



**Darrang College
(Autonomous),
Tezpur-784001**

**Syllabus for
FYUGP
Sub: English
Major**

Approved by :

**Board of Studies meeting held on 26-12-2025 &
Academic Council vide Resolution no.2 dated-29-12-2025**

THE DEPARTMENT OF ENGLISH, DARRANG COLLEGE (AUTONOMOUS)

Aims of FYUGP in English:

- To understand human life and society as literature is the reflection of the society particularly the nuances which are not represented in other subjects.
- Acquire knowledge about the origin of literatures of the western world and make a comparative analysis with Indian Classical literature.
- To gain knowledge about various cultures and societies by studying European, African, American, Australian and other texts in the syllabus.
- Acquire moral and ethical values by decoding literary texts, characters, themes etc.
- Acquire comprehensive knowledge of the subject matter contained in the texts that are based on different socio-cultural milieu, political events and movements.
- Become sensitive to various issues such as environment, gender and structural hierarchies.
- Develop confidence and life skills by studying about life itself via literature. It helps in grooming their personality. They also acquire competence in the English language.
- Opt for diverse career avenues in mass communication, fashion, teaching, law, corporate, intelligent services and environment agencies.
- Transports themselves out of their immediate contexts into imaginary landscapes. Literature helps readers to interact with characters across time and space, thereby generating empathy and sympathetic insight.

PROGRAMME SPECIFIC OUTCOMES

PSO 1: Demonstrate essential knowledge and understanding of English Literature in terms of history, forms, locations, themes, contexts, and literary practices

PSO 2: Apply critical understanding by engaging literary criticism to evaluate and examine diverse kinds of English writing.

PSO 3: Analyse, conceptualise and communicate ideas, theories, concepts and research related to literatures in English.

PSO 4: Evaluate global issues and multicultural perspectives, and integrate values, ethical practice and responsibility towards society and the environment.

Teaching Learning Process:

- Curriculum delivery
- Distribution of syllabi among the teachers in the beginning of the semester.
- Distribution is put up on the notice board for the students.
- Each teacher prepares individual teaching plan and lesson plan accordingly.
- Each new semester begins with an orientation class on the subject matter.

- Students are encouraged to feel free to ask questions and to debate on given topics. These discussions are held in the class.
- Students are encouraged to take a class in the teacher's presence while others comment on the teaching.

Teaching Learning Tools:

Smart Board for film screenings of adapted movies of the prescribed texts.

White/Green Chalk Boards.

Projectors.

Newspaper clippings on relevant topics are brought to the class and discussed.

ICT enabled tools.

Evaluation/Assessment:

- Regular evaluation through CIE- Sessional and Class Tests as well as MCQ, Quiz, Group Discussions and Surprise Tests.
- After each Class Test and Sessional Examination, the student's Answer Scripts are returned after evaluation.
- Thus, the students are made aware of their weak points and accordingly corrective measures are taken.
- Slow learners are taken out from Quartile deviation methods. They are motivated to work harder. Mentoring plays a crucial part in this practice.
- Remedial classes are held. Records are duly maintained.
- Absentee students in Sessional Examinations on producing valid reasons are allowed to appear in Special Examination for the Absentee Students held at a later date with new set of Question Papers.

Structure of the four-year undergraduate course of English

Semester	Type	Core	Minor	SEC	AEC
	Credit	4	4	3	2
	□	1. English Literary and Social History. ENGMJ01014	1.English Literary and Social History. ENGMN01014	1.Grammar and Composition Skills. SEC01013	1.Alternative English I. AECAE01012
	□□	2. Forms, Genres and Concepts of English Literature. ENGMJ02024	2.Forms, Genres and Concepts of English Literature. ENGMN02024	2.Creative Writing. SEC02023	2.English Communication- □ AECAE02022
	□□□	3.Rhetoric, Prosody, Grammar and Composition. ENGMJ03034 4.British Poetry: Chaucer to Romanticism. ENGMJ03044	3.British Poetry: Chaucer to Romanticism. ENGMN03034	3. SEC03033	3.Alternative English-□□. AECAE03032
	□V	5.British Drama: Renaissance to the Eighteenth Century. ENGMJ04054 6.British Fiction: Augustan to Victorian ENGMJ04064 7.British Poetry: Victorian to Postmodern. ENGMJ04074 8.British Drama:	4.British Fiction: Augustan to Victorian ENGMN04044		4.English Communication- □□ AECEC04042

	Victorian to Postmodern. ENGMJ04084			
V	9.Life Narratives ENGMJ05094 10.Fiction: Modern and After. ENGMJ05104 11.Literary Criticism. ENGMJ05114	5.Life Narratives. ENGMN05054		
V □	12.Women’s Writing. ENGMJ06124 13.Literature and the Environment. ENGMJ06134 14.Northeast Indian Literature. ENGMJ06144 15. Indian Writing. ENGMJ06154	6.Northeast Indian Literature. ENGMN06064		
V □□	16.Literary Theory. ENGMJ07164 17.Indian Aesthetic Theory. ENGMJ07174 18.Postcolonial Literatures. ENGMJ07184 19.Gender Studies. ENGMJ07194 20.Research	7.Gender Studies ENGMN07074		

	Methodology. ENGMJ07204			
V□□□	21.Popular Fiction. ENGMJ08214 22.Travel Writing. ENGMJ08224 23.New Humanities. ENGMJ08234 24.Sociolinguistics and Stylistics. ENGMJ08244	8.Popular Fiction. ENGMN08084		

FYUGP 1ST SEMESTER
ENGLISH CORE (MAJOR)

Detailed syllabus of English (Core) for Semester 1

Title of the course	English Literary and Social History
Course Code	ENGMJ01014
Total Credit (Theory+Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	This paper on English Literary and Social History aims: CO1: to enable students to acquaint themselves with literary and cultural institutions. CO2: to understand the contexts of literature. CO3: to engage with social and political realities that have impacted English literature. CO4: to learn the different trajectories of social and cultural movement.

	<p>CO5: to analyse the inter-connections between texts, contexts and influences.</p> <p>CO6: to situate modes of reading through an examination of social and cultural embeddedness in the context of English literature.</p>
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Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: Medieval to the Renaissance (1 Credit)	<ul style="list-style-type: none"> • Feudalism and the Medieval World • Chaucer, Langland, Gower • Medieval and Renaissance English Theatre and Drama • Elizabethan and Metaphysical Poetry • The Print Revolution 	12 L	3 T	15 hrs
Unit 2: The Enlightenment to the Nineteenth Century (1 Credit)	<ul style="list-style-type: none"> • The Scientific Revolution and the Enlightenment • Restoration Drama • Defoe and the Rise of the Novel • The Industrial Revolution • Romantic and Victorian Poetry • Fiction in the Nineteenth Century 	12 L	3 T	15 hrs
Unit 3: Modern to the Present (1 Credit)	<ul style="list-style-type: none"> • The Contexts of the Modernism: Fiction, Poetry, Drama • Literature in the Postcolonial World • The 'Woman' Question and Gender Studies • Popular Culture and Literature • Postmodern and Contemporary 	12 L	3 T	15 hrs

	Literature			
Unit 4: Terms & Themes (1 Credit)	The Anglo Saxons and the Origin of English Dream Allegory Courtly Love The University Wits The Reformation and English Literature Interludes Moralities & Miracle Plays Puritanism Darwinism Suffragette Movement Bestsellers Social media and Literature	12 L	3 T	15 hrs

Recommended Reading:

Andrew Sanders. *The Short Oxford History of English Literature*, Fourth edition, Oxford: OUP, 2004

J. M. Roberts. *The Penguin History of the World*, London: Penguin, 2004

Robert Tombs. *The English and their History*, London: Penguin, 2015

Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*, 3 edn, London: Routledge, 2021

Simon Jenkins. *A Short History of England*, London: Profile Books, 2018

FYUGP 2ND SEMESTER ENGLISH CORE (MAJOR)

