

Syllabus of the First, Second, and Third Semester of the FYUP English (Dibrugarh University), 2023

**(Recommended by the FYUGP Board of Studies (English) in the meeting convened on
22.11. 2022, and partially revised on 10.02.2023 at the Department of English,
Dibrugarh University)**

Preamble:

The importance of English as a global language does not require any proof or validation. In the Indian context too, apart from Hindi, English has served as the link language between Indians belonging to different regions, and also with the rest of the world. In a highly digitized, technologically-advanced condition that humans are enmeshed in, English is playing an even greater role in generating, disseminating, and connecting people seamlessly from all walks of life. Therefore, the relevance of English Studies is increasing exponentially. In a radically transforming pedagogical space where acquisition of knowledge needs to be supplemented by (both hard and soft) skills, where the objective of education needs to serve both pragmatic and ethical ends, the strategy for imparting English Studies must necessarily be reconfigured in such a way that it addresses the challenges of 21st century pedagogical demands. Keeping these in context, the FYUP syllabus in English, 2023 has been designed to focus on English Studies from multiple tangents. Literary studies will continue to function as the core component of the syllabus. However, in keeping with the mandate of the National Education Policy 2020 advocating increasing vocationalisation of curricula, several skill-based courses have been designed to enable the learners to have a competitive edge over peers and rivals in crunch situations, like when facing personal interviews, group discussions, or an august audience. A significant number of generic elective courses has also been devised to cater to the needs of learners across disciplines. The syllabus has been framed in such a manner that the learners will be equipped with (i) extensive domain knowledge, (ii) 21st century skills (needed at the workplace), (iii) critical thinking, (iv) problem-solving skills, (v) leadership skills, (vi) creative acumen, and (vii) cutting-edge research skills. These skills will be crucial for the holistic development of the learners, and keeping them up to speed with the demands of a highly competitive knowledge economy of the 21st century.

Introduction:

The FYUP 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 FYUP 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 21st 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 FYUP 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.

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

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

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

Graduate Attributes:

Graduate attributes are inclusive of the disciplinary knowledge related to a particular discipline and generic attributes that the graduates of all the disciplines of study should acquire and demonstrate. Graduate attributes of the FYUP 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 Learning Outcome (PLO):

An undergraduate student of English should be able to:

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

PLO 2. Use critical thinking ability in both understanding a text and in analyzing real life situations.

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

PLO 4. Develop effective communicative skills in and outside the classroom

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

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

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

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:

Year	Semester	Course	Title of the Course	Total Credit	
Year 01	1 st Semester	C – 1	British Poetry and Drama 14 th and 17 th century	4	
		Minor 1	British Poetry and Drama 14 th and 17 th century	4	
		GEC - 1	Introducing English Poetry	3	
		AEC 1	Modern Indian Language	4	
		VAC 1	Understanding India	2	
		VAC 2	Health and Wellness	2	
		SEC 1	Soft Skills	3	
					22
	2 nd Semester	C – 2	British Poetry and Drama: 17 th and 18 th Century	4	
		Minor 2	British Poetry and Drama: 17 th and 18 th Century	4	
		GEC 2	Introducing English Drama	3	
		AEC 2	English Language and Communication Skills	4	
		VAC 3	Environmental Science	2	
		VAC 4	Yoga Education	2	
		SEC 2	Creative Writing	3	
					22
The students on exit shall be awarded Undergraduate Certificate (in the Field of Study/Discipline) after securing the requisite 44 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 st and 2 nd Semester					
Year 02	3 rd Semester	C – 3	British Literature – 18 th Century	4	
		C – 4		4	

			Literary Criticism I	
		Minor 3	British Literature – 18th Century	4
		GEC – 3	Introducing English Fiction	3
		VAC 5	Digital and Technological Solutions / Digital Fluency	2
		AEC – 3	Communicative English / Mathematical Ability	2
		SEC – 3	Translation Studies and Practice	3
				22

Abbreviations Used:

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

BA in English (FYUP) Detailed Syllabus of First Semester

Title of the Course : **British Poetry and Drama: 14th to 17th Century**
Course Code : **ENGCI**
Nature of the Course : **Major**
Total Credits : **04**
Distribution of Marks : **80 (End Sem) + 20 (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
I (15 Marks)	LITERARY AND SOCIAL HISTORY (14-17 CENTURY CE) • Round about Chaucer • Age of Chaucer • Renaissance and the Pre-Elizabethan Period • Spenser • Renaissance Humanism • The Stage, Court and City • Religious and Political Thought • Ideas of Love and Marriage • The Writer in Society • Shakespeare and his contemporaries • Metaphysical poetry	10	02	-	12
II (25 Marks)	POETRY 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
III (15 Marks)	ELIZABETHAN/RENAISSANCE DRAMA Christopher Marlowe, <i>Doctor Faustus</i>	14	02	-	16

IV (25 Marks)	SHAKESPEAREAN DRAMA William Shakespeare, <i>Macbeth</i> <i>Twelfth Night</i>	16	02	-	18
	Total	52	08	-	60
<i>Where,</i>		<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>	

Modes of In-Semester Assessment:

20 Marks

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

Final Examination:

80 Marks

- Unit 1: 1 LAQ+ 1 SA=(10+5)= 15 marks
 Unit 2: 1 LAQ+ 3 SA= (10+3x5) =25 marks
 Unit 3: 1 LAQ+ 1 SA= (10+5) = 15 marks
 Unit 4: 2 LAQ+ 1 SA = (2x10+1x5) =25 marks
 *LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

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

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

Suggested Readings:

Andrew Sanders. *A Short Oxford History of English Literature*, OUP, 2004.
 Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476 – 9.
 John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704 – 11.
 Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The*

Courtier, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324 – 8, 330 – 5.
 Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs Merrill, 1970) pp. 13 – 18.

Title of the Course : **British Poetry and Drama: 14th to 17th Century**
Course Code : **MINENG1**
Nature of the Course : **Minor**
Total Credits : **04**
Distribution of Marks : **80 (End Sem) + 20 (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
I (15 Marks)	LITERARY AND SOCIAL HISTORY (14-17 CENTURY CE) • Round about Chaucer • Age of Chaucer • Renaissance and the Pre-Elizabethan Period • Spenser • Renaissance Humanism • The Stage, Court and City • Religious and Political Thought • Ideas of Love and Marriage • The Writer in Society • Shakespeare and his contemporaries • Metaphysical poetry	08	02	-	10
II (25 Marks)	POETRY Geoffrey Chaucer, <i>The Nun's Priest's Tale</i> William Shakespeare, Sonnet 30, 116 John Donne, 'The Sunne Rising', 'Death be Not Proud'	16	02	-	18

III (15 Marks)	ELIZABETHAN/RENAISSANCE DRAMA Christopher Marlowe, <i>Doctor Faustus</i>	12	02	-	14
IV (25 Marks)	SHAKESPEAREAN DRAMA William Shakespeare, <i>Macbeth</i> <i>Twelfth Night</i>	16	02	-	18
	Total	52	08	-	60

Where,

L: Lectures

T: Tutorials

P: Practicals

Modes of In-Semester Assessment:

(20 Marks)

01. One Sessional test:

10 Marks

02. Any one of the following activities listed below:

10 Marks

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

Final Examination:

80 Marks

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

Unit 2: 1 LAQ+ 3 SA= (10+3x5) =25 marks

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

Unit 4: 2 LAQ+ 1 SA = (2 x10+1x5)=25 marks

*LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

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

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

Suggested Readings:

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

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

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

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

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

Title of the Course : Introducing English Poetry
Course Code : GECENG1
Nature of the Course : Generic Elective Course (GEC)
Total Credits : 03
Distribution of Marks : 80 (End Sem) + 20 (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
I (20 Marks)	INTRODUCTION TO POETRY 1. Definition 2. Types: sonnet, lyric, ode, ballad, epic, elegy, concrete poetry, dramatic monologue, slam movement	08	02	-	10

