

## **Syllabus of the First, Second, and Third Semester of the FYIPGP English 2024 framed by Department of English, Dibrugarh University**

**(Recommended by the FYIPGP Board of Studies (English) in the meeting convened on 10. 01. 2024 and on 28.05.2024 at the Department of English, Dibrugarh University)**

### **Preamble:**

There is no need for evidence or validation of the significance of English as a universal language. English has also functioned as a connecting language between Indians from various locations and the rest of the globe. English is becoming progressively more important in creating, sharing, and bringing together individuals from all walks of life in the highly digitalized, technologically advanced world in which we live. Consequently, English studies are becoming progressively more relevant. In a drastically changing educational environment where information acquisition must be augmented by (hard and soft) skills and where the goal of education must serve both practical and ethical purposes, English studies has to be redesigned in a way that meets the pedagogical demands of the twenty-first century. In light of these, the FYIPGP syllabus for English 2024 has been created with an emphasis on English Studies from a variety of angles. Reading and writing will still serve as the foundation of the curriculum. Nonetheless, in accordance with the National Education Policy 2020 mandate, which advocates for a greater vocationalization of curricula, a number of skill-based courses have been created to provide students a competitive advantage over peers and rivals in high-stress scenarios, such as when they must face an august audience, a group discussion, or a personal interview. In addition, a large number of generic elective courses have been developed to meet the demands of students from diverse academic fields. The curriculum has been designed so that students will be equipped with the following: (i) in-depth subject knowledge; (ii) workplace-ready 21st century skills; (iii) critical thinking; (iv) problem-solving abilities; (v) leadership abilities; (vi) creative acumen, and (vii) cutting-edge research skills. These abilities will be essential to the learners' overall growth and to keeping them abreast of the needs of the 21st-century competitive information economy.

### **Introduction:**

The FYIPGP English syllabus offers a plethora of courses under Major, Minor, Generic Elective, Skill Enhancement, and Research components. Since the National Education Policy 2020 mandates the move towards interdisciplinarity and easing out the hard separation

between exact sciences and liberal arts, various courses have been designed that would enable learners from other disciplines to engage with English Studies in many interesting ways. The facility for multiple exit and entry options in the FYIPGP programme will enable the learners enough breathing space and flexibility to resume their program in protracted steps, or exit with a diploma, a certificate, or a degree. In terms of the content, the core element of English Literary Studies will manifest its presence across six semesters, in that way enabling the learners with comprehensive knowledge on the historical, political, social, literary dimensions of British Literature, Indian Writing in English, American Literature, European Literature, and New Literatures across genres. Apart from literary studies, a number of courses will be pragmatically oriented to enable the learners to acquire necessary skill-sets. The objective of 21<sup>st</sup> century pedagogy is to ensure that education becomes a means to generate optimum employability, as well as to infuse a spirit of self-reliance and entrepreneurship. Therefore, the FYIPGP syllabus in English is framed in such a way that it promotes both critical thinking and skilling. The final year of the four-year undergraduate programme will be research-centric. This will enable meritorious learners to pursue doctoral research after completing their undergraduate course in English.

Numerous courses are available under the Major, Minor, Generic Elective, Skill Enhancement, and Research components of the FYIPGP English 2024 syllabus. In light of the National Education Policy 2020's mandate to move towards interdisciplinarity and soften the rigid boundaries between the liberal arts and exact sciences, a number of courses have been developed that will allow students to interact with English Studies in a variety of engaging ways. The FYIPGP program's multiple exit and multiple entry (MEME) choices will give students enough time and flexibility to either resume their studies gradually or graduate with a diploma, certificate, or degree. The fundamental component of English Literary Studies will be present in the curriculum for six semesters, providing the students with an understanding of the literary, historical, political, and social aspects of American, British, Indian, and European literature as well as new literatures in a variety of genres. In addition to literary studies, a number of courses will focus on practical application to help students gain the necessary skill sets. 21<sup>st</sup> century pedagogy aims to instil a spirit of self-reliance and entrepreneurship while also ensuring that education becomes a tool for producing the highest level of employability. As a result, the English FYIPGP course is structured to encourage both skill development and critical thinking. The culminating year of

the four-year undergraduate curriculum will be focused on research. This will make it possible for deserving students to pursue PhD research following their undergraduate studies.

**Aims of the Five-Year Integrated Post Graduate Programme (FYIPGP) in English:**

The Five-Year Integrated Post Graduate Programme (FYIPGP) in English has the following objectives:

1. To provide students with an understanding of the political, social, historical, and cultural background of different eras of British literature.
2. To investigate translated materials and English literature from diverse cultural contexts.
3. To provide students the ability to comprehend and analyse literary texts from a variety of angles.
4. To strengthen students' capacity to apply discourses to critically analyse problems.
5. To impart to students' soft skills so they may take on leadership responsibilities, solve problems successfully, and other things.

**Graduate Attributes:**

Graduate attributes encompass both generic attributes that graduates across all fields of study should possess and exhibit, as well as disciplinary knowledge specific to a given field of study. Graduate attributes of the FYIPGP in English are:

**Disciplinary Knowledge:** The graduates should have the ability to demonstrate the attribute of comprehensive knowledge and understanding of the discipline of English. The emphasis on the historical development of English literature across the globe represented by particular texts from various genres should enable the graduates to develop a comprehensive knowledge of the various contexts surrounding the production of texts. They should be able to read and interpret these representative works as outcomes of interconnectedness between the larger socio-political milieu and the literary representation of the same.

**Critical Thinking:** The graduates in English are expected to develop critical thinking ability through a philosophical approach in reading the texts and applying them in the analysis of real-life situations.

**Research-related Skills:** The graduates are expected to develop the attributes of research in English. They should have the basic skills to conduct research by identifying a research problem, exploring research gap, and application of theoretical frameworks in exploring areas of interdisciplinary research.

**Reflective Thinking and Problem Solving:** A successful completion of the program with its emphasis on skill-based learning should enable the graduates to understand and use their own learning and skills to meet the challenges of everyday life.

**Communication Skills:** The graduates in English should have the ability to have an effective communication in and outside the classroom. They should be able to demonstrate their thoughts and expressions in clear terms.

**Digital Learning and Competence:** The graduates should be able to develop digital learning and competence. The use of ICT tools in classroom teaching and the emphasis on digital literacy spread over the skill-based courses are expected to develop awareness among the graduates to attain proficiency in the domain. This would also prepare them for real life situations and challenges.

**Programme Educational Objectives (PEOs):**

**PEO 1: Graduates will acquire professional ethics and integrity and build the capacity to apply the knowledge and skills acquired**

**PEO2: Graduates will demonstrate critical thinking ability and interpret ideas**

**PEO3: Graduates will acquire the spirit of lifelong learning**

**PEO4: Graduates will demonstrate effective communication skills**

**PEO5: Graduates will acquire the skills and training to pursue higher studies both within and outside the disciplinary boundaries**

**PEO6: Graduates will acquire the knowledge of English studies in the global as well their local contexts**

**Programme Specific Outcomes(PSOs):**

**After completion of the programme the following outcomes are expected:**

**PSO1: Graduates will develop an understanding of the different ages of the history of English literature from the medieval to the present age**

**PSO2: Graduates will be engaged in learning beyond the textbooks and pursue a critical scrutiny of the socio-cultural milieu**

**PSO3: Graduates will exhibit interpersonal communication skills within and outside the classroom**

**PSO4: Graduates will apply the skills of translation, creative writing and soft skills**

**PSO5: Demonstrate competencies required for preparing one for the prospects of diverse professions**

**Programme Outcomes (POs):**

**An undergraduate student of English should be able to:**

**PO 1. Develop an understanding of the major concepts, theoretical perspectives and recent areas of studies in English literature.**

**PO 2. Apply critical thinking ability in both understanding a text and in analyzing real life situations.**

**PO 3. Develop a critical approach towards the socio-political and cultural milieu of a society through the study of literary texts**

**PO 4. Demonstrate effective communicative skills in and outside the classroom**

**PO 5. Demonstrate professional competencies such as digital learning, creative writing, translation.**

**PO 6. Demonstrate the abilities to pursue higher studies in English and cultural studies**

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

**Teaching Learning Process:**

The programme allows the use of varied pedagogical methods and techniques both within the classroom and beyond such as:

- Lecture
- Tutorial
- Power point presentation
- Screening of documentary films and film adaptations of literary texts
- Project Work/Dissertation
- Internship
- Group Discussion and debate
- Seminars/workshops/conferences
- Mentor- Mentee sessions

**Assessment Method:**

- Home assignment
- Seminar Presentation: Oral/Poster/Power point
- Group Discussions
- In semester examinations
- End Semester examinations

**Course Structure: (Single Major)**

Year	Semester	Course	Title of the Course	Total Credit	
Year 01	1 <sup>st</sup> Semester	C – 1	British Poetry and Drama 14 <sup>th</sup> and 17 <sup>th</sup> century	4	
		Minor 1	British Poetry and Drama 14 <sup>th</sup> and 17 <sup>th</sup> century	4	
		GEC - 1	Introducing English Poetry	3	
		AEC 1	Modern Indian Language	4	
		VAC 1	Understanding India/ Health and Wellness	2	
		SEC 1	Soft Skills	3	
					20
	2 <sup>nd</sup> Semester	C – 2	British Poetry and Drama: 17 <sup>th</sup> and 18 <sup>th</sup> Century	4	
		Minor 2	British Poetry and Drama: 17 <sup>th</sup> and 18 <sup>th</sup> Century	4	
		GEC 2	Introducing English Drama	3	
		AEC 2	English Language and Communication Skills	4	
		VAC 2	Environmental Science/ Yoga Education	2	
		SEC 2	Creative Writing	3	
					20
<p><b>The students on exit shall be awarded Undergraduate Certificate (in the Field of Study/Discipline) after securing the requisite 40 Credits in Semester 1 and 2 provided they secure 4 credits in work based vocational courses offered during summer term or internship / Apprenticeship in addition to 6 credits from skill-based courses earned during 1<sup>st</sup> and 2<sup>nd</sup> Semester</b></p>					
Year 02	3 <sup>rd</sup>	C – 3	British Literature – 18 <sup>th</sup> Century	4	

	<b>Semester</b>			
		<b>C – 4</b>	<b>Literary Criticism I</b>	<b>4</b>
		<b>Minor 3</b>	<b>British Literature – 18<sup>th</sup> Century</b>	<b>4</b>
		<b>GEC – 3</b>	<b>Introducing English Fiction</b>	<b>3</b>
		<b>VAC 3</b>	<b>Digital and Technological Solutions/ Digital Fluency</b>	<b>2</b>
		<b>SEC – 3</b>	<b>Translation Studies and Practice</b>	<b>3</b>
				<b>20</b>

