

**KRISHNA KANTA HANDIQUI STATE OPEN UNIVERSITY
(KKHSOU)**

FOUR-YEAR UNDERGRADUATE PROGRAMME IN ENGLISH

(To be offered from 2023-24 Academic Sessions onwards as per NEP 2020)

Structure of the Four-Year UG Programme with English as Major

Semester	Type of Course	Name of the Course	Credit
I	Major – 1	From Language to Literature	4
	Minor – 1 *		4
	IDC – 1 **		3
	AEC – 1	General English	3
	VAC – 1	Environmental Studies and Disaster Management	3
	SEC – 1 **		3
Total			20
II	Major – 2	Foundation Course in English	4
	Minor – 2 *		4
	IDC – 2 **		3
	AEC – 2	Modern Indian Language (MIL)/ Alternative English***	3
	VAC – 2	Introduction to Yoga	3
	SEC – 2**		3
Total			20
Exit 1			UG Certificate
			40
III	Major – 3	History of English Literature	4
	Major – 4	Poetry	4
	Minor – 3*		4
	IDC – 3 **		3
	AEC – 3	Life Skills	4
	SEC – 3	Cyber Security	4
Total			23
IV	Major – 5	English Poetry: From Medieval to Modern	4
	Major – 6	Short Story	4
	Major – 7	English Novels	4
	Minor – 4 *		4
	AEC – 4	Spoken English	4
Total			20
Exit 2			UG Diploma
			83
V	Major – 8	Uses of English	4
	Major – 9	English Drama	4
	Major – 10	Prose	4
	Major – 11	Literary Criticism	4
	Minor – 5*		4

Total			20
VI	Major – 12	Introduction to Language and Linguistics	4
	Major – 13	Non-Fictional Prose	4
	Major – 14	Introduction to North East Literature	4
	Major – 15	Introduction to Asian Literature	4
	Minor – 6*		4
Total			20
Exit 3		UG Degree (General)	123
VII	Major – 16	Indian English Literature I	4
	Major – 17	American Literature I	4
	Major – 18	American Literature II	4
	Minor – 7 *		4
	SEC – 4	Research Methodology	4
	Field Work/Project etc.	Seminar/Presentation	4
Total			24
VIII	Major – 19	Indian English Literature II	4
	Major – 20	Introduction to European Literature	4
	Minor – 8*		4
	Field Work/Project etc.	Project/Dissertation	12
Total			24
Exit 4		UG Degree (Honours/Research)	171

Detailed Syllabus of the Four-Year UG Programme in English

**KRISHNA KANTA HANDIQUI STATE OPEN UNIVERSITY
(KKHSOU)**

Detailed CBCS/LOCF Syllabus for English

UNDERGRADUATE PROGRAMME IN ENGLISH



**Discipline of English
K. K. Handiqui State Open University
Guwahati, Assam**

**KRISHNA KANTA HANDIQUI STATE OPEN UNIEVRSITY
B.A. ENGLISH**

March 2023

SEMESTER 1
DSC 1
From Language to Literature
(4 Credits)

The Course titled 'From Language to Literature' is designed to acquaint the learners with the various concepts related to the use of language in literary works. In order to acquire a better understanding of literary works, there are various language devices that one must be familiar with. Thus, a sound and precise knowledge of the basic aspects of language is necessary in order to interpret literary texts. As literature encompasses a wide range of creative and reflective writings having a distinct appeal pertaining to its form, style or content, this Course shall be crucial for the learners as it shall provide them with systematic ideas regarding the various concepts related to the study of language.

Learning Objectives:

The objectives of this course are to:

- provide a detailed discussion on various important aspects of language and literature
- highlight various types of analyses and interpretation of texts across literary genres
- provide new approaches to the study of literature

Learning Outcomes:

After completing the course, the learner will be able to:

- gain a detailed and systematic idea on various aspects of language and usage of language in literature
- gain a fair idea on the study of language, language meaning, language in context, etc.
- gain an idea on some of the important literary genres and stylistic variations
- gain a precise idea on the ways to approach literature and literary texts

BLOCK 1

Unit 1: Language of Literature

Introduction, What is Literature? Literary Devices, Stylistic, Devices Literature as a Language Event, Notion of Literariness

Unit 2: Semantics

Introduction, Meaning, Elements of Meaning, Sources of Meaning, Lexical Semantics: Sense Relations

Unit 3: Pragmatics

Introduction, The Scope of Pragmatics, Deixis, Conversational, Implicature, Presupposition, Performatives

Unit 4: Text and Discourse

Introduction, Sentence Text and Discourse, Qualities of a Text, The Structure of Discourse

Unit 5: Applied Linguistics

Introduction, The Nature and Scope of Applied Linguistics, Second Language Learning, Contrastive Analysis, Error Analysis

Unit 6: Stylistics

Introduction, The Nature and Scope of Stylistics, Stylistics and Literary Criticism, Formal Poetic and Prose Style, Stylistic Analysis of Poetry

Unit 7: Interpreting Literature

Introduction, Defining Literature, The Basic Forms of Literature, Interpreting Works of Literature

BLOCK 2**Unit 8: Approaches to the Study of Literature I**

Introduction, Language and Meaning, Author, Texts and Contexts, Intended Meaning, Meaning perceived by Readers

Unit 9: Approaches to the Study of Literature II

Introduction, Historicism, Politics of Culture and Interpretation, Gender Issues, Issues of Race

Unit 10: Approaches to the Study of Indian English Literature

Introduction to Indian English Literature, Major Literary Forms and Works, Prominent Indian English Writers

Unit 11: Interpreting Poetry

Introduction, What is Poetry? Language and Syntax in Poetry, Use of Words in Poetry, Interpretation of a Poem

Unit 12: Interpreting Drama

Introduction, What is a Play? Types of Drama, The Theory of Drama, Component Parts of a Play, Modes of Theatrical Representation

Unit 13: Interpreting Novel

Introduction, What is a Novel? Characteristics of Novel, Major Types of Novel, Setting Space and Time, Points of View and Use of Perspectives

Unit 14: Interpreting Short Story

Introduction, What is Short Story? Basic Characteristics of a Short Story, Elements of a Short Story

Unit 15: Interpreting Travel Writing

Introduction, Travel Writing as a Literary Form, Travel Writers and Travel Writing, Some Assamese Travel Writers, Two Distinct Types of Travel Writing

Further Reading:

- Abrams, M.H. and Harpham, G.G. (2015). *A Glossary of Literary Terms*, Cengage Learning.
- Barry, Peter. (2010). *Beginning Theory: An Introduction to Literary and Cultural Theory*, Manchester: Manchester University Press.
- Barry, Peter. (2012). *Literature in Contexts*. Manchester: Manchester University Press.
- Beaugrande, Robert de & Wolfgang Dressler. (1981). *Introduction to Text Linguistics*, Longman.
- Scholes, Robert. & Nancy R. Comley et al. (eds.) (1997). *Elements of Literature*. Fourth Edition. New York: Oxford University Press.

SEMESTER 2
DSC 2
Foundation Course in English
(4 Credits)

The course titled 'Foundation Course in English' contains an elaborate study on the fundamentals or the basic building blocks of English Grammar in order to strengthen the learner's spoken and written skills in English. It covers various significant aspects of English Grammar such as Parts of Speech, Time and Tense, Vocabulary, Punctuation, Synthesis and Transformation of Sentences, Phrases and Idioms, Common Errors, Basic Remedial Grammar together with components of writing namely, Precis Writing, Note Taking and Story Writing.

Learning Objectives:

The objectives of the course are to:

- provide the learners with the basic foundation of English Grammar
- take up various aspects of English Grammar by highlighting their usages and functions
- identify the common grammatical errors while also focusing on the correct use of English Grammar
- introduce the learners to the various components of writing skills

Learning Outcomes:

After going through the course, the learner will be able to:

- gain a systematic idea on some of the basics of English Grammar
- discuss various aspects of English Grammar by highlighting their usages and functions
- identify common grammatical errors
- develop grammatical skills that reflect the correct use of English Grammar
- develop writing skills such as precis writing, note taking and story writing

BLOCK 1

Unit 1: Parts of Speech I

Grammatical Units of a Sentence, Formal and Functional Constituents of a Sentence, Parts of Speech and Formation of Parts of Speech.

Unit 2: Parts of Speech II

Nouns, Pronouns and Determiners and their Types, Verbs and Verb Types.

Unit 3: Parts of Speech III

Adjectives and Adverbs, Prepositions, Functions of Prepositions Conjunctions and Interjections.

Unit 4: Time and Tense I

Introduction, Time and Tense- Simple, Simple Past, Future Form, Aspect-Perfective, Progressive, Perfect Progressive.

Unit 5: Time and Tense II

Passive Verb Forms- Differences in Active and Passive Forms, Modal Verbs with Passives, Change of Voice in Interrogative Sentences.

Unit 6: Vocabulary

Importance of Vocabulary, Types of Vocabulary- Reading, Listening, Speaking and Writing.

Unit 7: Punctuation

Uses of Punctuation, Examples and Exercises.

Unit 8: Synthesis and Transformation of Sentences

Introduction, Defining Synthesis, Combining Sentences, Transformation of Sentences from Affirmative to Negative, Assertive to Interrogative, Assertive to Imperative, Assertive to Exclamatory, Simple to Compound, Degrees of Comparison, Samples and Exercises.

BLOCK 2

Unit 9: Phrases and

Idioms

Introduction, Defining Phrases and Idioms, Samples and Exercises.

Unit 10: Common Errors

Introduction, Errors of Concord, Errors of Construction, Errors of Order, Errors in Prepositions, Errors in Conjunctions, Samples and Exercises.

Unit 11: Basic Remedial Grammar I

Introduction, Uses and Interrogatives with 'There', Uses and Distinction between 'There' and 'It', Emphasis with 'Cleft Sentence' and 'Pseudo-Cleft Sentence'

Unit 12: Basic Remedial Grammar II

Introduction, Glossary: Active Voice to Base Form, Clause to Direct Speech, Ellipses to Irregular Verbs, Lexical Verb to Word

Unit 13: Precis Writing

Introduction, Meaning of Precis, Writing a Precis, Samples and Exercises

Unit 14: Note-Taking

Introduction, Note Taking and Note Making, Skimming and Scanning a Piece of Text, Format and Samples of Note Making

Unit 15: Story Writing

Introduction, Defining Story Writing, Title Writing, Examples, Exercises

Further Reading:

Aggarwala, N.K. (2001). *Essentials of English Grammar and Composition*. New Delhi: Goyal Brothers.

De Sarkar P. K. (2007). *Higher English Grammar and Composition*. Kolkata: Book Syndicate.

Sidhu, C.D, Prem Nath and Kapil Kapoor. (2004). *Comprehensive English Grammar and Composition*. New Delhi: Khosla Publishing House.

SEMESTER 3
DSC 3
History of English Literature
(4 Credits)

The course titled 'History of English Literature' provides a detailed introduction on the major historical periods that influenced as well as enriched the changing literary trends and practices, development and establishment of English Literature. It takes up the development of English Literature down the ages starting from the Anglo-Saxon period to the Neo-Classical Age and from the Romantic Age to the Modern Age.

Learning Objectives:

The objectives of the course are to:

- trace the various historical periods in the history of English Literature
- highlight the characteristics of these historical periods together with its impact and influence on the development of English Literature
- provide the learners with an idea on the various literary forms, features and practices in each historical period
- familiarise the learner with some of the major works and writers of each historical period

Learning Outcomes:

After going through the course, the learner will be able to:

- identify the precise timeline in the history of English Literature
- gain a detailed insight into each of the historical periods, defining literary practices and their practitioners
- relate the various literary movements to literary situations and contexts

BLOCK 1

Unit 1: From the Anglo-Saxon to the Medieval

Introduction, The Anglo-Saxons, Major Literary Forms

Unit 2: The Medieval Age

Introduction, Literary Features of the Age, Major Literary Forms Poetry, Drama, Prose; Important Writers.

Unit 3: The Role of the Church

Introduction, Role of Church in the Medieval Age, Influence of Church on Medieval Literature

Unit 4: The Renaissance

Introduction, Intellectual Context, Impact of the Renaissance on English Literature

Unit 5: The Renaissance II

Introduction, Major Literary Forms, Renaissance Ideal.

Unit 6: The Restoration Age

Introduction, Literary Features of the Age, Major Literary Forms, Poetry, Drama, Prose; Important Writers.

Unit 7: The Neoclassical Age I

Introduction, Socio-Cultural Context, Literary Features

Unit 8: The Neoclassical Age II

Introduction, Major Literary Forms, The Age of Prose, Important Writers

BLOCK 2**Unit 9: The Romantic Age I**

Introduction, Literary Forms and Features of the Age, Major Literary Forms: Poetry, Periodical Essay and Literary Criticism, Fiction.

Unit 10: The Romantic Age II

Introduction, Major Romantic Writers

Unit 11: The Victorian Age I

Introduction, Features of the Age, Major Literary Forms: Victorian Novel, Victorian Poetry, Victorian Prose.

Unit 12: The Victorian Age II

Introduction, Major Writers

Unit 13: Imperialism and Colonialism

Introduction, Defining of Imperialism and Colonialism, Imperialism and Colonialism in English Literature, Impact on Indian English Literature.