Detailed syllabus of semester 2 English (Core)

Paper 2

Title of the course	Forms, Genres and Concepts of English Literature
Course Code	ENG-MJ-02014
Total Credit (Theory+Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	This paper on the major forms, genres and concepts of English literature aims CO1: to enable students to acquaint themselves with the fundamental categories

	<p>of literary practice, both in terms of their emergence in history and by reference to the way they have evolved in practice.</p> <p>CO2: to situate and envision the interconnections between these terms.</p> <p>CO3: to engage with the variations and departures through the study of these concepts and forms.</p>
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Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: Forms and Genres in Poetry (1 Credit)	<ul style="list-style-type: none"> • The Epic in English and the Western World • Sonnet Writing and Sonnet Traditions • Elegies and Traditions of Lament Verse in English • Lyric Writing as Poetic Practice • Satirical Poetry 	12 L	3 T	15 hrs
Unit 2: Forms and Genres in Fiction (1 Credit)	<ul style="list-style-type: none"> • The Novel as Narrative, its origin and development • The Short Story in English • Realism, Naturalism and the Novel • The Novella in English Literature • Postmodern Fiction 	12 L	3 T	15 hrs
Unit 3: Forms and Genres in Drama (1 Credit)	<ul style="list-style-type: none"> • Tragedy in English Literature • Comedy: Types and Forms in Comic Theatrical Practice • Music in the Theatre • Tragicomedy • Melodrama 	12 L	3 T	15 hrs
Unit 4: Basic Terms & Themes (1 Credit)	Absurd Drama Novel of Manners Comedy of Manners The Stream of Consciousness	12 L	3 T	15 hrs

Credit)	Novel Poetic Drama Science Fiction Crime Fiction Dramatic Monologue King James Bible and English Prose and English Prose The Historical Novel Autobiography Biography The Self-Reflexive Novel Metafiction Drama of Ideas Point of View (PoV) The Essay The Periodical Essay The Personal Essay Letters by Writers			
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Recommended Reading:

Chris Baldick. *The Oxford Dictionary of Literary Terms*, Oxford: OUP, 2015

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, Eleventh edition, Wadsworth, 2015

Ross Murfin and Supriya Ray. *The Bedford Glossary of Critical & Literary Terms*, Fourth edition, Bedford, 2019

J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*, Fifth Edition, London: Penguin, 2015

FYUGP SEM-III

ENGLISH (CORE) MAJOR

Detailed syllabus of English (Core) for Sem III, Paper 3

Title of the Course	Rhetoric, Prosody, Grammar, and Comprehension
Course Code	ENGMJ03034
Total Credit (Theory + Practical)	4 Credits
Contact Hours	60 Hours
Distribution of Marks	(External Evaluation: 60+ Internal Assessment 40): Total Marks 100
Course outcomes	CO1: A detailed knowledge of the most widely used concepts of rhetoric and prosody in literature in English CO2 :The ability to identify and use these concepts in both academic and non-academic

	<p>fields as well as in one's own use of English</p> <p>CO3 :The practical application of these concepts in close reading of literature</p> <p>CO4 :The ability to analyze and interpret texts in terms of their literary and representational qualities</p>
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Unit	Content	Lecture (L)	Tutorial (T)	Total Hours
Unit 1 (2 Credits)	<p>Rhetoric : etymology and definition</p> <p>Figures of Speech:</p> <p>Varieties of Figures of Speech</p> <p>Simile, Metaphor Personification Alliteration Assonance Interrogation Irony Onomatopoeia Hypallage Pun Oxymoron Hyperbole Anti-climax Asyndeton and Polysyndeton Metonymy Synecdoche Paradox Euphemism Tautology Ellipsis</p> <p>Catachresis</p> <p>Sentence and Paragraph Structure*:</p> <p>Syntactic structure unity of a paragraph logical arrangement of ideas in composition precision in writing simplicity and clarity of ideas economy of expression avoiding a diffused style (tautology, pleonasm or redundancy and verbosity) enhancing the visual element in writing choice and arrangement of</p>	24 L	6 T	30 hours

	<p>words.</p> <p>These elements will be taught and assessed through practical demonstrations and exercises</p>			
<p>Unit 2 (1 Credit)</p>	<p>Prosody : Definition</p> <p>Poetry and verse, The sounds of English,</p> <p>The Syllable, Accent, Rhythm and Meter, Measure or Foot (Iambic, Trochaic, Spondee; Pyrrhic; Anapaestic, Dactylic; Amphibrachic) Verses (dimeter, trimeter, tetrameter, pentameter) Variations in rhythm and metre Scansion Pauses rhyme stanzas (couplet, heroic couplet, tercet, quatrain, quintain, sestina, rhyme royal, Ottavarima, the Spenserian stanza) Blank verse Free verse</p>	<p>12 L</p>	<p>3 T</p>	<p>15 Hours</p>
<p>Unit 3 (1 Credit)</p>	<p>Grammar and Comprehension</p> <ul style="list-style-type: none"> • Analysing Summarizing Sequencing Inferencing Comparing and contrasting Drawing conclusions Self-questioning Problem-solving Relating background knowledge 	<p>12 L</p>	<p>3 T</p>	<p>15 Hours</p>

	<p>Distinguishing between fact and opinion Finding the main idea, important</p> <ul style="list-style-type: none"> • facts, and supporting details • Analysis of an unseen passage to demonstrate comprehension skills <p>Grammatical exercises</p>			
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Recommended Reading

Beum, Robert & Karl Shapiro. *The Prosody Handbook*. Dover, 2006

Bose, M.N. & T.S. Sterling. *Elements of English Rhetoric and Prosody*. Chakraborty, Chatterjee & Co. Ltd., 2021 (rpt.)

Cushman, Stephen et al. *The Princeton Encyclopedia of Poetry and Poetic*, Fourth Edition. Princeton University Press, 2012

Lanham, Richard A. *A Handlist of Rhetorical Terms (Second Edition)*. University of California Press, 1991

Sarkar, Jaydip&Anindya Bhattacharya. *A Handbook of Rhetoric and Prosody*, Orient Blackswan. 2017

Paper 4

Detailed syllabus of English (Core) for Semester 3

Title of the course	British Poetry: Chaucer to Romanticism
Course Code	ENGMJ03044
Total Credit (Theory)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	CO1: This paper will familiarise the students with the chronological order of

	<p>English Poetry from 14th to early 19th Century.</p> <p>CO2: It will help the students to locate the poetic texts within the socio-cultural and historical context that generated those texts.</p> <p>CO3: The students will be able to understand the difference in the various forms of poetry as well as critically analyse the poems.</p>
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Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: (2 Credits)	<ul style="list-style-type: none"> • Geoffrey Chaucer: From the Prologue to Canterbury Tales. “Introduction” “The Wife of Bath” • Edmund Spenser: “The Merry Cuckow” “What guyle is this” • William Shakespeare: Sonnet 65 Sonnet 116 • John Donne: “Valediction Forbidding Mourning” • Katherine Phillips: “Friendship’s Mystery” “To My Dearest Lucasia” 	24 L	6 T	30 hrs
Unit 2: (2 Credits)	<ul style="list-style-type: none"> • Alexander Pope: “An Epistle to Dr Arbuthnot” • William Blake: “The Lamb” “The Tyger” • William Wordsworth: “Tintern Abbey” • Samuel Coleridge: “Kubla Khan” • John Keats: “Ode to Autumn” 	24 L	6 T	30 hrs

	<ul style="list-style-type: none"> • P.B. Shelley: “Ode to the West Wind” 			
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Recommended Reading:

Andrew Sanders. *The Short Oxford History of English Literature*, Fourth edition, Oxford: OUP, 2004

Robert C Evans. *Perspectives on Renaissance Poetry*, New York: Bloomsbury, 2015

CS Lewis. *The Allegory of Love*, Cambridge: CUP, 1936

MH Abrams. *The Mirror and The Lamp*, Oxford: OUP, 1972

Michael Ferber. *Romanticism: A Very Short Introduction*, Oxford: OUP, 2010

FYUGP Sem IV

Paper 5

English CORE (Major)