**Course Structure : (Double Major)**

<b>Year</b>	<b>Semester</b>	<b>Course</b>	<b>Title of the Course</b>	<b>Total Credit</b>	
<b>Year 01</b>	<b>1<sup>st</sup> Semester</b>	<b>C – 1</b>	<b>British Poetry and Drama 14<sup>th</sup> and 17<sup>th</sup> century</b>	<b>4</b>	
		<b>Minor 1</b>	<b>British Poetry and Drama 14<sup>th</sup> and 17<sup>th</sup> century</b>	<b>4</b>	
		<b>GEC - 1</b>	<b>Introducing English Poetry</b>	<b>3</b>	
		<b>AEC 1</b>	<b>Modern Indian Language</b>	<b>4</b>	
		<b>VAC 1</b>	<b>Understanding India/ Health and Wellness</b>	<b>2</b>	
		<b>SEC 1</b>	<b>Soft Skills</b>	<b>3</b>	
					<b>20</b>
	<b>2<sup>nd</sup> Semester</b>	<b>C – 2</b>	<b>British Poetry and Drama: 17<sup>th</sup> and 18<sup>th</sup> Century</b>	<b>4</b>	
		<b>Minor 2</b>	<b>British Poetry and Drama: 17<sup>th</sup> and 18<sup>th</sup> Century</b>	<b>4</b>	
		<b>GEC 2</b>	<b>Introducing English Drama</b>	<b>3</b>	
		<b>AEC 2</b>	<b>English Language and Communication Skills</b>	<b>4</b>	
		<b>VAC 2</b>	<b>Environmental Science/ Yoga Education</b>	<b>2</b>	
<b>SEC 2</b>		<b>Creative Writing</b>	<b>3</b>		

	<b>20</b>			
<b>The students on exit shall be awarded Undergraduate Certificate (in the Field of Study/Discipline) after securing the requisite 40 Credits in Semester 1 and 2 provided they secure 4 credits in work based vocational courses offered during summer term or internship / Apprenticeship in addition to 6 credits from skill-based courses earned during 1<sup>st</sup> and 2<sup>nd</sup> Semester</b>				
<b>Year 02</b>	<b>3<sup>rd</sup> Semester</b>	<b>C – 3</b>	<b>British Literature – 18<sup>th</sup> Century</b>	<b>4</b>
		<b>C – 4</b>	<b>Literary Criticism I</b>	<b>4</b>
		<b>C-5</b>	<b>Popular Literature</b>	<b>4</b>
		<b>Minor 3</b>	<b>British Literature – 18<sup>th</sup> Century</b>	<b>4</b>
		<b>Minor 4</b>	<b>Popular Literature</b>	<b>4</b>
				<b>20</b>

**Abbreviations Used:**

- **C = Major**
- **GEC = Generic Elective Course / Multi-Disciplinary Course**
- **AEC = Ability Enhancement Course**
- **SEC = Skill Enhancement Course**
- **VAC = Value Added Course**

**M.A in English (FYIPGP)**

**Detailed Syllabus of First Semester**

**Title of the Course** : **British Poetry and Drama: 14<sup>th</sup> to 17<sup>th</sup> Century**  
**Course Code** : **C-1**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

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



- to familiarize learners with the historical context of the period – Chaucer, Pre-Elizabethan, and Elizabethan
- to discuss William Shakespeare’s prescribed plays and sonnets in a detailed manner  
Marlowe’s play encapsulates the spirit of the Renaissance
- Understand the spirit of the Renaissance era encapsulated through Christopher Marlowe’s play

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>LITERARY AND SOCIAL HISTORY (14-17 CENTURY CE)</b> <ul style="list-style-type: none"> <li>• Age of Chaucer</li> <li>• Renaissance and the Pre-Elizabethan Period</li> <li>• Renaissance Humanism</li> <li>• The Stage, Court and City</li> <li>• Religious and Political Thought</li> <li>• Shakespeare and his contemporaries</li> <li>• Metaphysical poetry</li> </ul>	10	02	-	12
<b>II</b> <b>(15 Marks)</b>	<b>POETRY</b> Geoffrey Chaucer, <i>The Nun’s Priest’s Tale</i> William Shakespeare, Sonnet 30, 116 John Donne, ‘The Sunne Rising’, ‘Death be Not Proud’	12	02	-	14
<b>III</b> <b>(15 Marks)</b>	<b>ELIZABETHAN/RENAISSANCE DRAMA</b> Christopher Marlowe, <i>Doctor Faustus</i>	14	02	-	16

<b>IV (20 Marks)</b>	<b>SHAKESPEAREAN DRAMA</b> William Shakespeare, <i>Macbeth</i> <i>Twelfth Night</i>	16	02	-	18
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>
	<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>	

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Evaluate the Age of Chaucer**

LO1: Understand the cultural and social norms of the Age of Chaucer, including them feudal system and the role of the Church

LO2: Evaluate the importance of Chaucer's works in the context of the literary scene of his time.

LO3: Assess the characteristics of medieval poetry with special reference to Chaucer's *The Nun Priest's Tale*.

**CO2: Examine the genre of Elizabethan drama and the ethos of Renaissance Humanism with respect to the works of Shakespeare and Christopher Marlowe**

LO1: Analyze the key characteristics of Elizabethan drama, including its themes, theatrical conventions, and historical context, to understand its significance in the development of English literature.

LO2: Discuss how the core principles of Renaissance Humanism such as 'individualism' and classical revival are reflected in the prescribed works of Shakespeare and Marlowe.

LO3: Discuss the significance of the stage, court, city in Elizabethan dramas by examining their roles in shaping plot, character interactions, and thematic development.

LO4: Assess the complexities of religious and political thought in Elizabethan England by analysing primary texts.

**CO3: Trace the development of Romantic comedy during the Elizabethan age**

LO1: Analyse the defining elements of Romantic comedy in Elizabethan literature, such as love and marriage, humor, mistaken identities, complex plots etc.

LO2: Compare and contrast the role of gender and class in the romantic comedies of the Elizabethan period.

**CO4: Describe Metaphysical Poetry and its thematic complexity**

LO1: Analyse and interpret the thematic complexity of Metaphysical poetry, identifying its key characteristics such as paradox, irony, and the use of metaphysical conceits.

LO2: Apply knowledge of identifying the metaphysical elements in the poetry of John Donne

LO3: Critique John Donne’s contribution to Metaphysical poetry, comparing his work with that of his contemporaries to evaluate his influence on the genre.

**Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4		CO1,CO2,CO3, CO4	CO1,CO2,CO3, CO4	
<b>Procedural</b>		CO1,CO2, CO3		CO2,CO4	CO2, CO4	
<b>Metacognitive</b>						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
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CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment:**

**40 Marks**

01. Two Sessional tests: 10x2=20  
Marks
02. Any two of the following activities listed below: 10x2=20  
Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 1 LAQ=10 marks  
Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks  
Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks  
Unit 4: 1LAQ+ 2 SA = (10+5+5) =20 marks  
\*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

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

<b>Title of the Course</b>	:	<b>British Poetry and Drama: 14th to 17th Century</b>
<b>Course Code</b>	:	<b>Minor 1</b>
<b>Nature of the Course</b>	:	<b>Minor</b>
<b>Total Credits</b>	:	<b>04</b>
<b>Distribution of Marks</b>	:	<b>60 (End Sem) + 40 (In-Sem)</b>

**Course Objectives:**

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

- to familiarize learners with the historical context of the period – Chaucer, Pre-Elizabethan, and Elizabethan
- to discuss William Shakespeare’s prescribed plays and sonnets in a detailed manner  
Marlowe’s play encapsulates the spirit of the Renaissance
- Understand the spirit of the Renaissance era encapsulated through Christopher Marlowe’s play

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<p><b>LITERARY AND SOCIAL HISTORY (14-17 CENTURY CE)</b></p> <ul style="list-style-type: none"> <li>• Age of Chaucer</li> <li>• Renaissance and the Pre-Elizabethan Period</li> <li>• Renaissance Humanism</li> <li>• The Stage, Court and City</li> <li>• Religious and Political Thought</li> <li>• Shakespeare and his contemporaries</li> <li>• Metaphysical poetry</li> </ul>	08	02	-	10
<b>II</b> <b>(15 Marks)</b>	<p><b>POETRY</b> Geoffrey Chaucer, <i>The Nun’s Priest’s Tale</i> William Shakespeare, Sonnet 30, 116 John Donne, ‘The Sunne Rising’, ‘Death be Not Proud’</p>	16	02	-	18
<b>III</b> <b>(15 Marks)</b>	<p><b>ELIZABETHAN/RENAISSANCE DRAMA</b> Christopher Marlowe, <i>Doctor Faustus</i></p>	12	02	-	14

<b>IV (20 Marks)</b>	<b>SHAKESPEAREAN DRAMA</b> William Shakespeare, <i>Macbeth</i> <i>Twelfth Night</i>	16	02	-	18
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>
	<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>	

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Evaluate the Age of Chaucer**

LO1: Understand the cultural and social norms of the Age of Chaucer, including them feudal system and the role of the Church

LO2: Evaluate the importance of Chaucer's works in the context of the literary scene of his time.

LO3: Assess the characteristics of medieval poetry with special reference to Chaucer's *The Nun Priest's Tale*.

**CO2: Examine the genre of Elizabethan drama and the ethos of Renaissance Humanism with respect to the works of Shakespeare and Christopher Marlowe**

LO1: Analyze the key characteristics of Elizabethan drama, including its themes, theatrical conventions, and historical context, to understand its significance in the development of English literature.

LO2: Discuss how the core principles of Renaissance Humanism such as 'individualism' and classical revival are reflected in the prescribed works of Shakespeare and Marlowe.

LO3: Discuss the significance of the stage, court, city in Elizabethan dramas by examining their roles in shaping plot, character interactions, and thematic development.

LO4: Assess the complexities of religious and political thought in Elizabethan England by analysing primary texts.

**CO3: Trace the development of Romantic comedy during the Elizabethan age**

LO1: Analyse the defining elements of Romantic comedy in Elizabethan literature, such as love and marriage, humor, mistaken identities, complex plots etc.

LO2: Compare and contrast the role of gender and class in the romantic comedies of the Elizabethan period.

**CO4: Describe Metaphysical Poetry and its thematic complexity**

LO1: Analyse and interpret the thematic complexity of Metaphysical poetry, identifying its key characteristics such as paradox, irony, and the use of metaphysical conceits.

LO2: Apply knowledge of identifying the metaphysical elements in the poetry of John Donne

LO3: Critique John Donne’s contribution to Metaphysical poetry, comparing his work with that of his contemporaries to evaluate his influence on the genre.

**Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						
<b>Conceptual</b>		<b>CO1, CO2, CO3, CO4</b>		<b>CO1,CO2,CO3, CO4</b>	<b>CO1,CO2,CO3, CO4</b>	
<b>Procedural</b>		<b>1,CO2,CO3,CO4</b>		<b>CO2,CO4</b>	<b>CO2, CO4</b>	
<b>Metacognitive</b>						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment:**

**(40 Marks)**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:**

**60 Marks**

Unit 1: 1 LAQ =10 marks

Unit 2: 1 LAQ+ 1 SA= (10+5) =15 marks

Unit 3: 1 LAQ+ 1 SA= (10+5) =15 marks

Unit 4: 1 LAQ+ 2 SA = (10+5+5)=20 marks

\*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

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

Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476 – 9.