Unit 14: The Modern Age I

Introduction, Literary Characteristics of the Age, Major Literary Forms and Important Writers: Poetry, Non-Fiction Prose, Drama, Fiction, Literary Criticism

Unit 15: The Modern Age II

Introduction, Important Writers

Further Reading:

Daiches, David. (2007). *A Critical History of English Literature*, New Delhi: Random House.
Peck, John and Martin Coyle. (2000). *A Brief History of English Literature*, New York: Palgrave.

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

Widdowson, Peter. (2004). *The Palgrave Guide to English Literature and its Contexts 1500-2000*, Basingstoke Hampshire: Palgrave Macmillan

SEMESTER 3
DSC 04
Poetry
(4 Credits)

The course titled ‘Poetry’ is designed to acquaint the learners with the various ways through which poetry has been represented in English, American and Indian English Literature. It contains three introductory units on English poetry, American poetry and Indian English poetry that provide a brief overview to the learners on the history of poetical tradition and varied styles adopted by the poets. Further, units on two British poets, two American poets and two Indian poets along with their well-known poems are included in this course. The Course tends to give a fair idea to the learners about poetry represented with diverse themes as has been represented in English, American and Indian English literature.

Learning Objectives:

The objectives of the course are to:

- introduce the learners to the historical development of English, American and Indian English Poetry
- discuss the representative poetical texts prescribed in the course
- describe the varied life and works of the selected poets of English, American and Indian origin

Learning Outcomes:

After going through the course, the learners will be able to:

- trace the historical development of English, American and Indian English Poetry
- make a detailed study of the representative poetical texts prescribed in the course
- gain an idea on the life and literary contributions of representative poets of English, American and Indian origin

BLOCK 1

Unit 1: Introducing English Poetry

Reading English Poetry, Introduction, A Brief History of English Poetry, English Poetry in the Twentieth Century

Unit 2: William Wordsworth: Life and Works

William Wordsworth: The Poet, His Life, His Works

Unit 3: William Wordsworth: “Composed Upon Westminster Bridge September 3, 1802”

Introduction, Text of the Poem, Context of the Poem, Explanation of the Poem, Poetic Techniques

Unit 4: W.B. Yeats: Life and Works

W.B. Yeats: The Poet, His Life, His Works

Unit 5: W.B Yeats: “Easter 1916”

Introduction, Text of the Poem, Context of the Poem, Explanation of the Poem, Poetic Technique

Unit 6: Introducing American Poetry

Introduction, A Brief Overview of American Poetry, Major American Poets and their Works

Unit 7: Emily Dickinson: Life and Works

Emily Dickinson: The Poet, Literary Contributions

Unit 8: Emily Dickinson: “Because I Could Not Stop for Death”

Introduction, Text of the Poem, Explanation of the Poem, Style and Language, Poetic Techniques

BLOCK 2**Unit 9: Robert Frost: Life and Works**

Robert Frost: The Poet, His Life, His Works

Unit 10: Robert Frost: “Road Not Taken”

Introduction, Text of the Poem, Context of the Poem, Explanation of the Poem, Style and Language, Poetic Techniques

Unit 11: Introducing Indian English Poetry

Introduction, Brief Overview of Indian English Poetry, Major Indian English Poets and their Work

Unit 12: Kamala Das: Life and Works

Kamala Das: The Poet, Her Life, Her Works

Unit 13: Kamala Das: “Introduction”

Introduction, Text of the Poem, Explanation of the Poem, Poetic Techniques

Unit 14: Jayanta Mahapatra: Life and Works

Jayanta Mahapatra: The Poet, His Life, His Works

Unit 15: Jayanta Mahapatra: “Dawn at Puri”

Introduction, Text of the Poem, Context of the Poem, Explanation of the Poem, Style and Language, Poetic Techniques

Further Reading:

Abrams M. H. (ed.) (1975). *English Romantic Poets: Modern Essays in Criticism*.

Bush, Douglas. (1971). *Matthew Arnold – A Survey of His Poetry and Prose*. Masters of World Literature Series, Louis Kronenberger, General Editor: Macmillan.

Darbishire, H. (1950). *The Poet Wordsworth*. Oxford University Press.

Das, Nigamananda. (2006). *The Poetry of Jayanta Mahapatra: Imagery and Vision*, New Delhi: Adhyayan Publishers & Distributors.

Dwivedi, A. N. (2009). *Kamala Das and Her Poetry*, New Delhi: Atlantic Publishers.

Paniker, K. Ayyappa (ed.). (1991), *Modern Indian Poetry in English*. Sahitya Akademi: New Delhi

Sarker, Sunil Kumar. (2003). *A Companion to William Wordsworth*. New Delhi: Atlantic.

Singh, M. P. (2003). *W. B. Yeats: His Poetry and Politics*. London: Atlantic Publishers.

Tandon, Neeru and Anjana Trivedi (2008). *Thematic Patterns of Emily Dickinson’s Poetry*, New Delhi: Atlantic Publishers.

SEMESTER 4
DSC 05
English Poetry: From Medieval to Modern
(4 Credits)

The Course titled ‘English Poetry: From Medieval to Modern’ is designed to highlight some of the remarkable and widely anthologized poetical works from the Medieval to the Modern period in the history of English Literature. It contains fifteen representative English poems that encompasses the variety in form and practice of the genre in English Literature down the ages. It introduces the learner to some of the major poets of the various historical periods namely Geoffrey Chaucer, William Shakespeare, John Donne, John Milton, Alexander Pope, John Dryden, William Blake, S.T. Coleridge. Robert Browning, Alfred Tennyson, T.S. Eliot, W.H. Auden, Philip Larkin and W.B. Yeats.

Learning Objectives:

The objectives of the course are to:

- introduce the learners to some of the significant English poets
- familiarise the learners with the life and works some of those poets of each historical period
- delve into the context, meaning, poetical style and language as available in the prescribed texts

Learning Outcomes:

After going through the course, the learner will be able to:

- gain an idea on the changing characteristics, practices and development of poetry down the ages
- grasp the context and historical background of the poets prescribed
- appreciate the meaning and message contained in each of the prescribed poetical texts
- gain an interest in further exploring the poetical works and contributions of the introduced poets

BLOCK 1

Unit 1: Geoffrey Chaucer: “Prologue to Canterbury Tales”

Geoffrey Chaucer, Life and Works of the Poet, Text and Context of the Poem, Explanation of the Poem, Poetic Style

Unit 2: William Shakespeare: Sonnet “65” & “144”

William Shakespeare, Life and Works of the Poet, Text and Explanation of the Sonnets, Poetic Style

Unit 3: Metaphysical Poetry: Important Practitioners

Metaphysical Poetry, John Donne as a Metaphysical Poet, Other Important Practitioners of Metaphysical Poetry

Unit 4: John Donne’ “The Good Morrow” and “The Canonisation”

John Donne, Life and Works of the Poet, Text of the Poems, Explanation of the Poems, Poetic Style

Unit 5: John Milton: Invocation to *Paradise Lost*, Book I

John Milton, Life and Works of the Poet, Introduction to Invocation, Invocation to Paradise Lost Book I, Explanation of the Text, Poetic Style

Unit 6: Alexander Pope: Extract from “The Rape of the Lock” –“Belinda’s Dressing Room”

Alexander Pope, Life and Works of the Poet, Text and Explanation of the Poem, Brief Idea of all the Cantos, Major Themes and Contexts, Poetic Style

Unit 7: John Dryden: Extract from “Mac Flecknoe”

John Dryden, Life and Works of the Poet, Text of the Extract, Explanation of the Text, Poetic Style

Unit 8: William Blake: “The Tyger”

William Blake, Life and Works of the Poet, Text and Context of Poem, Explanation of the Poem, Poetic Style

BLOCK 2

Unit 9: Samuel Taylor Coleridge: “Love”

S.T. Coleridge, Life and Works of the Poet, Text of the Poem, Explanation of the Poem, Major Themes, Poetic Style

Unit 10: Robert Browning: My Last Duchess

Robert Browning, Life and Works of the Poet, Text of the Poem, Explanation of the Poem, Poetic Style

Unit 11: Alfred Tennyson: Ulysses

Alfred Tennyson, Life and Works of the Poet, Text of the Poem, Explanation of the Poem, Poetic Style

Unit 12: T S Eliot: “Preludes”

T.S. Eliot, Life and Works of the Poet, Text of the Poem, Explanation of the Poem, Poetic Style

Unit 13: W H Auden: “In Memory of W B Yeats”

W H Auden, Life and Works of the Poet, Text of the Poem, Explanation of the Poem, Poetic Style

Unit 14: Philip Larkin: “Church Going”

Philip Larkin, Life and Works of the Poet, Text of the Poem, Explanation of the Poem, Poetic Style

Unit 15: William Butler Yeats: Sailing to Byzantium

William Butler Yeats, Life and Works of the Poet, Context and Explanation of the Poem, Poetic Style

Further Reading:

Matheikal, Tomichan. (2007). *English Poetry: From John Donne to Ted Hughes*, New Delhi: Atlantic Publishers.

- Perkins, David. (2006). *A History of Modern Poetry: From the 1890s to the High Modernist Mode*, New Delhi: A.B.S. Publishers.
- Wolosky, Shira. (2001). *The Art of Poetry: How to Read a Poem*, New Delhi, Oxford University Press

SEMESTER 4
DSC 06
Short Story
(4 Credits)

The Course titled ‘Short Story’ introduces the learner to several representative Short Stories across different periods and from across the world. Along with a discussion on the literary genre of short story it also includes selected pieces of the timeless Aesop’s fables. Some of the major short story writers whose works have been included in the course are namely Leo Tolstoy, O’Henry, Anton Chekhov, Guy De Maupassant, Katharine Mansfield, D.H. Lawrence, Arthur Clarke, Punyakante Wijenaik, Alphonse Daudet, Amrita Pritam, R.K. Narayan, Mamang Dai and Ruskin Bond. Thus, the course provides a wide range of short stories from across the globe that will make it an interesting learning experience for the learners.

Learning Objectives:

The objectives of the course are to:

- enable the learners to comprehend the wide scope of the genre of Short Story
- introduces the learner to the literary form by tracing its history, development, myths and legends associated with it
- highlight the characteristics and stylistic variations of short stories depending on the context
- discuss the life and literary contributions of some of the leading practitioners of the form

Learning Outcomes:

After going through the course, the learner will be able to:

- grasp the wide scope of the literary genre of Short Story
- trace the historical development, myths and legends associated with the genre
- discuss the various, context, content and significant aspects of the prescribed texts
- highlight the characteristics and stylistic variations of short stories depending on the context
- discuss the life and literary contributions of the significant writers prescribed in the course

BLOCK 1

Unit 1: Short Story as a Literary Genre

Introduction, Origin and Development, Short Story as a literary Form, Characteristics of Short Story, Some Famous Short Story Writers

Unit 2: Aesop’s Fables

Introducing Aesop’s Fables: The Fox and the Crow, The Wind and the Sun, Hercules and the Waggoner, Major Theme, Style and Language

Unit 3: Leo Tolstoy: “Three Questions”

Leo Tolstoy: Life and Works, Explanation of the Short Story, Major Themes, Style and Language

Unit 4: O. Henry : “The Last Leaf”

O. Henry: Life and Works, Explanation of the Short Story, Major Themes, Style and Language

Unit 5: Anton Chekhov : “The Bet”

Anton Chekhov: Life and Works, Explanation of the Short Story, Major Themes, Major Characters, Style and Language

Unit 6: Guy de Maupassant: “The Necklace”

Guy de Maupassant: Life and Works, Explanation of the Short Story, Major Themes, Style and Language

Unit 7: Katharine Mansfield : “A Cup of Tea”

Katharine Mansfield: Life and Works, Explanation of the Short Story, Major Themes, Characterisation, Style and Language

Unit 8: D. H. Lawrence : “Odour of Chrysanthemums”

D.H. Lawrence: Life and Works, Explanation of the Short Story, Major Themes, Style and Language

BLOCK 2

Unit 9: Arthur Clarke : “Nine Billion Names of God”

Arthur Clarke: Life and Works, Explanation of the Short Story, Major Theme, Style and Language

Unit 10: Punyakante Wijenaik : “Monkeys”

Punyakante Wijenaik: Life and Works, Explanation of the Short Story, Major Themes, Style and Language

Unit 11: Alphonse Daudet: “The Last Lesson”

Alphonse Daudet: Life and Works, Explanation of the Short Story, Major Themes

Unit 12: Amrita Pritam : “The Weed”

Amrita Pritam: Life and Works, Background and Explanation of the Short Story, Major Themes, Major Characters

Unit 13 : R. K. Narayan : “The Doctor’s Word”

R. K. Narayan: Life and Works, Explanation of the Short Story, Style and Language

Unit 14: Mamang Dai : “The River Woman ”

Mamang Dai: Life and Works, Explanation of the Short Story, Major Themes, Major Characters, Style and Language

Unit 15: Ruskin Bond : “The Blue Umbrella”

Ruskin Bond: Life and Works, Explanation of the Short Story, Major Themes, Major Characters, Style and Language

Further Reading:

Anandmurthy, A. S. (2007). *Short Stories of Katherine Mansfield: Development of Technique*,

New Delhi: Anamika Publishers & Distributors.

Byatt, A. S. (1998). *The Oxford Book of English Short Stories*, New Delhi: OUP.