Detailed syllabus of English (Core) for SemIV, Paper 5

Title of the Course	British Drama: Renaissance to the Eighteenth Century
Course Code	ENGMJO4054
Total Credit (Theory + Practical)	4 Credits
Contact Hours	60 hours
Distribution of Marks	(External Evaluation: 60+ Internal Assessment 40): Total Marks 100
Course outcomes	<p>CO1: Having completed this paper; the student will be able to locate the dramatic text within its historical, contextual and performative framework.</p> <p>CO2: Students will understand the generic differences between various modes of drama and recognize the themes and the dialectical interplay that affect the structuring of the plays.</p> <p>CO3: Students will be able to critically engage with dramatic texts.</p>

Unit	Content	Lecture (L)	Tutorial (T)	Total Hours
Unit 1 (2 Credit)	<p>Concepts: Plot Character Setting I Chorus Aside Soliloquy Monologue Protagonist Scene- Scenography Stage direction.</p> <p>Genres Morality Play, Revenge Tragedy, Comedy of Manners</p>	24 L	6 T	30 hrs
Unit 2 (2 Credits)	<p>*Christopher Marlowe: <i>Dr Faustus</i></p> <p>*William Shakespeare: <i>The Merchant of Venice</i></p> <p>John Webster: <i>The Duchess of Malfi</i></p> <p>William Congreve: <i>The Way of the World</i></p>	24 L	6 T	30 hrs

Texts marked * are for detailed study. Reference to the context questions are to be set from these texts only.

Recommended Reading

John L. Styan. *The English Stage: A History of Drama and Performance*, Cambridge: CUP, 1996

Robert Edmond Jones. *The Dramatic Imagination*, New York: Theatre Arts, 1992

A. R. Braunmuller & Michael Hattaway (eds). *The Cambridge Companion to English Renaissance Drama*, Cambridge: CUP, 2003

M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, Eleventh edition, Wadsworth, 2015.

Paper 6

Detailed syllabus of English (Core) for Semester 4 paper 6

Title of the course	British Fiction: Augustan to Victorian
Course Code	ENGMJ04064
Total Credit (Theory+Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>At the end of this course, the students would be able to:</p> <p>CO1: Identify the evolution and timeline of the British novel from Augustan to Victorian times.</p> <p>CO2: Comprehend the fundamentals of traditional fiction such as plot, setting and character as well as the distinction between story and plot</p> <p>CO3: Classify the different novelistic forms that fall within the period such as picaresque fiction, the Gothic novel, and the bildungsroman</p> <p>CO4: Analyze various social, historical, and literary contexts that may enable a concrete and convincing interpretation of literary texts</p> <p>CO5: Create or develop original strategies of interpretation and analyses based on all of the above</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: 18th century and Romantic Fiction (2 Credits)	<ul style="list-style-type: none"> • Daniel Defoe: <i>Robinson Crusoe</i> • Jane Austen: <i>Pride and Prejudice</i> 	24 L	6T	30 hrs

Unit 2: Victorian Fiction (2 credits)	<ul style="list-style-type: none"> • Emily Bronte: <i>Wuthering Heights</i> • Charles Dickens: <i>Great Expectations</i> • Thomas Hardy: “The Three Strangers” 	24 L	6 T	30 hrs
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Recommended Reading:

Grahame Smith. *The Novel and Society: Defoe to George Eliot*, B&N Books, 1984

Terry Eagleton. *The English Novel: An Introduction*, Wiley 2004

Barbara Dennis. *The Victorian Novel: Cambridge Contexts in Literature*, Cambridge University Press, 2000

James Kilroy. *The Nineteenth Century English Novel: Family Ideology and Narrative Form*, Palgrave Macmillan, 2007

Paper 7

Detailed syllabus of semester 4 English (Core)

Title of the course	British Poetry: Victorian to Postmodern
Course Code	ENGMJ04074
Total Credit (Theory+Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>This paper is designed to introduce students to English poetry from the Victorian period to the present. Students will have an opportunity to engage with and read the major poets covering two centuries of verse composition encompassing a variety of poetic styles and practices.</p> <p>A focus on English poetry of the Victorian age and the following period up to the present.</p> <p>CO 1:An engagement with the essential poetic themes through specific poems.</p>

	<p>CO 2: A focus on the issues shaping literary traditions in poetry of the stated periods.</p> <p>CO 3: A close processing of cultural imperatives in the development of British poetry up to the present</p>
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Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: Victorian Poetry (1 Credit)	<ul style="list-style-type: none"> ● Alfred Tennyson: “Ulysses” ● Robert Browning: “My Last Duchess” ● Christina Rossetti: “A Better Resurrection” ● Matthew Arnold: “Dover Beach” 	12 L	3 T	15 hrs
Unit 2: Modern Poetry (1 Credit)	<ul style="list-style-type: none"> ● T. S. Eliot: “Love Song of J. Alfred Prufrock” ● Wilfred Owen: “Futility” ● W. B. Yeats: “The Second Coming” ● Mina Loy: “Brancusi’s Golden Bird” 	12 L	3 T	15 hrs
Unit 3: Poetry after Modernism (1 Credit)	<ul style="list-style-type: none"> ● Ted Hughes: “The Thought Fox” ● Seamus Heaney: “The Tollund Man” ● Philip Larkin: “Church Going” ● Carol Ann Duffy: “Warming her Pearls” 	12 L	3 T	15 hrs
Unit 4: Basic Issues (1 Credit)	<p>Victorian Poetry and Pathos Modernist Poetry and the City Alienation in Modern and Contemporary British Poetry The Gender Question in 19th and 20th Century British Poetry Victorian Poetry and Social ‘Values’ Experimentation in Modern Poetry Realism and History in Contemporary British Poetry</p>	12 L	3 T	15 hrs

Recommended Reading:

Isobel Armstrong. *Victorian Poetry: Poetry, Poets and Politics*, London: Routledge, 1993

Joseph Bristow. *The Cambridge Companion to Victorian Poetry*, Cambridge: CUP, 2000

Alex Davis and Lee M. Jenkins. *The Cambridge Companion to Modernist Poetry*, Cambridge: CUP, 2007

David Wheatley. *Contemporary British Poetry*, London: Palgrave, 2014

FYUGP SEM-IV**ENGLISH (CORE) MAJOR****Detailed syllabus of English for Sem IV, Paper 8**

Title of the Course	British Drama: Victorian to Postmodern
Course Code	ENGMJ04084
Total Credit (Theory + Practical)	4 Credits
Contact Hours	60 Hours
Distribution of Marks	(External Evaluation: 60+ Internal Assessment 40): Total Marks 100
Course outcomes	After completion of the course, a student would: CO1: learn literary tradition, historical and cultural contexts of a play, and know various techniques and forms of drama. CO2: learn to analyse a play, and evaluate gestures and the use of time and space. CO3: apply concepts of dramatic composition and performance CO4: get ideas of stagecraft, direction and key scene compositions. CO5: learn British drama and its significance in World Literature.

Unit	Content	Lecture (L)	Tutorial (T)	Total Hours
Unit 1 (1 Credit)	Concepts Realism; Naturalism; Problem Play; Poetic Drama; Irish Theatre; Theatre of the Absurd; Expressionism; Symbolism; Avant Garde; Contemporary British Drama; In- yer-face theater; Fantasy, Retellings.	12 L	3 T	15 Hours
Unit 2 (3 Credits)	Drama Texts Shaw, George Bernard: <i>Pygmalion</i> T.S. Eliot: <i>Murder in the Cathedral</i> Tom Stoppard: <i>Rosencrantz and Guildenstern Are Dead</i> Timberlake Wertenbaker: <i>The Ash Girl</i>	36 L	9 T	45 Hours

Recommended Reading

Richard Eyre and Nicholas Wright. *Changing Stages: A View of British Theatre in the Twentieth Century*, Bloomsbury, 2000.

