focus only on the major movements, providing a brief outline—about 400 words—of each.) *

Literary Periods and Trends

1. The Renaissance to Jacobean Age (1400s to 1660)

Key Periods and Trends:

Humanism and Individualism, Classical Revival, Elizabethan Sonnet, Blank Verse, Tragicomedy, Revenge Tragedy, Metaphysical Poetry, Cavalier Poetry, Puritan Poetry and Epic Poetry.

2. Restoration Age to the Enlightenment (1660 to 1798)

Key Periods and Trends:

Restoration Comedy, Heroic Drama, Prose, Satire, Rationalism, Scientific Inquiry, Secularism, Sentimental Comedy and Periodical Essay.

3. Romantic Age to Victorian Age (1798 to 1901)

Key Periods and Trends:

Romanticism, Gothic Fiction, Romantic Prose, Victorian Compromise, Domestic Novel, Classicism, Medievalism, Pre-Raphaelites, Urbanisation, Darwinism and Colonialism.

4. Modern Age to the Postmodern Age (1901 to Present)

Key Periods and Trends:

Key Features, Symbolism, Imagism, Experimentation, Individualism, Absurdism, Stream of Consciousness, Impressionism, Globalisation, Consumerism, Intertextuality, Pastiche, Metafiction, Technoculture, Hyperreality, Magic Realism, Popular Culture and Fragmentation.

* Sample outlines are available. See “Christian, et al.” in Suggested Reading.

UNIT II

Introduction to English Poetry

(This unit will focus on prominent genres—providing a brief outline of each—relevant literary terms and select texts.)

Brief Outlines of Poetry Genres:

1. Lyric (Elegy, Dirge, Sonnet, Ode)
2. Narrative Poetry (Ballad, Epic, Mock Epic, Allegory)
3. Didactic Poetry (Satire)
4. Epistolary Poetry
5. Pastoral Poetry
6. Dramatic Poetry (Dramatic Monologue)

Sample Texts

- Geoffrey Chaucer: “The Tale of the Wyf of Bathe” (Lines 1 to 82 from the main text. Use original version.)
- William Shakespeare: “Sonnet 18”
- John Donne: “The Sunne Rising”
- Abraham Cowley: “Platonic Love”

UNIT III

Introduction to English Drama

(This unit will focus on prominent genres—providing a brief outline of each—relevant literary terms and a select text.)

Brief Outlines of Drama Genres:

1. Mime Theatre
2. Morality Play
3. Tragedy
4. Comedy
5. Tragi-comedy
6. Historical Play
7. Melodrama
8. Mystery Play
9. Theatre of the Absurd
10. Street Theatre

Sample Text

Oscar Wilde: *The Importance of Being Earnest*

UNIT IV

Introduction to English Fiction

(This unit will focus on prominent genres—providing a brief outline of each—relevant literary terms and a select text.)

Brief Outlines of Fiction Genres:

1. Realistic Fiction
2. Romance
3. Picaresque Novel
4. Epistolary Novel
5. Historical Fiction
6. Science Fiction
7. Speculative Fiction
8. Crime/ Mystery

9. Magic Realism
10. Young Adult Fiction

Sample Text

Ford Maddox Ford: *The Good Soldier*

Suggested Reading

Alexander, Michael. *History of English Literature*. Macmillan Press Ltd., 2000.

Allison, Alexander, et al., eds. *The Norton Anthology of Poetry*. W. W. Norton and Company, 1983.

Christian, et al., eds. "Literary Movements." 13 May 2023, *StudySmarter*, www.studysmarter.co.uk/explanations/english-literature/literary-movements/

Defoe, Daniel. *Robinson Crusoe*. Fingerprint Publications, 2017.

Mangan, Michael. *A Preface to Shakespeare's Comedies*. Routledge, 1996.

Prasad, B. *A Background to the Study of English Literature*. Macmillan Ltd., 2010.

Robert Scholes, et al., eds. *Elements of Literature*. Oxford University Press, 2004.

Sampson, George. *The Concise Cambridge History of English Literature*. Cambridge University Press, 1946.

Sanders, Andrew. *The Short Oxford History of English Literature*. Oxford University Press, 2005.

Shakespeare, William. *The Merchant of Venice*. Dover Publications Inc., 1995.

Stephen Greenblatt, et al., eds. *The Norton Anthology of English Literature*. Vol. A, *The Middle Ages*. W. W. Norton & Co. Ltd., 2006.

SECOND SEMESTER

ENG-150 (Major/Minor)

BRITISH POETRY: MILTON TO THE PRESENT

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

This course is a continuation of *Introduction to Poetry* dealt with in the first Semester. It is intended to provide a comprehensive guide to English poetry, its development, forms and movements over the ages. Beginning with Milton, it moves on to the Metaphysical Poets, represented by John Donne, and the Augustan period, represented by Alexander Pope. The Romantics are represented by Gray, Blake and Keats, the Victorians by Browning and Hardy, offering students the scope to view their poetry against the background of a clash between faith and scepticism, hope and despair.

The course is also designed to familiarise students with the “new” poetry which came into being at the beginning of the twentieth century in the UK, which embodies the crisis, disillusionment, and radical scepticism of the times. Beginning with Yeats and Eliot, the course includes English, Welsh and Irish poets, who add a “regional” flavour to the complexity and exciting diversity of Modern English Poetry.

Learning Objectives

1. To provide a comprehensive guide to English poetry, its development, forms and movements over the ages.
2. To familiarise students with the “new” poetry, which came into being at the beginning of the 20th Century in the UK.
3. To equip them with the ability to understand and appreciate the various elements and aspects of poetry.
4. To encourage reading and discussion of poetry as a means to explore issues of identity, culture, human relationships, nature and topics relating to life and customs.

Course Outcomes

This course will help students gain expertise in the study of poetry, its various elements, genres, techniques and devices. By engaging in close reading and analysis of literary texts, students will develop their critical thinking skills, thus inculcating the spirit of enquiry and questioning in them. Further, students will be provided with the relevant materials in their endeavour to explore culture, history, and human values.

UNIT I

John Milton:	“Paradise Lost” (Book I, lines 1-125)
Alexander Pope:	“Ode on Solitude”
Thomas Gray:	“Elegy Written in a Country Churchyard”

UNIT II

William Blake:	“The Lamb” and “The Tyger”
John Keats:	“Ode to Autumn”
Robert Browning:	“My Last Duchess”

UNIT III

Thomas Hardy:	“Let Me Enjoy”
William Butler Yeats:	“The Second Coming”
T. S. Eliot:	“Gerontion”

UNIT IV

Ted Hughes:	“A Woman Unconscious”
Seamus Heaney:	“Digging”
Lynne Rees:	“Never”

Suggested Reading

Bloom, H. *The Best Poems of the English Language*. Harper Collins, 2004.

Bowra, C. M. *The Romantic Imagination*. OUP, 1999.

Bromwich, David. *Skeptical Music: Essays on Modern Poetry*. University of Chicago Press, 2001.

Corcoran, Neil. *English Poetry since 1940*. Longman, 1993.

Corns, T. N., ed. *The Cambridge Companion to English Poetry*. Cambridge University Press, 1973.

Draper, R. P. *An Introduction to Twentieth-Century Poetry in English*. St Martin's Press, 1999.

Duran, Angelica. *Concise Companion to Milton*. Blackwell, 2006.

Frye, N. *Fearful Symmetry: A Study of William Blake*. University of Toronto Press, 2004.

Neill, E. *Trial by Ordeal: Thomas Hardy and the Critics*. Columbia Camden House, 1999.

Keats, John. *Complete Poems and Selected Letters of John Keats* (with an Introduction by Edward Hirsch). Modern Library, 2001.

Howarth, Peter. *British Poetry in the Age of Modernism*. Cambridge University Press, 2005.

Keating, P. J. *Robert Browning: A Reader's Guide*. Writers & Their Background Series, 1974.

Manning, Peter. *Reading Romantics: Texts and Contexts*. Viking, 1990.

Perkins, David. *A History of Modern Poetry* (2 Volumes). Harvard University Press, 1987.

THIRD SEMESTER

ENG-200 (Major)

BRITISH FICTION (19TH CENTURY TO 20TH CENTURY)

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

This course is designed to familiarise students with the relatively new cultural form of the novel, and the manner in which it represented and responded to the contemporary features of social life in Britain during the nineteenth and twentieth century. The former was a period of drastic historical change in which modern institutions such as secularization, innovation in psychology, establishment of mass culture, among others, were consolidated. The latter, on the other hand, marked a period of transition during which the novel underwent radical changes in form in the hands of its best practitioners. The changes were not related to literary tradition and technique alone, but were psychological, sociological, epistemological and cosmological that radically transformed the novel as an art form. The course includes seven representative texts for non-detailed critical study. Hence, there is no reference to context question in this course.

Learning Objectives

1. To enable students to identify major shifts in the representation of socio-cultural phenomena.
2. To train students to critically engage with narrative strategies and fictional forms.
3. To familiarize students with ideas such as race, gender and class contestation in selected texts.

Course Outcomes

1. The study of 19th and 20th century British Fiction will enable learners to gain a sophisticated comprehension of the period and the authors' response through their writings.
2. The course will enable students to develop their critical thinking abilities, interpretation of complex themes, cultural nuances, narrative styles and contemporary techniques.
3. The course will enable the students to reflect on the interplay of literature and history, thereby identifying the relevance and social impact of the various literary movements of the age and their representation in the novel.

UNIT I

Jane Austen: *Pride and Prejudice*
Charlotte Bronte: *Jane Eyre*

UNIT II

Charles Dickens: *Hard Times*
Thomas Hardy: “The Distracted Preacher”, “The Three Strangers” (from *Wessex Tales*)

UNIT III

James Joyce: “The Sisters”, “Eveline”, “The Dead” (from *Dubliners*)
George Orwell: *1984*

UNIT IV

Martin Amis: *Time’s Arrow*

Suggested Reading

Abbot, R., Bell, C. *James Joyce: A Beginner’s Guide*. Hodder & Stoughton Education, London, 2001.

Bloom, Harold. (Ed.). *Charlotte Brontë’s Jane Eyre*. Viva Books Private Limited: India, 2007.

Diedrick, James. *Understanding Martin Amis*. 2nd ed., University of South Carolina Press, 2004.

Finney, Brian. *Martin Amis*. Routledge, 2008.

Gissing, G. *Charles Dickens: A Critical Study*, Blackmax Online, 2011.

King, Jeannette. *Jane Eyre: Open Guides to Literature*. Viva Books Private Limited. India, 2003.

Johnson, Claudia L. *Jane Austen’s Cults and Cultures*. United Kingdom, University of Chicago Press, 2014.

Hermann, Lea. *Thomas Hardy’s Wessex*. United States, Hard Press, 2013.

Margaret Smith. *Charlotte Bronte: Selected Letters*. OUP, Oxford, 2007.

Ray, Martin. *Thomas Hardy: A Textual Study of the Short Stories*. Routledge, Abingdon, 1997.

THIRD SEMESTER

ENG-201 (Major)

BRITISH DRAMA (16TH CENTURY TO THE PRESENT)

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course traces the development of drama from the Elizabethan age to the post-war era of the twentieth century. It introduces drama as a literary as well as dramatic genre with due emphasis on dramatic elements (like plot, structure, etc.). The course also aims to give students an understanding of the major dramatic works with a sense of their historical and cultural context and the techniques that inform them. The texts with asterisks are meant for detailed study.

Learning Objectives

1. To trace the development of drama from the Elizabethan age to the post-war era of the twentieth century.
2. To introduce drama as a literary / dramatic genre with due emphasis on dramatic elements (like plot, structure, etc.).

Course Outcomes

The outcome provides students with

1. An understanding of the major dramatic works
2. A sense of the historical and cultural contexts of the plays
3. The comprehension of the techniques that inform these plays.

UNIT I

William Shakespeare: *Antony and Cleopatra*

UNIT II

John Webster: *The Duchess of Malfi*

UNIT III

George Bernard Shaw: *Pygmalion*

UNIT IV

John Osborne: *Look Back in Anger*

NB: All the above plays are to be taught as detailed studies.

Suggested Reading

Bevis, Richard W. *English Drama: Restoration & Eighteenth Century, 1660–1789* (Longman Literature in English Series). London & New York: Longman, 1988.

Branmuller, A.R. & M. Hattaway, eds. *The Cambridge Companion to English Renaissance Drama*. Cambridge: CUP, 1990, 2003 (2nd edition).

Brooks, C. & R.B. Heilman. *Understanding Drama*. New York: Holt, Reinhart & Winston, 2000 (Indian Edition).

Dobson, Michael, and Stanley Wells, eds. *The Oxford Companion to Shakespeare*. Oxford: Oxford University Press, 2001, 2015 (2nd edition).

Innes, Christopher. *Modern British Drama, 1890–1990*. Cambridge: CUP, 1992.

—, ed. *The Cambridge Companion to George Bernard Shaw*. Cambridge: CUP, 1998.

Leggatt, Alexander. *English Drama: Shakespeare to the Restoration, 1590–1660* (Longman Literature in English Series). London & New York: Longman, 1988.

McMillan, S. *Restoration and Eighteenth Century Comedy*. 2nd edition. New York & London: W.W. Norton & Co., 1997.

Owen, Susan J. *The Cambridge Companion to Restoration Drama*. Oxford: Blackwell Publishing, 2008.

Rabey, David Ian. *English Drama Since 1940* (Longman Literature in English Series). London: Longman, 2003.

Tillyard, E.M.W. *Shakespeare's History Plays*. Penguin, 1970.

Casebook Series (Macmillan) on all prescribed authors/texts recommended.

FOURTH SEMESTER

ENG-250 (Major)

BRITISH PROSE

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

This course is intended to guide students in reading British prose from the sixteenth to the twentieth century through a selection of well-known prose writers. The units cover early prose writers like Bacon, Addison and Steele to modernist writers like Lawrence and Russell while covering Romantic essayists (Lamb, Hazlitt and Chesterton) and feminist writers (Mary Wollstonecraft and Virginia Woolf). This selection would allow students to familiarise themselves with multiple perspectives, themes and styles within the genre.

Learning Objectives

1. To familiarise students with prose writing.
2. To equip them to understand the cultural, political and historical contexts.
3. To encourage students to engage with the many representative writers.
4. To acquaint students with the different styles and subjects of prose writing.

Course Outcomes

1. This course will help students to identify different styles and themes in prose writing. The course will allow them to see how prose writing can become the vehicle of self-expression and expression of myriad associated socio-political issues.
2. Students will develop their critical thinking and analysis skills by closely reading and analysing these texts.
3. Further, the students will develop interests in British literary and socio-political movements and their impact on our contemporary thought and imagination.