Canby, Harry S. (1902). *The Short Story*. Yale Studies in English.(e-book)

Current Eugene Garcia (1993). *O. Henry: A Study of Short Fiction*. New York: Twayne.
Fernhough, Anne (1993). *D.H. Lawrence, Aesthetics and Ideology*. Oxford: O.U.P.
Long, E. Hudson (1949). *O. Henry: The Man and His Works*. University of Pennsylvania Press.
Patee, Fred Lewis (1975). *The Development of American Short Story*. Biblo & Tanner.
Pinion, F.B. (1979). *A D.H. Lawrence Companion*. New York: Harper & Row Publishers.
Singh, Krishna K. (2002). *Social Perspectives in R.K. Narayan's Novels*. Jaipur: Book Enclave.

SEMESTER 4
DSC 07
English Novels
(4 Credits)

The Course titled 'English Novels' provides the learner with an opportunity to study some of the representative works of fiction from the 18th to 20th century. It prescribes seven representative novels by some of the major novelists namely, Daniel Defoe, Jane Austen, Emily Bronte, George Eliot, Charles Dickens, Joseph Conrad and Virginia Woolf, which are widely considered significant works of the respective historical period. Thus, the course intends to discuss the contextual relations of the texts of the novels to the age from which they actually emerged.

Learning Objectives:

The objectives of the course are to:

- provide a concise idea on the rise of the English Novel
- take up some of the significant and representative novels from the 18th century to the 20th century
- acquaint the learners with the life and works of the prescribed novelists
- discuss the socio-historical contexts in which these works are situated
- provide an in-depth idea on the content and various characteristics of the prescribed texts

Learning Outcomes:

After going through the course, the learner will be able to:

- gain an idea on the rise of the English novels
- identify some of the major novelists in the history of English literature
- relate the socio-historical contexts of the prescribed novels to the times in which they were written
- develop critical aptitude and reflexive thinking

BLOCK 1

Unit 1: Rise of the Novel

Introduction, Rise of English Novels in the 18th Century, Early English Novels: A Glimpse

Unit 2: Daniel Defoe: *Robinson Crusoe* I

Daniel Defoe: The Novelist, Defoe's Life and Works, Context of the Novel, Summary of the Novel

Unit 3: Daniel Defoe: *Robinson Crusoe* II

Reading the Novel, Major Themes, Major Characters, Narrative Style, Critical Reception

Unit 4: Jane Austen: *Pride and Prejudice* I

Jane Austen: The Novelist, Austen's Life and Works, Context of the Novel, Summary of the Novel

Unit 5: Jane Austen: *Pride and Prejudice* II

Reading the Novel, Major Themes, Major Characters, Narrative Style, Critical Reception

Unit 6: Emily Bronte: *Wuthering Heights* I

Emily Bronte: The Novelist, Bronte's Life and Works, Context of the Novel, Summary of the Novel

Unit 7: Emily Bronte: *Wuthering Heights* II

Reading the Novel, Major Themes, Major Characters, Narrative Style, Critical Reception

BLOCK 2

Unit 8: George Eliot: *Middlemarch* I

George Eliot: The Novelist, Eliot's Life and Works, Context of the Novel, Summary of the Novel

Unit 9: George Eliot: *Middlemarch* II

Reading the Novel, Major Themes, Major Characters, Narrative Style, Critical Reception

Unit 10: Charles Dickens: *Oliver Twist* I

Charles Dickens: The Novelist, Dickens' Life and Works, Context of the Novel, Summary of the Novel

Unit 11: Charles Dickens: *Oliver Twist* II

Reading the Novel, Major Themes, Major Characters, Narrative Style, Critical Reception

Unit 12: Joseph Conrad: *Lord Jim* I

Joseph Conrad: The Novelist, Conrad's Life and Works, Context of the Novel, Summary of the Novel.

Unit 13: Joseph Conrad: *Lord Jim* II

Reading the Novel, Major Themes, Major Characters, Narrative Style, Critical Reception

Unit 14: Virginia Woolf: *Mrs Dalloway* I

Virginia Woolf: The Novelist, Woolf's Life and Works, Context of the Novel, Summary of the Novel.

Unit 15: Virginia Woolf: *Mrs Dalloway* II

Reading the Novel, Major Themes, Major characters, Narrative Style, Critical Reception

Further Reading:

Birch, Dinah. (ed). (2009). *The Oxford Companion to English Literature*. Oxford: Oxford University Press.

Briggs, Julia. (2006). *Reading Virginia Woolf*. Edinburgh: Edinburgh University Press

Childs, Peter. *Modernism*. London: Routledge.

J. H. Stape. (ed). (1996). *The Cambridge Companion to Joseph Conrad*. Cambridge: Cambridge University Press.

Jordan, John O. (2001). *The Cambridge Companion to Charles Dickens*. Cambridge: Cambridge University Press.

Kumar, Shiv K. and Keith McKenn. (2003). *Critical Approaches to Fiction*, New Delhi: Atlantic Publishers.

Lodge, David. (1991). *The Art of Fiction*. New Delhi: Penguin Books.

SEMESTER 5
DSC 08
Uses of English
(4 Credits)

The paper titled 'Uses of English' contains fundamental aspects of language skills with particular emphasis on written communication. It contains units on structure of writing in English, news writing, column writing, press release, English for business communication, advertisement writings, science writing, review writing, opinion writing, translation, editing, proof reading, resume writing, personal letters and employment correspondence. The course is designed in a way to enable the learners to develop writing skills and be more confident in terms of their communication or self-expression. Thereby, the learners shall find these aspects applicable in the practical experience of their daily lives.

Learning Objectives:

The objectives of the course are to:

- provide a detailed idea on the appropriate structure of writing in English
- highlight some of the major characteristics, tips and techniques of various forms of writing
- enable the learner to develop various forms of writing skills
- encourage the learners to express their thoughts through writing, translation, editing and proof reading
- focus on developing language communication particularly through written language

Learning Outcomes:

After going through the course, the learners will be able to:

- gain a detailed idea on the proper structures of writing in English
- highlight some of the major characteristics of various forms of writing
- practice various tips and techniques in developing their writing skills in English
- focus on developing language communication particularly through written language

BLOCK 1

Unit 1: Structure of Writing in English

Introduction, Cohesive Structure of Writing, Structure of Paragraphs, Writing Process of Paragraphs, Structure of Essays and Article, Editing

Unit 2: English for News Writing

Introduction, Language and Style of Indian Media, Language for Print, Cyber, Radio and Television Media

Unit 3: Column Writing

Introduction to Column Writing, Tips and Techniques of Column Writing

Unit 4: Press Release

Introduction to Press Release, Tips and Techniques of Writing Press Release, Format of Press Release

Unit 5: Letter Writing

Introduction to Letter Writing, Writing Formal Letter, Format of Business Letter, Writing Memo, Examples

Unit 6: English for Business Communication

Introduction, Defining Communication, Significance of Communication, Types and Channels of Communication, Process of Communication, Communication Network, Communication Media and Methods, Barriers of Communication, Effective Communication

Unit 7: Advertisement Writing

Introduction, Defining Advertisement, Key Concepts of Advertising, Copywriting, Radio Copy, and Television Copy

BLOCK 2

Unit 8: Science Write-up

Introduction, Defining Science Write-up, Tips to Write a Science Write-up, and Examples

Unit 9: Opinion Writing

Introduction, Facts and Opinions, Strategies for Opinion Writing, Organising Information

Unit 10: Review Writing. Article Writing and Letters to the Editor

Introduction, Defining Review Writing, Techniques, Article Writing and Letters to Editor

Unit 11: Editing and Proof Reading

Introduction, The Stages of Editing and Proofreading, Tips and Techniques of Editing and Proof-reading, Revising your Writing

Unit 12: Writing Your Resume

Introduction, Defining a Resume, Basics of Resume Writing- for Print and Electronic Formats, Samples of Resumes

Unit 13: Writing Personal Letters

Introduction, Defining Personal Letters, Various Types of Personal Letters- Polite Requests, Thank You Letters, Congratulations, Condolences, Personal Apologies, Writing to a Child, Writing to a Pen Friend

Unit 14: Employment Correspondence I

Introduction, Defining Formal letters, Various Types of Formal Letters-Business Letters,

Unit 15: Employment Correspondence II

Job Applications, Letters of Rejections, Congratulatory Letters, Reprimands and Dismissals

Further Reading:

Crystal, D. (1987). *The Cambridge Encyclopaedia of Language*, Cambridge.

Seely, John. (1998). *Oxford Guide to Effective Writing and Speaking*. Oxford University Press.

Vir Bala Agarwal. *Essentials of Practical Journalism*, Concept Publishing Company: New Delhi.

George A. Hough. *News Writing*, Kanishka Publishers and Distributors: New Delhi.

Sharma R.C. and Mohan Krishna (2002). *Business Correspondences and Report Writing*. Tata McGraw Hill Publishing Company.

Sealy, John (2010) *Oxford Guide to Effective Writing* Oxford University Press.

Taylor Shirley (2006). *Model Business Letters, e-mails and Other Business Documents*, Pearson Education.

SEMESTER 5
DSC 09
English Drama
(4 Credits)

The course titled 'English Drama' takes up a total of eight representative plays and dramatic works by some of the greatest playwrights and dramatists in English Literature namely Christopher Marlowe, William Shakespeare, Oliver Goldsmith, Henrik Ibsen, William J. Synge, Harold Pinter and Luigi Pirandello. Apart from providing an insight into the life and works of these dramatists, the course is designed with the aim of introducing the learners to the great English dramatic culture that traverses through several centuries starting from the medieval to the modern period.

Learning Objectives:

The objectives of the course are to:

- take up some of the significant and representative dramatic works in the history of English Literature
- acquaint the learners with the life and works of the prescribed dramatists
- discuss the socio-historical contexts in which these works are situated
- provide an in-depth idea on the textual content and various characteristics or elements of the prescribed texts
- delve into the great English dramatic culture and practices traversing the various historical periods

Learning Outcomes:

After going through the course, the learner will be able to:

- identify some of the major playwright and dramatists together with their literary contributions
- discuss the content and characteristics of the prescribed plays
- discuss the various dramatic aspects and elements of the prescribed texts
- relate the socio-historical contexts and times in which these plays were written
- develop critical aptitude and reflexive thinking

BLOCK 1

Unit 1: *Everyman*

Introduction, Context and Explanation of the Text, Major Characters and Themes, Style and Language

Unit 2: Christopher Marlowe: *Doctor Faustus I*

Christopher Marlowe: The Dramatist, His Life and Works, Background and Summary of the Play

Unit 3: Christopher Marlowe: *Doctor Faustus II*

Reading the Play, Tragic Elements in the Play, Major Themes and Characterisation, Marlowe's Use of the Chorus, Critical Reception

Unit 4: William Shakespeare: *Hamlet I*

William Shakespeare: The Dramatist, His Life and Works, Background of the Play *Hamlet*, Act-wise Summary of the Play

Unit 5: William Shakespeare: *Hamlet* I

Reading the Play *Hamlet*, Major Themes and Characters, Style and Language, Critical Reception

Unit 6: Oliver Goldsmith: *She Stoops to Conquer* I

Oliver Goldsmith: The Dramatist, His Life and Works, Background of the Play, Act-wise Summary of the Play

Unit 7: Oliver Goldsmith: *She Stoops to Conquer* I

Reading the Play, Major Themes and Characters, Style and Language, Critical Reception

BLOCK 2

Unit 9: Henrik Ibsen: *A Doll's House* II

Explanation of the Text, Significance of the Title, Major Characters and Themes, Style and Language

Unit 10: William J. Synge: *The Playboy of the Western World* I

William J. Synge: The Dramatist: His Life and Works, Context and Summary of the Play

Unit 11: William J. Synge: *The Playboy of the Western World* II

Reading the Play, Major Themes, Major Characters, Style and Language, Critical Reception

Unit 12: Harold Pinter: *The Birthday Party* I

Harold Pinter: The Playwright, His Life and Works, Act Wise Summary of the Play

Unit 13: Harold Pinter: *The Birthday Party* II

Major Characters and Themes, Narrative Style, Critical Reception

Unit 14: Luigi Pirandello: *Six Characters in Search of an Author* I

Luigi Pirandello: The Dramatist: His Life and Works, Context and Summary of the Play

Unit 15: Luigi Pirandello: *Six Characters in Search of an Author* II

Reading the Play, Major Themes and Characters, Style and Language

Further Reading:

Birch, D. (ed). (2009). *The Oxford Companion to English Literature*. Oxford University
Bloom, Harold. (2005). *Dramatists and Dramas*. Philadelphia: Chelsea House Publishers
Esslin, Martin. (2000). *Pinter: The Playwright*. London: Methuen Drama
Gassner, John. (1960). *The Theatre of Our Times*. New York: Crown Publishers
Gwynn, S.L. (1977). *Oliver Goldsmith*. Norwood Editions
Mathews P. J. (2009). *The Cambridge Companion to J. M. Synge*. Cambridge University
Raby, Peter. (2009). *The Cambridge Companion to Harold Pinter*. (Second Edition)
Cambridge: Cambridge University Press

SEMESTER 5
DSC 10
Prose
(4 Credits)

The Course titled ‘Prose’ is designed to acquaint the learners with the genre of essay and reflect on certain essays that have played significant role in the dissemination of significant knowledge as well as stirring new thoughts and perspectives. The course contains some of the widely anthologized texts by essayists such as Francis Bacon, A. G. Gardiner, Jawaharlal Nehru, Amitav Ghosh, Max Muller, George Orwell, C.P. Snow and Virginia Woolf. In addition, it contains an interesting unit on “film” and its mechanisms that has been extracted from the book *Elements of Literature*.