Martin Esslin. *The Theatre of the Absurd*, Methuen, 2001.

Christopher Innes. *Modern British Drama: The Twentieth Century*. Cambridge, 2002. David Ian Rabey, *English Drama Since 1940*, Routledge. 2016.

Peter Brook: *The Empty Space*, Penguin, 2008.

Howard Barker: *Arguments for a Theatre* (4th Edition). Oberon Books, 2016

ENGLISH CORE (MAJOR)

Detailed syllabus of English (Core) for Paper 9

Title of the course	Life Narratives
Course Code	ENGMJ05094
Total Credit (Theory)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>CO1. Shows how life writing provides alternatives to existing ways of writing history.</p> <p>CO2. Encourages the students to give expression to their lives.</p> <p>CO3. Enables them to identify the themes and strategies employed by the writers and critically analyse the texts.</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: (2 Credits)	<ul style="list-style-type: none"> • Samuel Johnson: “Life of Pope” from <i>The Lives of Poets</i> • Franz Kafka: “Letter to my father” dated November 10, 1919 • Emily Dickinson: Letters to Mrs. Samuel Bowles (Winter 1858-1859; August 1861) 	24 L	6 T	30 Hours
Unit 2: (2 Credits)	<ul style="list-style-type: none"> • Abdul J Kalam: <i>Wings of Fire</i> • Zora Neale Hurston: <i>Barracoon: The Story of the last ‘Black Cargo’</i>. • Jhumpa Lahiri: <i>The Clothing of Books</i> 	24 L	6 T	30 Hours

Recommended Reading:

Kendall. Paul Murray, *The Art of Biography*, Allen & Unwin, 1965

Anderson. Linda, 'Introduction' in *Autobiography* (London: Routledge, 2001)
 Heilbrun. Carolyn G., 'Introduction' in *Writing a Woman's Life* (New York: Ballantine Books, 1988) pp. 11-31
 Smith, Sidonie, and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*. Univ. Of Minnesota Press, 2010.

Web resources:

<https://oxlifewriting.wordpress.com/what-is-life-writing/>

Paper 10

Detailed syllabus of English (Core) for Semester 5 paper 10

Title of the course	Fiction: Modern and After
Course Code	ENGMJ05104
Total Credit (Theory+Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>At the end of this course, the students would be able to:</p> <p>CO1: Describe the historical development of fiction in the 20th and 21st centuries</p> <p>CO2: Identify themes in the fiction of this period and assess their aesthetic representation</p> <p>CO3: Interpret and analyze contemporary life and times through fiction</p> <p>CO4: Imagine and empathize with a variety of human situations and experiences through encountering them in the fiction</p> <p>CO5: Generate new perspectives on contemporary fiction</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
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<p>Unit 1: Contexts, Ideas and Concepts</p> <p>(1 Credit)</p>	<p>Contexts of fiction (selected events and conditions of the 20th and 21st centuries and a corresponding overview of fiction of each of the following)</p> <ul style="list-style-type: none"> ○ War and Conflict (the World Wars, decolonization, 9/11) ○ Society, Economy, Politics ○ Gender, Class and Race ○ Environmental Crises 	<p>12 L</p>	<p>3 T</p>	<p>15 hrs</p>
<p>Unit 2: Fiction</p> <p>(3 credits)</p>	<ul style="list-style-type: none"> ● D.H Lawrence: “The Odour of Chrysanthemums” ● Jean Rhys: <i>Wide Sargasso Sea</i> ● JoyceCarol Oates: “Where are you Going, Where Have you Been” ● JohnBoyne: <i>The Boy in the StripedPajamas</i> ● Graham Swift: “England” from <i>England and Other Stories</i> 	<p>36 L</p>	<p>9 T</p>	<p>45 hrs</p>

Recommended Reading:

Chris Baldick: *The Modern Movement, 1910-1940*, Oxford University Press, 2004

Bruce King: *The Internationalization of English Literature* Oxford University Press, 2004

Peter Boxall: *The Value of the Novel*, Cambridge University Press, 2015

Jesse Matz: *The Modern Novel: A Short Introduction*, Wiley, 2004

Debjani Ganguly: *This Thing Called the World: The Contemporary Novel as Global Form*, Duke University Press, 2016

Paper 11

Detailed syllabus of English (Core) for Paper 11

Title of the course	Literary Criticism
Course Code	ENGMJ05114
Total Credit (Theory)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>This paper is designed to</p> <ul style="list-style-type: none"> o Provide learners with a foundational understanding of the genesis and development of the field. o Familiarize learners with the various concept and thoughts generic to the field. o Provide training into critical approached to various genres of literature. o Provide insights into various critical tools required for the study of literature. <p>Course Outcome</p> <p>At the end of this course, the students would be able to:</p> <p>CO1: Describe the development of the field of literary criticism from the beginning to the 20th century.</p> <p>CO2: Explain the seminal concepts and ideas in the field of English literary criticism.</p> <p>CO3: Analyse the important texts in English literary criticism.</p> <p>CO4: Choose appropriate theoretical tools for the study of literature.</p> <p>CO5: Develop a critical understanding of the genres of literature.</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
UNIT-1: (Concepts & Ideas): 2 Credits	<ul style="list-style-type: none"> • Plato - Mimesis • Longinus – The Sublime • Philip Sidney – Defence of Poetry • Stephen Gosson – Views against Poetry • Samuel Johnson – Views of Shakespeare and the Three Unities. 	24L	6T	30 Hours

	<ul style="list-style-type: none"> • Samuel Taylor Coleridge – Imagination and Fancy • John Keats – Negative Capability • Northrop Fyre- Archetypal Criticism • M.H.Abrams-The Three Coordinates: Orientation of criticism • W.K. Wimsatt & Monroe C. Beardsley – Affective Fallacy, Intentional Fallacy. 			
Unit 2: Seminal Texts: 2 Credits	<ul style="list-style-type: none"> • Aristotle: <i>Poetics</i> • William Wordsworth: “Preface” to <i>The Lyrical Ballads</i> (1802) • Mathew Arnold: <i>The Study of Poetry</i> • T. S. Eliot: <i>Tradition and the Individual Talent</i> • A Richards:<i>Practical Criticism</i> 	24L	6T	30 Hours

Recommended Reading:

Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005

Wimsatt W.K and Cleanth Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford, 2004

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. NY:OUP, 1971

Eaves, M., and M. Fischer, eds. *Romantic and Contemporary Criticism*. Cornell University Press, 1986

**FYUGP VI SEMESTER
ENGLISH CORE (MAJOR)**

Detailed syllabus of Semester VI English (Core)

Paper 12

Title of the course	Women’s Writing
Course Code	ENGMJ06124
Total Cre	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>This paper on Women’s Writing aims to</p> <p>CO 1: Provide comprehensive understanding of women’s writing</p> <p>CO 2. help in understanding the socio-political issues addressed by women</p> <p>CO 3. explore the theme of gender identity, gender politics, patriarchy, empowerment, etc, in women’s writing</p> <p>CO 4. Analyse the literary works of prominent women writers</p> <p>CO 5. help in analysing the emerging voices and themes in contemporary women’s literature</p> <p>CO 6. Understand the critical perspectives of women’s writing</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: Core concepts (1 Credit)	<ul style="list-style-type: none"> • Gender, patriarchy, identity, feminism, and womanism • History of women’s movement • History of feminism • Sexual politics 	12 L	3 T	15 hrs

	<ul style="list-style-type: none"> • Race, class, gender and ethnicity 			
Unit 2: (2 credits)	<ul style="list-style-type: none"> • Alice Munro: <i>The Boys and Girls</i> • Shashi Deshpande: <i>I Want</i> • Virginia Woolf: <i>Mrs Dalloway</i> • Judith Wright: <i>Eye to Her Daughters</i> • Mamta Kalia: <i>Tribute to Papa</i> 	24 L	6 T	30 hrs
Unit 3: (1 credits)	<ul style="list-style-type: none"> • Virginia Woolf: <i>Professions for women</i> • Chimamanda Ngozi Adich: <i>We Should All Be Feminist</i> • Elaine Showalter: "Towards a Feminist Poetics" 	12 L	3 T	15 hrs

Recommended Reading:

Butts, Tracy Renee, et al. *Women Worldwide*. Oregon state University Press, 2022.