UNIT I

Francis Bacon: Essay 32 "Of Discourse", Essay 50 "Of Studies".
Joseph Addison: "Pleasures of Imagination"

UNIT II

Charles Lamb: "My Relations"
William Hazlitt: "On Going a Journey"

UNIT III

G. K. Chesterton: "On Certain Modern Writers and the Institution of the Family"
Virginia Woolf: "Professions for Women"

UNIT IV

D. H. Lawrence: "The Spirit of Place"
Bertrand Russell: "A Free Man's Worship"

Suggested Reading

Addison, Joseph. 'Pleasures of Imagination'. *Spectator*, No. 411, June 1712.

Bacon, Francis. *The Essays*. Penguin Classics, 1985.

Chesterton, G. K. *The Defendant*. The Project Gutenberg, 2004.

Humphreys, Arthur Raleigh. *Steele, Addison, and Their Periodical Essays*. British Council, 1959.

Lamb, Charles. *The Essays of Elia: Classic Articles on English Culture, Religion, History and Society in the Early 1800s*. Pantianos Classics, 1915.

Lawrence, D. H. *Studies in Classic American Literature* (Chapter 1). Thomas Seltzer, 1923.

Morrison, Robert (ed.). *The Oxford Handbook of British Romantic Prose*. OUP, 2024.

Russell, Bertrand. *Bertrand Russell's Best*. Routledge, 2009.

Seckel, Al (ed.). *Bertrand Russell on God and Religion*. Prometheus Books, 1986.

Steele, Richard. 'The Character of Will Wimble'. *Spectator*, July 4, 1711.

Wollstonecraft, Mary. *A Vindication of the Rights of Woman* (Chapter 1). T. Fisher Unwin, 1891.

Woolf, Virginia. *A Room of One's Own and Three Guineas*. Penguin Classics, 2019.

FOURTH SEMESTER

ENG-251 (Major)

EUROPEAN CLASSICAL LITERATURE

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course aims at familiarising the students with European classical literature belonging to the Greco-Roman antiquity. The texts as well as the genres covered in this course have had considerable influences on the subsequent development of world literature. The course is designed to impart the knowledge of these influential classical texts to the students of English literature.

Learning Objectives

1. To introduce the basic idea of European Classical literature.
2. To familiarise the students with the masterpieces of European classical texts.
3. To impart the knowledge of the various myths and legends belonging to the Greco-Roman antiquity.
4. To enhance their comprehensive understanding of the classical genres hailing from Europe.

Course Outcomes

1. By the end of the semester the students are expected to have fair knowledge about the European classics and their profound influences on subsequent literature.
2. They will acquire the knowledge of the myths of Greece and Rome, which can enhance their comprehension of the references commonly cited in English literature.
3. Additionally, the students will have the knowledge about the forms of the genres, epic, ode, narrative poetry, satire, sonnet, tragedy and comedy.

UNIT I

Homer: "Calypso", "Nausicaa", "The Palace of Alcinous",
"The Phaeacian Games", "The Cyclops", "Circe" (from *The Odyssey*)

UNIT II

Sappho: "Dapple-throned Aphrodite"
Ovid: "Narcissus and Echo" Book 3, from line 339 to 510 (from
Metamorphoses)
Horace: "Book II: Ode XIV"
Dante Alighieri: "My Lady" (Sonnet)
Francesco Petrararch: Sonnet 131 ("I'd Sing of Love in Such a Novel Fashion")

UNIT III

Sophocles: *Oedipus Rex* (Oedipus the King)

UNIT IV

Aristophanes: *Frogs*

Suggested Reading

Alighieri, Dante, and Francesco Petrararch. *Dante, Petrarch and Camoens: CXXIV Sonnets*. Legare Street Press, 2023.

Aristophanes. *Frogs in Greek Drama*. Edited by Moses Hadas. Bantam Books, 2006.

Bullfinch, Thomas. *Golden Age of Myth and Legend*. Wordsworth Edition Ltd., 1998.

Hadas, Moses. *Greek Drama*. Bantam Books, 2006.

Homer. *The Odyssey*. Translated by E. V. Rieu, revised translation by D. C. H. Rieu. Penguin Classics, 2002.

Horace. *Horace: Satires and Epistles and Persius*. Translated by Niall Rudd. Penguin, 2005.

Horace. *The Complete Odes and Satires of Horace*. Princeton University Press, 1999.

Lucas, F. L. *Tragedy: Serious Drama in Relation to Aristotle's Poetics*. A.I.T.B.S. Publishers, 2003.

Kitto, H. D. F. *The Greeks*. Penguin Books, 1991.

Lucas, F. L. *Tragedy: Serious Drama in Relation to Aristotle's Poetics*. A.I.T.B.S. Publishers, 2003.

Martin, Charles. *Metamorphoses: A Norton Critical Edition*. W. W. Norton and Company, 2010.

Ovid. *Metamorphoses: A New Verse Translation*. Translated by David Raeburn, introduction by Denis Feeney. Penguin Classics, 2004.

Petrarch, Francesco. *The Sonnets of Petrarch*. Illustrated by Aldo Salvadori. The Heritage Press, 1966.

Sophocles. *Antigone, Oedipus the King and Electra*. Translated by H. D. F. Kitto. Oxford University Press, 2008.

Sophocles. *The Three Theban Plays*. Translated by Robert Fagles. Penguin, 1982.

Wilson, Emily. *The Odyssey: A Norton Critical Edition*. W. W. Norton and Company, 2020.

FOURTH SEMESTER

ENG-252 (Major)

LITERARY THEORY AND CRITICISM (From The Classical to the Romantic Period)

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

This course is intended to acquaint students with literary theory and criticism from the ancient times to the Romantic Period. It includes classical critics like Plato, Aristotle, Longinus and Horace, and English literary critics like Philip Sidney, John Dryden, Samuel Johnson and Samuel Taylor Coleridge.

Learning Objectives

The course intends to provide a critical understanding of the origins, developments and trends in literary theory and criticism from the classical period of Plato, Aristotle, Longinus and Horace to the neoclassical and Romantic periods of English criticism. It addresses crucial issues, ideas and debates concerning poetry and creative literature.

Course Outcomes

The course will:

1. Acquaint students with the nature, function, language, subject matter and other aspects of poetry and creative literature.
2. Develop effective and informed approaches to interpreting literary texts.

UNIT I

Plato: "Poetry and Education" from *The Republic, Book III*
Aristotle: "On Tragedy" from *Poetics*

UNIT II

Longinus: "The Nature and Sources of the Sublime" from *Longinus on the Sublime*
Horace: "Observations on Drama" from *Ars Poetica*

UNIT III

Philip Sidney: "The Chief Objections to Poetry" from *An Apology for Poetry*
John Dryden: "Ancient versus Modern Drama" from *An Essay of Dramatic Poesy*

UNIT IV

Samuel Johnson: "Preface to Shakespeare"
Samuel Taylor Coleridge: "The Language of Metrical Composition" from
Biographia Literaria, Chapter XVIII

Suggested Reading

Adams, Hazard. *Critical Theory Since Plato* (3rd Edition). N. p.: Heinle & Heinle, 2005.

Daiches, David. *Critical Approaches to Literature*. Orient Longman, 1956.

Enright, D. J., and E. D. Chickera, eds. *English Critical Texts*. Oxford University Press, 2002.

Groden, Michael, Martin Kreiswirth, and Imre Szeman, eds. *The Johns Hopkins Guide to Literary Theory and Criticism*, Second Edition. Johns Hopkins University Press, 2004.

Habib, M. A. R. *A History of Literary Criticism and Theory: From Plato to the Present*. Blackwell Publishing, 2007.

Halmi, Nicholas. *The Genealogy of the Romantic Symbol*. OUP, 2007.

Lodge, David, and Nigel Wood. *Modern Criticism and Theory: A Reader*. Pearson Education, 2007.

Lodge, David, ed. *20th Century Literary Criticism*. London, 1975.

Rajan, B., and A. G. George. *Makers of Literary Criticism*. Vol. I. Asia Publishing House, 1966.

Ramaswami, S., and V. S. Seturaman, eds. *The English Critical Tradition*. Vol. I. Macmillan India Limited, 1986.

Rice, Philip, and Patricia Waugh, eds. *Modern Literary Theory: A Reader*. Bloomsbury, 1992.

Russell, D. A., and M. Bottom, eds. *Ancient Literary Criticism*. Oxford University Press, 1972.

Wellek, René. *A History of Modern Criticism: 1750–1950*. Vol. I. Yale University Press, 1955.

Wimsatt, W. K., and C. Brooks. *Literary Criticism: A Short History*. Oxford & IBH Publishing Co., 1970.

FOURTH SEMESTER

ENG-253 (Major)

INTRODUCTION TO GENERAL LINGUISTICS AND PHONETICS

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The paper aims to provide learners with an understanding of the basic concepts of Linguistics and Phonetics. It will provide an overview in the field of linguistics.

Course Objective

1. This paper aims to provide learners with the background on the basic concepts of Linguistics the basic understanding of the terminologies of Phonetics.

Course Outcomes

1. The learners are expected to have a basic understanding of the basic concepts of language and Linguistics understand the importance of Phonetics in language

UNIT I

Introduction to Language: Definition of Language; Language as a Means of Communication; Human and Non-human Communication; Design Features of Language; Spoken Language vs Written Language; Writing Systems.

UNIT II

Linguistics: Definition of Linguistics; Linguistics as a science; Scope and Branches of Linguistics.

UNIT III

Basic concepts in Phonetics: Definition of Phonetics; Branches of Phonetics; Vocal Organs of Speech; Classification of sounds; Place of Articulation; Manner of Articulation; Description of Speech Sounds; Place of Articulation; Manner of Articulation

UNIT IV

Practical: International Phonetic Alphabet (IPA); Phonetic transcription.

Essential Reading

Hockett, C. F. 1958. *A Course in Modern Linguistics*. New York: Macmillan.

Lyons, J. 1981. *Language and Linguistics*. Cambridge: Cambridge University Press.

Syal, P., and D. V. Jindal. 2009. *An Introduction to Linguistics*. PHI Learning Pvt. Ltd., New Delhi.

Plag, I., M. Braun, S. Arndt-Lappe, and M. Schramm. 2015. *Introduction to English Linguistics* (Mouton Textbook, 3rd ed.). De Gruyter Mouton.

Genetti, C. 2018. *How Languages Work: An Introduction to Language and Linguistics* (2nd ed.). Cambridge University Press.

Suggested Reading

Akmajian, A., Richard A. Demers, Ann K. Farmer, and Robert M. Harnish. 1996. *Linguistics: An Introduction to Language and Communication*. New Delhi: Prentice-Hall of India Pvt. Ltd.

Fromkin, V., and R. Rodman. 1993. *An Introduction to Language*. New York: Harcourt Brace College Publishers.

FIFTH SEMESTER

ENG-300 (Major)

INDIAN CLASSICAL LITERATURE

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

This course explores the foundational Indian classical texts that shaped the rich tapestry of India's literary legacy. The course aims to provide students with a comprehensive exposure to the Indian classical literature across genre including epic narratives, drama and fables all offering unique perspectives on human experience in general and the Indian literary context in particular.

Learning Objectives

1. To familiarise students with the artistic expressions and spiritual underpinnings of ancient India through the study of the classical literary masterpieces of India.
2. To help students develop their understanding of the classical Indian poetics through their reading of the literary texts and the related critical discourses.
3. To facilitate comparative analysis between Classical Indian Literature and other literary traditions encountered in English Literature Studies.

Course Outcomes

1. The students will develop an understanding of Indian mythology, philosophy and its storytelling traditions.
2. This course will also broaden the horizons of and perspectives within the English Literature Studies offering insights into one of the oldest literary traditions of the world.

UNIT I

Vyasa: *The Mahabharata*
“The Dicing” from Book II, “The Temptations of Karna”
From Book V (*The Mahabharata* translated by J.A.B. Van Buitenen)

UNIT II

Ilango Adigal: *Cilappatikaram: The Tale of an Anklet* (“The Book of Vanci”).
Tr. R. Parthasarathy)

UNIT III

Kalidasa: *Abhijñānaśākuntalam* (Tr. Vinay Dharwadkar, *The Recognition of Shakuntala*)

UNIT IV

Katha Saritsagar “Uptakes and her Suitors”, “The Story of the Ascetic who conquered Anger” in (Book1) and (Book VI) by Somdeva

Jataka Tales “The Hair - Standing - on - end Story” (Lomahansa Jataka), “The Kusa Grass Story” (Kusani Jataka in Volume-I)

Panchatantra “The Lion Makers” (Book1) “The Blue Jackal” (Book 1) by Vishnu Sharma

Suggested background topics for teachers, class presentation:

- The Indian Epic Tradition: Themes and Recensions
- Classical Indian Drama: Theory and Practice
- Alankara and Rasa
- Dharma and the Heroic
- Classical story-telling traditions

Suggested Reading

Abhijñānaśākuntalam (The Recognition of Shakuntala) by Kalidasa. Translated by Vinay

Dharwadkar, Vinay. *Penguin Anthology of Classical Sanskrit Literature*. Penguin, 2016.

Bharata. *Natyashastra*. Translated by Manomohan Ghosh, Vol. I, 2nd edn. Calcutta: Granthalaya, 1967, chap. 6, “Sentiments”.

Bharata. *The Natyasastra*. Edited by Kapila Vatsyayan. Sahitya Akademi, 1996/2011.

Van Buitenen, J. A. B. “Dharma and Moksa.” In Roy W. Perrett, ed., *Indian Philosophy*, Vol. V: *Theory of Value: A Collection of Readings*. New York: Garland, 2000, pp. 33–40.

Bhasa. *The Shattered Thigh and Other Plays*. Translated by A. N. D. Haksar. Penguin, 2008.

Ilanko Atikal. *The Chilappatikaram: The Tale of an Anklet*. Translated by R. Parthasarathy. Penguin, 1993.

Jataka Tales. Translated by Allen C. Babbit. SMK Books, 2018.

Somdeva Bhatta. *Kathasaritsagar*. Vols. I & II. Translated by C. H. Tawney. Double 9 Books, 2023.

The Mahabharata: Selections from the Sava Parva and Udyoga Parva. Translated by J. A. B. Van Buitenen. Worldview, 2016.

Dharwadkar, Vinay. "Orientalism and the Study of Indian Literature." In *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, edited by Carol A. Breckenridge and Peter van der Veer. New Delhi: OUP, 1994.

FIFTH SEMESTER

ENG-301

CONTEMPORARY LITERARY THEORY AND CRITICISM-I

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course attempts to acquaint students with the key issues, ideas and debates underpinning contemporary literary studies, in the context of literary history and traditions, evolving genres, critical approaches, identities, gender and ecology.

Course Objective

1. The course aims to provide a critical understanding of the developments and trends in contemporary literary criticism from the 19th century to the present period.

Learning Outcome

The course would enable students –

1. To identify and to analyse cultural, social, ideological, historical, linguistic, and other aspects of works of literature develop effective and informed approaches to interpreting literary texts.