II (15 Marks)	MOVEMENTS Metaphysical poetry, Romantic, Victorian, Modern, Postmodern	08	02		10
III (25 Marks)	ELEMENTS OF POETRY simile, metaphor, personification, symbol, allegory, assonance and consonance, euphony and cacophony, imagery, conceit, hyperbole, transferred epithet, meter, rhyme, para-rhyme, sprung rhythm, epode, synecdoche, paradox, anti-climax, onomatopoeia, euphemism, chiasmus, anaphora, litotes, apostrophe, enjambment and end-stopped lines, zeugma, repetition, internal and end-rhyme.	12	02	-	14
IV (20 Marks)	THEORY OF POETRY 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
	Total	37	08	-	45

Where,

L: Lectures

T: Tutorials

P: Practicals

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"
Seamus Heaney: "The Rite of Spring"

Modes Of In-Semester Assessment: (20 Marks)

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

Final Examination: 80 Marks

Unit 1: 1 LAQ+ 2 SA= (10+5x2) =20 marks

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

Unit 3: 1 LAQ+3 SA = (10+ 3x5) =25 marks

Unit 4: 4 SA= (4 x 5) = 20 marks

*LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

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

- know about the types, movements, elements, and theories of poetry, especially from English literary history
- appreciate the genre that has witnessed massive transformations over a period of five hundred years
- explore further this realm, and become competent critics or poets in their own right

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	:	SEC105
Nature of the Course	:	Skill Enhancement Course (SEC)
Total Credits	:	03
Distribution of Marks	:	80 (End Sem) + 20 (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
I (15 Marks)	SOFT SKILLS IN COMMUNICATION Soft skills in communication Soft skills and intercultural communication Models of communication	08	02	-	10
II (20 Marks)	TYPES OF SOFT SKILLS ▪ verbal and written communication skills: active listening, interactive speaking, reading different types of texts, writing for formal and business contexts ▪ Cross-Cultural etiquette: cultural awareness, cultural sensitivity, cultural flexibility, cross-cultural communication	08	02	-	10
III (20 Marks)	SOFT SKILLS AND CAREER PREPARATION ▪ Using the Microsoft Office: word, excel, power point; working online and offline; telephone and face to-face etiquette in professional communication	10	02		12
IV (25 Marks)	SOFT SKILLS IN GETTING JOBS, AND ON THE JOB Writing a CV Writing job applications GD Skills Interview skills Emotional Intelligence Time and stress management Teamwork Networking Presentation skills Making meetings work: preparing, executing, following up Negotiation skills Crisis management	11	02	-	13

Where, L: Lectures T: Tutorials P: Practicals

20 Marks

- 10 Marks

80 Marks

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

Unit 2: 2 LAQ (10x2) = 20 marks

Unit 3: 1 LAQ + 2 SA= (10+ 2 x 5) =20 marks

Unit 4: 1 LAQ + 3 SA (10+ 3 x 5) = 25 marks

*LAQ= Long Answer Question; SA= Short Answer

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

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

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: 17th to 18th Century**
Course Code : **ENG C2**
Nature of the Course : **Major**
Total Credits : **04**
Distribution of Marks : **80 (End Sem) + 20 (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
I (20 Marks)	LITERARY BACKGROUND OF THE PERIOD • Puritan period • Interregnum • Milton • Epic • Restoration • Religious and Secular Thought in the 17th Century • The Stage, the State and the Market • The Mock Epic and Satire • Women in the 17th Century • The Comedy of Manners	12	02	-	14

II (20 Marks)	PURITAN EPIC John Milton, <i>Paradise Lost: Book 1</i>	14	02	-	16
III (20 Marks)	JACOBAN DRAMA John Webster, <i>The Duchess of Malfi</i>	14	02	-	16
IV (20 Marks)	NEOCLASSICAL/AUGUSTAN MOCK EPIC John Dryden, <i>Mac Flecknoe</i>	12	02	-	14
	Total	52	08	-	60

Where,

L: Lectures

T: Tutorials

P: Practicals

Modes of In-Semester Assessment:

20 Marks

01. One Sessional test:

10 Marks

02. Any one of the following activities listed below:

10 Marks

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

Final Examination:**80 Marks**

Unit 1: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 2: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 3: 1 LAQ+2 SA= (10+2x5)=20 marks

Unit 4: 1 LAQ+2 SA= (10+2x5)=20 marks

*LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

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

- know the political, social, cultural, and literary context of 17-18 Century Britain
- understand the ways in which English drama and poetry emphasized on adhering to classical norms and forms

Suggested Readings:

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	:	MINENG2
Nature of the Course	:	Minor
Total Credits	:	04
Distribution of Marks	:	80 (End Sem) + 20 (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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I (20 Marks)	LITERARY BACKGROUND OF THE PERIOD • Puritan period • Interregnum • Milton • Epic • Restoration • Religious and Secular Thought in the 17th Century • The Stage, the State and the Market • The Mock Epic and Satire • Women in the 17th Century • The Comedy of Manners	12	02	-	14
II (20 Marks)	PURITAN EPIC John Milton, <i>Paradise Lost: Book 1</i>	12	02	-	14
III (20 Marks)	JACOBEAN DRAMA John Webster, <i>The Duchess of Malfi</i>	14	02	-	16
IV (20 Marks)	NEOCLASSICAL/AUGUSTAN MOCK EPIC John Dryden, <i>Mac Flecknoe</i>	14	02	-	16

	Total	52	08	-	60
<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>		

Modes of In-Semester Assessment:

20 Marks

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

Final Examination:

80 Marks

Unit 1: 1 LAQ+2 SA=(10+2x5)=20 marks
 Unit 2: 1 LAQ+2 SA=(10+2x5)=20 marks
 Unit 3: 1 LAQ+2 SA= (10+2x5)=20 marks
 Unit 4: 1 LAQ+2 SA= (10+2x5)=20 marks
 *LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

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

- know the political, social, cultural, and literary context of 17-18 Century Britain
- understand the ways in which English drama and poetry emphasized on adhering to classical norms and forms

Suggested Readings:

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 : **GECENG2**
Nature of the Course : **Generic Elective Course (GEC)**
Total Credits : **03**
Distribution of Marks : **80 (End Sem) + 20 (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 (20 Marks)	HISTORY OF DRAMA 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 (20 Marks)	ELEMENTS OF DRAMA Dramatic design – Gustav Freytag’s Pyramid Elements of drama – plot, character, setting, dialogue, costume, three unities, prologue, epilogue, soliloquy, asides.	10	02	-	12
III (20 Marks)	THEORIES OF DRAMA Aristotle: <i>Poetics</i>	09	02		11
IV (20 Marks)	TYPES OF DRAMA Tragedy: classical Greek tragedy, Senecan or revenge tragedy; Comedy: romantic comedy, tragicomedy, comedy of manners; problem play, epic theatre, absurd drama, kitchen sink drama, One-act Play.	10	02	-	12

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

Modes Of In-Semester Assessment:

(20 Marks)

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

Final Examination:

80 Marks

- Unit 1: 1 LAQ+2 SA=(10+2x5)=20 marks
 Unit 2: 1 LAQ+2 SA=(10+2x5)=20 marks
 Unit 3: 1 LAQ+2 SA= (10+2x5)=20 marks
 Unit 4: 1 LAQ+2 SA= (10+2x5)=20 marks
 *LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

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

- know about the types, movements, elements, and theories of drama, especially from English literary history
- appreciate the genre that has evolved considerably over a period of five hundred years
- explore further this realm, and become competent critics or poets in their own right

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.