John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704 – 11.

Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324 – 8, 330 – 5.

Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs Merrill, 1970) pp. 13 – 18.

**Title of the Course** : **Introducing English Poetry**  
**Course Code** : **GEC-1**  
**Nature of the Course** : **Generic Elective Course (GEC)**  
**Total Credits** : **03**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to introduce learners to English poetry and to provide the definition, major types and movements of poetry from English literary history.



- to enable learners to understand the different kinds of poetry that have been composed from the sixteenth century to the twenty-first century.
- to introduce learners to the different elements of poetry, like figurative language, symbol, allegory etc., things which add to the aesthetic value and beauty of poetry.
- To discuss certain theories of poetry which have had a tremendous influence on readers and practitioners of this craft.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I (15 Marks)</b>	<b>INTRODUCTION TO POETRY</b> 1. <b>Definition</b> 2. <b>Types:</b> sonnet, lyric, ode, ballad, epic, elegy, concrete poetry, dramatic monologue, slam movement	08	02	-	10
<b>II (15 Marks)</b>	<b>MOVEMENTS</b> Metaphysical poetry, Romantic, Victorian, Modern, Postmodern	08	02		10
<b>III (15 Marks)</b>	<b>ELEMENTS OF POETRY</b> simile, metaphor, personification, symbol, allegory, , imagery, conceit, hyperbole, transferred epithet, meter, rhyme, sprung rhythm, synecdoche, paradox, anti-climax, onomatopoeia, oxymoron, euphemism, chiasmus, anaphora, litotes, apostrophe, enjambment and end-stopped lines, zeugma	12	02	-	14
<b>IV (15 Marks)</b>	<b>THEORY OF POETRY</b> Coleridge: Fancy and Imagination ( <i>Biographia Literaria</i> , Chapter 13 &14) Wordsworth: “Preface to <i>Lyrical Ballads</i> ” T. S. Eliot: “Tradition and the Individual Talent”	09	02	-	11

	<b>Total</b>	<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>
<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>		

**Compulsory Readings:**

- Shakespeare: “Since Brass, Not Stone” (Sonnet 65)
- Donne: “Go and catch a falling star”
- Burns: “O my luv is like a red, red rose”
- Wordsworth: “She dwelt among the untrodden ways”
- Keats: “Ode to Autumn”
- W. B. Yeats: “The Second Coming”

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: State the fundamental definition and nature of poetry, and its types**

- LO1: Identify and differentiate between various types of poetry
- LO2: Analyse the structural and thematic elements of different poetic forms
- LO3: Appreciate the historical and cultural contexts of various poetic types

**CO2: Demonstrate a comprehensive understanding of the elements of poetry and analyse their use in various poems**

LO1: Identify the key elements of poetry such as allegory, paradox, zeugma etc.

LO2: Apply the understanding of poetic techniques like meter, rhyme, imagery in the practices of poetry composition

**CO3 Evaluate the key characteristics and themes of Metaphysical, Romantic, Victorian, Modern, and Postmodern movements**

LO1: Distinguish and highlight similarities and differences between the different movements.

LO2: Identify literary works and authors associated with each movement.

**CO4: Develop a comprehensive understanding of the theoretical underpinning of poetry as discussed by Coleridge, Wordsworth, and T.S. Eliot**

LO1: Discuss Coleridge’s concept of Fancy and Imagination

LO2: Outline Wordsworth’s views on poetry

LO3: Illustrate Eliot’s concept of ‘Tradition’ and Theory of Impersonality

**Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4	CO2, CO3	CO1,CO2,C O3, CO4	CO1,CO2,C O3, CO4	
Procedural		CO2,CO3,C O4		CO2,CO3, CO4		
Metacognitive						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓	✓	✓	✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

**Modes Of In-Semester Assessment:**

01. Two Sessional tests:

02. Any two of the following activities listed below:

**(40 Marks)**

10x2=20 Marks

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 1 LAQ+ 1 SA= (10+5) =15 marks
  - Unit 2: 1 LAQ+ 1 SA= (10+5) = 15 marks
  - Unit 3: 1 LAQ+1 SA = (10+ 15) =15 marks
  - Unit 4: 3SA= (3 x 5) = 15 marks
- \*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

Abrams, M. H. *The Glossary of Literary Terms*, Eleventh Edition, Wadsworth Cengage, 2015.

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

Murfin, Ross C., Supriya M. Ray. *The Bedford Glossary of Critical and Literary Terms*. Fourth Edition, Bedford/St. Martins, 2019.

Peck, John, Martin Coyle. *Literary Terms and Criticism*. Third Edition. Palgrave, 2002.

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

**Title of the Course : Soft Skills**  
**Course Code : SEC-1**  
**Nature of the Course : Skill Enhancement Course (SEC)**  
**Total Credits : 03**  
**Distribution of Marks : 60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

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

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<b>SOFT SKILLS IN COMMUNICATION</b> Soft skills in communication Soft skills and intercultural communication Models of communication	08	02	-	10

<p align="center"><b>II</b> <b>(15 Marks)</b></p>	<p><b>TYPES OF SOFT SKILLS</b></p> <ul style="list-style-type: none"> <li>▪ verbal and written communication skills: active listening, interactive speaking, reading different types of texts, writing for formal and business contexts</li> <li>▪ Cross-Cultural etiquette: cultural awareness, cultural sensitivity, cultural flexibility, cross-cultural communication</li> </ul>	08	02	-	10
<p align="center"><b>III</b> <b>(15 Marks)</b></p>	<p><b>SOFT SKILLS AND CAREER PREPARATION</b></p> <ul style="list-style-type: none"> <li>▪ Using the Microsoft Office: word, excel, power point; working online and offline; telephone and face to-face etiquette in professional communication</li> </ul>	10	02		12
<p align="center"><b>IV</b> <b>(15 Marks)</b></p>	<p><b>SOFT SKILLS IN GETTING JOBS, AND ON THE JOB</b></p> <p>Writing a CV  Writing job applications  GD Skills  Interview skills  Emotional Intelligence  Time and stress management  Teamwork  Networking  Presentation skills  Making meetings work: preparing, executing, following up  Negotiation skills  Crisis management</p>	11	02	-	13
<p align="right"><b>Total</b></p>		<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (Cos) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Develop proficiency in verbal and written communication skills for effective personal, academic, and professional interactions.**

LO1: Demonstrate active listening skills in various contexts (academic discussions, professional meetings, etc.).

LO2: Engage in interactive speaking activities, including group discussions and presentations.

LO3: Produce well-structured written documents for formal and business contexts, including emails, reports, and memos.

**CO2: Cultivate an understanding and appreciation of cultural diversity to communicate effectively in cross-cultural settings.**

LO1: Demonstrate awareness of cultural norms and etiquette in various international contexts.

LO2: Assess and compare the effectiveness of various communication strategies used in multicultural environments.

LO3: Apply empathic listening and speaking techniques in multicultural dialogue/conversation sessions

**CO3: Acquire essential technological and professional communication skills for career readiness and advancement.**

LO1: Prepare for and perform successfully in job interviews

LO2: Participate effectively in group discussions, demonstrating clear articulation and collaboration.

LO3: Apply principles of emotional intelligence to manage interpersonal relationships and workplace dynamics

**Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						
<b>Conceptual</b>		<b>CO1,CO2, CO3</b>	<b>CO1,CO2, CO3</b>			<b>CO3</b>
<b>Procedural</b>		<b>CO1,CO2,</b>				

		<b>CO3</b>				
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
<b>CO1</b>		✓		✓	✓	✓	✓
<b>CO2</b>		✓		✓	✓	✓	✓
<b>CO3</b>		✓		✓	✓	✓	✓

### Modes of In-Semester Assessment:

**40 Marks**

01. Two Sessional test:

10x2=20Marks

02. Any two of the following activities listed below:

10x2=20Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

### Final Examination:

**60 Marks**

Unit 1: 1 LAQ+ 1 SA = (10+5) = 15 marks

Unit 2: 1 LAQ+ 1SA (10+5) = 15 marks

Unit 3: 3 SA= (5+5+5) =15 marks

Unit 4: 3 SA (5+5+ 5) = 15 marks

\*LAQ= Long Answer Question; SA= Short Answer

### Suggested Readings:

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

## Second Semester

**Title of the Course** : **British Poetry and Drama: 17<sup>th</sup> to 18<sup>th</sup> Century**  
**Course Code** : **C-2**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

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

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(10 Marks)</b>	<b>LITERARY BACKGROUND OF THE PERIOD</b> <ul style="list-style-type: none"> <li>• Puritan period</li> <li>• Restoration</li> <li>• Religious and Secular Thought in the 17th Century</li> <li>• The Stage, the State and the Market</li> <li>• The Mock Epic and Satire</li> <li>• The Comedy of Manners</li> </ul>	12	02	-	14
<b>II</b> <b>(20 Marks)</b>	<b>PURITAN EPIC</b> John Milton, <i>Paradise Lost: Book 1</i>	14	02	-	16
<b>III</b> <b>(15 Marks)</b>	<b>JACOBEAN DRAMA</b> John Webster, <i>The Duchess of Malfi</i>	14	02	-	16



<b>IV (15 Marks)</b>	<b>NEOCLASSICAL/AUGUSTAN MOCK EPIC</b> John Dryden, <i>Mac Flecknoe</i>	12	02	-	14
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

### **Course Outcomes (Cos) and the corresponding Learning Outcomes**

Students will be able to

**CO1: Evaluate the socio-political and cultural contexts of the 17th century and their impact on different literary works**

LO1: Outline an understanding of the Puritan period, the Interregnum, and the Restoration period via the reading of different works produced during the time period.

LO2: Analyse the interplay between religious and secular dimensions, and how it shaped different literary expressions.

LO3: Critically assess the influence of socio-political upheavals, including the English Civil war and the Glorious Revolution, on the narratives of 17th century

**CO2: Develop an understanding of the diverse literary movements, forms and genres of the 17th century**

LO1: Analyse the characteristics of mock-epic and satire along with examples

LO2: Critique the role and representation of women in the 17th century

LO3: Discuss the development of Comedy of manners and its key characteristics

**CO3: Prepare in-depth analyses of the major 17th century texts**

LO1: Assess the themes, epic structure, and theological implications of Milton's *Paradise Lost Book I*

LO2: Analyse the playful dynamics of power and corruption, the representation of women in Webster's *The Duchess of Malfi*

LO3: Interpret John Dryden’s *Mac Flecknoe* with respect to its characteristics of neoclassical mock epic and satire.