UNIT I

Matthew Arnold: “The Study of Poetry” (1880)
Henry James: “The Art of Fiction” (1884)

UNIT II

T. S. Eliot: “Tradition and the Individual Talent” (1919)
Martin Esslin: “The Theatre of the Absurd” (1960)

UNIT III

Elaine Showalter: “Towards a Feminist Poetics” (1979)
Hubert Zapf: “Literature as an Ecological Force within Culture” (2016)

UNIT IV

Toni Morrison: "Black Matters" (1992)
Sharan Kumar Limbale: "About Dalit Literature" (2004)

Suggested Reading

Barry, Peter. (2010). *Beginning Theory*. Routledge, London.

Leitch, Vincent B. ed.(2010) *The Norton Anthology of Theory and Criticism*, second edition.
New York: Norton.

Lodge, David and Nigel Wood, eds. (2008). *Modern Criticism and Theory* Essex:
Pearson.

Limbale, Sharankumar (2004). *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Hyderabad: Orient Longman.

Morrison, Toni. (1992) *Playing in the Dark: Whiteness and the Literary Imagination*.
Massachusetts: Harvard University Press.

Selden, Raman. (2009). *A Reader's Guide to Contemporary Literary Theory*.
Singapore: Pearson.

Waugh, Patricia. (2006). *Literary Criticism and Theory*. New York: Oxford University
Press.

Zapf, Hubert. (2016) *Literature as Cultural Ecology: Sustainable Texts*. London:
Bloomsbury.

FIFTH SEMESTER

ENG-302 (Major/Minor)

INDIAN WRITING IN ENGLISH

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course covers literature written in English by Indian writers. It includes major voices including pioneers like G.V. Desani as well as contemporary writers like Arundhati Roy and Tamsin A.O. The aim is to provide a comprehensive understanding of the major shifts and trends in Indian Writing in English. The course also strives to provide representation to different genres within the ambit of Indian writing in English such as novel, poetry, drama and short stories.

Learning Objectives

1. To familiarise students with the genre of Indian writing in English in order to acquaint them to 'Indian sensibility' as represented in literature.
2. To acquaint them to the process of identity formation in India mediated through the prism of English, the only pan-Indian language.
3. To read critically a plethora of representative texts from all relevant genres: prose, poetry, drama and novel and to examine the issues of language, culture, history and representation in these various genres that constitute the rubric of Indian writing in English.
4. To trace the evolution of Indian Writing in English across the ages.

Course Outcomes

The course is structured around representative writers and intends to encourage advanced study of major Indian literary texts from different periods and offer ways to situate the major writers in their proper historical context.

- The course shall facilitate students to read the history of Indian writing in English critically and grasp larger issues of nation, nationalism, gender, social stratification, assimilation and acculturation in the Indian context.

UNIT I

Kamala Markandaya: *The Nowhere Man*

UNIT II

Arundhati Roy: *The God of Small Things* (1997)

UNIT III

Asif Currimbhoy: *The Doldrums* (1992)
Temsula Ao: “The Last Song” from *These Hills called Home* (2005)

UNIT IV

Jayanta Mahapatra: “The captive Air of Chandipur-on-Sea”, “Grandfather”
Kamala Das: “Ghanashyam”,
“Farewell to Bombay”

Eunice De Souza: “Tell Me”
“It’s Time to Find a Place”

Suggested Reading

Iyengar, K. R. Srinivas. *Indian Writing in English*. New Delhi: Sterling, 1984.

King, Bruce. *Modern Indian Poetry in English*. 2nd ed. New Delhi: OUP, 2001.

Lall, E. N. *The Poetry of Encounter: Three Indo-Anglian Poets (Dom Moraes, A. K. Ramanujan and Nissim Ezekiel)*. New Delhi: Sterling Publishers, 1983.

Mehrotra, A. K. *A History of Indian Literature in English*. New York: Columbia University Press, 2003.

Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Pencraft International, 2001.

Mukherjee, Meenakshi. *The Perishable Empire: Essays in Indian Writing in English*. New Delhi: OUP, 2002.

Naik, M. K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.

Pattanaik, Arun. *Kamala Markandaya: A Critical Study*. Omega Publications, 2011.

Rao, A. V. Krishna, and K. Madhavi Menon. *Kamala Markandaya: A Critical Study of Her Novels, 1954-1982*. B. R. Publishing Corporation, 1997.

Shahane, Vasant A., and M. Sivaramakrishna, eds. *Indian Poetry in English: An Assessment*. Delhi: Macmillan, 1980.

Saxena, Akshya. *Vernacular English: Reading the Anglophone in Postcolonial India*. Princeton: Princeton University Press, 2022.

SIXTH SEMESTER

ENG-350 (Major)

AMERICAN LITERATURE - I

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

This course provides an in-depth exploration of significant American texts across a variety of genres and historical periods. The course is designed to engage students with influential texts that have significantly shaped American literature and culture. More than just an analysis of literary form, it also offers a deep dive into the historical, cultural, and thematic contexts of these works, equipping students with a comprehensive understanding of the American literary canon.

Learning Objectives

1. The course is designed to help students will develop their analytical and critical thinking skills by examining the themes, structure, language, and style of these texts.
2. The course also emphasizes to touch upon the key issues of America such as societal and cultural values, including themes of national identity, diversity, oppression, and freedom.
3. Through this course, the students will gain a deeper understanding of the diverse voices that contribute to American literature and its ongoing evolution.

Course Outcomes

1. In this course, students will develop the ability to critically analyse American literary works, exploring their themes, styles, and historical contexts.
2. They will also learn to appreciate the diversity of voices within American literature, recognizing contributions from various cultural, ethnic, and gender perspectives.
3. Furthermore, students will explore the role of literature in addressing issues of oppression and freedom and understand how literary works both reflect and influence shifts in American cultural and societal identities.

UNIT I

Ralph Waldo Emerson:	“Self-Reliance”
Edgar Allan Poe:	"The Fall of the House of Usher"
Frederick Douglas:	Narrative of the Life of Frederick Douglas

UNIT II

Mark Twain: *The Adventures of Huckleberry Finn*
F. Scott Fitzgerald: *The Great Gatsby*

UNIT III

Walt Whitman: "Out of the Cradle Endlessly Rocking", "I Sing the Body Electric"
Sylvia Plath: "Lady Lazarus", "Daddy"
Langston Hughes: "I, Too", "Harlem"
Louise Erdrich: "Captivity", "Dear John Wayne"

UNIT IV

Arthur Miller: *Death of a Salesman*

Suggested Reading

Baym, Nina, Ed. *The Norton Anthology of American Literature*. New York: W.W. Norton & Company, 2007.

Gates, Henry Louis. *The Norton Anthology of African American Literature*. New York: W.W. Norton & Company, 2004.

Bloom, Harold, ed. *Ralph Waldo Emerson* (Bloom's Modern Critical Views). New York: Infobase Publishing, 2007.

Gray, Richard. *A History of American Literature*. West Sussex: Blackwell, 2004.

Gura, Philip F. *American Transcendentalism: A History*. New York: Hill and Wang, 2007.

Hayes, Kevin J. *The Cambridge Companion to Edgar Allan Poe*. Cambridge: Cambridge University Press, 2002.

Chadwick, Jocelyn A. *The Jim Dilemma: Reading Race in Huckleberry Finn*. University Press of Mississippi, 1998.

Ruland, Richard, and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. New York: Penguin, 1992

Bradbury, Malcolm. *The Modern American Novel*. Oxford: 1983.

Brater, Enoch. *Arthur Miller's Global Theatre*. University of Michigan Press, 2007.

Krassner, David. *American Drama 1945-2000*. Blackwell 2006.

Swann, Brian ed. *Recovering the Word. Essay on Native American Literature*. University of California Press, 1987.

SIXTH SEMESTER

ENG-351 (Major)

WORLD LITERATURE

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course is designed to introduce students to some of the significant works of world literature (poems, fictions and plays) with special emphasis on the history of ideas and the ways in which they reflect cultural and aesthetic values. The students will be made aware of the relationship between literature, culture, and society; and also, the intersections of literature and literary production with history and politics.

Learning Objectives

1. To explore literary and cultural traditions across the world.
2. To familiarise the students with the theoretical dimensions of world literature, its assertions as well as contestations against it.
3. To acquaint students with the intellectual and literary development in world history.
4. To engage with global cultures while remaining rooted and situated in their specific, local contexts
5. To develop critical thinking, cultural sensitivity and ethical awareness in students.

Course Outcomes

On successful completion of the course, the student should be able to understand the scope and variety of works in literature within global and local contexts; respond critically to works of literature; develop methods and strategies for analysing and interpreting texts; appreciate the aesthetic principles that guide or govern literature and understand the influence of literature on intercultural experiences and promote cross-cultural understandings.

UNIT I

Epic of Gilgamesh (Tablet 11)

UNIT II

Charles Baudelaire:	“Correspondences”, “Her Hair”
Rainer Maria Rilke:	“The Panther”, “Spanish Dancer”
Ghalib:	“I’ve made my home next door to you”, “My tongue begs for the power of speech”

Pablo Neruda: "Tonight I Can Write..."
Derek Walcott: "Names"

UNIT III

Nikolai Gogol: "The Overcoat"
Lu Xun: "Diary of a Madman"
Orhan Pamuk: "To Look Out the Window"
Gabriel García Márquez: "A Very Old man with Enormous Wings"

UNIT IV

Wole Soyinka: Death and the King's Horseman

[**N.B:** The following anthology contains most of the texts to be studied in class: *The Norton Anthology of World Literature*. Eds. Martin Puchner, Shorter 4th Edition, Vol. 1 & 2, Norton, 2021.]

Suggested Reading

Here is the text with the book titles italicised. The article/chapter title remains in quotation marks:

Anadolu-Okur, Nilgun, ed. *Essays Interpreting the Writings of Novelist Orhan Pamuk: The Turkish Winner of the Nobel Prize*. 2009.

Baugh, Edward. *Derek Walcott*. Cambridge University Press, 2006.

Damrosch, David, ed. *World Literature in Theory*. Chichester: John Wiley & Sons, Ltd., 2014.

D'haen, Theo, David Damrosch, and Djelal Kadir, eds. *The Routledge Companion to World Literature*. New York: Routledge, 2012.

Duran, Manuel, and Margery Safir. *Earth Tones: The Poetry of Pablo Neruda*. 1981.

Eze, Chielozona. *Postcolonial Imaginations and Moral Representations in African Literature and Culture*. Lexington Books/Fortress Academic, 2011.

Gass, William H. *Reading Rilke: Reflections on the Problems of Translation*. 1999.

Jeyifo, Biodun. *Wole Soyinka: Politics, Poetics and Postcoloniality*. 2004.

Kang-i Sun Chang and Stephen Owen. *The Cambridge History of Chinese Literature*. CUP, 2010.

Lawall, Sarah, ed. *Reading World Literature: Theory, History, Practice*. University of Texas Press, 2010.

Martin, Walter. *Charles Baudelaire: Complete Poems*. 2002.

Martin, G. "On 'Magical' and Social Realism in García Márquez." In McGuirk, B., and R. Cardwell, eds. *Gabriel García Márquez: New Readings*. Cambridge Iberian and Latin American Studies. Cambridge University Press, 1987, pp. 95–116.

Russell, Ralph. *Ghalib: The Poet and His Age*. 1997.

SIXTH SEMESTER

ENG-352 A (Major)

LITERATURE FROM NORTH-EAST INDIA

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

Literature from North-East India explores a plethora of themes ranging from rich oral cultures, folk narratives to representation of socio-political actualities of the different states of the region. The aim is not only to foreground a cross-section of writings produced in the eight states of the Northeast, but also to capture the specificity that every context and site of production of a text embodies. Through different genres, like poetry, novel, drama and short story, an attempt has been made to understand the social, cultural and political workings of these states as well as to foreground the varied life worlds and experiences.

Learning Objectives

1. To familiarise the students with a range of texts that exhibit the rich cultural diversity of the North-East and also the uniqueness of oral lores, political tales, historical and folk narratives of the region.
2. To make the students understand the variegated ways of 'localising' and 'locating' knowledge in the light of the texts included in the course.
3. To facilitate a deeper exploration of the underlying nuances of poetry, fiction, drama and short stories.
4. To enable the students to compare myriad social settings, political realities, historical projections and cultural representations of the eight states of the North-East.

Course Outcomes

1. This course would enhance the students' ability to think critically by making them adept in analytical skills, diverse reading strategies, and vital patterns of comparative studies.
2. This course would make the students navigate through different time periods and historical settings, thus helping them understand the socio-political contours of the region better.

UNIT I

Easterine Kire: *Don't Run, My Love*

UNIT II

Wan Kharkrang:	“The Encounters of Mr Ta En”
Mitra Phukan:	“The Reckoning”
Prajwal Parajuly:	“A Father’s Journey”

UNIT III

Thangjam Ibopishak:	“Gandhi and Robot”, “I Want to Be Killed by an Indian Bullet”.
Chandrakanta Murasingh:	“The Stone Speaks in the Forest”, “O, Poor Hachukrai”
Mamang Dai:	“An Obscure Place”, “The Oasis is a Memory of Rain”
Nirmalprabha Bordoloi:	“The Seasons”
Malsawmi Jacob:	“The Songster’s Lament”, “River’s Song”

UNIT IV

Kynpham S. Nongkynrih:	<i>Manik</i>
Arun Sarma:	<i>Sri Nibaran Bhattacharya</i>

Suggested Reading

Ao, Temsula. *Laburnum for My Head*. Penguin, 2009.

Baruah, Sanjib. *In the Name of the Nation: India and Its Northeast*. Navayana, 2021.

Dai, Mamang. *The White Shirts of Summer: New and Selected Poems*. Speaking Tiger, 2023.

Gill, Preeti, and Samrat Choudhury, eds. *Insider Outsider: Belonging and Unbelonging in Northeast India*. Amaryllis, 2019.

Hazarika, Sanjoy. *Strangers No More: New Narratives from India’s Northeast*. Aleph, 2018.

Jacob, Malsawmi. *Four Gardens and Other Poems*. New Delhi: Authors Press, 2017.

Misra, Tilottoma, ed. *The Oxford Anthology of Writings from North-East India: Poetry and Essays*. OUP, 2011.

Misra, Tilottoma, ed. *The Oxford Anthology of Writings from North-East India: Fiction*. OUP, 2011.

Murasingh, Chandrakanta. *Memoirs of the Woods*. Dhauli Books, 2018.

Ngangom, Robin S., and Kynpham S. Nongkynrih, eds. *Dancing Earth: An Anthology of Poetry from Northeast India*. Penguin, 2009.

Ngangom, Robin S., and Kynpham S. Nongkynrih. *An Anthology of Contemporary Poetry from the Northeast*. NEHU Press, 2003.

Parajuly, Prajwal. *The Gurkha's Daughter*. Quercus, 2014.