Title of the Course : English Language And Communication Skills
Course Code : AECENG2
Nature of the Course : Ability Enhancement Course (AEC)
Total Credits : 04
Distribution of Marks : 80 (End Sem) + 20 (In-Sem)

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
I (20 Marks)	COMMUNICATION: THEORY AND TYPES Theory of Communication Types and modes of Communication Verbal and Non-verbal (Spoken and Written) Barriers and Strategies Interpersonal and Group Communication	08	02	-	10
II (20 Marks)	SPEAKING SKILLS Dialogue Group Discussion Effective Communication Miscommunication Interview	16	02	-	18
III (20 Marks)	READING AND UNDERSTANDING Close Reading Comprehension Summary Paraphrasing Analysis and Interpretation	14	02	-	16

IV (20 Marks)	WRITING SKILLS Documenting Report Writing Making Notes Letter Writing	14	02	-	16
	Total	52	08	-	60
<i>Where,</i>		<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>	

Modes of In-Semester Assessment:

20 Marks

01. One Sessional test:

10 Marks

02. Any one of the following activities listed below:

10 Marks

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

Final Examination:

80 Marks

Unit 1: 4 short answer questions(5x4) =20 marks

Unit 2: 4 short answer questions (5x4) =20 marks

Unit 3: 4 short answer questions (5x4) =20 marks

Unit 4: 4 short answer questions (5x4) =20 marks

Learning Outcomes:

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

- Develop effective interpersonal and group communication skills

- Develop writing competencies like framing CVs, memos, applications properly
- Develop core competencies to perform effectively in GDs, personal interviews etc.

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.

Title of the Course : **Creative Writing**
Course Code : **SEC205**
Nature of the Course : **Skill Enhancement Course (SEC)**
Total Credits : **03**
Distribution of Marks : **80 (End Sem) + 20 (In-Sem)**

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
I (20 Marks)	Fundamentals of Creative Writing: • Meaning and Significance of Creative Writing • Genres of Creative Writing: poetry, fiction, non-fiction, drama and other forms	08	02	-	10
II (20 Marks)	Elements of Creative Writing: • Plot, Setting, Character, Dialogue, Point of	10	02	-	12

	View • Literary Devices and Figurative Language • Elements of Style • Grammar and the Structure of Language				
III (20 Marks)	Forms of Creative Writing: • Fiction: short story and novel • Poetry • Drama • Essay	10	02		12
IV (20 Marks)	Forms of Creative Writing: • Biography, Memoire and Autobiography • Travelogues, Diaries • Web Content Writing • Blog Writing • Film reviews	09	02	-	11
	Total	37	08	-	45
<i>Where, L: Lectures T: Tutorials P: Practicals</i>					

Modes of In-Semester Assessment:

20 Marks

01. One Sessional test:

10 Marks

02. Any one of the following activities listed below:

10 Marks

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

Final Examination:

80 Marks

Unit 1: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 2: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 3: 1 LAQ+2 SA= (10+2x5)=20 marks
Unit 4: 1 LAQ+2 SA= (10+2x5)=20 marks
*LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

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

- Distinguish between the literary genres
- The learner would be able to use the elements of the English language in their creative expressions.
- The learner would be able to grasp the conventions of different genres and modes of expression in the English language such as poetry, fiction, essay, and reviews.
- The learner would be able to expand their appreciation of other media.
- Seek employment in various creative fields

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 – 18th Century
Course Code : ENG C3
Nature of the Course : Major
Total Credits : 04
Distribution of Marks : 80 (End Sem) + 20 (In-Sem)

Course Objectives:

- to discuss a wide array of texts across genres of the 18th 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 (20 Marks)	LITERARY BACKGROUND OF THE PERIOD • The Enlightenment and Neoclassicism • Restoration Comedy • Rise of the Novel • Life Writing • Periodical Press • Country and the City • “Public sphere: Coffee houses, Literary clubs • Mock epic	10	02	-	12
II (20 Marks)	RESTORATION COMEDY William Congreve, <i>The Way of the World</i>	14	02	-	16
III (20 Marks)	NOVEL Daniel Defoe, <i>Robinson Crusoe</i>	14	02	-	16

IV (20 Marks)	POETRY Thomas Gray 'Elegy Written in a Country Churchyard' Alexander Pope, <i>The Rape of the Lock</i>	14	02	-	16
	Total	52	08	-	60
<i>Where,</i>		<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>	

Modes of In-Semester Assessment:

20 Marks

01. One Sessional test:

10 Marks

02. Any one of the following activities listed below:

10 Marks

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

Final Examination:

80 Marks

Unit 1: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 2: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 3: 1 LAQ+2 SA= (10+2x5)=20 marks

Unit 4: 1 LAQ+2 SA= (10+2x5)=20 marks

*LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

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

- understand the spirit of the age, as well as the literature embodying this spirit
- Learn about the features of Restoration comedies
- Learn about the origin and development of the novel
- Trace the development of the mock epic from Dryden to Pope

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 : ENGC4
Nature of the Course : Major
Total Credits : 04
Distribution of Marks : 80 (End Sem) + 20 (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
I (20 Marks)	Plato: <i>The Republic</i> Book X Aristotle- <i>Poetics</i>	12	02	-	14
II (20 Marks)	Horace- <i>Ars Poetica</i> Longinus- <i>On the Sublime</i>	14	02	-	16

III (20 Marks)	Phillip Sidney- <i>An Apology for Poetry</i> John Dryden- <i>An Essay of Dramatic Poesy</i>	12	02	-	14
IV (20 Marks)	Alexander Pope- <i>An Essay on Criticism</i> Samuel Johnson- “On Metaphysical Wit” from <i>Life of Cowley</i>	14	02	-	16
	Total	52	08	-	60

Where,

L: Lectures

T: Tutorials

P: Practicals

Modes of In-Semester Assessment:

20 Marks

01. One Sessional test:

10 Marks

02. Any one of the following activities listed below:

10 Marks

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

Final Examination:

80 Marks

Unit 1: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 2: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 3: 1 LAQ+2 SA= (10+2x5)=20 marks

Unit 4: 1 LAQ+2 SA= (10+2x5)=20 marks

*LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

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

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

Suggested Readings:

- Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London: Oxford University Press, 1971.
- Abrams, M.H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10th ed. USA: Wadsworth, Cengage Learning, 2012.
- Adams, Hazard. *Critical Theory Since Plato*. 2nd ed. California: Harcourt Brace Jovanovich College Publishers, 1992.
- Barton, Edwin J., and Glenda A. Hudson. *A Contemporary Guide to Literary Terms with Strategies for Writing Essays about Literature*. Boston, USA: Houghton Mifflin, 2004.
- Brooks, Cleanth, and Paul Rand. *The Well Wrought Urn: Studies in the Structure of Poetry*. California: Harcourt Brace, 1947.
- D.J. Enright, and E.De Chickera. *English Critical Texts*. London: OUP, 1962.
- Daiches, David. *Critical Approaches to Literature*. 2nd ed. London: Orient Longman Pvt. Ltd, 2005.
- Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature*. 4th ed. London: Oxford University Press, 1999.
- Hudson, W.H. *An Introduction to the Study of Literature*. New Delhi: Atlantic Publishers and Distributors Pvt. Ltd, 2006.
- Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. London: W. W. Norton and Company, 2001.
- M. A. R Habib. *A History of Literary Criticism and Theory: From Plato to the Present*. Malden, MA: Blackwell Publishing, 2008.
- Preminger, Alex. *Princeton Encyclopedia of Poetry & Poetics*. New Jersey: Princeton University Press, 1972.
- S. Ramaswami and V. S. Sethuraman. *The English Critical Tradition: Volume 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	:	British Literature – 18th Century
Course Code	:	MINENG3
Nature of the Course	:	Minor
Total Credits	:	04
Distribution of Marks	:	80 (End Sem) + 20 (In-Sem)

Course Objectives:

- to discuss a wide array of texts across genres of the 18th 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 (20 Marks)	LITERARY BACKGROUND OF THE PERIOD • The Enlightenment and Neoclassicism • Restoration Comedy • Rise of the Novel • Life Writing • Periodical Press • Country and the City • “Public sphere: Coffee houses, Literary clubs • Mock epic	12	02	-	14
II (20 Marks)	RESTORATION COMEDY William Congreve, <i>The Way of the World</i>	14	02	-	16
III (20 Marks)	NOVEL Daniel Defoe, <i>Robinson Crusoe</i>	14	02	-	16