**CO4: Synthesise ideas from the prescribed 17th century texts to create new interpretations and critical perspectives**

LO1: Apply new critical perspectives that would contribute to the ongoing debates and discourses on 17th century literature

LO2: Formulate innovative research questions that would push the boundaries of traditional literary analysis

### Cognitive Mapping of Course Outcomes with Bloom’s Taxonomy

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
<b>Factual</b>						
<b>Conceptual</b>		CO1,CO2, CO3, CO4		CO1,CO2, CO3,CO4	CO1,CO2, CO3,CO4	
<b>Procedural</b>		CO1,CO2, CO3,CO4		CO1,CO2, CO3,CO4		
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment:**

01. Two Sessional tests:

**40 Marks**

10x2=20 Marks

02. Any two of the following activities listed below: 10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:**

**60 Marks**

Unit 1: 1 LAQ=10 marks  
Unit 2: 1 LAQ+2 SA=(10+5+5)=20 marks  
Unit 3: 1 LAQ+1 SA= (10+5)=15 marks  
Unit 4: 1 LAQ+1 SA= (10+5)=15 marks  
\*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

1. *The Holy Bible, Genesis*, chaps. 1 – 4, *The Gospel according to St. Luke*, chaps. 1 – 7 and 22 – 4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767 – 8.
5. Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.

**Title of the Course** : **British Poetry and Drama: 17th to 18th Century**  
**Course Code** : **Minor 2**  
**Nature of the Course** : **Minor**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

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

UNITS	CONTENTS	L	T	P	Total Hours
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<p style="text-align: center;"><b>I</b> <b>(10 Marks)</b></p>	<p style="text-align: center;"><b>LITERARY BACKGROUND OF THE PERIOD</b></p> <ul style="list-style-type: none"> <li>• Puritan period</li> <li>• Restoration</li> <li>• Religious and Secular Thought in the 17th Century</li> <li>• The Stage, the State and the Market</li> <li>• The Mock Epic and Satire</li> <li>• The Comedy of Manners</li> </ul>	12	02	-	14
<p style="text-align: center;"><b>II</b> <b>(20 Marks)</b></p>	<p style="text-align: center;"><b>PURITAN EPIC</b> John Milton, <i>Paradise Lost: Book 1</i></p>	12	02	-	14
<p style="text-align: center;"><b>III</b> <b>(15 Marks)</b></p>	<p style="text-align: center;"><b>JACOBEAN DRAMA</b> John Webster, <i>The Duchess of Malfi</i></p>	14	02	-	16
<p style="text-align: center;"><b>IV</b> <b>(15 Marks)</b></p>	<p style="text-align: center;"><b>NEOCLASSICAL/AUGUSTAN MOCK EPIC</b> John Dryden, <i>Mac Flecknoe</i></p>	14	02	-	16
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

## Course Outcomes (Cos) and the corresponding Learning Outcomes

Students will be able to

### **CO1: Evaluate the socio-political and cultural contexts of the 17th century and their impact on different literary works**

LO1: Outline an understanding of the Puritan period, the Interregnum, and the Restoration period via the reading of different works produced during the time period.

LO2: Analyse the interplay between religious and secular dimensions, and how it shaped different literary expressions.

LO3: Critically assess the influence of socio-political upheavals, including the English Civil war and the Glorious Revolution, on the narratives of 17th century

### **CO2: Develop an understanding of the diverse literary movements, forms and genres of the 17th century**

LO1: Analyse the characteristics of mock-epic and satire along with examples

LO2: Critique the role and representation of women in the 17th century

LO3: Discuss the development of Comedy of manners and its key characteristics

### **CO3: Prepare in-depth analyses of the major 17th century texts**

LO1: Assess the themes, epic structure, and theological implications of Milton's *Paradise Lost Book I*

LO2: Analyse the playful dynamics of power and corruption, the representation of women in Webster's *The Duchess of Malfi*

LO3: Interpret John Dryden's *Mac Flecknoe* with respect to its characteristics of neoclassical mock epic and satire.

### **CO4: Synthesise ideas from the prescribed 17th century texts to create new interpretations and critical perspectives**

LO1: Apply new critical perspectives that would contribute to the ongoing debates and discourses on 17th century literature

LO2: Formulate innovative research questions that would push the boundaries of traditional literary analysis

### **Cognitive Mapping of Course Outcomes with Bloom's Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>

<b>Factual</b>						
<b>Conceptual</b>		CO1,CO2, CO3, CO4		CO1,CO2, CO3,CO4	CO1,CO2, CO3,CO4	
<b>Procedural</b>		CO1,CO2, CO3,CO4		CO1,CO2, CO3,CO4		
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓

### Modes of In-Semester Assessment:

**40 Marks**

01. Two Sessional test: 10x2=20 Marks
02. Any two of the following activities listed below: 10x2=20 Marks
  - Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

### Final Examination:

**60 Marks**

- Unit 1: 1 LAQ=10 marks  
Unit 2: 1 LAQ+2 SA=(10+5+5)=20 marks  
Unit 3: 1 LAQ+1 SA= (10+5)=15 marks  
Unit 4: 1 LAQ+1 SA= (10+5)=15 marks  
\*LAQ= Long Answer Question; SA= Short Answer

### Suggested Readings:

1. *The Holy Bible, Genesis*, chaps. 1 – 4, *The Gospel according to St. Luke*, chaps. 1 – 7 and 22 – 4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767 – 8.
5. Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.

**Title of the Course** : **Introducing English Drama**  
**Course Code** : **GEC-2**  
**Nature of the Course** : **Generic Elective Course (GEC)**  
**Total Credits** : **03**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- To equip learners with a basic understanding of drama as an art form
- To acquaint learners with the history of English drama from the beginning to the twentieth century
- To introduce learners to different elements and types of drama, so as to enable them with a comprehensive overview of the tools, techniques, and movements of English drama from its origin to the present

UNITS	CONTENTS	L	T	P	Total Hours
I (15 Marks)	<b>HISTORY OF DRAMA</b> Origin and growth of drama in England, miracle plays, morality plays, interlude, The Elizabethan Playhouse (Public and Private theatre), Types of theatre spaces: proscenium theatre, arena theatre or island stage, thrust stage.	08	02	-	10
II (15)	<b>ELEMENTS OF DRAMA</b> Dramatic design – Gustav Freytag’s Pyramid Elements of drama – plot, character, setting, dialogue, costume, three unities, prologue, epilogue, soliloquy,	10	02	-	12

<b>Marks)</b>	asides.				
<b>III (15 Marks)</b>	<b>THEORIES OF DRAMA</b> <i>Aristotle: Poetics</i>	09	02		11
<b>IV (15 Marks)</b>	<b>TYPES OF DRAMA</b> Tragedy: classical Greek tragedy, Senecan or revenge tragedy; Comedy: romantic comedy, tragicomedy, comedy of manners; problem play, epic theatre, absurd drama, kitchen sink drama.	10	02	-	12
<b>Total</b>		<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>
<i>Where,</i>		<i>L: Lectures</i>		<i>T: Tutorials</i>	
		<i>P: Practicals</i>			

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1: Trace the origin and growth of drama in England and its various forms**

LO1: Analyse the key characteristics of miracle plays, morality plays, and interludes in

medieval England.

LO2: Examine the role of the church in shaping the narratives of early English drama

LO3: Distinguish the contribution of key playwrights in the transformation of English drama.

LO4: Demonstrate the social and political context of medieval and Elizabethan England

to the content and themes of dramatic works.



**CO2: Evaluate the different types of theatre spaces**

LO1: Describe and distinguish different types of theatre spaces such as proscenium theatre, arena theatre or island stage, and thrust stage.

LO2: Outline the historical development and significance of various theatre space designs

LO2: Analyse key characteristics of Elizabethan playhouse, including public and private theatres.

LO4: Analyse the role of public and private playhouses, such as the Globe and the Blackfriars respectively.

**CO3: Explain the elements of drama and their significance in theatrical productions**

LO1: Analyse Gustav Freytag's Pyramid, identifying exposition, rising action, falling action, climax and denouement.

LO2: Analyse the three unities of classical drama (unity of time, unity of place, unity of action).

LO3: Identify the purpose and function of prologues, epilogues, soliloquies, and asides in drama.

LO4: Describe the role of the plot in a dramatic work.

**CO4: Evaluate Aristotle's *Poetics* and its significance in the context of theories on drama**

LO1: Understand the key concepts such as Mimesis, Catharsis, Hamartia, Anagnorisis, Peripeteia as outlined by Aristotle in *Poetics*.

LO2: Analyse Aristotle's views on Tragedy, Comedy, and Tragic Hero.

LO3: Discuss plot (mythos), character (ethos), thought (dianoia), diction (lexis), melody (melos), and spectacle (opsis) as proposed by Aristotle.

**CO5: Develop a comprehensive understanding of the various types of drama**

LO1: Analyse the key characteristics of classical Greek tragedies and Senecan or Revenge tragedies.

LO2: Discuss the key characteristics of Romantic comedies, Tragicomedies and Comedy of Manners.

LO3: Outline the key characteristics of Problem play, Epic theatre, Absurd drama, Kitchen sink drama with examples.

### Cognitive Mapping of Course Outcomes with Bloom's Taxonomy

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4, CO5	CO2, CO3	CO1, CO2, CO3, CO4, CO5	CO1, CO2, CO3, CO4, CO5	
Procedural		CO2, CO3, CO4, CO5		CO2, CO3, CO4, CO5	CO2, CO3, CO4, CO5	
Metacognitive						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓	✓	✓	✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓
CO5	✓	✓	✓		✓	✓	✓

- Modes Of In-Semester Assessment:** **(40 Marks)**
01. Two Sessional test: 10x2=20 Marks
02. Any two of the following activities listed below: 10x2=20 Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:** **60 Marks**

- Unit 1: 1 LAQ+1 SA=(10+5)=15 marks  
 Unit 2: 1 LAQ+1 SA=(10+5)=15 marks  
 Unit 3: 1 LAQ+1 SA= (10+5)=15 marks  
 Unit 4: 1 LAQ+1 SA= (10+5)=15 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

- Abrams, M. H. *The Glossary of Literary Terms*, Eleventh Edition, Wadsworth Cengage, 2015.
- Birch, Dinah (ed.), *The Concise Oxford Companion to English Literature*. Oxford University Press, 2012
- Chikera, Ernest, DJ Enright. *English Critical Texts*. OUP, 1997.
- Childs, Peter *et al.* *The Routledge Dictionary of Literary Terms*. Routledge, 2006.
- Cuddon, J A. *A Dictionary of Literary Terms and Literary Theory, Fifth Edition*. Wiley-Blackwell, 2013.
- Murfin, Ross C., Supriya M. Ray. *The Bedford Glossary of Critical and Literary Terms*. Fourth Edition, Bedford/St. Martins, 2019.
- Nicoll, Allardyce. *British Drama*. Barnes and Noble Books ,1978.
- Peck, John, Martin Coyle. *Literary Terms and Criticism*. Third Edition. Palgrave, 2002.
- Prince, Gerald. *A Dictionary of Narratology*. University of Nebraska Press, 1987.
- Sanders, Andrew. *The Short Oxford History of English Literature*. OUP, 2004.