Pathak, Namrata, and Dhurjjati Sarma, eds. *Performing Arun Sarma: Theatricality, Transgression, Transformation*. Cambridge Scholars, 2024.

Phukan, Mitra. *A Full Night's Thievery*. Speaking Tiger, 2016.

Zama, Margaret Ch., ed. *Emerging Literatures from Northeast India: Dynamics of Culture, Society and Identity*. Sage, 2013.

SIXTH SEMESTER

ENG-352 B (Major)

FOLK LITERATURE

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course proposes to introduce students to the basic concepts in Folklore and Folk Literature, which constitute a vast corpus of myths, legends, stories, fables, fairy tales and folk drama. The course will acquaint students with the processes through which cultural artefacts are committed to written forms for the purpose of preserving oral traditions.

Learning Objectives

1. Provide students with an overview of folk literature and its associated approaches.
2. Help the students identify the knowledge of “lore” through cultural contexts.
3. Understand the roots and nature of Folk Literature and its analogical methods.

Course Outcomes

1. It will foster intercultural dialogue and allow students to explore interdisciplinary connections.
2. The course will also enhance the student’s critical acumen and reflective thinking on Folk Literature by offering insights into folkloric materials.

UNIT I

Introduction to Folklore and Folk Literature

- Definition of Folklore and Folk Literature
- Origin and beginning of Folklore as a discipline: William J. Thoms, Melville J. Herskovits, John L Miss, Charles Francis Potter, Stith Thompson
- Genres of Folk Literature: Folktales, Folk Songs, trickster tales, mythology, folk drama etc.
- Relationship between Folklore and Literature

H. R. Ellis Davidson: “Folklore and Literature” (1975)*

*(Teachers may refer to the above essay for the prescribed topic)

UNIT II

Folktales

- “The Frog Prince” (retold by the Grimms Brothers)
- “A Flowering Tree” (retold by A.K Ramanujan in *Folktales from India*)

- “The Lost Manuscript” (retold by Kynpham Sing Nongkynrih in *Around the Hearth: Khasi Legends*)

UNIT III

Myths and Legends

- “Sir Gawain and the Loathly Lady” (Retold by Robin Brockman)
- “A Flood of Myths and Stories” (Retold by Lennlee Keep)
- “The Legend of Raja Nala”(Retold by William Crooke and Pandit Ram Gharib Chaube)

UNIT IV

Indian Folk Drama

Habib Tanvir: *The Living Tale of Hirma (Hirma Ki Amar Kahani)*
 Girish Karnad: *Hayavadana*

Suggested Reading

Here is the text with book titles italicised and article/webpage titles kept in quotation marks:

Brockman, Robin. *Myths and Legends from Around the World*. Arcturus Publishing Limited, 2002, pp. 101–124.

Crooke, William, and Pandit Ram Gharib Chaube. *Folktales from Northern India*. ABC-CLIO, Inc., 2002, pp. 21–22.

Grimm’s Complete Fairy Tales. International Collectors Library, pp. 1–4.
<http://www.archive.org/grimmscompletefa00grim>.

Handoo, Jawaharlal. *Folklore: An Introduction*. Mysore: Central Institute of Indian Languages, 1989.

Keep, Lennlee. “A Flood of Myths and Stories.” *Independent Lens: Beyond the Films*. Accessed on 14 April 2024.

Leach, Maria (ed.), and Jerome Fried (asst. ed.). *Standard Dictionary of Folklore, Mythology, and Legend*. Funk & Wagnalls Publishing Company, 1972.

Sen, Soumen. *Khasi-Jaintia Folklore: Context, Discourse, and History*. National Folklore Support Centre, 2004.

SIXTH SEMESTER

ENG-353 A (Major)

POPULAR LITERATURE

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course is designed to give students the opportunity to explore literary texts through the lens of gender. As a wide-ranging course covering diverse perspectives on ideological productions, it intends to enable students to critically analyse a range of literary forms such as essays, poetry, plays, novels, short stories and autobiography. With its emphasis on identity construction, sexuality and gender norms, this course aims to examine how these different aspects inform authorship, reading, representation, and reception.

Learning Objectives

1. To equip the students with the ability to understand and engage with key concepts within the field of gender and sexuality studies
2. To train students to identify the role of literature in formulating experiences of gender and sexuality.
3. To enable students to trace current and past attitudes toward different issues of gender through literary representations, and to identify ways in which gender roles and sexual codes are constructed, understood and performed.
4. To inculcate in students the ability to challenge everyday formulations of gender and understand how they inform our approaches, assumptions and biases about the 'other'.

Course Outcomes

1. On completion of this course, the students will be able to demonstrate knowledge of core themes in gender studies and the central role of gender and sexuality in literary works.
2. The students will gain the ability to apply concepts of gender in analysing literary texts, and express and convey ideas referring to these approaches.
3. Further, students will be able to use literary representations to form critical perspectives on power relations placing these in a wider social and cultural context.

UNIT I

Leslie Fiedler: 'Towards a Definition of Popular Literature'
Christopher Pawling: 'Popular Fiction: Ideology or Utopia?'

UNIT II

J.R.R. Tolkien: *The Hobbit*

UNIT III

Agatha Christie: *Death on the Nile*
Satyajit Ray: “The Emperor’s Ring”, “The Golden Fortress” (from *The Adventures of Feluda*)

UNIT IV

Marjani Satrapi: *Persepolis (Part 1)*
Alan Moore: *V for Vendetta*

Suggested Reading

Berberich, Christine, ed. *The Bloomsbury Introduction to Popular Fiction*. Bloomsbury, 2017.

Cawelti, John G. *Adventure, Mystery, and Romance: Formula Stories as Art and Popular Culture*. University of Chicago Press, 1977, pp. 758–75.

Pawling, Christopher. “Popular Fiction: Ideology or Utopia?” *Popular Fiction and Social Change*. London: Macmillan, 1984.

Hescher, Achim. *Reading Graphic Novels: Genre and Narration*. Walter de Gruyter GmbH, 2016.

Davis, J. Madison. “Who Can Identify Byomkesh? The Mystery of the Missing Indian Mysteries.” *World Literature Today*, vol. 91, no. 5, 2017, pp. 21–23.

Le Guin, Ursula K. *The Language of the Night: Essays on Fantasy and Science Fiction*. HarperCollins, 1992.

Fiedler, Leslie. “Towards a Definition of Popular Literature.” In *Super Culture: American Popular Culture and Europe*, edited by C. W. E. Bigsby. Ohio: Bowling Green University Press, 1975.

Pugh, Tison. *Understanding Agatha Christie*. Series: *Understanding Contemporary British Literature*. University of South Carolina Press, 2023.

Storey, John. *Cultural Theory and Popular Culture: A Reader*. Routledge, Taylor & Francis, 2019.

SIXTH SEMESTER

ENG-353 B

GENDER AND LITERATURE

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course is designed to give students the opportunity to explore literary texts through the lens of gender. As a wide-ranging course covering diverse perspectives on ideological productions, it intends to enable students to critically analyse a range of literary forms such as essays, poetry, plays, novels, short stories and autobiography. With its emphasis on identity construction, sexuality and gender norms, this course aims to examine how these different aspects inform authorship, reading, representation, and reception.

Learning Objectives

1. To equip the students with the ability to understand and engage with key concepts within the field of gender and sexuality studies
2. To train students to identify the role of literature in formulating experiences of gender and sexuality.
3. To enable students to trace current and past attitudes toward different issues of gender through literary representations, and to identify ways in which gender roles and sexual codes are constructed, understood and performed.
4. To inculcate in students the ability to challenge everyday formulations of gender and understand how they inform our approaches, assumptions and biases about the 'other'.

Course Outcomes

1. On completion of this course, the students will be able to demonstrate knowledge of core themes in gender studies and the central role of gender and sexuality in literary works.
2. The students will gain the ability to apply concepts of gender in analysing literary texts, and express and convey ideas referring to these approaches.
3. Further, students will be able to use literary representations to form critical perspectives on power relations placing these in a wider social and cultural context.

UNIT I

Introduction to core concepts of Gender Studies - Gender and Sex, Sexuality, Feminisms, Patriarchy, Masculinity, Queer identity, Intersectionality, LGBTQ+,

Androcentrism, Androgyny, Fetishism, Marginality, Voyeurism etc.

Annamarie Jagose: “Introduction” from *Queer Theory: An Introduction*
Chimamanda Ngozi Adichie: “We should all be Feminists”

UNIT II

Charlotte Perkins Gilman: “The Yellow Wall-Paper”
Ismat Chughtai: “Lihaaf”
Living Smile Vidya: *I am Vidya*

UNIT III

Audre Lorde: “Who said it was simple?”, “A litany for survival”
Vikram Seth: “Through love's great power”, “Unclaimed”

UNIT IV

Mahesh Dattani: *Tara*

Suggested Reading

Campbell, Jan. *Arguing with the Phallus: Feminist, Queer and Postcolonial Theory—A Psychoanalytic Contribution*. Zed Books, 2000.

Gillis, Melissa J., and Andrew T. Jacobs. *Introduction to Women's and Gender Studies: An Interdisciplinary Approach*. Oxford University Press, 2017.

Goodman, Lizbeth. *Literature and Gender*. Routledge, 1996.

Fuss, Diana, ed. *Inside/Out: Lesbian Theories, Gay Theories*. Routledge, 1991.

Jackson, Stevi, and Sue Scott. *Gender: A Sociological Reader*. Routledge, 2001.

Launius, Christie, and Holly Hassel. *Threshold Concepts in Women's and Gender Studies: Ways of Seeing, Thinking, and Knowing*. Routledge, 2018.

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Penguin, 1994.

Showalter, Elaine. *Inventing Herself: Claiming a Feminist Intellectual Heritage*. Scribner, 2001.

Stryker, Susan. *Transgender History*. Seal Press, 2008.

SIXTH SEMESTER

ENG-353 C

INTRODUCTION TO SEMIOTICS AND STYLISTICS

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The paper aims to provide learners with an understanding of the basic concepts and an overview in the field of linguistics. This paper will provide a general introduction to Semiotics and Stylistics. It will focus primarily on a linguistic approach to Semiotics and Stylistics, focusing on ways that language is used to signify meaning.

Learning Objectives

1. This paper aims to provide learners with the background on the basic concepts of Semiotics and Stylistics the basic understanding of the linguistic approach to Semiotics the notion of Stylistics and styles and its application.

Course Outcomes

1. The learners are expected to have a basic understanding of the basic concepts of Semiotics and Stylistics have basic knowledge of the approach to Semiotics understand the importance of Stylistic Analysis and Literary Interpretation.

UNIT I

Semiotics: Definition of Semiotics; Sign Theory; signifier and signified: Nature of Linguistic Sign; Linguistic Value; Basic Sign Theory; Types of Signs: Symbol; Icon; Index; visual; aural; kinaesthetic signs; Sound as Meaning.

UNIT II

Text Linguistics and Discourse Perspective: Discourse and Literature, Discourse Grammar and Interaction, Discourse Semantics, Discourse and Context.

The relationship of language to literature: Standard language Vs poetic language; emotive Vs scientific language; speech Vs writing; creativity in language, connotative Vs meta-language.

UNIT III

Stylistics and Style: Basic Concepts; Semiotics and stylistics; poetics and linguistics; style and stylistics; style and register; linguistic function and style; Individual style, period style; style as choice, style as deviation; The scope of stylistic study; The notion of language and literary style; Figurative Language; Expressive Means and Stylistic Devices.

UNIT IV

Application of Stylistic Techniques: Stylistic Analysis and Literary Interpretation; poetic, narrative and dramatic discourse; Text as grammar: structure and texture, cohesion and coherence; semiotic aspects of a literary text; stylistics of discourse; levels of stylistic analysis: phonological, lexical, syntactic and semantic; stylistic devices in literary texts.

Essential Readings

Barth, W. D., Elizabeth Reber, and Margret Selting (eds.). 2010. *Prosody in Interaction*. Amsterdam: John Benjamins Publishing Company.

Bradford, Richard. 1997. *Stylistics*. London and New York: Routledge.

Cobley, Paul, and Litza Jansz. 2010. *Introducing Semiotics: A Graphic Guide*. London: Icon Books.

Simpson, Paul. 2004. *Stylistics: A Resource Book for Students*. London: Routledge.

Thomas, Arthur Asa. 2001. 2nd ed. *Signs: An Introduction to Semiotics*. Toronto: University of Toronto Press.

Widdowson, H. G. 1992. *Practical Stylistics*. Oxford: Oxford University Press.

Suggested Reading

Bax, Stephen. 2011. *Discourse and Genre: Analyzing Language in Context*. New York: Palgrave Macmillan.

Birch, David. 1989. *Language, Literature and Critical Practice: Ways of Analysing Texts*. London & New York: Routledge.

Devi, M. R. 2019. *Stylistics and Discourse Analysis and a Contribution to Literature*. India: Notion Press Media Pvt. Ltd.

Leech, Geoffrey. 1969. *A Linguistic Guide to English Poetry*. London: Longman.

Leech, Geoffrey, and Michael H. Short. 1981. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. London: Longman.

SEVENTH SEMESTER

ENG-400 (Major)

RESEARCH METHODOLOGY

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

This paper would introduce students to basic methods and approaches to research in Literary Studies. The emphasis would be on the use of literary tools for interpretation and production of meanings. Students would be encouraged to engage in critical and close reading of texts, leading to interdisciplinary research. Students would also be familiarized with critical literary terms, different forms of research and ethical conduct involved in proposal and dissertation writing.

Learning Objectives

1. To equip students with the basic principles of carrying research.
2. To provide a comprehensive orientation on academic research including recent theoretical trends in literature.
3. To help students develop research aptitudes and skill through theoretical and practical engagements on research.

Course Outcomes

1. The course will help students understand the basic aspects associated with research.
2. The course will make students aware of the fundamental features of research that includes developing basic understanding on what is research, how to formulate research proposals, carrying out research writing, developing critical perspectives and methodologies.

UNIT I

Definition and types of research

Purpose of writing: Identification of a research problem and the choice of subject

Types of research: Qualitative and Quantitative research

Selecting sources.

UNIT II

The Mechanics of Writing

Literature survey

Report writing

Proposal writing
Documentation
Formatting and style
Citation from different sources,
Bibliography
Research ethics.

UNIT III

Trends and Approaches
Critical Terms and Key Theoretical Trends in Literature

UNIT IV

Critical Reading and Writing
Analysis of specimen research writings
Practice writing research papers on various contemporary areas.

Suggested Reading

Anderson, Jonathan, and Millicent Poole (1994). *Thesis and Assignment Writing*. Brisbane: John Wiley & Sons. (2nd ed.).

Altick, Richard D. (1950/1987). *The Scholar Adventurers*. Columbus: Ohio State University Press.

Altick, Richard D. (1963/1992). *The Art of Literary Research*. London: W. W. Norton.

Eliot, Simon, and W. R. Owens, eds. (1998). *A Handbook to Literary Research*. London: Routledge.