Gilbert, Sandra M., and Susan Gubar. *The Norton Anthology of Literature by Women: The Traditions in English, Vol. 1: The Middle Ages through the Turn of the Century*. 3rd ed., vol. 1, W.W. Norton & Co, 2007.

Spencer, Jane. *The Rise of the Woman Novelist*. 1989.

Woolf, Virginia. *A Room of One's Own*. Broadview Press, 2001.

Spender, Dale. *Mothers of the novel: 100 good women writers before Jane Austen*. United Kingdom, Pandora, 1986. *A Literature of Their Own*. Elaine Showalter, Virago, 1978.

Andermahr, Sonya, et al. *A Glossary of Feminist Theory*. United Kingdom, Arnold, 2000.

Paper 13 Semester 6

Title of the course	Literature and the Environment
Course Code	ENGMJ06134
Total Credits	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>Course Outcome: At the end of this course, the students would be able to:</p> <p>CO1: Explain multiple perspectives on the relationship between literature and the environment.</p> <p>CO2: Interpolate the representation of and approaches to the environment through literature in specific historical and cultural contexts.</p> <p>CO3: Develop a critical vocabulary about the field of environmental humanities.</p> <p>CO4: Test skills in critical analysis, research, and writing using theories and ideas of ecocriticism.</p> <p>CO5: Reconstruct basic assumptions about the contribution of literary studies and environmental humanities in the context of the climate crisis.</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: (2 Credits)	<p>This unit is designed to give students a basic idea of some key concepts and issues in environmental humanities, environmental ethics and ecocriticism. The topics to be discussed in this paper include the following:</p> <ul style="list-style-type: none"> • Anthropocentrism • Deep Ecology • Ecocriticism • Ecofeminism • Anthropocene • Climate Change • Environmental History 	24L	6T	30 Hours

<p>Unit 2: (3 Credits)</p>	<p>This unit involves a reading of select texts in the light of the concepts discussed in Unit I and a practical application of those ideas in interpretation and analysis of the texts while placing them in their historical, cultural and other contexts.</p> <p>Texts:</p> <ul style="list-style-type: none"> • Francis Bacon (1561-1626): “Of Gardens” • Gilbert White (1720-1793): Letter LXIV (From the Natural History of Selborne) • William Wordsworth: “The Solitary Reaper” • Henry David Thoreau: “The Ponds” (From Walden) • Emily Dickinson: “A Narrow Fellow in the Grass”. • Robert Frost: “The Wood-Pile” • D. H. Lawrence: “Snake” • Amitav Ghosh: <i>The Living Mountain</i> • Temsula Ao: “The Old Story Teller” • Akkikeni Kutumbarao: <i>Softly Dies a Lake.</i> 	<p>24L</p>	<p>6T</p>	<p>30 Hours</p>
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Recommended Reading:

Armbruster, Karla, and Wallace, Kathleen (eds.) *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*. Charlottesville and London: University Press of Virginia, 2001.

Finch, Robert, and John Elder (Eds.) *Nature Writing: The Tradition in English*. New York: W. W. Norton & Company, 2002.

Garrard, Greg. *Ecocriticism*. New York: Routledge, 2004.

Glotfelty, Cheryll, and Harold Fromm (Eds.) *The Ecocriticism Reader*, The University of Georgia Press, 1996.

Heise, Ursula K., Jon Christensen, and Michelle Niemann (Eds.) *The Routledge Companion to the Environmental Humanities*, Routledge, 2017.

Laurence Coupe, ed. *The Green Studies Reader: From Romanticism to Ecocriticism* Routledge, 2000

Detailed Syllabus of Semester 6 English (Core)

Paper 14

Title of the course	Northeast Indian Literature
Course Code	ENGMJ06144
Total Credit (Theory + Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>CO1: To familiarize students with literature dealing with ethnicity, caste, religion, class, emerging from the 8 states of the Northeast India.</p> <p>CO2: To make students how folk stories, myths and legends frame the narrative of the region.</p> <p>CO3: The Diverse Traditions, history and landscapes specific to each state of the region which find reflection in the representative works.</p> <p>CO4: The difficult past: different narratives.</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: Non Fiction 1 Credit	<ul style="list-style-type: none"> • UdayonMisra : “India’s North East: An Illusive Construct” • “Ethnic Unrest in the North-East”by Hiren Gohain • ‘A Frontier State and Nationalism’/‘ The Hills Revolt’ 	12 L	3T	15 hrs

	<p>from <i>Strangers of the Mist</i></p> <ul style="list-style-type: none"> • <i>Encounters and Literary Engagements: a Critique of History and literature in Manipur</i>: Thingnam Kishan Singh • <i>Mizo Women as Keepers of Knowledge</i>: Laldinpuii 			
Unit 2: Fiction 2 Credits	<ul style="list-style-type: none"> • <i>The Collector's Wife</i>: Mitra Phukan • <i>Land Where I Flee</i>: Prajwal Parajuly • <i>Everything The Light Touches</i>: Janice Pariat 	24 L	6T	30 hrs
Unit3: Poetry 1 Credit	<ul style="list-style-type: none"> • "An Obscure Place": Mamang Dai • "Stone-people from Lungterok": Temsula Ao • "The Martyr's Altar": Jogmaya Chakma • "After a Couple of days": Nilmani Phookan • "Everywhere I Go": Robin S. Ngangom • "The Conquest": Desmond Kharmawphlang 	12 L	3T	15 hrs

Recommended Readings:

Baishya, Amit R. *Contemporary Literature from Northeast India*. Routledge, 2018.

Islam, Baharul. *Literatures from Northeast India: Beyond the Centre-Periphery Debate*. Routledge India, 2022.

Misra, Tilottoma. *The Oxford Anthology of Writings from North-East India*. Oxford University Press, 2011.

Paper 15

Detailed syllabus of semester 6 English (Core)

Title of the course	Indian Writing
Course Code	ENGMJ06154
Total Credit (Theory+Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>The course aims to:</p> <ul style="list-style-type: none"> •CO 1: To give the student a taste of Indian writing from different regions of the country. •CO 2: To make students see how different historical and cultural backgrounds of the various Indian languages and literatures add to the complexity of Indian Writing. •CO 3: To introduce students to the themes, concerns and styles adapted by the writers and also look at aspects which are specific to the region and find reflection in their works

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: Poetry (1 Credit)	<ul style="list-style-type: none"> • Nissim Ezekiel: “Night of the Scorpion” • Kamala Das: “The Old Playhouse” • Keki N. Daruwalla: “Wolf” • Deva Kanta Barua: “And we open the Gates” • Dilip Chitre: “The Felling of the Banyan Tree” 	12 L	3 T	15 hrs
Unit 2: Fiction (2 Credits)	<ul style="list-style-type: none"> • Raja Rao: <i>Kanthapura</i> • Salman Rushdie: <i>Midnight’s Children</i> • Amrita Pritam: “The 	24 L	6 T	30 hrs

	Weed” <ul style="list-style-type: none"> Fakir Mohan Senapati: <i>Six Acres and a Third</i> 			
Unit 3: Drama (1 Credit)	<ul style="list-style-type: none"> Girish Karnad: <i>Tughlaq</i> 	12 L	3 T	15 hrs

Recommended Reading:

Stephen Alter and Wimal Dissanayake. Eds. *Indian Short Stories*, Penguin, 2001.

Arvind Krishna Mehrotra ed. *The Oxford Anthology of Twelve Indian Poets*, Oxford University Press, 1992.