<b>Title of the Course</b>	<b>:</b>	<b>English Language and Communication Skills</b>
<b>Course Code</b>	<b>:</b>	<b>AEC-2</b>
<b>Nature of the Course</b>	<b>:</b>	<b>Ability Enhancement Course (AEC)</b>
<b>Total Credits</b>	<b>:</b>	<b>04</b>
<b>Distribution of Marks</b>	<b>:</b>	<b>60 (End Sem) + 40 (In-Sem)</b>

**Course Objectives:**

- to introduce students to the theory, fundamentals and tools of communication
- to develop in them vital communication skills integral to personal, social and professional interactions
- to develop the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal
- to focus on developing an interactive mode of teaching-learning process

- to focus on various dimensions of communication skills, for instance, speaking skills, social interactions in professional situations such as interviews, group discussions, reading skills, writing skills etc.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<b>COMMUNICATION: THEORY AND TYPES</b> Theory of Communication Types and modes of Communication Verbal and Non-verbal (Listening, Speaking and Writing,) Barriers and Strategies Interpersonal and Group Communication	08	02	-	10
<b>II</b> <b>(15 Marks)</b>	<b>SPEAKING SKILLS</b> Conversation Skills Group Discussion Effective Communication Public Speaking Interview	16	02	-	18
<b>III</b> <b>(15 Marks)</b>	<b>READING AND UNDERSTANDING</b> Close Reading Comprehension Summary Paraphrasing Analysis and Interpretation	14	02	-	16

<b>IV (15 Marks)</b>	<b>WRITING SKILLS</b> Documenting Report Writing Making Notes Letter Writing Email writing	14	02	-	16
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>

*Where, L: Lectures T: Tutorials P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1: Discuss Communication Theory, Types and Modes**

LO1: Analyse and distinguish between Verbal and Non-Verbal communication

LO2: Recognise the barriers to effective communication and develop strategic approaches to overcome those barriers.

LO3: Enhance interpersonal and group communication skills

**CO2: Engage in advanced speaking skills**

LO1: Demonstrate the ability to engage in meaningful dialogues, via employing techniques that enhance clarity and prevent miscommunication.

LO2: Evaluate the dynamics of group discussions by identifying the roles of the participants and the required strategies to maintain productive communication.

LO3: Demonstrate effective performance in interviews.

**CO3: Develop the ability to read and understand texts by demonstrating skills in comprehension, summarisation, paraphrasing, analysis and interpretation**

LO1: Identify and interpret key themes, symbols and motifs in a given text.

LO2: Exhibit comprehension of texts by accurately answering content related questions.

LO3: Paraphrase complex passages from a text and express the ideas in one's own words

LO4: Analyse and interpret the symbolic meanings of text/s.

**CO4: Develop proficiency in diverse writing skills**

LO1: Analyse and structure information to produce clear, concise and well-organised

reports.

LO2: Develop effective note-taking strategies and synthesise notes to create comprehensive summaries of lectures, readings, and discussions

LO3: Compose clear and effective letters/ applications.

**Cognitive Mapping of Course Outcomes with Bloom's Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4	CO2	CO1,CO2,CO3, CO4	CO1,CO2,CO3, CO4	CO4
<b>Procedural</b>		CO2,CO3,CO4	CO2	CO2,CO3,CO4	CO2,CO3,CO4	CO4
<b>Metacognitive</b>						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
<b>CO1</b>	✓	✓		✓	✓	✓	✓
<b>CO2</b>		✓		✓	✓	✓	✓
<b>CO3</b>		✓		✓	✓	✓	✓
<b>CO4</b>		✓		✓	✓	✓	✓

**Modes of In-Semester Assessment:****40 Marks**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:****60 Marks**

Unit 1: 3 short answer questions(5x3) =15 marks

Unit 2: 3 short answer questions (5x3) =15 marks

Unit 3: 3 short answer questions (5x3) =15 marks

Unit 4: 3 short answer questions (5x3) =15 marks

**Suggested Readings:**

1. *Business English*, Pearson, 2008.
2. *Fluency in English - Part II*, Oxford University Press, 2006.
3. *Language, Literature and Creativity*, Orient Black Swan, 2013.
4. *Enrich Your English*, OUP, SR Inthira and V. Saraswathi, CIEFL, 1997.
5. *Oxford A-Z of English Usage*, ed. Jeremy Butterfield, OUP, 2007.
6. *Longman Dictionary of Common Errors*, N.D. Turton and J.B. Heaton, Longman, 1998.

<b>Title of the Course</b>	<b>:</b>	<b>Creative Writing</b>
<b>Course Code</b>	<b>:</b>	<b>SEC-2</b>
<b>Nature of the Course</b>	<b>:</b>	<b>Skill Enhancement Course (SEC)</b>
<b>Total Credits</b>	<b>:</b>	<b>03</b>
<b>Distribution of Marks</b>	<b>:</b>	<b>60 (End Sem) + 40 (In-Sem)</b>

**Course Objectives:**

- To acquaint the learners with ideas related to creative writing including the art, the craft and the basic skills required for a creative writer
- To help learners to understand the principles of creative writing and the distinction between the literary genres
- To explain the differences in writing for various literary and social media
- To hone the creative and critical faculties of learners
- To enable learners to put into practice the various forms of creative writing that they have studied through the course
- To encourage the imaginative and critical faculties of the learner so through application-based teaching

- To enable the learner to articulate their thought processes in a spontaneous and creative manner.

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<b>Fundamentals of Creative Writing:</b> <ul style="list-style-type: none"> <li>• Meaning and Significance of Creative Writing</li> <li>• Genres of Creative Writing: poetry, fiction, non-fiction, drama and other forms</li> </ul>	08	02	-	10
<b>II</b> <b>(15 Marks)</b>	<b>Elements of Creative Writing:</b> <ul style="list-style-type: none"> <li>• Plot, Setting, Character, Dialogue, Point of View</li> <li>• Literary Devices and Figurative Language</li> <li>• Elements of Style</li> <li>• Grammar and the Structure of Language</li> </ul>	10	02	-	12
<b>III</b> <b>(15 Marks)</b>	<b>Forms and Practices:</b> <ul style="list-style-type: none"> <li>• Fiction: short story and novel</li> <li>• Poetry</li> <li>• Drama</li> <li>• Essay</li> </ul>	10	02		12
<b>IV</b> <b>(15 Marks)</b>	<b>Forms and Practices</b> <ul style="list-style-type: none"> <li>• Biography, Memoir and Autobiography</li> <li>• Travelogues, Diaries <ul style="list-style-type: none"> <li>• Web Content Writing</li> <li>• Blog Writing</li> <li>• Film reviews</li> </ul> </li> </ul>	09	02	-	11



	<b>Total</b>	<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>
<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>		

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1: Explain the meaning and significance of Creative writing**

LO1: Integrate effectively the English language in the process of creative writing.

LO2: Analyse different genres of creative writing to understand their unique features and stylistic elements.

LO3: Create original works in different genres of creative writing, such as poetry, fiction, essays and reviews.

**CO2: Develop a detailed understanding of the elements of creative writing**

LO1: Identify and analyse the elements of plot, setting, character, dialogue, Point of view in various texts.

LO2: Apply literary and figurative devices such as symbols, imagery, metaphors, simile

in the process of creative writing

LO3: Develop distinctive styles of writing with different narrative techniques, sentence

structures and word choices

LO4: Demonstrate proficiency in grammar, punctuation and sentence structure to effectively convey ideas in writing.

**CO3: Exhibit a comprehensive understanding of various forms and genres of creative writing**

LO1: Create original short stories and novel excerpts that would demonstrate a mastery of narrative technique

LO2: Produce original poems that would exhibit a command of poetic devices

LO3: Develop a personal voice and style in composing essays, reflecting unique perspective and creativity.

LO4: Construct unique narrative voices and style in biographical, autobiographical forms of writing as well as in the forms of travelogues and diaries

LO6: Engage in crafting thought-proving Web Content writing, Blog Writing, Film and Book reviews.

**Cognitive Mapping of Course Outcomes with Bloom's Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4	CO3	CO3	CO3	CO3
Procedural		CO2, CO3	CO3	CO2, CO3, CO	CO2, CO3	CO3
Metacognitive						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
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CO1	✓	✓		✓	✓	✓	✓
CO2	✓	✓		✓	✓	✓	✓
CO3	✓	✓		✓	✓	✓	✓

**Modes of In-Semester Assessment:**

**40 Marks**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:**

**60 Marks**

Unit 1: 1 LAQ+1 SA=(10+5)=15 marks

Unit 2: 1 LAQ+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1 SA= (10+5)=15 marks

Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

\*LAQ= Long Answer Question; SA= Short Answer

**Prescribed Reading:**

Anjana Neira Dev *et al.* *Creative Writing: A Beginner's Manual*. Pearson, Delhi, 2009.

**Suggested Readings:**

Bell, Julia *et al.* *The Creative Writing Course-Book*. London: Macmillan, 2001.

Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman, 1984.

Earnshaw, Steven (Ed). *The Handbook of Creative Writing*. Edinburgh: EUP, 2007.

Gardner, John. *The Art of Fiction*. New York: Vintage, 1991.

Hamer, Enid. *The Metres of English Poetry*. Booksway, 2014.

King, Stephen. *On Writing: A Memoir of the Craft*. London: Hodder and Stoughton, 2000.

Sartre, Jean-Paul. *What Is Literature? And Other Essays*. Harvard: Harvard Univ. Press, 1988.

Show, Mark. *Successful Writing for Design, Advertising and Marketing*. New York: Laurence King, 2012.

Strunk, William and White, E. B. *The Elements of Style*. London: Longman, 1999.

**Third Semester**

**Title of the Course** : **British Literature – 18<sup>th</sup> Century**  
**Course Code** : **C-3**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to discuss a wide array of texts across genres of the 18<sup>th</sup> century
- to familiarize learners with the historical context of the period, termed as the Age of Enlightenment, or the Age of Reason.
- to discuss new modes of creative expression, particular prose narratives of the likes of Swift and Sterne
- to familiarize learners with different forms of irony and satire, the dominant tropes deployed by writers

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<b>LITERARY BACKGROUND OF THE PERIOD</b> <ul style="list-style-type: none"> <li>• The Enlightenment and Neoclassicism</li> <li>• Restoration Comedy</li> <li>• Rise of the Novel</li> <li>• Periodical Press</li> <li>• Country and the City</li> <li>• “Public sphere: Coffee houses, Literary clubs</li> </ul>	10	02	-	12
<b>II</b> <b>(15 Marks)</b>	<b>RESTORATION COMEDY</b> William Congreve, <i>The Way of the World</i>	14	02	-	16
<b>III</b> <b>(15 Marks)</b>	<b>NOVEL</b> Daniel Defoe, <i>Robinson Crusoe</i>	14	02	-	16

<b>IV (15 Marks)</b>	<b>POETRY</b> Thomas Gray 'Elegy Written in a Country Churchyard' Alexander Pope, <i>The Rape of the Lock</i>	14	02	-	16
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>
	<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>	

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Illustrate the ethos of the 18th century as reflected in literature of the period**

LO1: Examine the principal tenets of the Enlightenment and Neoclassicism as they apply

to literature.