Griffin, Gabriele, ed. (2005). *Research Methods for English Studies*. Jaipur: Rawat Publications.

Philips, Louise, and Marianne Jorgensen, eds. (2002). *Discourse Analysis as Theory and Method*. London: SAGE.

Tanselle, Thomas G. (2002). *Introduction to Scholarly Editing*. University of Virginia: Book Arts Press.

Williams, Sadie (2003). *Postgraduate Training in Research Methods: Current Practice and Future Needs in English*. London: English Subjects Centre, Royal Holloway College.

SEVENTH SEMESTER

ENG-401 (Major)

INDIAN FICTION IN TRANSLATION

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

In recent years, Indian Fiction in Translation has emerged as an important category of literary studies. The course aims at providing students an overall exposure to the contemporary modern fiction in various languages of India. The course includes some of the significant works in languages such as Assamese, Bengali, Hindi, Kannada etc. with the view to help students develop deeper understanding and critical perspectives about the issues addressed by the works.

Course Objective

1. To familiarise students with contemporary fiction in different Indian languages in order to acquaint them to 'Indian sensibility' as represented in literature.
2. To acquaint them to the diversity of Indian literature as written in different Indian languages like Assamese, Bengali, Marathi etc.
3. To read critically a plethora of representative texts from different languages in order to examine the issues of language, culture, history and representation.

Course Outcomes

1. The course is structured around representative and eminent writers from different languages. It encourages the advanced study of major Indian novels and Short stories from different periods and offer ways to situate the evolution of the genre of fiction in their proper historical context.
2. The course shall facilitate students to read fictions in different languages critically and comprehend larger issues of nation, nationalism, gender, social stratification, assimilation and acculturation in the Indian context.

UNIT I

Rabindranath Tagore: *The Home and the World*
Premchand: *Godan*

UNIT II

Fakir Mohan Senapati: *Six Acres and a Third*
U. R. Anantha Murthy: *Samskara*

UNIT III

Indira Goswami: *Pages Stained with Blood*
Baby Kamble: *The Prisons We Broke*

UNIT IV

Saadat Hasan Manto: “Toba Tek Singh”, “The Return (Open it)”, “A Tale of 1947”, “Thanda Ghost”, “Dog of Tithwal”
M. T. Vasudhevan Nair: *Naalukettu: the House around the Courtyard*

Suggested Reading

Ahmed, Aijaz. *Indian Literature: Notes Towards a Definition of a Category*. London: Verso, 1992.

Baral, K. C., D. Venkat Rao, and Sura P. Rath. *U. R. Anantha Murthy's Samskara: A Critical Reader*. New Delhi: Pencraft International, 2005.

Butalia, Urvashi, and Ritu Menon, eds. *In Other Words: New Writing by Indian Women*. New Delhi: Kali for Women, 1992.

Collins, Michael. *Empire, Nationalism and the Postcolonial World: Rabindranath Tagore's Writings on History, Politics and Society*. Edinburgh: Routledge, 2011.

Dutt, K. C., et al., eds. *Encyclopedia of Indian Literature*. New Delhi: Sahitya Akademi, 1992.

Flemming, Leslie A. *Another Lonely Voice: The Urdu Short Stories of Saadat Manto*. Berkeley: University of California Press, 1979.

France, Peter, ed. *The Oxford Guide to Literature in English Translation*. London: OUP, 2000.

Jalal, Ayesha. *The Pity of Partition: Manto's Life, Times and Work Across the India–Pakistan Divide*. New Delhi: Harper India, 2013.

Kantak, V. Y. *Perspectives on Indian Culture*. New Delhi: Pencraft, 1996.

Krishnamurthy, M. G., ed. *Modern Kannada Fiction: A Critical Anthology*. Madison: University of Wisconsin Press, 1967.

Kumar, Jainendra. *Premchand: A Life in Letters*. Agra: Y. K. Publishers, 1993.

Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. London: Oxford University Press, 1988.

SEVENTH SEMESTER

ENG-402 (Major)

ASIAN LITERARY CULTURES

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course seeks to acquaint the students with contemporary trends in Asian literary cultures in English and English translation. The course includes fiction (novels and short stories), memoir/ autobiography, poems and also a verse narrative. Texts from India, Pakistan, Bangladesh, Afghanistan, Sri Lanka, Nepal, Myanmar, Vietnam, China and Japan figure in this course. The socio-political conflicts, civil wars, partition, diasporic conditions and exploration of human relationship with the environment in these works highlight the pivotal role of location (real or imaginary) in our understanding of literary cultures. Location also gets linked with postcoloniality, memory and identity; and the course, therefore, would address these issues as well.

Course Objective

1. To acquaint the students with contemporary trends in Asian literary cultures.
2. To acquaint them with some of the well-known literary works from the region.
3. To familiarise them with the different genres like novel, poetry, short fiction and memoir.
4. To familiarise them with the socio-political realities in the select Asian countries through their literary works.

Course Outcomes:

It is expected that students will become well versed with contemporary trends in Asian literary cultures and thus become familiar with the socio-political scenario including civil wars, partition and the diasporic condition. It is also expected that students would learn about the postcolonial discourse and other theoretical trends including concepts like memory and identity.

UNIT I

Sorraya Khan: *Noor*
Tahmima Anam: *A Golden Age*

UNIT II

Khaled Hosseini: *The Kite Runner*
Bao Ninh: *The Sorrow of War*

UNIT III

Mo Yan: *Change*
Haruki Murakami: *First Person Singular: Stories (Selections)*

UNIT IV

Romesh Gunsekera: "A House in the Country"
Manjushree Thapa: "The European Fling"
Tin Moe: "New Pages", "Oh What a Poet"
Kaiser Haq: "Ode on the Lungi", "Poor Man Eating"

Suggested Reading

Anwar, Waseem. *Transcultural Humanities in South Asia: Critical Essays on Literature and Culture*. Routledge, 2022.

Bose, Sugata, and Ayesha Jalal. *Modern South Asia: History, Culture, Political Economy*. 1998. OUP, 2004.

Breckenridge, Carol A., and Peter van der Veer, eds. *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*. University of Pennsylvania Press, 1993.

Farmer, B. H. *An Introduction to South Asia*. Methuen, 1983.

Goscha, Christopher. *The Penguin History of Modern Vietnam*. Penguin, 2017.

Hettige, S. T., and Markus Mayer, eds. *Sri Lanka at Crossroads: Dilemmas and Prospects after 50 Years of Independence*. Macmillan, 2000.

Pollock, Sheldon. *Literary Cultures in History: Reconstructions from South Asia*. University of California Press, 2003.

Schendel, Willem van. *A History of Bangladesh*. CUP, 2009.

Sugimoto, Yoshio, ed. *The Cambridge Companion to Modern Japanese Culture*. CUP, 2009.

Talbot, Ian. *Pakistan: A Modern History*. Cambridge, 2009.

Tanner, Stephen. *Afghanistan: A Military History from Alexander the Great to the War against the Taliban*. 2002. Da Capo Press, 2009.

Thapa, Manjushree. *The Lives We Have Lost: Essays and Opinions on Nepal*. Penguin, 2011.

Thapa, Manjushree. *Tilled Earth: Stories*. Penguin, 2007.

Wong, Mitali Pati, and Syed Khwaja Moinul Hassan. *The English Language Poetry of South Asians: A Critical Study*. North Carolina: McFarland & Co. Inc., 2013.

Wood, Michael. *The Story of China: A Portrait of a Civilisation and Its People*. Simon & Schuster, 2020.

SEVENTH SEMESTER

ENG-403 (Major)

CONTEMPORARY LITERARY THEORY AND CRITICISM- I

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course aims to introduce students to the major contemporary literary trends, with particular emphasis on twentieth-century literary theory and approaches such as Myth Criticism, Psychoanalytic Criticism, Structuralism, Post-structuralism, Post-colonialism, Feminism/s and Eco-criticism.

Learning Objectives

1. The course aims to develop a coherent critical context for studying literature, exposing students to various philosophical and social perspectives on the questions - what is literature, how it is produced and what is its purpose.

Course Outcomes

1. Show critical, reflective and analytical thinking through an examination of the verity and validity of various ways of interpretation and analyses.
2. Develop interdisciplinary research aptitude.

UNIT I

Carl Gustav Jung: "Psychology and Literature" (1930)
Northrop Frye: "Myth, Fiction, and Displacement" (1961)

UNIT II

Jonathan Culler: "Structuralism and Literature" (1975)
Roland Barthes: "From Work to Text" (1971)

UNIT III

Stephen Greenblatt: "Resonance and Wonder" (From *Learning to Curse*, 1990)
Aijaz Ahmad: "Indian Literature': Notes towards the Definition of a Category (From *In Theory*, 1994)

UNIT IV

- Hélène Cixous: "The Laugh of the Medusa" (1985)
Vandana Shiva: "Science, Nature and Gender" (From *Staying Alive* 1996)

Suggested Reading

Harmon, William, and C. Hugh Holman (1996). *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J.: Prentice-Hall.

Hall, Donald E. (2001). *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton Mifflin.

Hudson, William Henry (2007). *An Introduction to the Study of Literature*. New Delhi: Atlantic.

Jefferson, Anne, and David Robey, eds. (1986). *Modern Literary Theory: A Comparative Introduction*. London: Batsford.

Keesey, Donald (2003). *Contexts for Criticism*. 4th ed. Boston: McGraw-Hill.

Latimer, Dan (1989). *Contemporary Critical Theory*. San Diego: Harcourt.

Lentricchia, Frank (1980). *After the New Criticism*. Chicago: Chicago UP.

Lodge, David, ed. (1972). *Twentieth Century Literary Criticism*. London: Longman.

Murfin, Ross, and Supryia M. Ray (2003). *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St. Martin's.

Nagarajan, M. S. (2006). *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient BlackSwan.

Selden, Raman, and Peter Widdowson (1993). *A Reader's Guide to Contemporary Literary Theory*. 3rd ed. Lexington: University Press of Kentucky.

Tyson, Lois (1999). *Critical Theory Today: A User-Friendly Guide*. New York: Garland Publishing.

Wolfreys, Julian, ed. (2003). *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press.

SEVENTH SEMESTER

ENG-404 (Minor)

CHILDREN'S LITERATURE

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

This course explores the rich and diverse field of children's literature, examining its historical development, key genres, and major themes. Students will analyse a variety of texts including novels, poetry, and drama, considering their literary qualities as well as their cultural and educational significance. The course will also address the ways in which children's literature reflects and shapes societal attitudes towards childhood and education.

Learning Objectives:

1. To provide an understanding of the forms and development of children's literature.
2. To analyze with critical insights the major genres within children's literature, including novels, poetry, and drama.
3. To explore the thematic and cultural significance of children's literature.
4. To develop critical skills to read children's literature from diverse perspectives.
5. To understand the role of children's literature in education and socialization.

Course Outcomes:

1. The course will make students familiar with some of the key texts belonging to Children's Literature and their significance as literary texts.
2. Students will get an opportunity to study both Western and Indian Children's literature and its development.
3. The course will help students formulate critical insights for well-informed understanding and interpretation of Children's literature across genre.

UNIT I

Lewis Carroll: *Alice's Adventures in Wonderland*
De Saint Exupery: *The Little Prince*

UNIT II

Robert Louis Stevenson: "The Land of Counterpane" (from *A Child's Garden of Verses*)
Edward Lear: "The Owl and the Pussycat" (from *Nonsense Songs, Stories, Botany and Alphabets*)
Maya Angelou: "Life Doesn't Frighten Me"

UNIT III

Ruskin Bond:	<i>The Cherry Tree</i>
Lakshminath Bezbaroa:	“Princess in the Elephant Apple”
Kynpham Sing Nongkynrih:	<i>U Sier Lapalang</i>
Idries Shah:	“The Tale of Melon City”

UNIT IV

Film Adaptations

C. S. Lewis:	<i>The Chronicles of Narnia: The Lion, the Witch and the Wardrobe</i> (2005) Directed by Andrew Adamson
Roald Dahl:	<i>Matilda</i> (1996) Directed by Danny DeVito

Suggested Reading

Here is the list with the **book titles italicised**:

Adamson, Andrew. *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. Walt Disney Pictures, 2005.

Angelou, Maya. *Life Doesn't Frighten Me*. Harry N. Abrams, 2018.

Bezbaroa, Lakshminath. *Grandma's Tales (Burhi Aair Sadhu)*. Translated by Deepika Phukan. Bhabani Books, 2013.

Bond, Ruskin. *The Cherry Tree*. Puffin, 2012.

Carroll, Lewis. *Jabberwocky and Other Poems*. Macmillan, 1871.

Dahl, Roald. *Matilda*. Jonathan Cape, 1988.

Hunt, Peter. *An Introduction to Children's Literature*. Oxford University Press, 1994.

Lear, Edward. *A Book of Nonsense*. Thomas McLean, 1846.

Nodelman, Perry, and Mavis Reimer. *The Pleasures of Children's Literature*. Longman, 2003.

Nongkynrih, Kynpham Sing. *U Sier Lapalang*. Katha, 2005.

Saint-Exupéry, Antoine de. *The Little Prince*. Reynal & Hitchcock, 1943.

Shah, Idries. *The Tale of Melon City*. ISF Publishing, 2024.

Stevenson, Robert Louis. *A Child's Garden of Verses*. Longmans, Green, 1885.

Townsend, John Rowe. *Written for Children: An Outline of English-Language Children's Literature*. Scarecrow Press, 1990.

Zipes, Jack, ed. *The Norton Anthology of Children's Literature: The Traditions in English*. W. W. Norton & Company, 2005.

EIGHTH SEMESTER

ENG-450 (Major)

DECOLONIAL STUDIES

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The decolonial turn is one of the recent theoretical developments in the Global South. It refers to the political, artistic and cultural positions that reject European intellectual supremacy. Decolonization in general and decoloniality in particular are significant shifts that underline the colonial divide as seen in theories of embodiment, production of knowledge, economic and political exploitation. The course is designed to expose students to the trajectories of these theoretical developments and equip them with the critical insights to analyse texts from the decolonial perspectives.

Learning Objectives:

The course is designed to

1. Provide a comprehensive understanding of Decolonial discourses as a theoretical concept as well as a literary movement.
2. Give an opportunity to the students to learn about the development of Decolonial writings in Latin America, North America as well as in the Indian subcontinent.

Course Outcomes

1. The course will provide an overall orientation of Decolonial literary and critical writings emerging in the Global South.
2. The course will provide a significant scope to students to understand the critical nuances of the Decolonial thoughts and ideas across genres including literary and critical writing as well as film narratives.