IV (20 Marks)	POETRY Thomas Gray 'Elegy Written in a Country Churchyard' Alexander Pope, <i>The Rape of the Lock</i>	12	02	-	14
	Total	52	08	-	60

Where,

L: Lectures

T: Tutorials

P: Practicals

Modes of In-Semester Assessment:

20 marks

01. One Sessional test:

10 Marks

02. Any one of the following activities listed below:

10 Marks

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

Final Examination:

80 Marks

Unit 1: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 2: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 3: 1 LAQ+2 SA= (10+2x5)=20 marks

Unit 4: 1 LAQ+2 SA= (10+2x5)=20 marks

*LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

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

- understand the spirit of the age, as well as the literature embodying this spirit
- Learn about the features of Restoration comedies
- Learn about the origin and development of the novel
- Trace the development of the mock epic from Dryden to Pope

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 : Introducing English Fiction
Course Code : GECENG3
Nature of the Course : Generic Elective Course (GEC)
Total Credits : 03
Distribution of Marks : 80 (End Sem) + 20 (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
I (20 Marks)	INTRODUCTION TO THE NOVEL AS A FORM The rise of the novel as a form and genre from the eighteenth century, the emergence of the novel in the twentieth century.	08	02	-	10
II (20 Marks)	ELEMENTS OF FICTION plot, story, character, point(s) of view, narrative time, telling and showing, narrator, narratee, setting, implied author, implied reader, mimesis, free indirect discourse, elements from Narratology, elements from	10	02	-	12

	Russian formalism, monologic and dialogic form.				
III (20 Marks)	FORMS OF FICTION realism and naturalism, picaresque, novel of character, novel of sensibility and sentiment, novel of incident, gothic, epistolary novel, stream of consciousness, self-reflexive novel, involuted novel, the new novel or nouveau roman, bildungsroman, erziehungsroman, künstlerroman, historical novel, romance novels, regional novel	10	02		12
IV (20 Marks)	FORMS OF FICTION: NEW DEVELOPMENTS metafiction and fabulative novel, intertextuality, graphic novel, campus novel, domestic novel, science fiction and fantasy, magic realism, antinovel, hypertext, nonfiction novel, crime fiction and thrillers, novella.	09	02	-	11
	Total	37	08	-	45
<i>Where, L: Lectures T: Tutorials P: Practicals</i>					

Modes of In-Semester Assessment:

(20 Marks)

01. One Sessional test:

10 Marks

02. Any one of the following activities listed below:

10 Marks

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

Final Examination:

80 Marks

Unit 1: 1 LAQ+2 SA = (10+2x5) = 20 marks

Unit 2: 1 LAQ+2 SA = (10+2x5) =20 marks

Unit 3: 4 SA x5= (4x 5) =20 marks

Unit 4: 4 SA= (4 x 5) = 20 marks

*LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

- To equip the learners with a basic understanding of how texts, especially fictive texts, can be engaged with and understood.
- To enable learners to deploy such vocabulary in a diversity of contexts not limited to narrative studies but also film and drama.
- To introduce learners to a range of texts from multiple contexts and cultures, enabling a broad overview of the diversity of thought and forms related to writing.

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.

Title of the Course	:	Basic Concepts of Translation
Course Code	:	SEC305
Nature of the Course	:	Skill Enhancement Course (SEC)
Total Credits	:	03
Distribution of Marks	:	80 (End Sem) + 20 (In-Sem)

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
I (20 Marks)	Introduction to Translation Studies • History of the practice of translation in the west - concepts and evolution • Basic concepts and terminology of Translation Studies.	08	02	-	10
II (20 Marks)	Central Issues and Theories of Translation Issues: Concept of equivalence Translatability Theories: Theories of Nida, Itamar Evan-Zohar, Jakobson, Lefevere	10	02		12
III (20 Marks)	Cultural Turn in Translation The Politics of Translation The status of languages in the process of translation: from English to other languages or vice versa Postcolonial translation - Translation as part of nation building - case studies from India and other colonies; Orientalist bend in translation of classical texts	10	02	-	12