LO2: Discuss the impact of the Periodical Press on the 18th century literature and culture.

LO3: Compare and contrast depiction of country life and the city in 18th century literature with examples.

LO4: Explore the roles of coffee houses and literary clubs in fostering intellectual and

cultural exchange in 18th century England.

**CO2: Examine the historical context of Restoration comedy, encompassing the socio-political, cultural and literary influences**

LO1: Identify and analyse the factors that led to the rise of the Restoration comedy.

LO2: Describe the salient features of Restoration Comedy in by engaging in a concentrated analysis of the major playwrights of the genre.

LO3: Evaluate the ways in which Restoration comedies satirises the societal norms and

values of the period in relation to gender, marriage, courtship, and class hierarchy through a meticulous study of William Congeeve.

**CO3: Describe the rise of the novel as a genre in the 18th century**

LO1: Assess critically the impact of the 18th century novels on the development of novels as a genre.

LO2: Trace the various forms of novels that gained popularity during the period,

encompassing Realistic Novels, Epistolary novels, Sentimental novels, and Picaresque novels.

LO3: Analyse the satirical treatment of colonialism and religious hypocrisy as prevalent

in 18th century novels through a meticulous reading of the works of 18th century novelists.

**CO4: Discuss mock-epic as a genre and its literary significance**

LO1: Outline the historical and cultural context of major mock-epics of the 18th century

such as Alexander Pope’s *The Rape of the Lock*.

LO2: Analyse the use of irony, parody and satire in mock-epic texts.

LO3: Assess the humorous contrast between the elevated style of the epic and the trivial

and absurd subject matter of the mock-epic.

LO4: Identify and analyse the intertextual references to classical epic literature in mock-epic poems

**CO5: Evaluate the form and function of elegy in 18th century English literature**

LO1: Trace elegy’s thematic focus on death, mourning, and contemplations of mortality

through a meticulous reading of Thomas Gray’s “Elegy Written in a Country Churchyard”.

LO2: Compare and contrast different 18th century elegies with that of the elegies from

different periods

LO3: Identify the formal elements of elegy, such as stanza form, meter and rhyme scheme.

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4, CO5		CO1,CO2,C O3, CO4,CO5	CO1,CO2,C O3, CO4,CO5	
Procedural		CO2,CO3,C O4		CO2,CO3, CO4	CO2, CO3 CO4	
Metacognitive						

## Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓
CO5	✓	✓	✓			✓	✓

### Modes of In-Semester Assessment:

**40 Marks**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

### Final Examination:

**60 Marks**

Unit 1: 1 LAQ+1 SA=(10+5)=15 marks

Unit 2: 1 LAQ+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1SA= (10+5)=15 marks

Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

\*LAQ= Long Answer Question; SA= Short Answer

### Learning Outcomes:

#### Recommended Readings:

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

Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth – Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

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

**Suggested Readings:**

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

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

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

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

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

**Title of the Course : Literary Criticism**  
**Course Code : C-4**  
**Nature of the Course : Major**  
**Total Credits : 04**  
**Distribution of Marks : 60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

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

UNITS	CONTENTS	L	T	P	Total Hours
<b>I (15 Marks)</b>	Plato: <i>The Republic</i> Book X Aristotle- <i>Poetics</i>	12	02	-	14
<b>II (15 Marks)</b>	Horace- <i>Ars Poetica</i> Longinus- <i>On the Sublime</i>	14	02	-	16
<b>III (15 Marks)</b>	Phillip Sidney- <i>An Apology for Poetry</i> John Dryden- <i>An Essay of Dramatic Poesy</i>	12	02	-	14



<b>IV (15 Marks)</b>	Alexander Pope- <i>An Essay on Criticism</i> Samuel Johnson- “On Metaphysical Wit” from <i>Life of Cowley</i>	14	02	-	16
	<b>Total</b>	<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Develop a comprehensive knowledge on classical literary criticism through a reading of Plato and Aristotle's works**

LO1: Analyse Plato’s views on mimesis, nature of poetry, and the role of art in society.

LO2: Understand the key concepts such as Mimesis, Catharsis, Hamartia, Anagnoris, Peripeteia as outlined by Aristotle in *Poetics*.

LO3: Analyse Aristotle’s views on Tragedy, Comedy, and Tragic Hero.

**CO2: Examine the foundational principles of poetic art and Roman literary criticism through a reading of Horace and Longinus**

LO1: Examine Poetry as Craft as proposed by Horace.

LO2: Define the principle of poetic decorum as proposed by Horace.

LO3 Theorise the concept of Sublimity and its five principal sources.

LO4: Analyse how Longinus’s text *On Sublimity* is a digression from thinkers like Plato and Horace

**CO3: Develop a comprehensive understanding about Philip Sidney’s *An Apology for Poetry***

LO1: Examine Philip Sidney’s defense of poetry from the attacks of Stephen Gosson.

LO2: Analyse how Sidney argues for the superiority of poetry over other branches of knowledge.

LO3: Explore Sidney’s views on the purpose of poetry, including its role to “teach and delight”

**CO4: Discuss the major arguments presented in Dryden’s *An Essay on Dramatic Poesy***

LO1: Analyse Dryden’s comparative discussion of the merits of the classical drama (Ancient Greek and Roman) versus modern drama (English and French).

LO2: Assess critically Dryden’s exploration of classical unities of time, place and action,

and his arguments for and against their observance in English drama.

LO3: Discuss the theme of Poetic Justice as explored by Dryden.

**CO5: Outline the thematic concerns in the literary criticism of the 18th century through a reading of Pope and Samuel Johnson**

LO1: Evaluate the qualities that Pope identifies as essential for sound judgment and good taste in literary criticism.

LO2: Explain Pope’s analogy between the principles of nature, wit and judgement, as outlined in *An Essay on Criticism*.

LO3: Critique the ways in which Pope distinguishes between true knowledge and superficial learning.

LO4: Examine the characteristics and significance of metaphysical wit as described Samuel Johnson in “Life of Cowley”

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4, CO5		CO1,CO2,CO3, CO4, CO5	CO1,CO2,CO3, CO4, CO5	
<b>Procedural</b>		CO2,CO3,CO4, CO5		CO2,CO3,CO4, CO5	CO2, CO3 CO4, CO5	
<b>Metacognitive</b>						

**Mapping of Course Outcomes with Programme Outcomes**

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓

CO4	✓	✓	✓			✓	✓
CO5	✓	✓	✓			✓	✓

**Modes of In-Semester Assessment:**

**40 Marks**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

**Final Examination:**

**60 Marks**

Unit 1: 1 LAQ+1 SA=(10+5)=15 marks

Unit 2: 1 LAQ+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1 SA= (10+5)=15 marks

Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

\*LAQ= Long Answer Question; SA= Short Answer

**Suggested Readings:**

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London: Oxford University Press, 1971.

Abrams, M.H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10th ed. USA: Wadsworth, Cengage Learning, 2012.

Adams, Hazard. *Critical Theory Since Plato*. 2nd ed. California: Harcourt Brace Jovanovich College Publishers, 1992.

Barton, Edwin J., and Glenda A. Hudson. *A Contemporary Guide to Literary Terms with Strategies for Writing Essays about Literature*. Boston, USA: Houghton Mifflin, 2004.

Brooks, Cleanth, and Paul Rand. *The Well Wrought Urn: Studies in the Structure of Poetry*. California: Harcourt Brace, 1947.

D.J. Enright, and E.De Chickera. *English Critical Texts*. London: OUP, 1962.

Daiches, David. *Critical Approaches to Literature*. 2nd ed. London: Orient Longman Pvt. Ltd, 2005.

Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature*. 4th ed. London: Oxford University Press, 1999.

Hudson, W.H. *An Introduction to the Study of Literature*. New Delhi: Atlantic Publishers and Distributors Pvt. Ltd, 2006.

Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. London: W. W. Norton and Company, 2001.

M. A. R Habib. *A History of Literary Criticism and Theory: From Plato to the Present*. Malden, MA: Blackwell Publishing, 2008.

Preminger, Alex. *Princeton Encyclopedia of Poetry & Poetics*. New Jersey: Princeton University Press, 1972.

S. Ramaswami and V. S. Sethuraman. *The English Critical Tradition: Volume I & 2*. New Delhi: Macmillan, 2014.

Waugh, Patricia. *Literary Theory and Criticism*. London: OUP, 2006.

Wellek, Rene, and Austin Warren. *Theory of Literature*. London: Penguin, 1980.

**Title of the Course** : **Popular Literature**  
**Course Code** : **C-5 (For Double Major Only)**  
**Nature of the Course** : **Major**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- To acquaint the learners with writings intended for the masses and those that find favour with large audiences.
- To help learners to understand genres such as crime thriller, graphic fiction, children’s literature and so forth, generally regarded by purists to be ‘low-brow’ and meant for easy mass consumption
- To explain the differences in classical and popular literature
- To enable learners to appreciate the significance of popular culture in the production of literature

UNITS	CONTENTS	L	T	P	Total Hours
<b>I</b> <b>(15 Marks)</b>	<b>CHILDREN’S LITERATURE</b>  <i>Lewis Carroll, Through the Looking Glass</i>	08	02	-	10
<b>II</b> <b>(15 Marks)</b>	<b>CRIME THRILLER</b>  <i>Raymond Chandler, The Big Sleep</i>	10	02	-	12
<b>III</b> <b>(15 Marks)</b>	<b>LGBT FICTION</b>  <i>Shyam Selvadurai, Funny Boy</i>	10	02		12

IV (15 Marks)	GRAPHIC NOVEL	09	02	-	11
	Durgabai Vyam and Subhash Vyam, <i>Bhimayana: Experiences of Untouchability</i>				
	<b>Total</b>	<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1: Appreciate popular literature and its diverse background**

LO1: Examine the cultural politics of mass and high culture

LO2: Define the genres of Children’s Literature, Crime fiction, Graphic novel and Gender concerns

LO3: Discuss the question of readership

**CO2: Examine the representation of the marginalised in popular literature**

LO1: Discuss the representation of the marginal voices in terms of class, caste, gender and race

LO2: Develop an understanding of the social relationship

LO3: Examine the mutual impact of culture and literary discourses

**CO3: Explain how the reading of popular literature cuts across global and cultural differences**

LO1: Develop an understanding of the element of subversion

LO2: Interpret texts globally navigating the cultural differences

LO3: Appreciate the engagement of popular literature with the mass voice

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

<b>Knowledge</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
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<b>dimension</b>						
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3,		CO1, CO2,CO3	CO1, CO2, CO3	
<b>Procedural</b>		CO1, CO2,CO3		CO1, CO2,CO3, CO	CO1, CO2, CO3	
<b>Metacognitive</b>						

#### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓		✓	✓	✓

#### Modes of In-Semester Assessment:

01. Two Sessional tests:

**40 Marks**

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

#### Final Examination:

**60 Marks**

Unit 1: 1 LAQ+1 SA=(10+5)=15 marks

Unit 2: 1 LAQ+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1 SA= (10+5)=15 marks

Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

\*LAQ= Long Answer Question; SA= Short Answer

**RECOMMENDED READINGS**

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.