UNIT I

Frantz Fanon:	“Concerning Violence” (from <i>The Wretched of the Earth</i>)/
Boaventura de Sousa Santos:	“Pathways toward the Epistemologies of the South” (from <i>The End of the Cognitive Empire</i>)/
Mario Lugones:	“Toward a Decolonial Feminism”

UNIT II

- Walter Mignolo: “DELINKING: The rhetoric of modernity, the logic of coloniality and the grammar of de-coloniality”
- Leanne Betasamosake Simpson: “Theorizing Resurgence from within Nishnaabeg Thought” (from *Dancing on Our Turtle’s Back*)

UNIT III

- Amos Tutuola: *The Palm-Wine Drinkard*
- Amitav Ghosh: *The Living Mountain: A Fable for Our Times*

UNIT IV

- Davi Kopenawa: *The Falling Sky: Words of a Yanomami Shaman*
- James Cameron (Dir): *Avatar* (Film)

Suggested Reading

De Sousa Santos, Boaventura. *The End of the Cognitive Empire: The Coming of Age of Epistemologies of the South*. Duke University, 2018

Grosfoguel, Ramon. 2011. “Decolonizing Post-Colonial Studies and Paradigms of Political-Economy: Transmodernity, Decolonial Thinking, and Global Coloniality.” *Transmodernity: Journal of Peripheral Cultural Production of the Luso-Hispanic World*. 2011

Fanon, Frantz. *The Wretched of the Earth*. Penguin, 1967/ 2001

Kopenawa, Davi and Bruce Albert. *The Falling Sky: Words of a Yanomami Shaman* Harvard University Press, 2013.

Lugones, María. “Toward a Decolonial Feminism” in *Hypatia* FALL 2010, Vol. 25, No. 4 (FALL 2010), pp. 742-759

Mignolo, Walter. “DELINKING: The rhetoric of modernity, the logic of coloniality and the grammar of de-coloniality”. *Cultural Studies*, 1 March

2007. <http://dx.doi.org/10.1080/09502380601162647>

Poblote, Juan. *New Approaches to Latin American Studies: Culture and Power*. Routledge, 2018.

Simpson, Leanne Betasamosake. *Dancing on Our Turtle’s Back: Stories from Nishnaabeg Recreation, Resurgence, and a New Emergence*. Navayana Publishing, 2011.

Smith, L. (2012). *Decolonizing methodologies: Research and Indigenous peoples*, 2nd Edition. London: Zed Books.

Thiongo, Ngugi Wa. *Decolonising the Mind*. Pearson, 1986.

Tutuola, Amos. *The Pine-wine Drinkard*. Faber & Faber, London, 2014

Walia, Harsha. *Undoing Border Imperialism*. Oakland: AK Press, 2013.

EIGHTH SEMESTER

ENG-451 (Minor)

CONTEMPORARY LITERATURE IN ENGLISH

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

This course introduces students to major trends, themes, and texts in Contemporary Literature in English, with a focus on literary works produced from the late twentieth century to the present. It explores how writers from diverse cultural, national, and linguistic backgrounds engage with issues such as identity, globalization, migration, gender, race, memory, environmental crisis, technology, and social change. Through the study of fiction, poetry, drama, and other literary forms, students will examine the ways contemporary literature responds to an increasingly interconnected and multicultural world. The course encourages critical reading, analytical thinking, and an appreciation of the varied voices and perspectives that shape contemporary literary expression in English.

Course Objective

This course introduces students to some of the best contemporary writings in English from a range of cultures and explores the theme of textuality across various modes, genres, and cultures to examine how writers engage with and write about the contemporary world.

Course Outcomes

- The course will familiar students with the contemporary developments in English writing world wise
- The students will get a brief orientation on the creative and critical dimensions contemporary literary discourses across genre.
- The students will develop insights to respond to texts with informed critical perspectives.

UNIT I

Yann Martel: *Life of Pi*

UNIT II

Shuntaro Tanikawa: "Sadness", "Concerning a Girl", "River"
(Selections from *Shuntaro Tanikawa: Selected Poems*, 2001)

UNIT III

Ayub Khan Din: *East is East* (1996)

UNIT IV

Salman Rushdie: “Imaginary Homelands” from *Imaginary Homelands* (1992)

Suggested Reading

Godiwala, Dimple, *Alternatives Within the Mainstream: British Black and Asian Theatres*, Cambridge Scholars Press, 2008.

Hingorani, Dominic, *British Asian Theatre: Dramaturgy, Process, and Performance*, Bloomsbury, 2010.

Kalaidjian, Walter. Ed. *Cambridge Companion to Modern American Poetry*. CUP, 2014.

Kevin De Ornellas et al, *The Wiley Blackwell Companion to Contemporary British and Irish Literature*, Wiley Blackwell, 2020.

McCaig, JoAnn. *Reading In: Alice Munro's Archives*, Waterloo (Ont.), Wilfrid Laurier UP, 2002.

Mishra, Vijay. “Introduction: The Diasporic Imaginary” in *Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.

Munro, Alice. *The Bear Came Over the Mountain: Hateship, Friendship, Courtship, Loveship, Marriage*. Toronto: McClelland & Stewart, 1989.

Rushdie, Salman. “Imaginary Homelands.” In *Imaginary Homelands: Essays and Criticism: 1981-1991*. New York: Penguin, 1992.

Tanikawa, S. *Selected Poems Of Shuntaro Tanikawa*. Trans by William I. Elliot & Kaz Kawamura. Persea, 2001.

**EIGHTH SEMESTER
ENG 452 (Major)
RESEARCH PROJECT / DISSERTATION
(For Honours with Research Only)**

EIGHTH SEMESTER

ENG-453 (Major)

MODERN INDIAN DRAMA

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course attempts to trace the origin and development of Indian drama, linking its continuity to the modern Indian dramatic/ theatrical tradition of certain seminal Urdu/ Hindi, Kannada, Tamil, Bengali, Marathi, Manipuri and Indian English plays. The course aims to impart knowledge on the aesthetic and socio-cultural relevance of representative post-independence Indian plays, from various Indian language and cultures.

Course Objective

1. The course is designed to provide a glimpse of the rich and varied Indian dramatic and theatrical traditions.

Course Outcomes

1. Through this course the students will be able to trace the numerous political, social, historical events that have gone into their creative process.
2. The course will help students understand the multi-lingual and multicultural and universal appeal of contemporary Indian drama and theatre.

UNIT I

Mohan Rakesh: *Adhe Adhure*

UNIT II

Girish Karnad: *Naga Mandala*
Vijay Tendulkar: *Ghasiram Kotwal*

UNIT III

Badal Sircar: *Evam Indrajit*
Ratan Thiyam: *Chakravyuha*

UNIT IV

Manjula Padmanabhan: *Harvest*

Suggested Reading

Bhatia, Nandi. *Modern Indian Theatre: An Anthology*. OUP, 2009.

Chaudhuri, Asha Kuthari. *Mahesh Dattani*. New Delhi: Foundation Books, 2005.

Dalmia, Vasudha. *Poetics, Plays and Performance*. New York: OUP, 2006.

Dharwadker, Aparna Bhargava. *Theatres of Independence: Drama, Theory and Urban Performance in India*. Iowa: University of Iowa Press, 2005.

Iyer, Sharda Natesan. *Musings in Indian Writing in English: Drama*. Delhi: Sarup & Sons, 2007.

Kumar, Nand. *Indian-English Drama: A Study in Myths*. Delhi: Sarup & Sons, 2003.

Mee, Erin. *Drama Contemporary: India*. Maryland: The Johns Hopkins University Press, 2001.

Mee, Erin. *Theatre of Roots: Redirecting the Modern Indian Stage*. Calcutta: Seagull Books, 2008.

Mukherjee, Tutun. *Girish Karnad: Performance and Critical Perspectives*. Delhi: Pencraft International, 2006.

Naik, M. K., ed. *Perspectives on Indian English Drama*. New Delhi: OUP, 1977.

EIGHTH SEMESTER

ENG-454 (Major)

CONTEMPORARY AMERICAN LITERATURE-II

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

The course is designed to provide a scope to students to have an overall understating on how the contemporary American literature has evolved through the literary writings of the authors belonging to diverse ethnic, cultural and national origin. The course has included literary writings across genres by the authors belonging to the Beat Generation to the Afro-American, Native American, Asian American categories.

Learning Objectives

This course aims to acquaint learners with contemporary American Literature from the 1960s counterculture to the second decade of the twenty-first century. The course is devised to include American Literature from diverse identities and ethnicities, befitting the “melting- pot” metaphor associated with this cosmopolitan space.

Course Outcomes

Learners will be able to –

1. Understand American Literature as a domain that comprises writings from various racial identities/ethnicities
2. Know the idiomatic, linguistic, cultural, experiential, identarian differences, which gets reflected in works of writers from diverse backgrounds realise how the success or failure of the American Dream figures as a recurrent trope across texts/narratives
3. Problematised the development of an American identity within America and in the context of trans-Atlantic exchanges

UNIT I

Allen Ginsberg:	“A Supermarket in California,” “Feb. 29, 1958”
Joy Harjo:	“Equinox”, “When the World Ended as we knew it”, “Eagle Poem”
Maya Angelou:	“I know Why the Caged Birds Sing,” “Still I Rise”, “Phenomenal Women”

Adrienne Rich, "Power", "Driving into the Wreck",
"Tonight No poetry will serve"

UNIT II

N Scott Momaday: *House Made of Dawn*
Toni Morrison: *Beloved*

UNIT III

August Wilson: *Fences*

UNIT IV

Don DeLillo: *White Noise*
Amy Tan: *The Joy-Luck Club*

Suggested Reading

Richard Ruland and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. Penguin, 1992.

Nandana Dutta. *American Literature: Literary Contexts*. Orient BlackSwan, 2016.

Alfred Bendixen and Stephen Burt (eds.). *The Cambridge History of American Poetry*. CUP, 2015.

Paula Geyh (ed.). *The Cambridge Companion to Postmodern American Fiction*. CUP, 2017.

C. W. E. Bigsby. *A Critical Introduction to Twentieth-Century American Drama*. Vols. 2 & 3. CUP, 1984 & 1985.

Richard Gray. *A History of American Literature*. Wiley-Blackwell, 2012.

Richard Gray. *American Poetry of the Twentieth Century*. Longman, 1990.

EIGHTH SEMESTER

ENG-455 (Major)

WORLD POETRY

Credits: 4

Teaching Hours: 60

Full Marks: 100 (75 External + 25 Internal)

Introduction

This course is designed to familiarize students with the poetic achievements of some of the best-known poets from around the world. The course includes two poets from Europe; two from Asia; two from Africa; one from Latin America, and one from the Caribbean. The poets chosen, apart from Soyinka, Brutus and Walcott, write in languages other than English and belong to diverse cultures, histories, and literary traditions.

Learning Objectives

1. To provide opportunities for students to acquire deeper insights into contemporary world poetry.
2. To expand the students' knowledge of poetry beyond the literary canon of the English-speaking world.
3. To introduce students to new literary cultures, histories and traditions.

Course Outcomes

1. The students will gain awareness of the various poetic masterpieces emerging out of diverse literary and cultural experiences and written originally in languages such as Hebrew, Chinese, Spanish and Polish.

UNIT I

Yehuda Amichai: "God Full of Mercy", "The Diameter of the Bomb", "What Did I Learn in the Wars"
Shu Ting: "Missing You", "Assembly Line", "Gifts"

UNIT II

Wole Soyinka: "Funeral Sermon, Soweto", "Civilian and Soldier"
Dennis Brutus: "There Was a Time When the Only Worth",
"They Hanged Him, I Said Dismissively",
"Today in Prison"

UNIT III

Ángel González:	“Before I Could Call Myself Ángel González”, “Whatever You Want”, “Diatribes against the Dead”
Wisława Szymborska:	“The Onion”, “On Death, Without Exaggeration”, “The Terrorist, He’s Watching”

UNIT IV

Claribel Alegria:	“Savoir Faire”, “Nocturnal Visits”, “Mortally Wounded”
Derek Walcott:	“Midsummer, Tobago”, “Crusoe Island-I”, “The Fist”

Suggested Reading

Baranczak, Stanislaw, and Clare Cavanagh, eds. *Wisława Szymborska: View with a Grain of Sand*. Faber and Faber, 1996.

Baugh, Edward, ed. *Derek Walcott: Memory As Vision: Another Life (Critical Studies of Caribbean Writers)*. Addison-Wesley Longman Ltd., 1979.

Boschetto-Sandoval, Sandra M., and Marcia Phillips McGowan, eds. *Claribel Alegria and Central American Literature: Critical Essays (Research in International Studies, Latin America Series)*. Ohio University Press, 1994.

Crevel, Maghiel van. *Chinese Poetry in Times of Mind, Mayhem and Money*. Brill, 2008.

Gibbs, James, ed. *Critical Perspectives on Wole Soyinka*. Three Continents Press, 1980.

Harshav, Benjamin, and Barbara Harshav, eds. and trans. *Yehuda Amichai: A Life of Poetry*. HarperCollins, 1994.

McLuckie, Craig W., and Patrick J. Colbert, eds. *Critical Perspectives on Dennis Brutus*. Lynne Rienner, 1995.

Miller, Martha LaFollette. *Politics and Verbal Play: The Ludic Poetry of Angel González*. Fairleigh Dickinson University Press, 1995.

ABILITY-ENHANCEMENT COURSES

FIRST SEMESTER

AEC-121

ALTERNATIVE ENGLISH

Credits: 3

Teaching Hours: 45

Full Marks: 75 (56 External + 19 Internal)

Introduction

The Ability Enhancement Course (AEC) aims to impart, develop and hone skills that are crucial for students to succeed in their professional and personal lives. The Alternative English syllabus is designed to introduce students to a selection of texts from various literary genres—including poetry, plays, short fiction, prose pieces and grammar—and from various geographical regions and cultures. This exposure to diverse literary texts from different backgrounds will enable students to learn how writers respond to life experiences and express their thoughts and ideas through various literary genres.

Learning Objectives

1. To provide opportunities to students to acquire deeper insights into the English language and literature and enhance and reinforce creativity, understanding, and critical appreciation of the subject.
2. To introduce students to various artistic expressions in order to give them exposure to diverse literary and cultural experiences.
3. To inculcate in students the ability to communicate ideas, opinions and values and to expand their knowledge of the subject as it moves from the classroom to life and life-worlds.

Course Outcomes

The students will gain awareness of the various artistic expressions emerging out of diverse literary and cultural experiences. This will give them deeper insights into the English language and literature, thus enhancing their creativity, understanding, and critical appreciation of the subject. The students will also gain the ability to communicate ideals opinions and values and apply the knowledge of the subject to real-life situations.