Learning Objectives:

The objectives of the course are to:

- introduce the learner to the essay as a literary genre
- provide a broad overview of the life and works of some of the significant essayists
- take up some of the significant essays for a detailed study

Learning Outcomes:

After going through the course, the learner will be able to:

- gain an introduction to the essay as a literary genre
- discuss the life and literary contributions of some of the significant essayists
- discuss the context, content, thematic concerns and narrative style of the prescribed texts
- appreciate the scope of thought and reflection that is provided by the literary genre of the essay

BLOCK 1

Unit 1: The Essay as a Genre

Introduction, The Essay as a Literary Form, Types of Essay, Some Famous Essayists

Unit 2: Francis Bacon: Life and Works

Introduction, Francis Bacon: The Essayist, His Life, and Works, The *Essays* by Bacon

Unit 3: Francis Bacon: “Of Garden”

Introduction, Explanation of the Essay, Major Themes, Style and Language

Unit 4: A. G. Gardiner: Life and Works

Introduction, A.G Gardiner: The Essayist, His Life, and Works

Unit 5: A. G. Gardiner: “On Saying Please”

Introduction, Key Issues in the Text, Explanation of the Essay Style and Language

Unit 6: Jawaharlal Nehru: Life and Works

Introduction, Jawaharlal Nehru: Life and Works, Context of the Prose-piece “Animals in Prison”

Unit 7: Jawaharlal Nehru: “Animals in Prison”

Introduction, Explanation of the Prose-piece, Style and Language

BLOCK 2

Unit 8: Amitav Ghosh: Life and Works

Introduction, Amitav Ghosh: The Author, His Life and Works

Unit 9: Amitav Ghosh: “The Diaspora in Indian Culture”

Introduction, Context of the Essay, Explanation of the Essay, Major Themes, Style and Language

Unit 10: Max Muller: “What Can India Teach Us?”

Introduction, Max Muller: The Orientalist, His Life and Works, Explanation of the Essay, Major Themes, Narrative Style

Unit 11: George Orwell: “Politics and the English Language”

Introduction, George Orwell: The Author, His Life and Works, Explanation of the Essay, Major Themes, Style and Language

Unit 12: C. P. Snow: “Ramanujan”

Introduction, C.P. Snow: The Author, His Life and Works, G.H. Hardy – The Mathematician behind Ramanujan, Major Themes, Style and Language

Unit 13: Virginia Woolf: Life and Works

Introduction, Virginia Woolf: The Author, Her Life and Works, Overview of *A Room of One's Own*, Introducing Chapter One

Unit 14: Virginia Woolf: Chapter 1 from *A Room of One's Own*

Introduction, Explanation of the Text, Major Themes, Style and Language

Unit 15: On Film (Extracts from *Elements of Literature*)

Introduction, Film and its Mechanism- Shots and Images in Film, Reading the Images shown on Screen, the idea of Verisimilitude, the Production of Movie as a Uniform Procedure, Film Editing

Further Reading:

Adorno, Theodor W. (1991). “The Essay as Form” in *Notes to Literature*, Vol. I Trans. Sherry Weber, Nicholsen. New York: Columbia University Press.

Atkins, Douglas. (2005). *Tracing the Essay: Through Experience to Truth*. Athens: University of Georgia Press.

Chevalier, Tracy (ed.) (1997). *Encyclopedia of the Essay*. London: Fitzroy Dearborn Publishers.

Gardiner, A.G. (1914). *Prophets, Priests and Kings*. Cambridge: J.M Dent & Sons.

Khair, Tabish, (ed.) (2003). *Amitav Ghosh: A Critical Companion*. Delhi: Permanent Black.

Muller, Friedrich Max. (2002). *India: What Can It Teach Us?* New Delhi: Rupa & Co.

Snow, C. P. (1967). *Foreward to A Mathematician's Apology* by G.H. Hardy. London: Cambridge University Press.

SEMESTER 5
DSC 11
Literary Criticism
(4 Credits)

The course titled ‘Literary Criticism’ introduces the learners to the Western critical tradition and its development from the beginning of the 20th century through several representative critical texts. It traces the origin of the critical tradition in the common Greco-Roman classical heritage from which the European intellectual tradition had emerged, and the subsequent development through the Neoclassical, the Romantic, the Victorian and the Modern periods. Criticism in the modern period shall be discussed in terms of New Criticism and the subsequent developments in the field of Literary Theory.

Learning Objectives:

The objectives of the course are to:

- introduce the concepts and importance of Literary Criticism to the learners
- acquaint the learners with some of the major critical texts and theories in the field of Literary Criticism
- familiarise the learners with some of the major literary critics and their contributions
- provide an introduction to some of the important theoretical concepts of Literary Criticism
- provide a detailed idea on the development of various critical traditions in the History of Literary Criticism

Learning Outcomes:

After going through the course, the learner will be able to:

- trace the historical development of Literary Criticism from the Greco-Roman to the modern period
- gain a broad idea on the major critical texts, concepts and theories in the field of Literary Criticism
- gain familiarity with some of the major literary critics and their contributions to the field
- grasp some of the major theoretical concepts of Literary Criticism
- gain a systematic idea on the field of Literary Criticism

BLOCK 1

Unit 1: Literary Criticism: An Introduction

Introduction, Brief Introduction to Greek Criticism, Major characteristics, Major Critics and Works; Brief Introduction to Roman Criticism, Major Characteristics, Major Critics and Works; Brief Introduction to English Criticism, Major Characteristics, Major Critics and Works

Unit 2: Aristotle: *Poetics* I

Introduction, Greek Criticism: Brief History, Aristotle: The Critic

Unit 3: Aristotle: *Poetics* II

Introduction, Aristotle’s *Poetics*, Aristotle as a Critic

Unit 4: Horace: “*Ars Poetica*”

Introduction, Horace in the Context of Classical Roman Criticism, Horace: The Critic, Horace’s “*Ars Poetica*”

Unit 5: Longinus: *On the Sublime*

A Brief History of Roman Classicism, Longinus: The Critic, Longinus' "On the Sublime", Longinus as a Critic

Unit 6: John Dryden: "An Essay on Dramatic Poesie"

Introduction, John Dryden in the Context of Neoclassical Criticism, John Dryden: The Critic, Dryden's "An Essay on Dramatic Poesie," Dryden as a Critic

Unit 7: Alexander Pope: "An Essay on Criticism"

Introduction, Neoclassicism: The Basic Features, Alexander Pope: The Critic, Alexander Pope's "An Essay on Criticism", Pope as a Critic

Unit 8: William Wordsworth: "Preface" to *Lyrical Ballads*

Introduction, Romantic Criticism: A Brief Survey, William Wordsworth: The Poet Critic, Wordsworth's "Preface" to *Lyrical Ballads*, Wordsworth as a Critic

BLOCK 2**Unit 9: S.T. Coleridge: 'Fancy' and 'Imagination' from *Biographia Literaria*'**

Introduction, S. T. Coleridge in the Context of Romantic Criticism, S. T. Coleridge: The Critic, Coleridge's "Fancy and Imagination", Coleridge as a Critic

Unit 10: Matthew Arnold: "The Study of Poetry"

Introduction, A Brief History of Victorian Criticism, Matthew Arnold: The Critic, Matthew Arnold's "The Study of Poetry", Arnold as a Critic

Unit 11: T.S. Eliot: "Tradition and the Individual Talent"

Introduction, T.S. Eliot: The Critic, T.S. Eliot's "Tradition and the Individual Talent", Eliot as a Critic

Unit 12: New Criticism

Introduction, Introducing New Criticism, Important New Critical Thinkers

Unit 13: Structuralism

Introduction, Introducing Structuralism, Important Structuralist Thinkers

Unit 14: Formalism

Introduction, Introducing Russian Formalism, Important Russian Formalist Critics, Major Concepts in Russian Formalism

Unit 15: Modern Theoretical Concepts

Introduction, Post structuralism, Feminism, Marxism, Post colonialism

Further Reading:

Abrams, M. H. (1999). *A Glossary of Literary Terms*. Singapore: Harcourt College Publishers.
Culler, Jonathan. (2008). *Literary Theory: A Very Short Introduction*, New Delhi: Oxford University Press.

Habib, M.A.R. (2006). *A History of Literary Criticism: From Plato to the Present*. Blackwell Publishing.

- Malpas, Simon and Paul Wake. (eds.) (2006). *The Routledge Companion to Critical Theory*. Norton and Company, Inc.
- Wellek, Rene. (1983). *A History of Modern Criticism 1750-1950: Volume 1, The Later Eighteenth Century*. Cambridge University Press.
- Wimsatt, William K. and Cleanth Brooks. (1957). *Literary Criticism: A Short History*, New Delhi: Surjeet Publications.
- Wolfreys, Julian. (ed.) (2001). *Introducing Literary Theories: A Guide and Glossary*, New Delhi: Atlantic Publishers and Distributors.

SEMESTER 6
DSC 12
Introduction to Language and Linguistics
(4 Credits)

The Course entitled 'Introduction to Language and Linguistics' introduces the learners to the basic concepts of English Language and Linguistics. The course contains a total of fifteen units, and aims to familiarise the learners with some of the important aspects of the history of the English Language, Language and Linguistics, English Phonetics and Phonology, Syntax, Morphology, Vowels and Consonants, Rhetoric, Prosody and Stylistics. It also takes up Issues in the Pronunciation of English and Stylistics, Stress, Rhythm and Intonation in a detailed manner.

Learning Objectives:

The objectives of the course are to:

- trace the history of English Language including Modern Linguistics
- provide an introduction to the field of Language and Linguistics
- take up a detailed study on the branches and various aspects of Language and Linguistics
- highlight important areas of spoken language such as speech sounds, pronunciation, stress patterns, rhythm and intonation
- develop a broad idea on the functions and importance of the English Language and Linguistics

Learning Outcomes:

After going through the course, the learner shall be able to:

- gain a detailed idea on the history of English Language from its origins to the modern period
- grasp the importance and varied functions of Language and Linguistics
- discuss the functions of various branches of Language and Linguistics
- gain familiarity with some of the important figures associated with English Language and Linguistics
- gain a systematic idea on various important aspects and articulations of the English Language

BLOCK 1

Unit 1: History of English Language I

Early Theories of Language, Origins of the English Language – Anglo Saxon Period, Middle English Period, Modern English Period

Unit 2: The History of English Language II

Language Change- Vocabulary, Borrowings from Other Languages, Word Formation, Basic Concepts of Language- Arbitrariness, Base, Comparative Philology, Dialects, Standard Language

Unit 3: Language and Linguistics: An Introduction

Definitions of Language, Distinctive Characteristics of Human Language, Linguistics, History of Modern Linguistics, Levels of Linguistic Analysis, Branches of Linguistics

Unit 4: Morphology

Definition of Morphology, The Morpheme- Lexical Words and Grammatical Words; Simple, Complex and Compound Words; Affix, Stem and Root; Inflectional and Derivational Morphology; Word Formation

Unit 5: Syntax

Meaning of Syntax, Immediate Constituent Analysis- Weakness of IC Analysis

Unit 6: Phonetics

Definition of Phonetics, Acoustic Phonetics, Auditory Phonetics, Articulatory Phonetics, The Speech Sounds

Unit 7: Phonology

Meaning of Phonology, Major Concepts of Phonology- Phone, Phoneme, Allophone, Word Stress, Accent and Rhythm, Intonation

Unit 8: Issues in the Pronunciation of English

Received Pronunciation, The Speech Mechanism, The Respiratory System, The Phonatory System, The Articulatory System

BLOCK 2**Unit 9: Vowels and Consonants**

Introduction, Defining the Term ‘Vowel’, Criteria for Describing Vowels, The Pure Vowels, Diphthongs, The Term ‘Consonant’, Criteria for Describing Consonants, Plosives, Affricates, Fricatives, Nasals, Laterals, Frictionless Continuant, and Semi-Vowels

Unit 10: Stress, Rhythm and Intonation I

Introduction, Word Stress, Various Stress Patterns, Stress in Compound Words, and Grammatical Function of Stress

Unit 11: Stress, Rhythm and Intonation II

Introduction, Sentence Stress and Rhythm Contractions, Weak Forms, Intonation- Tone Group, Falling Tone, Rising Tone, and Fall-rise

Unit 12: Rhetoric

Introduction, Defining Rhetoric, Figures of Speech-Based on Similarity, Association, Contrast or Difference, Figures Based on Imagination, Indirectness, Sound and Construction

Unit 13: Prosody

Introduction, Defining Prosody, Syllable and Accent, Foot or Measure, Rhythm and Metre

Unit 14: Stylistics I

Introduction, Defining Stylistics, History of Stylistics, Stylistics of Poetry-Syllables and Metre, Rhyme and Stanza, Stylistics of Prose Fiction and Play

Unit 15: Stylistics II

Introduction, Contributions of Roman Jakobson, Viktor Shklovsky, Vladimir Propp, A.J. Greimas, and Tzvetan Todorov etc.

Further Reading:

Kalyannath Dutta. *Some Critic of Rhetoric and Prosody*. Calcutta: Sribhumi Publishing.

Roach, Peter. (2004). *English Phonetics and Phonology*. Cambridge: Cambridge University Press.