**Title of the Course** : **British Literature – 18<sup>th</sup> Century**  
**Course Code** : **Minor 3**  
**Nature of the Course** : **Minor**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to discuss a wide array of texts across genres of the 18<sup>th</sup> century
- to familiarize learners with the historical context of the period, termed as the Age of Enlightenment, or the Age of Reason.
- to discuss new modes of creative expression, particular prose narratives of the likes of Swift and Sterne
- to familiarize learners with different forms of irony and satire, the dominant tropes deployed by writers

UNITS	CONTENTS	L	T	P	Total Hours
I (15 Marks)	<b>LITERARY BACKGROUND OF THE PERIOD</b> <ul style="list-style-type: none"> <li>• The Enlightenment and Neoclassicism</li> <li>• Restoration Comedy</li> <li>• Rise of the Novel</li> <li>• Periodical Press</li> <li>• Country and the City</li> <li>• “Public sphere: Coffee houses, Literary clubs</li> </ul>	12	02	-	14
II (15 Marks)	<b>RESTORATION COMEDY</b> William Congreve, <i>The Way of the World</i>	14	02	-	16

<p style="text-align: center;"><b>III</b> <b>(15 Marks)</b></p>	<p><b>NOVEL</b> Daniel Defoe, <i>Robinson Crusoe</i></p>	14	02	-	16
<p style="text-align: center;"><b>IV</b> <b>(15 Marks)</b></p>	<p><b>POETRY</b> Thomas Gray ‘Elegy Written in a Country Churchyard’ Alexander Pope, <i>The Rape of the Lock</i></p>	12	02	-	14
<b>Total</b>		<b>52</b>	<b>08</b>	<b>-</b>	<b>60</b>

*Where,*

*L: Lectures*

*T: Tutorials*

*P: Practicals*

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Illustrate the ethos of the 18th century as reflected in literature of the period**

LO1: Examine the principal tenets of the Enlightenment and Neoclassicism as they apply

to literature.

LO2: Discuss the impact of the Periodical Press on the 18th century literature and culture.

LO3: Compare and contrast depiction of country life and the city in 18th century literature with examples.

LO4: Explore the roles of coffee houses and literary clubs in fostering intellectual and

cultural exchange in 18th century England.

**CO2: Examine the historical context of Restoration comedy, encompassing the socio-political, cultural and literary influences**

LO1: Identify and analyse the factors that led to the rise of the Restoration comedy.



LO2: Describe the salient features of Restoration Comedy in by engaging in a concentrated analysis of the major playwrights of the genre.

LO3: Evaluate the ways in which Restoration comedies satirises the societal norms and

values of the period in relation to gender, marriage, courtship, and class hierarchy through a meticulous study of William Congeeve.

**CO3: Describe the rise of the novel as a genre in the 18th century**

LO1: Assess critically the impact of the 18th century novels on the development of novels as a genre.

LO2: Trace the various forms of novels that gained popularity during the period, encompassing Realistic Novels, Epistolary novels, Sentimental novels, and Picaresque novels.

LO3: Analyse the satirical treatment of colonialism and religious hypocrisy as prevalent in 18th century novels through a meticulous reading of the works of 18th century novelists.

**CO4: Discuss mock-epic as a genre and its literary significance**

LO1: Outline the historical and cultural context of major mock-epics of the 18th century

such as Alexander Pope’s *The Rape of the Lock*.

LO2: Analyse the use of irony, parody and satire in mock-epic texts.

LO3: Assess the humorous contrast between the elevated style of the epic and the trivial and absurd subject matter of the mock-epic.

LO4: Identify and analyse the intertextual references to classical epic literature in mock-epic poems

**CO5: Evaluate the form and function of elegy in 18th century English literature**

LO1: Trace elegy’s thematic focus on death, mourning, and contemplations of mortality

through a meticulous reading of Thomas Gray’s “Elegy Written in a Country Churchyard”.

LO2: Compare and contrast different 18th century elegies with that of the elegies from different periods

LO3: Identify the formal elements of elegy, such as stanza form, meter and rhyme scheme.

**Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4,		CO1,CO2,C O3,	CO1,CO2,C O3,	

		CO5		CO4,CO5	CO4,CO5	
<b>Procedural</b>		CO2,CO3,CO4		CO2,CO3,CO4		
<b>Metacognitive</b>						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓			✓	✓
CO5	✓	✓	✓			✓	✓

#### Modes of In-Semester Assessment:

**40 marks**

01. Two Sessional tests:

10x2=20 Marks

02. Any two of the following activities listed below:

10x2=20 Marks

- Seminar/ Group discussion/ Assignment related to the Course content.
- Presentation of seminar papers.
- Assignments.
- Quiz.

#### Final Examination:

**60 Marks**

Unit 1: 1 LAQ+1 SA=(10+5)=15 marks

Unit 2: 1 LAQ+1 SA=(10+5)=15 marks

Unit 3: 1 LAQ+1 SA= (10+5)=15 marks

Unit 4: 1 LAQ+1 SA= (10+5)=15 marks

\*LAQ= Long Answer Question; SA= Short Answer

#### Recommended Readings:

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

Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law

of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth – Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

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

**Suggested Readings:**

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

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

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

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

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

**Title of the Course** : **Popular Literature**  
**Course Code** : **Minor-4 (for double major only)**  
**Nature of the Course** : **Minor**  
**Total Credits** : **04**  
**Distribution of Marks** : **60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- To acquaint the learners with writings intended for the masses and those that find favour with large audiences.
- To help learners to understand genres such as crime thriller, graphic fiction, children's literature and so forth, generally regarded by purists to be 'low-brow' and meant for easy mass consumption
- To explain the differences in classical and popular literature
- To enable learners to appreciate the significance of popular culture in the production of literature

UNITS	CONTENTS	L	T	P	Total Hours
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<b>I</b> <b>(15 Marks)</b>	<b>CHILDREN'S LITERATURE</b>  <b>Lewis Carroll, <i>Through the Looking Glass</i></b>	08	02	-	10
<b>II</b> <b>(15 Marks)</b>	<b>CRIME THRILLER</b>  <b>Raymond Chandler, <i>The Big Sleep</i></b>	10	02	-	12
<b>III</b> <b>(15 Marks)</b>	<b>LGBT FICTION</b>  <b>Shyam Selvadurai, <i>Funny Boy</i></b>	10	02		12
<b>IV</b> <b>(15 Marks)</b>	<b>GRAPHIC NOVEL</b>  <b>Durgabai Vyam and Subhash Vyam, <i>Bhimayana: Experiences of Untouchability</i></b>	09	02	-	11
	<b>Total</b>	<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

Students will be able to

**CO1: Appreciate popular literature and its diverse background**

LO1: Examine the cultural politics of mass and high culture

LO2: Define the genres of Children's Literature, Crime fiction, Graphic novel and Gender concerns

LO3: Discuss the question of readership

**CO2: Examine the representation of the marginalised in popular literature**

LO1: Discuss the representation of the marginal voices in terms of class, caste, gender and race

LO2: Develop an understanding of the social relationship

LO3: Examine the mutual impact of culture and literary discourses

**CO3: Explain how the reading of popular literature cuts across global and cultural differences**

LO1: Develop an understanding of the element of subversion

LO2: Interpret texts globally regardless of cultural differences

LO3: Appreciate the engagement of popular literature with the mass voice

### Cognitive Mapping of Course Outcomes with Blooms Taxonomy

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3,		CO1, CO2,CO3	CO1, CO2, CO3	
Procedural		CO1, CO2,CO3		CO1, CO2,CO3, CO	CO1, CO2, CO3	
Metacognitive						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓			✓	✓
CO3	✓	✓	✓		✓	✓	✓

Modes of In-Semester Assessment:

40 Marks

01. Two Sessional tests: 10x2=20 Marks
02. Any two of the following activities listed below: 10x2=20 Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 1 LAQ+1 SA=(10+5)=15 marks  
 Unit 2: 1 LAQ+1 SA=(10+5)=15 marks  
 Unit 3: 1 LAQ+1 SA= (10+5)=15 marks  
 Unit 4: 1 LAQ+1 SA= (10+5)=15 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

**RECOMMENDED READINGS**

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.

**Title of the Course : Introducing English Fiction**  
**Course Code : GEC-3**  
**Nature of the Course : Generic Elective Course (GEC)**  
**Total Credits : 03**  
**Distribution of Marks : 60 (End Sem) + 40 (In-Sem)**

**Course Objectives:**

- to introduce learners to the trajectory, development, and reception of fiction, especially the novel, in terms of its established generic antecedents
- enable the learner to develop a broad-based vocabulary that would be useful in building competent frameworks for reading and critiquing narrative fiction
- to deploy audio-visual teaching aids for enhancing the understanding of the learners

UNITS	CONTENTS	L	T	P	Total Hours
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<p><b>I</b> <b>(15</b> <b>Marks)</b></p>	<p><b>INTRODUCTION TO THE NOVEL AS A FORM</b> The rise of the novel as a form and genre from the eighteenth century, the emergence of the novel in the twentieth century.</p>	08	02	-	10
<p><b>II</b> <b>(15</b> <b>Marks)</b></p>	<p><b>ELEMENTS OF FICTION</b> plot, character, point(s) of view, narrative time, telling and showing, narrator, narratee, setting, implied author, implied reader, mimesis, free indirect discourse, elements from Russian formalism,</p>	10	02	-	12
<p><b>III</b> <b>(15</b> <b>Marks)</b></p>	<p><b>FORMS OF FICTION</b> realism and naturalism, picaresque, novel of character, novel of sensibility and sentiment, novel of incident, gothic, epistolary novel, stream of consciousness, self-reflexive novel, the new novel or nouveau roman, bildungsroman, erziehungsroman, künstlerroman, historical novel, romance novels, regional novel</p>	10	02		12
<p><b>IV</b> <b>(15</b> <b>Marks)</b></p>	<p><b>FORMS OF FICTION: NEW DEVELOPMENTS</b> metafiction and fabulation, intertextuality, graphic novel, campus novel, domestic novel, science fiction and fantasy, magic realism, antinovel, hypertext, nonfiction novel, crime fiction and thrillers, novella.</p>	09	02	-	11

	<b>Total</b>	<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>
<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>		

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Trace the rise of novel as a form and genre from the 18th century onwards**

LO1: Examine the role of the novel as a medium for social commentary and critique.