IV (20 Marks)	Methods of Translation - Role of the Translator Methods: Interlingual Intralingual Intersemiotic - Interpretation and Adaptation Role: The invisible translator Translator as traitor Strategies of translation	09	02	-	11
	Total	37	08	-	45
<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>		

Modes of In-Semester Assessment:

20 Marks

01. One Sessional test:

10 Marks

02. Any one of the following activities listed below:

10 Marks

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

Final Examination:

80 Marks

Unit 1: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 2: 1 LAQ+2 SA=(10+2x5)=20 marks

Unit 3: 1 LAQ+2 SA= (10+2x5)=20 marks

Unit 4: 1 LAQ+2 SA= (10+2x5)=20 marks

*LAQ= Long Answer Question; SA= Short Answer

Learning Outcomes:

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

- After completing this course, learners will know about the history, methods, issues, and politics of translation
- They will be able to translate from the source language to the target language effectively

- It will equip them with the resources to take up translation as a profession

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.

Trivedi, Harish Susan Bassnet. *Postcolonial Translation: Theory and Practice*. London: Routledge, 1999.

Gentzler, Edwin. *Contemporary Translation Theories*. London: Routledge, 1993.

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*

Title of the Course	:	Communicative English: Business Communication
Course Code	:	AECENG3
Nature of the Course	:	Ability Enhancement Course (AEC)
Total Credits	:	02
Distribution of Marks	:	40 (End Sem) + 10 (In-Sem)

Course Objectives:

- to provide the students with a comprehensive view of communication, its scope and importance in business,

- to emphasize the role of communication in establishing a favourable outside the firm environment, as well as an effective internal communications program Business Communication
- introducing the learners to a variety of technical and business writing theories and practices designed to be applicable to the production of business communication in the real world.
- to teach the fundamentals of good business writing, including protocols for business letters, memoranda, electronic mail, good and bad messages, persuasive messages and formal reports and proposals
- to emphasize on oral presentation and in-depth practice on both individual and a collaborative basis

UNITS	CONTENTS	L	T	P	Total Hours
I (10 Marks)	Introduction and Importance of communication: An overview • meaning and process of communication • organizational communication and its barriers	06	02	-	08
II (15 Marks)	Types of Business Communications Categories, methods and formats Business vocabulary Business idioms and collocations Organizational Hierarchy Various levels of communication in an organization Top-down, Bottom-up and Horizontal-Business reports presentations Online communications	09	02	-	11
III (15 Marks)	Receiving business communications Filing and processing Sending replies Writing Communications Characteristics of a good business communication Preparation of business meeting agenda agenda notes minutes circulation of minutes Presentations of communication using various methods	09	02	-	11

	Total	24	06	-	30
<i>Where,</i>	<i>L: Lectures</i>	<i>T: Tutorials</i>	<i>P: Practicals</i>		

Modes of In-Semester Assessment:

10 Marks

01. One Sessional test:

5 Marks

03. Any one of the following activities listed below:

5 Marks

- Viva
- Presentation
- Assignments
- Quiz.

Final Examination:

40 Marks

Unit 1: 2 SA (2x5) =10 marks

Unit 2: 3 SA(3x5) =15 marks

Unit 3: 3 SA (3x5) =15 marks

*SA=Short Answer

Learning Outcomes:

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

- Develop effective interpersonal and group communication skills
- Learn the basic forms, formats and techniques of business writing
- Receive the latest research information on language in general and the writing process in particular for becoming highly confident and skilled writers
- Know about relevant communication theories, which will enable application of such knowledge to myriad communication-related tasks

Suggested Readings:

1. Scot. O.; *Contemporary Business Communication*. Biztantra, New Delhi.
2. Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
3. Chaturvedi, P.D, et al. - *Business Communication Concepts, Cases and Applications* - Pearsons Education

4. Kaul, Asha - *Effective Business Communication* - PHI Learning pvt Ltd
5. Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall of India Pvt. Ltd., New Delhi.
6. R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi.

Sd/-

Mridul Bordoloi

Professor and Head, Department of English,

and Chairperson,

FYUP Board of Studies,

Dibrugarh University

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