Sethi, J & Dhamija, P.V. (1999). *A Course in Phonetics and Spoken English*. Prentice Hall of India

Sethi, J. et al. (2004). *A Practical Course in English Pronunciation*. Prentice Hall.

Yule, George. (2004). *The Study of Language*. Cambridge: Cambridge University Press

SEMESTER 6
DSC 13
Non-Fictional Prose
(4 Credits)

The Course entitled 'Non Fictional Prose' introduces the learners to some of the widely anthologised works of important prose writers representing different periods in the history of English Literature. Some of the leading writers whose texts have been taken up for study in the course are namely Francis Bacon, Joseph Addison, Samuel Johnson, Mahatma Gandhi, J.S. Mill, Nirad C. Chaudhuri, Bertrand Russell, Anne Frank, Robert Browning and A.G. Gardiner. The prescribed texts unravel a range of experiences, observations and reflections of some of these major prose writers who through their literary writings, drawn from real life, provide much scope for thought and analysis.

Learning Objectives:

The objectives of the course are to:

- identify some of the major prose writers and their literary contributions
- trace the real-life experiences or the thoughts of the writers that find a reflection in the prescribed texts
- provide a detailed study on the idea of non-fictional prose through the prescribed texts
- discuss the various aspects and characteristics of the prescribed texts

Learning Outcomes:

After going through the course, the learner will be able to:

- identify some of the major prose writers together with their literary contributions
- discuss different aspects of the prescribed works of non-fictional prose
- relate to the relevant contexts, life experiences and reflections that shaped these texts
- gain values of life by delving into the represented life experiences in these texts

BLOCK 1

Unit 1: Francis Bacon: "Goodness and Goodness of Nature"

Francis Bacon: The Essayist, His Life and Works, Explanation of the Essay, Major Themes, Style and Language

Unit 2: Joseph Addison: "Sir Roger at Home" I

The Form of the Essay, Joseph Addison: The Essayist, His Life and Works, Reading and Explanation of the Text

Unit 3: Joseph Addison: "Sir Roger at Home" II

Major Themes, Style and Language, Critical Reception

Unit 4: Charles Lamb: "Dream Children" I

Charles Lamb: The Essayist, Life and Works, Reading and Explanation of Text

Unit 5: Charles Lamb: "Dream Children" II

Major Themes, Important Characters, Style and Language, Critical Reception

Unit 6: Samuel Johnson: "Life of Cowley"

Samuel Johnson: The Biographer, His Life and Works, Text of the Essay, Style and Language, Critical Reception

Unit 7: Mahatma Gandhi: (Chapter 15) “Playing the English Gentleman” from *The Story of My Experiments with Truth*

Mahatma Gandhi: Life and Works, Introducing the Book, Summary of the Chapter, Themes, Style and Language

Unit 8: John Stuart Mill: Extract from *Autobiography Chapter 1 “On Childhood and Early Education”*

John Stuart Mill: Life and Works, Explanation of the Text, Major Themes, Style and Language

Unit 9: Nirad C. Chaudhuri: “Shakespeare in Today’s England”

Nirad C. Chaudhuri: The Essayist, His Life and Works, Reading and Explanation of the Text, Style and Language, Critical Reception

BLOCK 2

Unit 10: Bertrand Russell: “The Impulse to Power”

Bertrand Russell: The Essayist, His Life and Works, Reading and Explaining the Text, Style and Language, Critical Reception

Unit 11: Anne Frank: Selected Entries from *The Diary of a Young Girl I*

Anne Frank: The Diarist, Her Life and Works, The Context of Anne Frank’s Diary, Selected Entries from the Diary

Unit 12: Anne Frank: Selected Entries from *The Diary of a Young Girl II*

Explanation of Selected Entries, Major Themes, Style and Language

Unit 13: Robert Browning: Selected Letters to Elizabeth Barrett Browning I

Letter Writing: An Introduction, Robert Browning, His Life and Works. The Letters of Robert Browning, Summary of the Letters

Unit 14: Robert Browning: Selected Letters to Elizabeth Barrett Browning II

Major Themes, Style and Language, Critical Reception

Unit 15: A.G. Gardiner: “On Letter Writing”

Essay as a Literary Form, A. G. Gardiner: The Essayist, His Life and Works, Explanation of the Text, Detailed Synopsis of the Text, Techniques Used by the Essayist, Style and Language

Further Reading:

Barnett, George Leonard. (1964). *Charles Lamb: The Evolution of Elia*. Indiana UP.

Benson, A. C. “The Art of the Essayist” in C. H. Lockitt (ed) (1949). *The Art of the Essayist*. Harlow: Longman.

Berdoo, Edward. (1989). *The Browning Encyclopaedia*. New Delhi: Atlantic Publishers.

Boswell, James. (2008). *The Life of Samuel Johnson*, Penguin Classics. Penguin Classics.

Clark, Ronald W. (1978). *The Life of Bertrand Russell*. Harmondsworth: Penguin.

Courtney, Winifred F. (1982). *Young Charles Lamb: 1775-1802*. New York: New York University Press

Johnson, Samuel. (1997). *Lives of the English Poets: A Selection*. New Delhi: Universal Book Stall.

Moorhead, Caroline. (1992). *Bertrand Russell: A Life*. London: Sinclair-Stevenson

SEMESTER 06
DSC 14
Introduction to North East Literature
(4 Credits)

The course titled 'Introduction to North East Literature' contains some of the representative works of significant writers from the region namely Robin Ngagom, Kynpham Sing Nongkynrih, Easterine Kire, Mona Zote, Mamang Dai, Harekrishna Deka, Temsula Ao, Saurabh Kumar Chaliha, Keisham Priyokumar and Indira Goswami. The course aims to provide an introduction to North East Literature and to provide the learner with an idea on the varied contexts and discourses highlighted through the prescribed works ranging from the genres of poetry, prose, short story and fiction.

Learning Objectives:

The objectives of the course are to:

- provide an introduction to North East Literature
- take up some of the significant works of North East literature
- familiarise the learners to the life and literary contributions of the select writers of the region
- highlight some of the thematic concerns, issues and aspects represented in the prescribed texts

Learning Outcomes:

After going through the course, the learner will be able to:

- discuss some of the representative works of literature from the Northeast
- discuss the life and literary contributions of select Indian English Writers from the North eastern region
- highlight some of the major thematic concerns, socio-political discourses, socio-cultural and political aspects reflected in these texts
- appreciate the linguistic richness of the NE region and relate to the context in which these works are situated

BLOCK 1

Unit 1: Introduction to Literature from the North East I

Ideas of the North-East India, Transition from the oral to the written tradition, Christianity and its impacts, Multiple layers of marginalization, Ecological concerns in North-East writings

Unit 2: Introduction to Literature from the North East II

Introduction, Characteristics, Contexts, Literary Practices, Some of the Major Writers from the Region

Unit 3: Robin Ngagom: "Native Land" and "To Pacha"

Introduction, Robin Ngagom: His Life and Works, Context, Explanation of the Poems, Major Themes, Style and Language

Unit 4: Kynpham Sing Nongkynrih: "The Ancient Rocks of Cherra"

Introduction, Kynpham Sing Nongkynrih: His Life and Works, Context, Explanation of the Poem, Major Themes, Style and Language

Unit 5: Easterine Kire: "Autumn" and "The Most Important Thing"

Introduction, Easterine Kire: Her Life and Works, Context, Explanation of the Poems, Major Themes, Style and Language

Unit 6: Mona Zote: “An Impression of Being Alive”

Introduction, Mona Zote: Life and Works, Context, Explanation of the Poem, Major Themes, Style and Language

Unit 7: Mamang Dai: “Remembrance” and “Small Town and the River”

Introduction, Mamang Dai: Life and Works, Context, Explanation of the Poems, Major Themes, Style and Language

Unit 8: Nilamoni Phookan: “Poem” and “After a Couple of Days”

Introduction, Nilamani Phookan: Life and Works, Context, Explanation of the Poems, Major Themes, Style and Language

BLOCK 2

Unit 9: Robin Ngangom: “Poetry in Time of Terror”

Introduction, Robin Ngangom, His Life and Works, Context, Explanation of the Text, Major Themes, Style and Language

Unit 10: Mrinal Miri: “The Spiritual and the Moral”

Introduction, Mrinal Miri: His Life and Works, Context, Explanation of the Text, Major Themes, Style and Language

Unit 11: Birendranath Dutta: North East India and its Socio-cultural Milieu

Introduction, Birendranath Dutta: Life and Works, Context, Explanation of the Story, Major Themes, Style and Language

Unit 12: Temsula Ao: “The Letter”

Introduction, Temsula Ao: Her Life and Works, Context, Explanation of the Story, Major Themes, Style and Language

Unit 13: Saurabh Kumar Chaliha: “The Final Request”

Introduction, Saurabh Kumar Chaliha: His Life and Works, Context, Explanation of the Story, Major Themes, Style and Language

Unit 14: Indira Goswami: *Pages Stained with Blood -I*

Introduction, Indira Goswami: Her Life and Works, Context of the Novel, Explanation of the Text,

Unit 15: Indira Goswami: *Pages Stained with Blood -II*

Major Themes, Major Characters, Style and Language

Further Reading:

- Gill, Preeti.(2010). *The Peripheral Centre: Voices from India’s Northeast*. Zubaan
Misra, Tilottama. (2011) *Oxford Anthology of Writings from North-East India*. Oxford
University Press
Ngangom, Robin S. and Kynpham Sing Nongkynrih. (2003). *Anthology of Contemporary
Poetry from Northeast*, Shillong: NEHU

North East Writers Forum (2004). *The Heart of the Matter*. New Delhi: Katha Pathak, Namrata and L.K. Gracy. *Women's Writings from North East India*. Guwahati: MRB Publications
Zama, Margaret. (2013). Ed. *Emerging Literatures from Northeast India: The Dynamics of Culture, Society and Identity*. Sage

SEMESTER 06
DSC 15
Introduction to Asian Literature
(4 Credits)

The course titled 'Introduction to Asian Literature I' contains some of the representative works of significant writers across the continent namely A.K. Ramanujan, Patrick Fernando, Rabindranath Tagore, Saadat Hasan Manto, Ismat Chughtai, Punyakante Wijenaiké, Shyam Selvadurai, Khaled Hosseini, Bapsi Sidhwa and Han Kang. The course aims to introduce the learners to Asian Literature and to provide them with an idea on the varied contexts and discourses highlighted through the prescribed works of poetry and short story in South Asian Literature.

Learning Objectives:

The objectives of the course are to:

- provide an introduction to Asian Literature
- take up some of the significant works of Asian Literature
- familiarise the learners to the life and literary contributions of the select writers across the continent
- highlight some of the thematic concerns, issues and aspects represented in the prescribed texts

Learning Outcomes:

After going through the course, the learner will be able to:

- study some of the representative works of Asian Literature
- discuss the life and literary contributions of select Asian writers
- highlight some of the major thematic concerns, socio-political discourses, socio-cultural and political aspects reflected in these texts
- further explore various other literary works by the writers

BLOCK 1

Unit 1: Introduction to Asian Literature I

Introduction, Brief Overview of Asian Literature, Various Important Contexts and Literary Influences, Major Writers and Works

Unit 2: Introduction to Asian Literature II

Understanding Asian Literature through works like "South Asian Literatures: Beyond Borders, Across Boundaries", "Identity Assertions and Contexts of Conflicts in South Asia" etc.

Unit 3: A.K. Ramanujan: "Extended Family" and "Small Scale Reflections on a Great House"

Introduction, A.K. Ramanujan: Life and Works, Context and Explanation of the Poems, Major Themes, Style and Language

Unit 4: Patrick Fernando: “For a Boy of Eight” and “Smiling at Grief”

Introduction, Patrick Fernando: Life and Works, Context and Explanation of the Poems, Major Themes, Style and Language

Unit 5: Rabindranath Tagore: “Kabuliwalla or The Vendor From Kabul”

Introduction, Rabindranath Tagore: Life and Works, Context and Explanation of the Short Story Major Themes, Major Characters, Style and Language

Unit 6: Saadat Hasan Manto: “Toba Tek Singh”

Introduction, Saadat Hasan Manto: Life and Works, Context and Explanation of the Short Story Major Themes, Major Characters, Style and Language

Unit 7: Ismat Chughtai: “Lihaaf or The Quilt”

Introduction, Ismat Chughtai: Life and Works, Context and Explanation of the Short Story, Major Themes, Major Characters, Style and Language

Unit 8: Punyakante Wijenaik: “The River”

Introduction, Punyakante Wijenaik: Life and Works, Context and Explanation of the Short Story, Major Themes, Major Characters, Style and Language

BLOCK 2

Unit 9: Shyam Selvadurai: *Funny Boy- I*

Introduction, Shyam Selvadurai: Life and Works, Context and Explanation of the Novel

Unit 10: Shyam Selvadurai: *Funny Boy- II*

Major Themes, Major Characters, Style and Language

Unit 11: Khaled Hosseini: *The Kite Runner- I*

Introduction, Khaled Hosseini: Life and Works, Context and Explanation of the Text

Unit 12: Khaled Hosseini: *The Kite Runner-II*

Major Themes, Major Characters, Style and Language, Critical Reception

Unit 13: Bapsi Sidhwa: *Ice Candy Man- I*

Introduction, Bapsi Sidhwa: Life and Works, Context and Explanation of the Text

Unit 14: Bapsi Sidhwa: *Ice Candy Man-II*

Major Themes, Major Characters, Style and Language, Critical Reception

Unit 15: Han Kang: *The Vegetarian- I*

Introduction, Han Kang: Life and Works, Context and Explanation of the Novel Major Themes, Major Characters, Style and Language

Further Reading:

Ahmede Hussein. *The New Anthem: The Subcontinent in Its Own Words-Stories by 22 South Asian Writers.*

John Thiem. *The Arnold Anthology of Post-Colonial Literatures in English.*

Pollock Sheldon (ed).In Literary Cultures in History: Reconstructions from South Asia (LCH).