LO2: Distinguish the contribution of key novelists from 18th century onwards to trace the transformation of English novel.

LO3: Discuss the influence of cultural and intellectual movements on the themes and narrative techniques employed in the novels from 18th century onwards.

**CO2: Evaluate the different forms of fiction**

LO1: Identify and analyse the key features and thematic concerns of Realism and Naturalism, Picaresque, Novel of Sensibility and Novel of character.

LO2: Examine the thematic evolution and cultural significance of Bildungsroman, Historical novels and Romance novels.

LO3: Analyse the thematic elements of Gothic, Epistolary and Stream of Consciousness novels.

**CO3: Outline the new developments in fiction writing**

LO1: Identify the key features of metafiction and fabulative novels.

LO2: Understand Intertextuality and its use in different forms of fiction with examples

LO3: Analyse the visual and narrative techniques used in graphic novels.

LO4: Examine the treatment of magic realism in novels.

**CO4: Evaluate various elements of fiction to engage critically with complex narratives and texts**



LO1: Identify different narratorial points of view to examine the impact on storytelling.

LO2: Differentiate between telling and showing in narrative techniques.

LO3: Explain and examine the elements from Narratology and Russian Formalism.

LO4: Analyse monologic and dialogic forms of narrative.

### **Cognitive Mapping of Course Outcomes with Blooms Taxonomy**

<b>Knowledge dimension</b>	<b>Remember</b>	<b>Understand</b>	<b>Apply</b>	<b>Analyse</b>	<b>Evaluate</b>	<b>Create</b>
<b>Factual</b>						
<b>Conceptual</b>		CO1, CO2, CO3, CO4, CO5		CO1,CO2,CO3, CO4,CO5	CO1,CO2,CO3, CO4,CO5	
<b>Procedural</b>		CO2,CO3,CO4		CO2,CO3,CO4	CO2, CO3 CO4	
<b>Metacognitive</b>						

### **Mapping of Course Outcomes with Programme Outcomes**

<b>CO/PO</b>	<b>PO1</b>	<b>PO2</b>	<b>PO3</b>	<b>PO4</b>	<b>PO5</b>	<b>PO6</b>	<b>PO7</b>
CO1	✓	✓	✓			✓	✓
CO2	✓	✓	✓	✓	✓	✓	✓
CO3	✓	✓	✓			✓	✓
CO4	✓	✓	✓		✓	✓	✓

**Modes of In-Semester Assessment:**

**(40 Marks)**

01. Two Sessional tests: 10x2=20 Marks
02. Any two of the following activities listed below: 10x2=20 Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 1 LAQ+1SA = (10+5) = 15 marks  
 Unit 2: 1 LAQ+1 SA = (10+5) =15 marks  
 Unit 3: 3 SA = (3x 5) =15 marks  
 Unit 4: 3 SA= (3 x 5) = 15 marks  
 \*LAQ= Long Answer Question; SA= Short Answer

**Compulsory Readings:**

- M. H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms, 11th edition*. Wadsworth Cengage Learning, 2015.
- David Daiches. Chapters on “The Novel from Richardson to Jane Austen” and “The Twentieth – Century Novel” from *A Critical History of English Literature: The Restoration to the Present Day, Volume II*. Martin Secker and Warburg Ltd., 1996.
- Virginia Woolf. The essay “How Should One Read a Book?” from *The Second Common Reader: Annotated Edition*. Mariner Books, 2003.

**Suggested Readings:**

- Mikhail Bakhtin (Michael Holquist). *The Dialogic Imagination: Four Essays by M. M. Bakhtin*. University of Texas, 1991.
- Ross Murfin and Supriya M. Ray. *The Bedford Glossary of Critical and Literary Terms, Fourth Edition*. Macmillan Higher Education, 2018.
- J. A. Cuddon: *A Dictionary of Literary Terms and Literary Theory, Fifth Edition*. Wiley-Blackwell, 2013.
- Peter Childs et al. *The Routledge Dictionary of Literary Terms*. Routledge, 2006.
- Gerald Prince. *A Dictionary of Narratology*. University of Nebraska Press, 1987.
- Dinah Birch (ed.), *The Concise Oxford Companion to English Literature*. Oxford University Press, 2012.

<b>Title of the Course</b>	<b>:</b>	<b>Basic Concepts of Translation</b>
<b>Course Code</b>	<b>:</b>	<b>SEC-3</b>
<b>Nature of the Course</b>	<b>:</b>	<b>Skill Enhancement Course (SEC)</b>
<b>Total Credits</b>	<b>:</b>	<b>03</b>
<b>Distribution of Marks</b>	<b>:</b>	<b>60 (End Sem) + 40 (In-Sem)</b>

**Course Objectives:**

- Introduce students to translation studies as separate discipline of knowledge
- Increase their awareness related to the nature of translation and arouse their interest to independently pursue translation theory issues;

- Enable students to deal with translation as linguistic procedure and as socially constructed and oriented activity;
- Increase students' awareness related to social functions of translation;
- Enable them to link theory and practice;
- Develop students' contrastive knowledge and their critical thinking skills;
- Enable them to develop self-assessing and self-correcting techniques in order to monitor their own progress.

UNITS	CONTENTS	L	T	P	Total Hours
<p style="text-align: center;"><b>I</b> <b>(15 Marks)</b></p>	<p><b>Introduction to Translation Studies</b></p> <ul style="list-style-type: none"> <li>• History of the practice of translation in the west - concepts and evolution</li> <li>• Basic concepts and terminology of Translation Studies.</li> </ul>	08	02	-	10
<p style="text-align: center;"><b>II</b> <b>(15 Marks)</b></p>	<p><b>Central Issues and Theories of Translation</b></p> <p><b>Issues:</b></p> <p>Concept of equivalence Translatability</p> <p><b>Theories:</b></p> <p>Theories of Nida, Itamar Evan-Zohar, Jakobson, Lefevere</p>	10	02		12
<p style="text-align: center;"><b>III</b> <b>(15 Marks)</b></p>	<p><b>Cultural Turn in Translation</b></p> <p>The Politics of Translation</p> <p>The status of languages in the process of translation: from English to other languages or vice versa</p> <p>Postcolonial translation - Translation as part of nation building - case studies from India and other colonies; Orientalist bend in translation of classical texts</p>	10	02	-	12

<b>IV (15 Marks)</b>	<b>Methods of Translation - Role of the Translator</b>  <b>Methods:</b>  Interlingual  Intralingual  Intersemiotic - Interpretation and  Adaptation  <b>Role:</b>  The invisible translator  Translator as traitor  Strategies of translation	09	02	-	11
	<b>Total</b>	<b>37</b>	<b>08</b>	<b>-</b>	<b>45</b>
<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>		

**Course Outcomes (COs) and the corresponding Learning Outcomes (LOs)**

**Students will be able to**

**CO1: Evaluate the principles and practices of Translation studies**

LO1: Trace the historical development of translation practices in Western culture.

LO2: Understand the basic concepts and terminologies in translation studies such as: source text, target text, and translational equivalence.

LO3: Trace the development of translation theories across different cultures and time periods.

**CO2: Develop a comprehensive understanding on different theories of translation**

LO1: Compare and contrast the theoretical frameworks proposed by Nida, Itamar Evan-Zohar, Jakobson, Lefevere in the context of translation studies.

LO2: Evaluate the effectiveness of different translation strategies in achieving equivalence between source and target texts.

LO3: Apply the theories of translation to practical examples thereby demonstrating

an

understanding on the relevance and applicability of translation theories.

**CO3: Examine the cultural, political, and postcolonial dimensions of translation**

LO1: Trace the cultural turn in translation studies.

LO2: Explain the complexities of translation as a political act.

LO3: Compare and contrast different approaches to translation in postcolonial context.

**CO4: Understand the various methods of translation and the complex role of the translator in the process of translation.**

LO1: Define and explain the concepts of interlingual, intralingual, and intersemiotic translation methods.

LO2: Discuss the role of the translator as an invisible mediator between languages and

cultures.

LO3: Evaluate the notion of translator as a traitor.

LO4: Explore and apply strategies of translation, considering the context and audience.

### Cognitive Mapping of Course Outcomes with Blooms Taxonomy

Knowledge dimension	Remember	Understand	Apply	Analyse	Evaluate	Create
Factual						
Conceptual		CO1, CO2, CO3, CO4		CO1,CO2,CO3, CO4	CO1,CO2,CO3, CO4	
Procedural		CO2,CO3,CO4		CO2,CO3,CO4		
Metacognitive						

### Mapping of Course Outcomes with Programme Outcomes

CO/PO	PO1	PO2	PO3	PO4	PO5	PO6	PO7
CO1	✓	✓	✓		✓	✓	✓
CO2	✓	✓	✓		✓	✓	✓
CO3	✓	✓	✓		✓	✓	✓
CO4	✓	✓	✓		✓	✓	✓

Modes of In-Semester Assessment:

40 Marks

01. Two Sessional tests: 10x2=20 Marks  
02. Any two of the following activities listed below: 10x2=20 Marks
- Seminar/ Group discussion/ Assignment related to the Course content.
  - Presentation of seminar papers.
  - Assignments.
  - Quiz.

**Final Examination:**

**60 Marks**

- Unit 1: 1 LAQ+1 SA=(10+5)=15 marks  
Unit 2: 1 LAQ+1 SA=(10+5)=15 marks  
Unit 3: 1 LAQ+1 SA= (10+5)=15 marks  
Unit 4: 1 LAQ+1 SA= (10+5)=15 marks  
\*LAQ= Long Answer Question; SA= Short Answer

**Required Readings:**

Bassnett, Susan. *Translation Studies*. London: Methuen, 1980.

Venuti, Lawrence, ed. *The Translation Studies Reader*. London: Routledge, 2000.

Baker, Mona, ed. *The Routledge Encyclopaedia of Translation Studies*. London: Routledge, 1998.

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**Suggested Readings:**

Andre Lefevere—*Translation, Rewriting and the Manipulation of Literary Fame* (Routledge)

Anisur Rahman (ed)—*Translation, Poetics and Practice* (Creative Books)

Austin Warren and Rene Wellek, *Theory of Literature*

Avadhesh K Singh (ed)—*Translation: Its Theory and Practice* (Creative Books)

Eugene Nida and C Taber: *The Theory and Practice of Translation* (Leiden: E. G Brill)

Harish Trivedi—*Colonial Transactions: English Literature and India* (Manchester University)

Rainer Schulte and others (ed) *Theories of Translation: An Anthology of Essays from Dryden to Derrida*

Sherry Simon and Paul St-Pierre—*Changing the Terms* (Orient Longman)

Susan Bassnett (ed)—*Translating Literature* (Boydell and Brewer)

Susan Bassnett and Harish Trivedi (eds)—*Post-colonial Translation, Theory and Practice*

**Mridul Bordoloi**

Professor and Head, Department of English,  
and Chairperson,

FYIPGP Board of Studies,

Dibrugarh University

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