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

Sumit Sarkar. *Modern Times: India: 1880s-1950s: Environment, Economy, Culture*, Permanent Black, 2014.

Arvind Krishna Mehrotra. *Partial Recall: Essays on Literature and Literary History*. Orient Blackswan, 2012.

FYUGP 7TH SEMESTER ENGLISH CORE (MAJOR)

Detailed Syllabus of Semester 7 English (Core)

Paper 16

Title of the course	Literary Theory
Course Code	ENGMJ07164
Total Credit (Theory + Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>CO1: Understand the broad outlines of the field of literary theory</p> <p>CO2: Develop a critical and an analytical mind which would assist in the study of the texts and projects.</p> <p>CO3: Acquire a broad understanding of the history, culture and intellectual environment of the world since the beginning of the 20th</p>

century.

CO4: Analyze texts critically.

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: The Linguistic Sign, Formalism, Structuralism (1 Credit)	<ul style="list-style-type: none">• Literary Theory• Langue- Parole• The Sign: Saussure (From <i>Course in General Linguistics</i>, 1915, ed. By Charles Bally and Albert Seche Haye.)• Structuralism: Levi-Strauss (From <i>The Elementary Structures of Kinship</i>, 1949 and <i>Structural Anthropology</i>, 1958)• Literariness and Defamiliarization: Viktor Shklovsky (From <i>Art as Technique</i>, 1917)	12 L	3T	15 hrs
Unit 2: Post-Structuralism and Psychoanalysis (1 Credit)	<ul style="list-style-type: none">• Derrida: Deconstruction (From <i>Structure sign and Play in the Discourse of the Human Sciences</i>, 1966)• Foucault: Discourse /Power (From <i>What is an Author /History of Sexuality Vol 1</i>)• Lacan: Imaginary, Symbolic and Real (From <i>The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience</i>, translated	12 L	3 T	15hrs

	by Alan Sheridan)			
Unit 3: (1 Credit) Feminism and Orientalism	<ul style="list-style-type: none"> Annette Kolodny: <i>Dancing Through the Minefield: Some Observations on the Theory, Practice, and Politics of a Feminist Literary Criticism</i> (From <i>New Feminist Criticism</i>, 1980) Edward Said: <i>Orientalism</i> 	12 L	3T	15hrs
Unit 4: Marxism & New Historicism (1 Credit)	<ul style="list-style-type: none"> Marx- Historical Materialism Antonio Gramsci: Hegemony (From <i>Prison Notebooks</i>) Louis Althusser: ISA & RSA (From <i>Ideology and Ideological State Apparatuses</i> by Ben Brewster, 1970) Stephen Greenblatt and Louise Montrose: <i>Historicity of the Text.</i> (From <i>Professing the Renaissance – Montrose; Renaissance Self- Fashioning: From More to Shakespeare</i>, 1980.) 	12 L	3 T	15 hrs

Recommended Reading:

- Leitch, Cain, Finke & others. *The Norton Anthology of Theory and Criticism*. 2018.
- M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, Eleventh edition, Wadsworth, 2015
- Terry Eagleton. *Literary Theory- An Introduction*. 1983
- Philip Rice and Patricia Waugh. *Modern Literary Theory*. 1989
- Jonathan Culler. “What is Theory”. *Literary Theory: A Very Short Introduction*. Oxford.
- Sigmund J.Freud.*The Interpretation of Dreams*. Macmillan, 1913.

Detailed syllabus of semester 7 English (Core)

Paper 17

Title of the course	Indian Aesthetic Theory
Course Code	ENGMJ07174
Total Credit (Theory+Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>This paper is designed to</p> <ul style="list-style-type: none"> o Introduce students to Indian aesthetic approaches through major theoreticians and texts o Familiarize them with the basic principles of Indian aesthetics [satyam (truth), shivam (good) and sundaram (beauty)] in their similarities and differences from Western aesthetics o Acquaint them with the theories that underlie the appreciation of kavya (poetry), natya (performative art) and kala (sculpture, painting and architecture) <p>Course Outcomes: At the end of this course, the students would be able to:</p> <p>CO1: Outline Indian aesthetics in its historic development from classical Sanskrit poetics through Buddhist and Jain art theorization, the Persian-Indian phase and the aesthetics of modern Indian art</p> <p>CO2: Compare and discuss the similarities and differences between the basic principles of Western and Indian aesthetics</p> <p>CO3: Assemble a fresh set of critical tools CO4: Develop new and unique interpretations of literary texts</p> <p>CO5: Formulate original topics for research</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1:Introduction toClassical Indian aesthetics (2 credits)	The study of theorists and works from the classical period (which is the focus of the paper), will be preceded by an introductory historical survey of the development of Indian aesthetics from the classical through the	24 L	6 T	30 hrs

	<p>medieval and on to the modern period.</p> <p>Text: Chandran, Mini and Sreenath V.S. An Introduction to Indian Aesthetics: History, Theory and Theoreticians (Bloomsbury 2021)</p> <p>Theorists and works</p> <ul style="list-style-type: none"> • Bharata- Natyashastra • Bhamaha-Kavyalankara • Dandin-Kavyadarsha • Udbhata-Kavyalankarasarasamgraha • Anandavardhana-Dhvanyaloka • Abhinavagupta-Abhinavabharati(commentary on Natyashastra) and Locana (on Dhvanyaloka) • Kuntaka-Vakroktijivita • Ksemendra-Aucityavicaracarca 			
Unit 2: Concepts (1 Credit)	Riti Rasa Alankara Dhvani Vakrakti Guna Anumana Aucitya.	12 L	3 T	15 hrs
Unit 3: Theory and Practice (applications) (1 Credit)	o Literature and poetics Texts: Keats' Odes, Kalidasa: <i>Abhijnanam Shakuntalam</i> o Performance (classical & folk – dance and music to be experienced and critiqued)	12 L	3T	15 hrs

Recommended Reading:

Anandavardhana, *The Dhvanyaloka of Anandavardhana with the Locana of Abhinavagupta* Translated by Jeffrey Moussaieff Masson and M. V. Patwardhan (also available from Motilal Banarasiidass)

Pandey, Kanti Chandra: *Comparative Aesthetics, Vol.I and Vol.II: Indian and Western Aesthetics*, Chowkhamba Sanskrit Series Office, Varanasi, 1995

Pollock, Sheldon. (Ed. and Trans.) *A Rasa Reader: Classical Indian Aesthetics*. Ranikhet: Permanent Black, 2017.

Rangacharya, Adya: *The Natyasastra: English Translation with Critical Notes*, MunshiramManoharlal Publishers Pvt. Ltd., New Delhi, 2010

Vatsayan, Kapila. *Bharata: The Natyashastra*. Sahitya Akademi, 1996

Paper 18

Detailed syllabus of English (Core-Major) Paper for Semester-7

Title of the course	Postcolonial Literatures
Course Code	ENGMJ07184
Total Credit (Theory)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>CO1. Students will acquaint themselves with the seminal novels, short stories and postcolonial literatures across the world.</p> <p>CO2. The texts reflect the shared experiences of the postcolonial conditions. Students will comprehend the complexity of the relation between the colonisers and the colonised.</p> <p>CO3. The students will understand the cultural uniqueness on reading these varied texts.</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: (1 Credit)	Concepts and Ideas: Decolonization; Orientalism; Diaspora; Subaltern; Hybridity; The Empire Writing Back; Region, Race and Gender.	12L	3T	15 Hours
Unit 2: Drama & Fiction (1 Credit)	<ul style="list-style-type: none"> • Aime Cesaire: <i>A Tempest</i> • Chinua Achebe: <i>Things</i> 	12L	3T	15 Hours

	<i>Fall Apart</i>			
UNIT 3: Non-Fiction (1 credit)	<ul style="list-style-type: none"> • Bessie Head: ‘The Collector of Treasures’ • Grace Ogot: ‘The Green Leaves’ • MK Gandhi: <i>Hind Swaraj</i> 	12L	3T	15 Hours
UNIT 4 : Poetry (1 credit)	<ul style="list-style-type: none"> • Pablo Neruda: ‘Tonight I can Write’; ‘The way Spain Was’ • Derrek Walcott: ‘A Far Cry from Africa’ • David Malouf: ‘Revolving Days’; ‘Wild Lemons’ 	12L	3T	15 Hours

Recommended Reading:

Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-Colonial Literature*, London and New York: Routledge, 1989.