Sullivan, Michael O', David Hubbert and Carmen Lee. *The Future of English in Asia: Perspectives on Language and Literature*. Routledge

Jaina C.Sanga. South Asian Novelists in English: An A-to-Z Guide.

SEMESTER 7
DSC 16
Indian English Literature I
(4 Credits)

The Course titled ‘Indian English Literature I’ contains an introduction to the history of Indian English Literature from the pre-independence to the post-independence period. It aims to acquaint the learners to some of the representative works of poetry and the literary contributions of some of the major poets in the field of Indian English Literature. The course is significant as the learner shall be able to easily relate it owing to its national character as English happens to be the primary language of inter-regional interaction in India.

Learning Objectives:

The objectives of the course are to:

- provide an introduction to the history of Indian English Literature
- take up some of the representative poetical works in a detailed manner
- introduce the learners to some of the select Indian English Poets and their life and works
- specifically highlight the thematic concerns and issues highlighted in the select poems

Learning Outcomes:

After going through the course, the learner will be able to:

- trace the history of Indian English Literature from the pre-independence to the post-independence period
- gain an idea on the life and literary contributions of the select Indian English Poets
- highlight the thematic concerns and issues highlighted in the select poems
- relate to the Indian context in which these works are situated
- relate literary representations to real life in India

BLOCK 1

Unit 1: Introduction to the History of Indian English Literature

Introduction, Socio-Historical Context, Indian Renaissance and its Influences, Development of Indian English Literature

Unit 2: Major Literary Trends and Practices of Indian English Literature

Introduction, Major Literary Trends and Practices, Major Writers

Unit 3: Development of Indian English Poetry

Introduction, Defining Characteristics of Indian English Poetry, Thematic Concerns, Major Indian English Poets

Unit 4: Henry Louis Vivian Derozio: “The Harp of India”

Henry Louis Vivian Derozio: The Poet, His and Works, Text of the Poem, Explanation of the Poem, Major Themes, Style and Language, Critical Reception

Unit 5: Toru Dutt: “Our Casuarina Tree”

Toru Dutt: The Poet, Her Life, Her Works, Text of the Poem, Explanation of the Poem, Major Themes, Style and Language, Critical Reception

Unit 6: Rabindranath Tagore: “Where the Mind is Without Fear”

Rabindranath Tagore: His Life and Works, Text of the Poem, Explanation of the Poem, Major Themes, Style and Language, Critical Reception

BLOCK 2

Unit 7: Sarojini Naidu: “To Youth”

Sarojini Naidu: The Poet, Her Life and Works, Text of the Poem, Explanation of the Poem, Major Themes, Style and Language, Critical Reception

Unit 8: Nissim Ezekial: “Night of the Scorpion”

Nissim Ezekial: The Poet, His Life and Works, Text of the Poem, Explanation of the Poem, Major Themes, Style and Language, Critical Reception

Unit 9: A. K. Ramanujan: “Self Portrait”

A.K. Ramanujan: The Poet, His Life and Works, Text of the Poem, Explanation of the Poem, Major Themes, Style and Language, Critical Reception

Unit 10: Kamala Das: “The Old Playhouse”

Kamala Das: The Poet, Her Life and Works, Text of the Poem, Explanation of the Poem, Major Themes, Style and Language, Critical Reception

Unit 11: Keki N. Daruwalla: “Chinar”

Keki N. Daruwalla: The Poet, His Life and Works, Text of the Poem, Context and Explanation of the Poem, Major Themes, Style and Language, Critical Reception

Unit 12: Jayanta Mahapatra: “Indian Summer”

Jayanta Mahapatra: The Poet, His Life and Works, Text of the Poem, Context and Explanation of the Poem, Major Themes, Style and Language, Critical Reception

Unit 13: Eunice d’ Souza: “Women in Dutch Painting”

Eunice d’ Souza: The Poet, Her Life and Works, Text of the Poem, Explanation of the Poem, Major Themes, Style and Language, Critical Reception

Unit 14: Agha Shahid Ali: “Kashmir Without a Post Office”

Agha Shahid Ali: The Poet, His Life and Works, Text of the Poem, Context and Explanation of the Poem, Major Themes, Style and Language, Critical Reception

Unit 15: Adil Jussawalla: “Sea Breeze, Bombay” and “Shorelines”

Adil Jussawalla: The Poet, His Life and Works, Text of the Poems, Context and Explanation of the Poems, Major Themes, Style and Language, Critical Reception

Further Reading:

Das, Nigamananda. (2006). *The Poetry of Jayanta Mahapatra: Imagery and Vision*, New Delhi: Adhyayan Publishers & Distributors.

Das, Sanjukta. (2009). *Derozio to Dattani: Essays in Criticism*, Delhi: Worldview Publication.

Dwivedi, A. N. (2009). *Kamala Das and Her Poetry*, New Delhi: Atlantic Publishers.

Iyengar, K.R. Srinivasa, (1985) *Indian Writing in English*. New Delhi: Sterling Publishers

- Mehrotra, Arvind Krishna. (2010). *A Concise History of Indian Literature in English*,
Mohanty, Seemita. (2007). *Critical Analysis of Vikram Seth's Poetry and Fiction*, New Delhi:
Atlantic Publishers.
- Singh, R. A. (2002). *The Poetry of Keki N. Daruwalla*, Jaipur: Book Enclave.
- Talat, Qamar and A. A. Khan. (2009). *Nissim Ezekiel: Poetry as Social Criticism*, New Delhi:
Adhyayan Publishers & Distributors.
- Thomson, Edward. (1998). *Rabindranath Tagore: Poet and Dramatist*, Delhi: Surjeet
Publications.

SEMESTER 7
DSC 17
American Literature I
(4 Credits)

The course titled 'American Literature I' contains some of the representative works of significant American poets such as Walt Whitman, Emily Dickinson, Robert Frost, Langston Hughes, T.S. Eliot, Sylvia Plath, Ezra Pound and W.H. Auden. The course aims to develop an interest in the learner to explore some of the significant development in American literature particularly in the field of poetry.

Learning Objectives:

The objectives of the course are to:

- take up some of the significant poetical works of American literature
- familiarise the learners to the life and literary contributions of the select American poets
- highlight some of the thematic concerns, issues and aspects represented in the prescribed texts

Learning Outcomes:

After going through the course, the learner will be able to:

- discuss the significance and related contexts of the prescribed poetical works
- gain a detailed idea on the life and works of the select American poets
- discuss the thematic concerns, issues and aspects represented in the prescribed texts
- appreciate the variety of poetical style and use of language as reflected in the prescribed poems

BLOCK 1

Unit 1: Walt Whitman: "As I Pondered in Silence", "To a Historian" – I

Introduction, Walt Whitman: His Life and Works, Text of the Poems Explanation of the Poems

Unit 2: Walt Whitman: "As I Pondered in Silence", "To a Historian" – II

Major Themes, Style and Techniques, Critical Reception

Unit 3: Emily Dickinson: "The Soul Selects Her Own Society" – I

Introduction, Emily Dickinson: Her Life and Works, Text of the Poem, Explanation of the Poem

Unit 4: Emily Dickinson: "The Soul Selects Her Own Society" – II

Major Themes, Style and Techniques, Critical Reception

Unit 5: Robert Frost: "Mending Wall" and "Stopping by the Woods on a Snowy Evening" I

Introduction, Robert Frost: Life and Works, Text of the Poems, Explanation of the Poem

Unit 6: Robert Frost: "Mending Wall" and "Stopping by the Woods on a Snowy Evening" II

Major Themes, Style and Techniques, Critical Reception

Unit 7: Langston Hughes: “I too Sing America” – I

Introduction, Langston Hughes: His Life and Works, Text of the Poem, Explanation of the Poem

Unit 8: Langston Hughes: “I too Sing America” – II

Major Themes, Style and Techniques, Critical Reception

BLOCK 2

Unit 9: Gwendolyn Brooks: “The Bean Eaters” and “The Children of the Poor” I

Introduction, Gwendolyn Brooks: Life and Works, Text of the Poems, Explanation of the Poem

Unit 10: Gwendolyn Brooks: “The Bean Eaters” and “The Children of the Poor” II

Major Themes, Style and Techniques, Critical Reception

Unit 11: Sylvia Plath: “Lady Lazarus” –I

Introduction, Sylvia Plath: Her Life and Works, Text of the Poem, Explanation of the Poem

Unit 12: Sylvia Plath: “Lady Lazarus” –II

Major Themes, Style and Techniques, Critical Reception

Unit 13: Hilda Doolittle: “Evening”

Introduction, Hilda Doolittle: His Life and Works, Text of the Poem, Explanation of the Poems
Major Themes, Style and Techniques, Critical Reception

Unit 14: E.E. Cummings: “I Thank You God for This Most Amazing Day” & “In Time of Daffodils” I

Introduction, E.E. Cummings: Her Life and Works, Text of the Poems, Explanation of the Poems

Unit 15: E.E. Cummings: “I Thank You God for This Most Amazing Day” & “In Time of Daffodils” II

Major Themes, Style and Techniques, Critical Reception

Further Reading:

Andrews, William L., Frances Smith Foster and Trudier Harris. (eds.) (1997). *The Oxford Companion to African American Literature*. New York: Oxford University Press.

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

Gilbert Susan M. and Susan Gubar. (2000). *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*. New Haven and London: Yale University Press

Gray, Richard. (2003). *A History of American Literature*, Oxford: Blackwell Publishing.

Harmon, William. (ed.) (2003). *Classic Writings on Poetry*. Columbia University Press.

SEMESTER 7
DSC 18
American Literature II
(4 Credits)

The course entitled 'American Literature II' is a compilation of representative American texts encompassing a variety of literary forms or genres of short story, fiction and play. It traces the relevant socio-cultural, literary and political history of America while taking up the textual and thematic content of these works for a comprehensive study. The representative writers included in the course are Edgar Allen Poe, O' Henry, Ernest Hemingway, Mark Twain, F. Scott Fitzgerald and Arthur Miller.

Learning Objectives:

The objectives of the course are to:

- take up some of the representative works in American Literature from the genres of short story, fiction and play
- familiarise the learners to some of the representative American writers together with their life and literary contributions
- highlight some of the thematic concerns, issues and aspects represented in the prescribed texts

Learning Outcomes:

After going through the course, the learner will be able to:

- gain an idea on the life and literary contributions of the select American writers
- discuss the thematic concerns, issues and aspects represented in the prescribed texts
- appreciate the variety of narrative or dramatic style and use of language as reflected in the variety of prescribed texts
- gain values of life and experiences represented through the prescribed texts
- develop critical aptitude and reflexive thinking

BLOCK 1

Unit 1: Edgar Allen Poe: "The Fall of the House of Usher" -I

Introduction, Edgar Allen Poe: His Life and Works, Reading and Explanation of Story, Major Themes, Major Characters, Style and Language

Unit 2: O' Henry: "Memoirs of a Yellow Dog"-I

Introduction, O' Henry: His Life and Works, Reading and Explanation of Story, Major Themes, Major Characters, Style and Language

Unit 3: Ernest Hemingway: The Old Man and the Sea-I

Introduction, Ernest Hemingway: His Life and Works, Reading and Background of Novel, Explanation of Novella

Unit 4: Ernest Hemingway: The Old Man and the Sea-II

Major Themes, Major Characters, Style and Language, Critical Reception

Unit 5: Mark Twain: *Huckleberry Finn* – I

Introduction, Mark Twain: His Life and Works, Reading and Background of Novel

Unit 6: Mark Twain: *Huckleberry Finn* – II

Summary and Explanation of the Text

Unit 7: Mark Twain: *Huckleberry Finn* – III

Major Themes, Major Characters, Style and Techniques, Critical Reception

BLOCK 2

Unit 8: F. Scott Fitzgerald: *The Great Gatsby* – I

Introduction, F. Scott Fitzgerald: His Life and Works

Unit 9: F. Scott Fitzgerald: *The Great Gatsby* – II

Introduction, Summary and Explanation of the Text, Major Characters

Unit 10: F. Scott Fitzgerald: *The Great Gatsby* – III

Introduction, Major Themes, Style and Techniques, Critical Reception

Unit 11: Toni Morrison: *Beloved* -I

Introduction, F. Scott Fitzgerald: His Life and Works, Summary and Explanation of the Text

Unit 12: Toni Morrison: *Beloved* -II

Major Characters, Major Themes, Style and Techniques, Critical Reception

Unit 13: Arthur Miller: *Death of a Salesman* – I

Introduction, Arthur Miller: His Life and Works

Unit 14: Arthur Miller: *Death of a Salesman* – II

Introduction, Background of the Play, Summary and Explanation of the Play

Unit 15: Arthur Miller: *Death of a Salesman* – III

Introduction, Major Themes, Characterisation, Style and Techniques, Critical Reception

Further Reading:

Andrews, William L., Frances Smith Foster and Trudier Harris. (eds.) (1997). *The Oxford Companion to African American Literature*. New York: Oxford University Press.