UNIT I

Poetry

Matthew Arnold:	“To Marguerite: Continued”
Nicolas Guillen:	“It Is All Very Well”
W. H. Auden:	“Who’s Who”
Nissim Ezekiel:	“Goodbye Party for Miss Pushpa TS”
Maya Angelou:	“Still I Rise”

UNIT II

Prose Pieces, Short Fiction, Grammar and Composition

Jawaharlal Nehru: “Animals in Prison”

Ruskin Bond: “Life at My Own Pace”

O. Henry: “The Last Leaf”

Grammar and Composition:

- a. Preposition
- b. Articles
- c. Idioms and Phrases
- d. Change of Voice
- e. Usage
- f. Correction of Errors
- g. Reading and Comprehension
- h. Narration

UNIT III

One-act Play

A. A. Milne: *The Ugly Duckling*

J. M. Synge: *Riders to the Sea*

Prescribed Text

Alternative English: An Ability Enhancement Course. Shillong Forum for English Forum and Cambridge University Press, 2025.

Suggested Reading

Corns, T. N., editor. *The Cambridge Companion to English Poetry*. Cambridge University Press, 1973.

Dolley, Colin, and Rex Walford. *The One-Act Play Companion: A Guide to Plays, Playwrights and Performance*. Methuen Drama, 2011.

Eastwood, John. *Oxford Practice Grammar*. Oxford University Press, 2006.

Gates, Henry Louis, editor. *The Norton Anthology of African American Literature*. W. W. Norton & Company, 2014.

Gilbert, Sandra M., and Adrienne Rich. *Essential Essays: Culture, Politics, and the Art of Poetry*. W. W. Norton & Company, 2018.

Hashemi, Louise, and Raymond Murphy. *Essential Grammar in Use*. Cambridge University Press, 2007.

Kumar, Akshaya. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. Routledge, 2009.

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

McClatchy, J. D., editor. *The Vintage Book of Contemporary World Poetry*. Vintage, 1996.

Peck, John, and Martin Coyle. *The Student's Guide to Writing: Grammar, Punctuation and Spelling*. Macmillan Education UK, 1999.

Sinha, M. P., et al., editors. *Ruskin Bond: A Critical Evaluation*. Atlantic Publishers and Distributors, 2012.

Scofield, Martin. *The Cambridge Introduction to the American Short Story*. Cambridge University Press, 2006.

Spiegelman, Willard. *How Poets See the World: The Art of Description in Contemporary Poetry*. Oxford University Press, 2005.

Swan, Michael. *Basic English Usage*. Oxford University Press, 2000.

Washburn, Katharine, Clifton Fadiman, and John S. Major. *World Poetry: An Anthology of Verse from Antiquity to Our Time*. Book-of-the-Month Club and W. W. Norton, 1998.

SECOND SEMESTER

AEC-171

COMMUNICATIVE ENGLISH

Credits: 3

Teaching Hours: 45

Full Marks: 75 (56 External + 19 Internal)

Introduction

The purpose of this course is to train students to develop effective communication skills in dealing with modern-day situations in which diverse media platforms also exist. The course has been designed to enhance the critical and logical thinking of the students so as to enable them to meet challenges in their workplace and social interactions.

Learning Objectives

1. To know about the fundamentals of Communicative English and communication skills in general.
2. The use of body language as non-verbal cues in communication (gestures)
3. Developing active listening and speaking skills
4. To teach students to identify the nuances of phonetics and intonation
5. To enhance pronunciation skills for better communication
6. To build English vocabulary and language proficiency
7. To encourage teamwork in making basic presentations
8. To orient students in e-learning in Communicative English

Course Outcomes

1. Learn the basics of good language and speaking proficiency.
2. Write accurately on what is expected.
3. Personality development.

Marks have been distributed as per the skill components in the respective units:

Unit-I 10 marks, Unit-II 30 marks, and Unit-III 35 marks.

UNIT I

COMMUNICATION

1. Introduction, Meaning, Definition, Objectives and its Importance: Print and Digital
2. Types of Communication: Verbal, Non-Verbal, Spoken and Written
3. Barriers to Communication: Physical, Physiological, Psychological, Language and Cultural Barriers

UNIT II

LANGUAGE SKILLS: LISTENING AND SPEAKING

LISTENING SKILLS (5x2=10 Marks)

1. Effective Listening: Introduction
2. Intensive & Extensive Types of Listening
3. Hearing vs Listening
4. Process of Listening: Receiving, Understanding, Evaluating, and Responding
5. Listening Strategies: eye-contact, paraphrasing, supportive body language, unspoken messages and attentive listening.

SPEAKING SKILLS (4x5=20 Marks)

1. Phonetic Sounds and Symbols: Consonants, Vowels and Diphthongs
2. Dialogues and Monologues
3. Conversation Skills
4. Types of Conversations: Formal & Informal
5. Factors Influencing Conversations: Setting, Topic, Attitude & Language
6. Basic Presentation Skills
7. Coordinating, Organising and Making a Presentation
8. Vocabulary Building and Situation-Specifics

UNIT III

LANGUAGE SKILLS: READING AND WRITING SKILLS

READING SKILLS: (10 Marks)

1. Introduction
2. Types of Reading: Loud Reading and Silent Reading
3. Types of Silent Reading: Intensive and Extensive
4. Reading Techniques: Skimming & Scanning
5. Reading Comprehension: Unseen Passages

WRITING SKILLS (25 Marks)

Introduction to Writing: Print and Digital

Written Composition (5x3=15 Marks)

1. Passage Writing: Expansion of a Sentence; Short Passage and a Story-line, Pictorial Analysis
2. Precis Writing
3. Content Writing for Social Media: Reviews, Emails, Infographics, Press Releases, Marketing and Creating Memes.

Communication Practice:

Business Writing (5 Marks)

1. Memoranda, Announcements, Circulars, Notices, Agenda, Minutes, Reports

Formal Letters (5 Marks)

1. Writing Applications, Letters to the Editor, Letters lodging formal Complaint
2. Informal Ways of Communication: WhatsApp, SMS, Messenger

Prescribed textbook

Articulate: A Course in English Communication by Shillong Forum for English Studies. Published by Cambridge University Press and Assessment, 2024.

Suggested Reading

Aarts, Bas. *Oxford Modern English Grammar*. Oxford University Press, 2011.

Bamon, T. K. *Spoken English and the Non-Native Speaker*. Bookland, Guwahati.

Brown, Kristine, and Susan Hood. *Writing Matters*. Cambridge University Press, 1989.

Carnegie, Dale. *The Quick and Easy Way to Effective Speaking*. 1st ed., Rupa, 2016.

Collins, Sandra D. *Listening and Responding*. Edited by James S. O'Rourke IV, South-Western Cengage Learning.

Dwivedi, R. K., and A. Kumar. *Macmillan Foundation English*. Macmillan India Limited, 2011.

Ehrenborg, Jons, and Jones Mattock. *Powerful Presentation*. Kogan Page, Delhi.

Ghosh, R. P. *English: Spoken and Written*. Modern Book Agency Private Limited, 2008.

Hedge, Tricia. *Writing*. Oxford University Press, 1991.

Kaul, Asha. *Business Communication*. Prentice Hall of India, 1998.

Lewis, Norman. *How to Read Better and Faster*. 4th ed., Goyal Publishers and Distributors Private Limited, 1980.

Murphy, Raymond. *English Grammar in Use*. Cambridge University Press, 2012.

Murphy, Raymond. *Intermediate English Grammar: Reference and Practice for South Asian Students*. 2nd ed., Cambridge University Press, 1999.

- Narayanaswami, V. R. *Strengthen Your Writing*. Orient Longman Pvt. Ltd., 2002.
- Nesfield, J. C. *English Grammar, Composition and Usage*. Macmillan India Ltd., 2002.
- O'Brien, Terry. *Effective Speaking Skills*. Rupa, 2011.
- O'Brien, Terry. *Modern Writing Skills*. Rupa, 2011.
- Seeley, John. *The Oxford Guide to Writing and Speaking*. Oxford University Press, 2002.
- Swan, Michael, and Catherine Walter. *Oxford English Grammar Course: Basic*. Oxford University Press, 2019.
- Swan, Michael, and Catherine Walter. *Oxford English Grammar Course: Intermediate*. Oxford University Press, 2019.
- Swan, Michael. *Practical English Usage*. 4th ed., Oxford University Press, 2016.
- Vanikar, Ranu. *Corridors to Communication*. Orient Longman Pvt. Ltd., 2003.
- Weiss, Donald H. *Improve Your Reading Power*. Goyalsaab, 2011.

THIRD SEMESTER

AEC-220

CRITICAL READING

Credits: 2

Teaching Hours: 30

Full Marks: 50 (38 External + 12 Internal)

Introduction

The Course aims to help students acquire the skills of close critical reading and analysis of texts from various genres of prose writing. Select narrative exercises have been chosen from various contexts, for introducing students to the strategies of reading.

Learning Objectives

1. The course seeks to enable students to strengthen their critical reading and thinking skills and improve their academic literacy.

Course Outcomes

1. Analyse and interpret readings drawn from different disciplines in the college curriculum and learn to distinguish between the methods authors use in developing their ideas.
2. Exhibit proficiency in the reading process through the abilities of annotating, outlining, summarizing and identifying rhetorical devices.
3. Interact with the texts they read through carefully listening, writing, conversation, and questioning.

UNIT I

Introduction to the Features of Critical Reading

1. Readers create meaning from every text through close reading.
2. Critical readers interact with the texts they read by questioning them, responding to them, and expanding them, usually through writing.
3. To create meaning, critical readers use a variety of approaches, strategies, and techniques which also include the application of their personal experiences and existing knowledge to the reading process.
4. Critical readers actively refer to other texts, related to the topic of their investigation.

The above features of critical reading may be elaborated and explained with the help of the following essays:

1. “Research and Critical Reading” by Pavel Zemilansky (from *Oregon Writes Open Writing Text* by Jennifer Kepka 2016).
2. “Introduction” by David Bartholomae and Anthony Petrosky (from *Ways of Reading* by David Bartholomae et al eds., 2008).

UNIT II

Critical Reading in Practice*

* Teachers may choose **any 2** out of the 4 prescribed texts:

1. “The Tell-Tale Heart” by Edgar Allan Poe
2. “We Too Are Human Beings” by Bama (From *Karukku*)
3. “The Coming of the Martians” by H. G. Wells (From *The War of the Worlds*)
4. “Stories”, (Part –I, No.5) by Amitav Ghosh (From *The Great Derangement: Climate Change and the Unthinkable*).

Note for Teachers:

Critical reading practice in Unit II is meant to introduce students to thematic and stylistic variations across different genres of prose writing. For internal assessment, evaluation may be made on the basis of how students apply critical and evaluative skills in their presentations and written assignments.

Suggested Reading

Bartholomae, David and Anthony Petrosky, Eds.(2008) Introduction. *Ways of Reading*. 8th Ed. New York: Bedford/St. Martin’s.

Brent, Douglas. 1992. *Reading as Rhetorical Invention*. National Council of Teachers of English, Urbana, IL.

Kepka, Jenn. (2018)*Oregon Writes Open Writing Text*. Publisher: Open Oregon Educational Resources. (A Project of Oregon Writes).

Manarin, Karen, Miriam Carey, Melanie Rathburn, & Glen Ryland (2015). *Critical Reading in Higher Education: Academic Goals and Social Engagement*. Bloomington, Indiana : Indiana University Press.

Martin, Janette.(2004). “Developing ‘Interesting Thoughts:’ Reading for Research.” In *Research Writing Revisited: A Sourcebook for Teachers*, eds. Pavel Zemliansky and Wendy Bishop, Heinemann, Portsmouth, NH. (3-13).

THIRD SEMESTER

AEC-221

ACADEMIC WRITING SKILLS (COMMERCE & MANAGEMENT)

Credits: 2

Teaching Hours: 30

Full Marks: 50 (38 External + 12 Internal)

Introduction

The course is designed to help students gain an adequate understanding of the fundamental principles and practices of academic writing, which are applicable across different disciplines. The course entails a comprehensive learning experience through a combination of lectures, discussions, workshops, and practical exercises through which the students will learn important skills and strategies of academic writing, conducting research, constructing arguments, and adhering to the conventions of academic writings. The course has also included literary texts to provide rich examples of language use, including vocabulary, syntax, figurative language, and rhetorical devices.

Learning Objectives

1. To equip students with the fundamentals of academic writing skills for the students in commerce.
2. To familiarize students with various writing strategies and techniques commonly employed in scholarly discourse.
3. To cultivate critical thinking and analytical skills through engagement with academic texts and writing assignments.

Course Outcomes

1. Students will learn the basic skills of academic writing.
2. Students will become familiar with various writing strategies and techniques commonly employed in scholarly discourse.
3. Students will develop their ability to construct coherent and well-structured arguments supported by evidence and research.
4. Students will foster an awareness of audience, purpose, and context in writing tasks relevant to commerce students.

UNIT I

1. Understanding Academic Writing

- Distinction between academic and non-academic writing
- Key elements of academic writing: clarity, coherence, and precision
- Overview of the writing process: planning, drafting, revising, and editing

2. Structuring Academic Essays

- Introduction to essay structure: introduction, body paragraphs, conclusion
- Organizing ideas logically and coherently
- Incorporating evidence and examples to support arguments

3. Business Writing and the Internet

- Social Media and Impact on Writing
- Using AI tools for Writing

UNIT II

1. Types of writing, business correspondences, and presentations

- Drafting notes, memos, circulars and notices
- Drafting reports, minutes, emails and letters
- Designing and delivering PowerPoint Presentations
- Writing research articles

2. Short biographies: (Any one of the two biographies)

- Steve Jobs
- JRD Tata (In S. E. Forum, *Prism*)

Poem:

Tanure Ojaide: “Doors of the Forest”

Essay

Vandana Shiva: “From Qanta to the Seed” (from *The Vandana Shiva Reader*)

Suggested Reading

Anderson, M. (2010). *Critical Thinking, Academic Writing and Presentation Skills: MG University Edition*. Pearson Education.

Bovee, C. L., Hill, J. V., & Raina, R. L. (n.d.). *Business Communication Today*. 2021: Pearson Education.

Chaturvedi, P., & Chaturvedi, M. (2017). *Business Communication*. Pearson Education.

Forum, S. E. (2017). A Brief Biography of JRD Tata. In S. E. Forum, *Prism* (pp. 20-27). New Delhi: Cambridge University Press.

Isaacson, W. (2015). *STEVE JOBS (PB): THE EXCLUSIVE BIOGRAPHY*. Abacus.

Lala, R. M. (2017). *Beyond The Last Blue Mountain: A Life of JRD Tata..* Penguin Random House India.

Ojaide, T. (2010). *The Beauty I Have Seen. A Trilogy*. Malthouse Press.

The Vandana Shiva Reader, The University Press of Kentucky, 2015.

THIRD SEMESTER

AEC-222

ACADEMIC WRITING SKILLS (ARTS)

Credits: 2

Teaching Hours: 30

Full Marks: 50 (38 External + 12 Internal)

Introduction

The course is designed to help students gain an adequate understanding of the fundamental principles and practices of academic writing, which are applicable across different disciplines. The course entails a comprehensive learning experience through a combination of lectures, discussions, workshops, and practical exercises through which the students will learn important skills and strategies of academic writing, conducting research, constructing arguments, and adhering to the conventions of academic writings. The course has also included literary texts to provide rich examples of language use, including vocabulary, syntax, figurative language, and rhetorical devices.