Franz Fanon, ‘The Negro and Language’, in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8-27.

Ngugi wa Thiong’o, ‘The Language of African Literature’, in *Decolonising the Mind* (London: James Curry, 1986) chap. 1 sections 4-6.

Ania Loomba, *Colonialism/Postcolonialism*, London and New York: Routledge

Paper 19

Detailed syllabus of English (Core) for Semester VII

Title of the course	Gender Studies
Course Code	ENGMJ07194
Total Credit	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal

	Assessment 40): Total Marks 100
Course Outcomes	<p>This paper on Gender Studies aims to</p> <p>CO 1: help in understanding the origin and development of the discipline</p> <p>CO 2: enable students to critically analyse the notions and perspectives on gender</p> <p>CO 3: equip students with the analytical tools to critique the complexities of gender in society</p> <p>CO 4: make students to go for further studies and research in this discipline</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: Core concepts (1 Credit)	<ul style="list-style-type: none"> • Sex and gender, gender roles, gender stereotypes, gender identity and marginalization • Patriarchy, masculinity and femininity • Intersectionality and identity---- • race, class, sexuality, disability • Male gaze 	12 L	3 T	15 hrs
Unit 2: Feminisms and feminist theories (1 Credit)	<ul style="list-style-type: none"> • Waves of feminism, Liberal feminism, Radical feminism, Socialist and Marxist feminism Post-colonial feminism • French feminism • Gender studies/Women studies 	12 L	3 T	15 hrs
Unit 3: (1 Credit) Global and contemporary issues	<ul style="list-style-type: none"> • Gender pay gap • Reproductive rights • Violence against women • LGBTQ issues • Women's movement 	12 L	3 T	15 hrs

	<ul style="list-style-type: none"> • Policy analysis • Social change initiatives 			
Unit 4: (1 Credit)	Marge Piercy: “Barbie Doll” Maya Angelou: “Phenomenal Woman” Mahesh Dattani: <i>Tara</i> Alice Walker: <i>The ColourPurple</i>	12 L	3 T	15 hrs

Recommended Reading:

- Chris Beasley. *What is Feminism? An Introduction to Feminist Theory*, Sage 2012
- Ann Okley, Temple Smith. *Sex, Gender, Society*, London
- Simon De Beauvoir. *The Second Sex*, London
- Mary John. *Women’s Studies in India: A Reader*, ed., Penguin, New Delhi 2008
- Kamala Bhasin. *What is Patriarchy? Kali for Women*, New Delhi. 1993
- Nivedita Menon. *Gender and Politics in India*, OUP, New Delhi 1999

Paper 20

Detailed syllabus of English (Core) for Semester 7

Title of the course	Research Methodology
Course Code	ENGMJ07204
Total Credit (Theory+Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>At the end of this course, the students would be able to:</p> <p>CO1: Select and apply appropriate concepts and methodologies for research. CO2: Compare and critically assess existing research in the field. CO3: Develop a strong research proposal. CO4: Formulate a thesis statement and design for the project/seminar/dissertation. CO5: Generate original interpretations.</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: Introduction to Research 1 credit	What is Research? Why is Research important? Qualities of good research Approaches to research – qualitative, quantitative, mixed Critique of positivist assumptions in literary and cultural studies	12 L	3 T	15 hrs
Unit 2: Elements of Research 1 credit	<ul style="list-style-type: none"> • Identifying an area of research, • Research Objective • Reviewing existing literature, • Identifying gaps and opportunities in existing scholarship, • Understanding theories and concepts, • Planning the research project – (research questions, hypothesis, choosing the most suitable research method, etc.) • Ethical questions in research 	12 L	3 T	15 hrs
Unit 3: Use of Resources 1 credit	<ul style="list-style-type: none"> • Using sources: both print and digital • Concept of primary and secondary sources • Access to libraries including 	12 L	3 T	15 hrs

	Infilbnet <ul style="list-style-type: none"> • Making notes, keeping citation records, use of computers 			
Unit 4: Writing and Reference 1 credit	<ul style="list-style-type: none"> • Structuring research papers and Dissertations effectively • Crafting compelling Introductions, literature reviews and inferences • Citing resources in the text, notes and list of works cited • Knowledge of citation styles like APA, MLA and Chicago. 	12 L	3 T	15 hrs

Recommended Reading:

Belsey, Catherine. *Research Methods in Literary Studies*. London, Routledge, 2017.
 Booth, Wayne C., et.al. *The Craft of Research, Fourth Edition*. Chicago, University of Chicago Press, 2016.

Gibbons, Alison. *Critical Reading and Writing for Postgraduates*. Los Angeles, Sage Publications, 2016.

McCarthy, Michael M., and Ronald G. Fischer. *Research Methods for English Studies*. Edinburgh, Edinburgh University Press, 2013.

Murray, Rowena. *How to Write a Thesis*. Maidenhead, Open University Press, 2011.

Trochim, William M.K., and James P. Donnelly. *The Research Methods Knowledge Base*. Cincinnati, Atomic Dog Publishing, 2006.

FYUGP 8th SEMESTER
ENGLISH CORE (MAJOR)
Paper 21

Title of the course	Popular Fiction
Course Code	ENGMJ08214
Total Credit	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	<p>At the end of the course, students will be able to:</p> <p>CO1: Learn about the different forms of PF such as the children’s tale, science fiction, crime fiction, adventure story, the western, and romance.</p> <p>CO2: Interrogate different aspects of PF and look at the genre from different perspectives.</p> <p>CO3: Appreciate the ‘universal,’ time-less quality of PF, and will at the same time come to know about the way different historical and social contexts produce different varieties of PF.</p> <p>CO4: Apply different literary critical insights derived from their work in earlier semesters to interpret and analyze the prescribed texts.</p> <p>CO5: Develop a comprehensive and holistic knowledge of the way PF was conceived and then evolved over the years, they will be able to come up with original, in-depth seminar presentations on general aspects of PF as well as individual works.</p>

Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Unit 1: Texts: (1 Credit)	<ul style="list-style-type: none"> • Grimm Brothers, “Hansel and Gretel” • Agatha Christie, “The Blue Geranium” 	12 L	3 T	15 hrs
Unit 2: Texts: (3 Credits)	<ul style="list-style-type: none"> • R.M. Ballantyne: <i>Coral Island</i> • Penny Jordan: <i>Marriage without Love</i> • Louis L’Amour: 	36 L	9 T	45 hrs

	<p><i>Shalako</i></p> <ul style="list-style-type: none"> J. k Rowling:<i>Harry Potter and the Philosopher's Stone</i> 			
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Recommended reading:

Katharine Briggs, *The Fairies in Tradition and Literature* (1967). London and New York: Routledge, 2002.

Matthew Schneider-Mayerson. "Popular Fiction: The Advantages of a New Field." *Studies in Popular Culture*, Fall 2010. Vol. 33. No 1.

Vladimir Propp. *Morphology of the Folk Tale* (1928). Austin: University of Texas Press, 1968

Tony Bennett. *Popular Fiction: Technology, Ideology, Production, Reading*. London: Routledge, 1990.

Christine Berberich. *The Bloomsbury Introduction to Popular Fiction*. London: Bloomsbury, 2014.