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

Gray, Richard. (2003). *A History of American Literature*, Oxford: Blackwell Publishing.

Ousby, Ian. (1992). *Companion to Literature in English*. London: Cambridge University Press.

SEMESTER 8
DSC 19
Indian English Literature II
(4 Credits)

The Course titled 'Indian English Literature II' takes up the representative works of Indian writings in English by some of the major Indian English writers of short story, fiction and drama. It aims to provide a fair idea to the learners on pre-independent as well as post-independent Indian English literature, social changes in the Indian society as well as issues pertaining to the contemporary society. The course is significant as the learner shall be able to easily relate it owing to its national character as English happens to be the primary language of inter-regional interaction in India.

Learning Objectives:

The objectives of the course are to:

- take up some of the representative works of short story, novel and drama by Indian English writers in a detailed manner
- introduce the learners to the life and literary contributions of select Indian English writers
- specifically highlight the thematic concerns and issues highlighted in the prescribed texts

Learning Outcomes:

After going through the course, the learner will be able to:

- gain an idea on the life and literary contributions of the select Indian English writers
- highlight the thematic concerns and issues highlighted in the selected works
- gain values of life and experiences represented through the prescribed texts
- develop critical aptitude and reflexive thinking
- creative and analytical application of subject knowledge to life

BLOCK 1

Unit 1: Rabindranath Tagore: "The Hungry Stones"

Introduction, Rabindranath Tagore: His Life and Works, Background of the Short Story, Explanation of the Short Story, Major Themes, Major Characters, Critical Reception

Unit 2: Munshi Premchand: "Penalty"

Introduction, Munshi Premchand: His Life and Works, Background of the Short Story, Explanation of the Short Story, Major Themes, Major Characters, Critical Reception

Unit 3: Mulk Raj Anand: "Duty"

Introduction, Mulk Raj Anand: His Life and Works, Background of the Short Story, Explanation of the Short Story, Major Themes, Major Characters, Critical Reception

Unit 4: Khushwant Singh: "The Portrait of a Lady"

Introduction, Khushwant Singh: Life and Works, Text of the Short Story, Explanation of Text, Major Themes, Major Characters, Style and Language, Critical Reception

Unit 5: U.R. Ananthamurthy: “Mouni”

Introduction, U.R. Ananthamurthy: Life and Works, Text of the Short Story, Explanation of Text, Major Themes, Major Characters, Style and Language, Critical Reception

Unit 6: Jawaharlal Nehru: “In a Train”

Introduction. Jawaharlal Nehru: Life and Works, Text of the Essay, Explanation of the Essay, Major Themes, Style and Language

Unit 7: Vikram Chandra: “Shakti” I

Vikram Chandra: The Author, His Life, His Works, Explanation of the Short Story

Unit 8: Vikram Chandra: “Shakti” II

Major Themes, Major Characters, Style and Language, Critical Reception

BLOCK 2**Unit 9: Raja Rao: *Kanthapura* I**

Raja Rao: The Novelist, His Life, His Works, Context of the Novel, Summary of the Novel

Unit 10: Raja Rao: *Kanthapura* II

Major Themes, Major Characters, Style and Language, Critical Reception

Unit 11: Kavery Nambisan: *The Scent of Pepper*

U.R. Ananthamurthy, The Novelist, Her Life, Her Works, Context of the Novel, Summary of the Novel, Major Characters, Major Themes, Style and Language

Unit 12: Mahesh Dattani: *Final Solutions* I

Mahesh Dattani: The Dramatist, His Life, His Works, Sources of the Play, Summary of the Play, Critical Commentary on the Play

Unit 13: Mahesh Dattani: *Final Solutions* II

Major Themes, Major Characters, Style and Language, Critical Reception

Unit 14: Girish Karnad: *Tughlaq* I

Girish Karnad: The Dramatist, His Life, His Works, Context of the Play, Summary of the Play

Unit 15: Girish Karnad: *Tughlaq* II

Major Themes, Major Characters, Style and Language, Critical Reception

Further Reading:

Iyengar, K.R. Srinivasa, (1985) *Indian Writing in English*. New Delhi: Sterling Publishers
Morey, Peter. (2000). *Fictions of India: Narrative and Power*, Edinburgh: Edinburgh University Press.

Naik, M. K. and Shyamala A. Narayan. (2009) *Indian English Fiction: A Critical Study*, New Delhi: Pencraft International.

Nawale, Arvind M. (2011). *Reflections on Post-independence Indian English Fiction*, New Delhi: Anmol Publications Pvt. Ltd.

Sharma, B. K. (2011). *The Fiction of Amitav Ghosh: A Postcolonial Perspective*, New Delhi:

Tandon, Neeru. (2006). *Perspective and Challenges in Indian Drama*. New Delhi: Atlantic Publishers

SEMESTER 8
DSC 20
European Literature
(4 Credits)

The course titled 'European I' contains some of the representative works of significant European poets such as Voltaire, Arthur Rimbaud, Rainer Maria Rilke, Anna Akhmatova, Garcia Lorca and Wislawa Szymborska. The course aims to develop an interest and curiosity in the learner towards exploring some of the significant developments in European literature particularly in the field of poetry. However, the learner will also get an opportunity to learn about the various literary movements that had emerged in around Europe that shaped literary practices of the times.

Learning Objectives:

The objectives of the course are to:

- introduce the learners to the various literary movements in Europe
- take up some of the significant poetical works of European literature
- familiarise the learners to the life and literary contributions of the select poets of European origin
- highlight some of the thematic concerns, issues and aspects represented in the prescribed texts

Learning Outcomes:

After going through the course, the learner will be able to:

- appreciate the variety and significance of various literary movements and developments in Europe
- gain an idea on the life and literary contributions of the select writers
- discuss the thematic concerns, issues and aspects represented in the prescribed texts
- appreciate the variety of poetic style and use of language as reflected in the variety of prescribed texts
- relate literary representations to real life

BLOCK 1

Unit 1: Introduction to European Literature

Introduction, Brief Overview on European Literature, Some Major Works and Writers

Unit 2: Literary Movements and Developments I

Realism, Naturalism, Impressionism, Aestheticism, Decadent Movement, Symbolism, Acmeism

Unit 3: Literary Movements and Developments II

Modernism, Expressionism, Dadaism, Surrealism, Postmodernism, Existentialism, Absurdism
Experimental Theatre (Epic Theatre, Theatre of Cruelty)

Unit 4: Charles Pierre Baudelaire: "The Spiritual Dawn" and "Evening Harmony"

Introduction, Charles Pierre Baudelaire: Life and Works, Context and Explanation of the Poems

Major Themes, Style and Language, Critical Reception

Unit 5: Arthur Rimbaud: “The Sleeper in the Valley” and “My Bohemian Life”

Introduction, Arthur Rimbaud: Life and Works, Context and Explanation of the Poems
Major Themes, Style and Language, Critical Reception

Unit 6: Rainer Maria Rilke: “Fear of the Inexplicable” and “I Am Much Too Alone in This World, Yet Not Alone”

Introduction, Rainer Maria Rilke: Life and Works, Context and Explanation of the Poems
Major Themes, Style and Language, Critical Reception

Unit 7: Anna Akhmatova: “Here is My Gift” and “I Don’t Like Flowers”

Introduction, Anna Akhmatova: Life and Works, Context and Explanation of the Poems
Major Themes, Style and Language, Critical Reception

BLOCK 2

Unit 8: Garcia Lorca: “Ballad of the Moon” and “Little Viennese Waltz”-I

Introduction, Garcia Lorca: Life and Works, Context and Explanation of the Poems

Unit 9: Garcia Lorca: “Ballad of the Moon” and “Little Viennese Waltz”-II

Major Themes, Style and Language, Critical Reception

Unit 10: Anton Chekhov: “Happiness” – I

Introduction, Anton Chekhov: Life and Works, Explanation of the Short Story

Unit 11: Anton Chekhov: “Happiness” – II

Major Themes, Major Characters, Style and Language, Critical Reception

Unit 12: Albert Camus: *The Plague*-I

Introduction, Albert Camus: Life and Works, Reading and Background of Novel

Unit 13: Albert Camus: *The Plague*-II

Major Themes, Major Characters, Style and Language, Critical Reception

Unit 14: Henrik Ibsen: *Hedda Gabler* -I

Introduction, Henrik Ibsen: Life and Works, Reading and Explanation of the Play

Unit 15: Henrik Ibsen: *Hedda Gabler*-II

Major Themes, Major Characters, Style and Language, Critical Reception

Further Reading:

Clark, Barrett H. (1933). *World Drama*. New York: Dover Publications

Lawall, Sarah and Maynard Mack (Ed.) (1999) *The Norton Anthology of World*

Masterpieces: The Western Tradition, Seventh Edition, Volume 2. New York: W.W. Norton

Washburn, Katharine. (1997). *World Poetry: An Anthology of Verse from Antiquity to Our Time*. New York: W.W. Norton

Walter, Cohen. *A History of European Literature: The West and the World from Antiquity to the Present*

Guidelines for Seminar/Presentation

Introduction:

There is a requirement to present a seminar paper in the Four-Year Undergraduate programme and Two-Year PG Programme in English, offered by Krishna Kanta Handiqui State Open University. The seminar presentation (which carries 4 Credits) is in the Seventh Semester of the Four-Year Undergraduate Program and in the Second Semester of the Two-Year Postgraduate Programme in English. The primary objective is to familiarise the learners with the skills of seminar paper presentation on a selected topic of research.

In seminar papers, a specific aspect of a given text is discussed in a short piece of writing. The purpose of a seminar paper is to interpret specific examples and evidence. Seminar papers should have a very clear thesis; they should be able to elaborate thoroughly on their topic. The learners can choose any relevant topic for presentation. It may be a field study based or library-based topic. There are two broad types of seminar papers in academic settings – Empirical Seminar Paper and Theoretical Seminar Paper.

Traditionally, a seminar paper consists of four major sections: Introduction, Background, Analysis and Conclusion.

General Structure of a Seminar Paper

1. Introduction

Here, you need to set out the "Crux" of the paper. Your major tasks include:

- a) Introduce and note why the topic is significant.
- b) Briefly summarize the necessary background information.
- c) Convey your organization of the paper (i.e., "roadmap").
- d) Tell the audience what your paper will show and in what order.
- e) If you can concisely summarize your research and outline the arguments of your paper, then it is more likely that your audience will be able to follow your analysis.

2. Background

Here, you need to orient your audience towards your research area. Major tasks are:

- a) Describe the genesis of the subject.
- b) Describe the changes that occurred during its development.
- c) Explain the reasons for the changes.
- d) Describe where things are now (You may also want to indicate the reasons for further change).

3. Analysis

Here, you need to explain the thesis/main argument of your paper. Here, you need to do:

i. Large-Scale Organization: This follows the following tasks:

- a) Discuss the major issues;
- b) Separate issues and sub-issues
- c) Order issues logically

ii. Small-Scale Organization: This follows the following tasks:

- a) Introduce and conclude on each issue.
- b) Present your arguments and invalidate opposing arguments.
- c) Use organizational paradigms where appropriate.

4. Conclusion

Here your agenda include:

- a) Restate the thesis of the paper
- b) Summarize major points
- c) If you chose to use a hypothesis in your introduction, revisit the hypothesis to "tie-up" your paper.

Key Points:

- a) You should always keep a copy of your seminar paper duly signed by your Centre Coordinator and a Certificate of Presentation from him/her. The University may ask for a copy of that report as and when required.
- b) You may be asked to present your Seminar paper either at the University Headquarters/or at any assigned place face to face or through online mode.
- c) Seminar reports must be typed on a computer. Reports may be printed on both sides on standard A4 size papers with 1.5 inch margins on the left and 1.2 inch margins on right sides. In addition, 1.2 inch margins on the top and bottom. Page numbers must be maintained throughout.
- d) It is essential that the Presentation Room must be well-organised with a banner of the Seminar in the background.
- e) You should request your study centre to maintain a video-recording of your presentation session and obtain a copy of the session you attended.
- f) Alternatively, you can record a video of the presentation yourself and keep a copy until the declaration of your Final Semester Results. The University may require this video at any time.

Guidelines for Project/Dissertation

Section I

Introduction:

There is a requirement to prepare and submit a Project/Dissertation in Four Year Undergraduate programme and Two Year PG Programme in English offered by Krishna Kanta Handiqui State Open University. The Project/Dissertation has been incorporated in the Eighth Semester of the Four Year Undergraduate Program and in the Fourth Semester of the Two Year Postgraduate Programme in English.

A Project/Dissertation is a particular kind of academic task. You will usually be asked to generate a topic for yourself; to plan and execute a project investigating that topic; and to write up what you did and what your findings had been. You are expected to hone your theoretical and quantitative abilities through their application in the light of the information gathered while considering different aspects of literature, language and culture. This Project/Dissertation work consists of 8 credits, requiring about 240 hours of study and work.

Dear learners, please note that you need to take this task utmost seriously and with all your sincerity and dedication because of three basic reasons. First, this course provides you ample scope to apply your theoretical understanding of relevant issues of literature, language and culture. Secondly, this course carries the highest credits among all your courses in the programme. Thus, this course can help you achieve a better, higher grade in the programme. Finally, this project/dissertation activity provides you a scope to acquire research skills. This will ultimately help you undertake a career/study in research in near future.