Learning Objectives

1. To equip students with the fundamentals of academic writing skills for the students in humanities.
2. To familiarize students with various writing strategies and techniques commonly employed in scholarly discourse.
3. To cultivate critical thinking and analytical skills through engagement with academic texts and writing assignments.

Course Outcomes

1. Students will learn the basic skills of academic writing.
2. Students will become familiar with various writing strategies and techniques commonly employed in scholarly discourse.
3. Students will develop their ability to construct coherent and well-structured arguments supported by evidence and research.
4. Students will foster an awareness of audience, purpose, and context in writing tasks across different disciplines within the humanities.

UNIT I

1. Understanding Academic Writing

Key elements of academic writing: conventions, clarity, coherence, and precision

- Introduction to essay structure: introduction, body paragraphs, conclusion

2. **Essay Structure and Organization**

- Techniques for formulating clear and focused thesis statements
- Organizing ideas logically and coherently

3. **Critical Thinking & Academic Writing**

- Analysing and evaluating arguments
- Evaluating sources for credibility and relevance

4. **Writing research papers**

- Introduction to writing research papers
- Utilizing library resources and databases effectively
- Understanding academic integrity and avoiding plagiarism

UNIT II

1. **Study of sample texts for writing book reviews**

- Oscar Wilde: *Lecture to Arts Students*
- George Orwell: *Why I Write*

2. **Writing assignments**

- Students will work on a few writing assignments, applying the skills and concepts learned throughout the course. This may include an academic essay, research paper, or case study analysis.

Suggested Reading

Anderson, M. (2010). *Critical Thinking, Academic Writing and Presentation Skills: MG University Edition*. Pearson Education.

Kumar, R. (2023). *RESEARCH METHODOLOGY: A STEP BY STEP GUIDE FOR BEGINNERS*. SAGE Publications Pvt. Ltd.

Murray, R. (2006). *The Handbook Of Academic Writing: A Fresh Approach*. Open University Press.

Thomson, P. (2023). *Refining Your Academic Writing: Strategies for Reading, Revising and Rewriting (Insider Guides to Success in Academia)*. Routledge.

Orwell, G. (2004). *Why I Write*. Penguin Books Ltd.

Wilde, O. (1913). *Essays and Lectures* (Fourth ed.). LONDON: METHUEN & CO. LTD.
Retrieved from <https://www.gutenberg.org/files/774/774-h/774-h.htm#page197>

MULTIDISCIPLINARY COURSES

SECOND SEMESTER

MDC-165

INTRODUCTION TO THEATRE AND PERFORMANCE

Credits: 3

Teaching Hours: 45

Full Marks: 75 (56 External + 19 Internal)

Introduction

The course will introduce students to the basic concepts of Theatre and Performance. This will include a brief introduction to performance traditions, some of the major contemporary theatre movements and a detailed study of a selected play with theoretical and analytical inputs. Out of the four plays prescribed, one of the plays shall be taught in detail and evaluated. In addition, there will be an adaptation/ performance of a play by the students which is to be internally assessed.

Learning Objectives

1. To familiarize students with the basic concepts of Theatre and Performance.
2. To equip students with practical knowledge and understanding of theatre and performance.
3. To encourage creative expression, thinking and collaborative exploration.

Course Outcomes

Students will gain the basics of theatre and performance, a theoretical introduction to theatre and performance and the ability to translate dramatic theory into practice. The course will also facilitate an understanding of technical aspects such as stagecraft and theatre design, scriptwriting and acting etc.

UNIT I

Introduction to theatre and performance

1. Brief Introduction to Performance Traditions
2. Brief Introduction to Classical Greek Plays and playwrights: Sophocles, Aeschylus, Aristophanes.

UNIT II

A brief introduction to some of the major contemporary theatre movement

1. Realism in Theatre, Theatre of the Absurd, Modern Indian Drama (Theatre of

Roots Theatre of the Earth)

Detailed Study of *any one* of the following plays:

Henrik Ibsen:	<i>A Doll's House</i>
Edward Albee:	<i>The Zoo Story</i>
Habib Tanvir:	<i>Charandas Chor</i>
Heisnam Kanhailal:	<i>Pebet</i>

UNIT III

Theatre and Performance (Practical Examinations):

1. Basics of Scriptwriting
2. Basics of Acting
3. Fundamentals of Theatre Design

A play (any play) to be adapted/ designed and performed by the students.

Suggested Readings

Albee, Edward. *The Zoo Story*. Edited by Samuel French, Samuel French Ltd., 1998.

Arnott, P. *An Introduction to the Greek Theatre*. Palgrave Macmillan, 1991.

Bharucha, Rustom. *The Theatre of Kanhailal: Pebet and Memoirs of Africa*. Seagull Books, 1992.

Bogart, Anne. *And Then, You Act: Making Art in an Unpredictable World*. Routledge, 2007.

Bogart, Anne, and Tina Landau. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. Theatre Communications Group, 2005.

Carlson, Marvin. *Theatre: A Very Short Introduction*. Oxford University Press, 2014.

Deshpande, G. S., editor. *Modern Indian Drama: An Anthology*. Sahitya Akademi, 2015.

Egan, Michael. *Henrik Ibsen: The Critical Heritage*. Routledge, 2009.

Harpham, Geoffrey Galt, and M. H. Abrams. *A Glossary of Literary Terms*. Wordsworth Publishing Co., 2014.

Ibsen, Henrik. *A Doll's House*. SMS Books, 2008.

Kanhailal, Heisnam. *Theatre of the Earth: Essays and Interviews*. Seagull Books, 2016.

Moore, Frank Ledlie, and Mary Varchaver. *Dictionary of the Performing Arts*. Contemporary Books Inc., 2001.

Stanislavski, Constantin. *An Actor Prepares*. Bloomsbury Publishing India Pvt. Ltd., 2001.

Tanvir, Habib. *Charandas Chor and Other Plays*. Seagull Books, 2018.

Wiles, David. *Greek Theatre Performance: An Introduction*. Cambridge University Press, 2000.

THIRD SEMESTER

MDC 210

ENGLISH PROFICIENCY & SOFT SKILL DEVELOPMENT

Credits: 3

Teaching Hours: 45

Full Marks: 75 (56 External + 19 Internal)

Introduction

The English Proficiency and Soft-Skill Development course is designed to provide students with the essential skills and knowledge needed to thrive in the professional world, encompassing both effective communication in English and the development of a strong and impactful personality combined with soft-skills. Whether its interacting with colleagues, clients, or stakeholders, the ability to express oneself clearly, confidently, and persuasively in English can open doors to new opportunities and advance one's career.

Learning Objectives

The proposed **English Proficiency and Soft-Skill Development** course will include a variety of practical sessions to develop the students' English proficiency, including presentation skills, peer teaching, résumé preparation, group discussions, debates and mock interviews. Additionally, the course will focus on personality development and soft-skills through self-awareness activities, goal setting, time management and leadership development.

Course Outcomes

1. Students will learn how to effectively communicate using effective soft-skills. They will master the art of articulating their ideas clearly, persuasively, and professionally.
2. Soft-Skills development encompasses a range of attributes such as confidence, assertiveness, emotional intelligence, and effective leadership skills, all of which play a significant role in one's professional growth and success.

UNIT I

English Language Development

1. Basics of English grammar, vocabulary and pronunciation
2. Developing fluency and accuracy in English
3. Developing listening and speaking skills through peer teaching, debates

- and presentations
4. Developing reading and writing skills using the English language lab.

UNIT II

Personality Development

1. Concept and determinants of Personality Development, Types of personalities: introvert, extrovert and ambivert
2. Body language and Gestures
3. Conflict resolution, assertiveness, effective habits, goal setting, time management, stress management, emotional intelligence, interpersonal relationships.
4. SWOT analysis.
5. Leadership development through team-building activities, qualities of a good leader, decision making skills.

UNIT III

Soft-Skills Application & Professional Preparation

1. Applying English language skills and personality development to real life situations
2. Developing effective communication skills in a professional environment. Role play
3. Cover Letter writing
4. Preparation of Resume (Organization and Structure)
5. Group Discussions (General Awareness and Current Affairs)
6. Mock Interviews (Telephonic and face to face).

Suggested Reading

Carnegie, Dale. 2021. *How to Win Friends & Influence People*. New Delhi: Fingerprint Publishing.

Crowder, Dr. K. Dave. 2020. *The Handbook for Learning and Development Professionals*. Bloomington: iUniverse.

Hansson, David Heinemeier & Fried, Jason. 2010. *Rework: Change The Way You Work Forever*. London: Vermilion.

Harvey, Sarah. 2019. *Kaizen: The Japanese Method for Transforming Habits, One Small Step at a Time*. Colorado: Bluebird Publishing.

Hoesgen, Ty. 2022. *Elite Communication Skills*. Toronto: Advanced Growth Institute Inc.

Kapoor, Shikha. 2020. *Personality Development and Soft Skills: Preparing For Tomorrow*. New Delhi: Dreamtech Press.

Sharma, Ryan. 2020. *The Unwritten Rules of Professional Etiquette*. Chennai: Habile Press.

Tuhovsky, Ian. 2015. *Communication Skills Training*. California: Createspace Independent Pub.

SKILL-ENHANCEMENT COURSES

THIRD SEMESTER

SEC-230

INTRODUCTION TO TRANSLATION

Credits: 3

Teaching Hours: 45

Full Marks: 75 (56 External + 19 Internal)

Introduction

The Introduction to Translation Course will introduce students to the basic concepts of translation, cultural and linguistic aspects, practices, ethics and tools of translation. Through a combination of lectures, discussions, and practical exercises, students will develop foundational skills in translating texts from a source language to a target language while considering linguistic, cultural, and contextual factors. The course will cover key select translation theories, techniques, and strategies, as well as ethical considerations and professional standards in the field of translation.

The course will include the study of texts translated into English from other languages. This exercise will provide students with the opportunity to gain a deeper understanding of the principles and processes involved in the translation of text from one language to another. Such an exercise offers numerous benefits, both for language learners and aspiring translators. It enriches students' language skills, cultural understanding, and critical thinking abilities, while also preparing them for careers in translation and related fields.

Learning Objectives

1. To introduce students to the fundamental principles of translation.
2. To introduce students to the cultural, linguistic, and contextual aspects influencing translation decisions.
3. To develop basic proficiency in translating texts from a source language to a target language.

Course Outcomes

- Students will be able to comprehend and define the fundamental concepts of translation.
- Students will gain knowledge about the professional responsibilities that come with being a translator.
- Students will be able to translate brief texts from one language to another with supervision.

UNIT I

1. Meaning and Definition of Translation
2. Qualities of a Good Translator
3. Textual Analysis and Translation Strategies

UNIT II

1. Cultural Aspects of Translation
2. Translation Tools and Resources
3. Importance of Translation in the present age

UNIT III

Practical Aspects

1. Study of sample texts translated to English.
 - a. Stories by Anton Chekhov translated by
 - Multiple translators (Kindle Edition)
 - b. Stories by Rabindranath Tagore translated by
 - Riddhi Maitra (Kindle Edition)
 - S. Mukherjee (Kindle Edition)
2. Translation of texts for classroom exercises.

Suggested Reading

Baker, M. (2011). *In Other Words: A Coursebook on Translation*. Routledge.

Chekhov, A. (2015). *Chekhov, A., West, J., Hawthorne, J., Fell, M., Bernstein, H., Seltzer, T., . . . Lewis, B. R. (2015). Anton Chekhov: The Collected Novellas and Short Stories in Multiple Translations (Unabridged)*. (J. West, J. Hawthorne, M. Fell, H. Bernstein, R. E. Long, T. Seltzer, . . . B. R. Lewis, Trans.) e-artnow ebooks.

Robinson, D. (2019). *Becoming a Translator: An Introduction to the Theory and Practice of Translation*. Routledge.

Rusk, J. (1999). *201 Stories by Anton Chekhov*. Retrieved April 28, 2024, from [www.ibiblio.org: https://www.ibiblio.org/eldritch/ac/jr/](https://www.ibiblio.org/eldritch/ac/jr/)

Shastri, P. D. (2012). *Fundamental Aspects of Translation*. Prentice Hall India Learning Private Limited.

Tagore, R. (2020). *3 Stories: Rabindranath Tagore*. (R. Maitra, Trans.) BEE Books E- Book.

Tagore, R. (2020). *Tender Tales: Three short stories originally written in Bengali*. (S. Mukherjee, Trans.) Amazon.

THIRD SEMESTER

SEC-231

ENGLISH LANGUAGE EDUCATION (ELE)

Credits: 3

Teaching Hours: 45

Full Marks: 75 (56 External + 19 Internal)

Introduction

This paper aims to provide learners with the basic and introductory understanding of the field of English Language Education (ELE). It will provide learners with an overview of the principles involved in language teaching, the theories, and the approaches and methods of language teaching.

Learning Objectives

1. To familiarize learners with the concepts and key issues related to the field of ELE
2. To provide an in-depth understanding on the importance of language learning and teaching

Course Outcomes

By the end of the course, learners should be able to:

1. Gain a substantial understanding of the concepts and key issues related to the field of ELE
2. Apply the concepts that they have learned in authentic situations

UNIT I

PRINCIPLES OF LANGUAGE TEACHING

1. Definition of Language
2. Characteristics of Language
3. Theories about the Origin of Language: Divine Source Theory
4. Language and communication
5. Communicative functions of language
6. Verbal and Non-Verbal Communication

UNIT II

THEORIES OF LANGUAGE TEACHING AND LEARNING

1. Behaviourism [B. F. Skinner's Verbal Behaviour]
2. Mentalism/Generative Theory [Noam Chomsky's Theory in Acquisition/Learning]
3. Functional Approach Del Hymes' Communicative Competence
4. Krashen's Monitor Model

UNIT III

APPROACHES AND METHODS OF LANGUAGE TEACHING

Traditional Approaches

1. The Grammar Translation Method
2. The Reform Movement
3. The Direct Method
4. The Oral Approach
5. The Audio-Lingual Method

Current Approaches

1. Communicative Language Teaching
2. Collaborative Learning
3. Task- Based Learning

Essential Reading

Brown, H. D. (2000). *Teaching by principles: An Interactive Approach to Language Pedagogy*. 2nd ed. New York: Longman.

Richards, J. C., and Rodgers, T. S. (2001). *Approaches and Methods in Language Teaching*. 2nd ed. New York: Cambridge University Press.

Suggested Reading

Brumfit, C. J. (1984). *Communicative Methodology in Language Teaching*. Cambridge: Cambridge University Press.

Bloomfield, L. (1933). *Language*. New York: Holt, Rinehart and Winston.

Larsen, F. D. (2000). *Techniques and Principles in Language Teaching*. 2nd ed. New York: Oxford University Press.