**FYUGP 8th SEMESTER
ENGLISH CORE (MAJOR)**

Detailed syllabus of semester 8 English (Core)

Paper 22

Title of the course	Travel Writing
Course Code	ENGMJ08224
Total Credit (Theory+Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	At the end of the course, the students would be able to: CO1: Understand and appreciate different travel writing texts. CO2: Develop the capacity to link travel writing with its contexts. CO3: Compare and contrast different attitudes of travellers as evidenced through

	<p>their narratives.</p> <p>CO4: Argue about various aspects of travel and tourism including contemporary concerns about overtourism.</p> <p>CO5: Formulate ideas about relationships of human beings with place, space and movement.</p>
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Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
Texts: (4 Credits)	<ul style="list-style-type: none"> • Isabella Bird. <i>Among the Tibetans</i>. Cambridge University Press, 2010. (First pub 1894) • Ibn Battuta. <i>Travels in Asia and Africa 1325-1354</i>. Book 2 Chapter 6. Routledge, 2013. (First pub 1929, Routledge Curzon) • Mary Kingsley. <i>The Congo and the Cameroons</i>. (Extract from <i>Travels in West Africa</i>, first pub 1897), Penguin Books 2007. • Wilfred Thesiger. <i>Arabian Sands</i>. Penguin Classics, 2007. (First published by Longmans, Green 1959) • William Dalrymple. <i>City of Djinn (Prologue, Chapters I and II)</i>, Penguin • Serena Volo. “Overtourism: Definitions, Enablers, Impacts and Managerial Challenges” in <i>Overtourism, Causes, Implications and Solutions</i>. Editors: Hugues Seraphin, Tatiana Gladkikh, Tan Vo Thanh. Palgrave Macmillan, 2020. • “Slow Travel—the 	48 L	12 T	60 hrs

	Ingredients”, chapter 4 of Slow Travel and Tourism by Janet Dickinson and Les Lumsdon. Earthscan, 2010.			
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Recommended Reading:

Mary Kingsley. *Travels in West Africa*. Floating Boats, 2009. (First published 1897)

David Waines. I. B. Tauris. *The Odyssey of Ibn Battuta: Uncommon Tales of a Medieval Adventurer*. 2010.

Bruce Chatwin. *In Patagonia*. Jonathan Cape, 1977

Jenifer Speake. *Literature of Travel and Exploration: An Encyclopedia*,. Routledge, 2003

Sidonie Smith. *Moving Lives: Twentieth Century Women’s Travel Writing*. University of Minnesota Press, 2001.

Paper 23

Title of the course	New Humanities
Course Code	ENGMJ08234
Total Credit (Theory+Practical)	4 Credits
Contact hours	60 hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
Course Outcomes	At the end of this course, the students would be able to: CO1: Locate and discuss the themes, key terms, techniques and tools of New Humanities. CO2: Demonstrate skills of close reading and critical thinking employing advance analytical techniques and big data. CO3: Generate new ideas of research in fiction, media and cultural practices, and contribute to the knowledge base of the discipline. CO4: Formulate an inter- or multi-

	<p>disciplinary perspectives in problem solving in a diverse but inter-connected world.</p> <p>CO5: Devise synthesized insights and show awareness of one’s responsibility to society environment in addressing tensions and conflicts of late capitalism and geopolitics.</p>
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Unit	Content	Lecture(L)	Tutorial(T)	Total Hours
UNIT I (3 Credits)	<p>Concepts & Key Terms</p> <ul style="list-style-type: none"> Human, Non-human, In/human Assemblage AI Nature Health Humanities, Posthumanism, Transhumanism, Podcast Blog Energy Humanities Blue Humanities New Media Earth Multispecies Monster/The Unhuman Multiverse Cyborg New Materialism Post Truth Embodied Virtuality Interfaces Archive Network Mind/Body Utopia Dystopia Science Fiction <p>Essays</p> <ul style="list-style-type: none"> Donna Haraway: “A Cyborg Manifesto” (1985) from <i>The Cybercultures Reader</i> ed. David Bell & Barbara M. Kennedy, Routledge, 2000. Emily Brady- “Smells, Tastes, and Everyday 	36L	9T	45 hrs

	<p>Aesthetics” from <i>Philosophy of Food</i> by David Kaplan, University of California Press, 2012.</p> <ul style="list-style-type: none"> • Hannes Bergthaller: “Cli-Fi and Petrofiction: Questioning Genre in the Anthropocene”, Jstor, 2017. • “What is Posthumanism”, Nayar, Pramod K. Posthumanism. Polity / Wiley VCH, 2014. 			
UNIT II (1 Credit)	<p>Texts Kazuo Ishiguro- <i>Klara and the Sun</i>(2021) Hayao Miyazaki- <i>Spirited Away</i>(2001, Japanese, Animation Fantasy Film)</p>	12 L	3 T	15 hrs

Recommended Readings:

Raymond Williams: “Science Fiction” *Science Fiction Studies*, vol. 15 (3), 1988. Highway

Rosi Braidotti& Maria Hlavajova: “Posthuman Glossary” Bloomsbury Publishing,

Bloomsbury Publishing, 2018.

Nicholas Gane- “New Media: Key Concepts” Berg Publishers, 2008.

Walter Benjamin: “The Work of Art in the Age of Mechanical Reproduction” Schocken

Books, 1968,1935.

Yuval Noah Harari: “Anthropocene” in Part I- “Homo Sapiens Conquers the World from
Homo Deus. Vintage, 2015.

Golafshani, Maryam. “Why Medicine needs Literature.” YouTube, uploaded by TEDx, 16
July, 2016. <https://youtu.be/wCf62ksapll>

Mark Bould, et al (ed)- *The Routledge Companion to Science Fiction*, 2009.

Manovich, Lev. “The Language of New Media” The MIT Press, 2001.

Gilbert, S. and Porter, R., eds. *Eating Words: The Norton Anthology of Food Writing*. W.W. Norton & Company, 2015.

Andras Bernath- “The Challenge of the Old Mole: A Key Problem in Shakespeare’s Hamlet and Its Reception”, *Posthumanism in Fantastic Fiction* ed. by Anna Kerchy, 2016.

Paper 24

Detailed syllabus of English for Sem 8th, Paper 24

Title of the Course	Sociolinguistics and Stylistics
Course Code	ENGMJO8244
Total Credit (Theory + Practical)	4 Credits
Contact Hours	60 Hours
Distribution of Marks	(External Evaluation: 60 + Internal Assessment: 40) Total Marks 100
Course outcomes	At the end of the Course, students will be able to: CO1: Comprehend the factors responsible for language variations in society CO2: Assess the implications of globalization, migration etc on language use CO3: Relate linguistic knowledge to the study of literary texts CO4: Integrate the study of Language and literature CO5: Utilize concepts from sociolinguistics and stylistics to critique a literary text

Unit	Content	Lecture (L)	Tutorial (T)	Total Hours
Unit 1 (2 Credits)	Sociolinguistics As an interdisciplinary domain,	24 L	6 T	30 Hours

	Language and Society, Scope of the field, Ideas of Standard language, Dialect, Register, Accent, Idiolect, Diaglossia, Language shift and Language death, Language change, Language variations with reference to Gender/ Class/Age/ Region, Pidgin and Creole languages, Bilingualism and Multilingualism, Code mixing and Code switching, Globalization and language.			
Unit 2 (2 Credits)	Stylistics Definition and Scope of Stylistics, The Concept of Style, Linguistic causes and Literary effects, Stylistic tools, Figurative language, Foregrounding and Deviations, Stylistic analysis of poetry and prose	24 L	6 T	30 Hours

Recommended Reading

Romaine, Suzanne. *Language in Society: An Introduction to Sociolinguistics*. Oxford

Carter, Ronald, *Language and Literature: An Introductory reader in Stylistics*. London, 1982

Geoffrey Leech, *A Linguistic Guide to English Poetry*, Routledge, 2016

Misra, Parthasarathi, *An Introduction to Stylistics: Theory and Practice*. Orient Blackswan, 2009

Trudgill, Peter, *Sociolinguistics*. Penguin 1990

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