In undertaking the Project/Dissertation work, you can take up a theoretical issue, or any socially relevant issues that you may have come up during your study. You should formulate a detailed research proposal along with your theoretical understanding of the issue. For doing this, you can Page 3 of 10 take help from the course 8 Research Methodology 9 in the Seventh Semester of the Four Year Undergraduate Programme in English. This is also done in the Second Semester of the Two Year Postgraduate Programme in English. You need to write your Project/Dissertation Report either in English.

The main steps to write a dissertation are:

- a) Choose your research topic carefully.
- b) Check what is exactly required.
- c) Have a clear goal and structure.
- d) Write as you go.
- e) Continue to question.
- f) Don't underestimate the editing stage.
- g) Enjoy the achievement.

Most importantly, you should note that the Project/Dissertation Work undertaken should be authentic and should contribute towards the development and growth of the subject. It is mandatory that you submit the report in originality and you must not submit it earlier for any other purpose. Moreover, the University will use high-end plagiarism detection software to check all the project and dissertation reports. Thus, you should also note that if it is found that

the Project/Dissertation Work undertaken does not appear to be authentic or does not contribute towards the growth of the subject or it has been merely copied from some sources, the University has the right to reject the Project/Dissertation Work without offering any explanation. In that case, you will be awarded zero. Group projects are not allowed. If it is found that the subjects/chapters/contents of the projects of two learners are matching, then both the projects will be rejected. Zero mark will be awarded to both.

Presentation Style

You need to follow the Presentation Style in the layout of your Project/Dissertation Report as mentioned in Section II of this Guidelines. Additionally, in Section III, we have provided certain Guidelines/Tips to help you do your Project/Dissertation more effectively.

Citation and Referencing Style in Project/Dissertation

Writing of Project/Dissertation Report is one of the research tasks. So, you need to follow a particular style of citation and referencing. The University follows the American Psychological Association's APA 7 Citation Style. A link to download a brief APA Citation Guide is: <https://apastyle.apa.org/style-grammar-guidelines/references/examples>

Role of your Project/Dissertation Guide

Your project/dissertation guide should be well-versed in the subject area, which will help you in designing the objectives, procedure for data collection, and analysis. You must discuss your project/dissertation design with your guide before the start of your work and also again if necessary at the writing stage and finally at the stage of editing the report. You should show your guide the draft project report before it is finalized for submission.

Eligibility of a Project/Dissertation Guide

- Faculty (from the University/Degree College)/Course Coordinator/Academic Consultant/ Counsellor having relevant teaching experience.
- Professionals holding Masters degree in the respective field or allied disciplines having a minimum of 5 years of experience in the relevant area.
- If you are taking the help of a Teacher/Professional apart from the faculties engaged during the counselling sessions at your study centre, then the Teacher/Professional's biodata is to be approved by the respective Course Coordinators. The bio-data should contain the teaching/work experience, area of specialization, research publications and experience in guiding the project work.

Key Points:

- Always preserve a copy of the Report with you with all due signatures in originals. This may be required for your future academic/research/job purpose. Secondly, the University may also ask a copy of that report as and when required.
- You may be asked to present your Report either at the University Headquarters/or at any assigned place face to face or through online mode.
- Project/Dissertation Report must be typed in Computer. Report may be printed on both sides in standard A-4 size papers with 1.5 inch margins on left and 1.2 inch margins on right sides and 1.2 inch margins on top and bottom. Page numbers must be maintained

throughout. The Title/Acknowledgement/ Content pages should be numbered in Roman letters (i, ii, iii etc...) while the main body part must be numbered in standard (1,2,3,...) format. Annexures should be included at the End and should also be numbered in Roman letters (i, ii, iii etc...).

- The Project/Dissertation Report should be printed on both sides of paper. For English Times New Roman font, size 12 point with spacing of minimum 1.5 has to be used.

Section II

Project/Dissertation Performa

Cover Page:

The cover page on the bound copy of the report should indicate.

- The title of the report. It would be short, if necessary, it should be followed by an explanatory sub-title.
- Your name and enrolment number/ Exam roll no /year of examination.
- Name and designation of the faculty member/ Coordinator/ Academic Consultant who has guided you.
- Name and designation of the person of the organization who has guided you.

Colour of the Hard Cover of the Project Report must be NAVY BLUE.

<p style="text-align: center;">Project Report/Dissertation</p> <p style="text-align: center;">Title of topic</p> <p style="text-align: center;">University Logo</p> <p style="text-align: center;">Dissertation submitted for the partial fulfilment of Four Year Undergraduate Programme/Two Year Postgraduate Programme in English under Padmanath Gohainbaruah School of Humanities of Krishna Kanta Handiqui State Open University</p> <p style="text-align: center;"><i>Submitted by</i> Name of the Candidate: Enrolment No: Study centre Code:</p> <p style="text-align: center;">Guide/Supervisor</p> <p style="text-align: center;">Name: Designation:</p> <p style="text-align: center;">Krishna Kanta Kandiqui State Open University Guwahati, Assam</p>
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Certificate of the Guide/ Supervisor (Format)

<u>Certificate of the Guide/ Supervisor</u>	
Mentor / Guide Name:	
Designation:	
This is to certify that the project report entitled “.....” has been prepared by Ms/Mrs.....bearing enrolment Nounder my supervision and guidance, for the partial fulfilment of Four Year Undergraduate Programme/Two Year Postgraduate Programme in English of Krishna Kanta Handiqui State Open University. His/her field work is satisfactory.	
Date:	Signature:

Certificate of the Study Centre Coordinator/ Academic consultant of Study Centre

<u>Certificate of Study Centre Coordinator/ Academic consultant</u>	
Coordinator/ Name of Academic Consultant:	
Designation:	
This is to certify that the project report entitled “.....” has been prepared by Ms./Mr under the guidance of Dr./ Sri/Mr./Ms.....for the Partial fulfilment of Four Year Undergraduate Programme/Two Year Postgraduate Programme in English of Krishna Kanta Handiqui State Open University. His/her field work is satisfactory.	
Date:	Signature:

Acknowledgement:

The learner should provide an acknowledgement of the help received from the Supervisor, other teachers, Libraries and any other organizations/ sources/ persons. One may also acknowledge assistance from family members, friends and others. The learner has to put his / her signature and the Enrolment No. at the end of the acknowledgement.

Self-Declaration by the Learner

The learner has to make the following declaration:

<u>Self-Declaration by The Learner</u>	
I do hereby declare that this project work entitled “.....” submitted by me for the partial fulfilment of the requirement for the award of Four-Year Undergraduate Programme/Two Year Postgraduate Programme in English of Krishna Kanta Handiqui State Open University is a product of my own research work. The report embodies the finding based on my study and observations and has not been submitted earlier for the award of any degree or diploma to any Institute or University.	
Name:	Enrolment Number:
Signature of the Learner:	Date:

Table of Contents

Also called INDEX, the Table of Contents should provide the title of all chapters (with page numbers) major subdivisions and appendices. The table should also indicate the commencing page numbers of the preface, the bibliography, appendices & annexures.

Main Report

Your main report should follow the chapter scheme you had indicated in your synopsis. Generally, the sequential presentation should be as follows:

Chapter I: Introduction of the Problem: This chapter should provide a background of the problem and what is proposed to be investigated. The significance of the problem, the objective and the scope of the study and the contribution and impact your study will make should be elaborated. A brief description of the organization where you have conducted the project should be provided. –

Chapter II: Theoretical Perspective, Methodology, Scope, Limitations: This chapter should give an overview of the theoretical concepts related to the problem under study. You should refer to the current status of research in the area and major findings thereof. These should bring out the necessity for a study of the kind you have undertaken and the approach you intend to follow. This chapter should describe in detail the steps followed in completing the study. If you have done a field study based work then the sample survey, the basis of sampling its size etc. should be discussed. The sources of primary and secondary data must be stated and the way you have processed the data should be elaborated. You can also describe the scope and limitations of your study.

Chapter III, IV, V, VI Discussion/Body of the Report: Presentation of the relevant data and analysis and discussion thereof form the main body of the report. After you define your research problem clearly and definitely, before you start the report, decide on the main theme of your report; which of the findings are significant, which are peripheral? Develop your

argument logically to build your theme, presenting data wherever necessary. Decide the distribution and the number of chapters required; keep appropriate balance in the size of the chapter, and avoid uneven coverage. Only include those parts of a table in the chapter which are relevant to the arguments, the details can be in the appendix. Spend more time on the central issues, giving them importance, clarity and emphasis. All issues if treated in the same manner will dilute a report.

Appendices and Annexure: Appendices are listed alphabetically e.g., Appendix A, Appendix B etc. and contain the table and data collection for the study. They are not included in the main chapters but referred to in the discussion and interpretations. Appendices are placed after the last chapter on summary conclusions.

Annexures are to be numbered numerically e.g., Annexure I, II etc. and they should contain such supporting information which are not collected as primary and secondary data, yet is relevant in discussion and for easy reference.

References: References can be mentioned either at the bottom of the appropriate page where these are referred or at the end of each chapter. If this has not been done, a third alternative is to list them at the end of the report immediately after the appendices / Annexures.

Bibliography: A bibliography is a list of the published sources consulted during the course of the project work and normally includes all works listed in the text and text notes. The bibliography should be arranged in APA 7th Citation Style.

Section II

A Guide to Organising the Contents of Project Report /Dissertation

The Title of the Study

A single sentence describing the inquiry should be in the title. The title is frequently used to refer to the independent and dependent variables. Avoid titles that imitate newspaper headlines; a formal report is not a journalistic assignment. Bear in mind that your reader will first notice the title of the report and will want to know if the report is relevant to his or her research interests. Your project/dissertation title should be a short yet accurate description of the report's content. Avoid using terms such as "a research into..." or "an experiment to discover" = in the opening of your title. Such sentences are redundant and contribute nothing to the text; they also reflect sloppy thinking. The phrase "title" is not acceptable as the initial word in a title. The reader will identify it as the title due to its placement.

The Abstract of the Study

The abstract describes your entire work in a single paragraph. A short overview of the goal and approach should be provided, as well as sections on the findings and discussion. Exclude detailed information such as statistics and statistical test-names from this section. Aim for a length of maximum 150 words for your abstract. The abstract is the second thing a reader sees after the title, and it may be the only thing they see. As such, it should give a comprehensive yet brief overview of the whole report, allowing readers to decide whether to continue reading or not. As a general rule, write four short lines describing (1) why you did it, (2) what you did, (3) what you discovered, and (4) what you concluded. Write the abstract once you have

completed the body of the report. You may struggle to write a concise abstract in a single session. Perhaps it is more convenient to start with a lengthier version and then shorten it.

Introduction to the Study

To begin, you should defend the study you're addressing. This implies that after reading the introduction, the reader should be able to deduce the subject of your Report. Simultaneously, your introduction should explain to someone who is not an expert why you did this study. As a consequence, the introduction will begin with a general framework and go to the study's specific reasoning and objectives. Typically, this section will include an overview of prior work in the subject, as well as an explanation of the theoretical or practical motives for doing the study. The following is an example of an effective content sequence for an introduction:

- Describe and identify the subject you wish to research, and, if necessary, justify its fascination and/or significance.
- Describe previous works (and maybe your own) that relate to the subject at hand.

Justify your previous work's inadequacy. It might have methodological problems, or there could be need for extension of previous work, or this could be the first time it has been reproduced, or you could be comparing the sufficiency of various theories. (If the previous work is complete, error-free, and has been repeated several times, or if the best hypothesis is known, further research is unnecessary.) Justifications for why previous work was inadequate should logically lead to the study you did. You are not need to go into detail here, but it should be obvious how the most recent work resolves open theoretical issues, corrects past research's mistakes, and/or enhances our present understanding.

What are your expectations for the result of your study, and why? Complete this section by describing your study hypothesis/research questions (what you expect will happen based on your theoretical framework and/or the constraints of previous studies). If you are performing more exploratory research and are unclear about the conclusion, briefly describe the study's aims and desired outcomes. This final paragraph of the introduction is critical to the study's and report's comprehension. If this part is well-defined, discussing and evaluating the outcomes will be lot easier.

Ascertain the relevance of your theories to the essay's main body. Your theories do not have to be enumerated or bulleted.

Methodology of Research

Rather of being a standalone part, the method section should ideally be divided into the following five or so subsections. In the approach section, you describe the steps you used to acquire your data. This portion of your Project/Dissertation Work should include sufficient detail to enable the reader to reproduce the experiment. If you're not very much sure about the research methodology, read over a journal paper on your subject to try to get insights to their research approaches. Mention your use of research tools in this section. It is desirable that you present a Review of Research Methods from earlier studies here.

Chapterisation

Based on your chaptalisation plan, organise the main body of the Project/Dissertation in a systematic way. Try to organise your work in a way so that there is a continuity of flow throughout the discussion.

Findings and Discussions

Begin by outlining the actions you took to process the data you found in your study. Never copy and paste other9s arguments into your report. Always assess what information is pertinent and significant and then communicate it without repetition in the most efficient manner possible. In your results section, use the same descriptive labels that you did in your analysis section. This will be beneficial for your readers.

Conclusion

To end the discussion, it is desirable that you draw certain important conclusions of the study and based on those you can also offer certain specific points of your findings. Here, you can also highlight certain limitations you faced during your study or point out certain future directions of research on the area.
