



**North Lakhimpur College (Autonomous)**  
B A. Syllabus in English (Core/Compulsory) under  
Semester System  
(Approved by the Board of Studies, Department of  
English on 21<sup>st</sup> September, 2013)

**SEMESTER – I**  
**English Core (Major)**  
**Code (Paper): CT-5-ENG-101**  
**Title: History of English Society and Culture – I**  
**(From The Age of Chaucer to the Restoration)**  
**Credit: 5**  
**Total Marks: 100**

L – 4, T – 1, P – 0                      (80 hrs/ 112 classes)

The paper will identify signposts of English society and culture from the age of Chaucer to the Restoration. The students will be required to acquaint themselves with events, ideas, personalities and texts that form the backbone of each period, with clear awareness of parallel or related trends in the continent. Unit 1 to 3 will require the students to study the movements and issues that define the ethos of the period under scrutiny while units 4 and 5 will acquaint the students with the important literary terms and concepts of the time.

**Unit I:** The Age of Chaucer Marks: 20 (24 classes)

(The Black Death, Peasants’ Revolt and Labour Unrest; Hundred Years War; literary and intellectual tendencies; foreign influences– imitation and adaptation)

**Unit II:** The Renaissance Marks: 20 (24 classes)  
(The Development of English Drama and Poetry, Renaissance Humanism)

**Unit III:** The Puritan Legacy and The Restoration Marks: 20 (24 classes)

(The Civil War and its Social Significance, Puritanism, Colonial Expansion, development of poetry and drama)

**Literary Terms:**

**Unit - IV** Marks: 20 (24 classes)

Poetry: the Ode, the Sonnet, the Elegy, the Epic, the Ballad, the Satire, Stanza forms (The Heroic Couplet, The Terza Rima, The Chaucerian stanza of Rhyme Royal, The Ottava Rima, The Spenserian stanza), Allegory, Allusion, Alliteration, Blank Verse, Conceit, Epigram, Epithet, Euphemism, Imitation, Metaphor, Anecdote, Ballad, Simile, Synecdoche, Onomatopoeia, Imagery and symbol.

**Unit-V** Marks: 20 (24 classes)

Tragedy, Comedy, Tragi-comedy, Farce, Melodrama, The Masque, Interludes, Heroic Tragedy, Dramatic Devices, Dramatic Irony, Aside, Surprise, Soliloquy, Catharsis, Comic Relief, Four Humours and comedy of manners.

Recommended reference books:

Baldick, Chris. *Oxford Book of Literary Terms*. London: Oxford University Press, 2005.

Childs, Peter, Roger Fowler. *The Routledge Dictionary of Literary Terms*.

Choudhury Bibhash: *English Social and Cultural History: An Introductory Guide and Glossary*, Prentice-Hall India Learning Pvt. Ltd. New Delhi 2005

Daiches, David. *A Critical History of English Literature*. Allied Pub. Ltd.

Hudson, William Henry. *An Introduction to the study of Literature*. Chennai: Atlantic, 2006.

Long, W.J. *English Literature: Its History and Significance for the Life of the English Speaking World*. AITBS Pub: New Delhi, 2013.

Sanders, Andrew. *The Short Oxford History of English Literature*. Clarendon Press: OXFORD. 1994.

Trevelyan, G. M.: *English Social History: A Survey of Six Centuries, Chaucer to Queen Victoria*, Orient Longman, London, 1944 (Indian Reprint. 2001)

**SEMESTER – II**

**English Core (Major)**

**Code (Paper): CT-5-ENG-201**

**Title: History of English Society and Culture-- II  
(From the 18th century to the 20th Century)**

**Credit: 5**

**Total Marks: 100**

L – 4, T – 1, P – 0 (80 hrs/ 112 classes)

The paper will identify signposts of English society and culture from the 18th century to the twentieth. The students will be required to acquaint themselves with events, ideas, personalities and texts that form the backbone of each period, with clear awareness of parallel or related trends in the continent. Unit 1 to 4 will require the student to study the movements and issues that define the ethos of the period under scrutiny while the unit 5 will focus on the literary terms and concepts of the time.

**Unit I:** The Neo-Classical Age 20 marks (20 classes)

(Enlightenment, decline of drama, growth of novel and periodical essays, rise of satire)

**Unit II:** The Romantic Era 20 marks (20 classes)

(The impact of French Revolution and Rise of Romanticism)

**UNIT III:** Victorian Age 20 marks (24 classes)

(Industrialization, Working Class and condition, Victorianism and Victorian compromise)

**Unit IV:** The Twentieth Century 20 marks (24 classes)

(Rise of Modernism and Post-modernism, The Theatre of Absurd, Magic realism, Writings for new world audience)

**Unit V:** Literary Terms 20 marks (32 classes)

Myth, Objective Correlative, Parable, Parody, Pastoral, Pathetic Fallacy, Pathos, Personification, Picaresque Novel, Narrative Plot, Poetic Diction, Poetic Justice, Problem Plays, Pun, Rhetoric, Sarcasm, Satire, Sentimentalism, Stream of Consciousness, Surrealism, Fiction - Prose types, The Essay, The novel, The Short Story, Biography, Autobiography.

Recommended reference books:

Baldick, Chris. *Oxford Book of Literary Terms*. London: Oxford University Press, 2005.

Childs, Peter, Roger Fowler. *The Routledge Dictionary of Literary Terms*.

Choudhury Bibhash: *English Social and Cultural History: An Introductory Guide and Glossary*, Prentice-Hall India Learning Pvt. Ltd. New Delhi 2005

Daiches, David. *A Critical History of English Literature*. Allied Pub. Ltd.

Hudson, William Henry. *An Introduction to the study of Literature*. Chennai: Atlantic, 2006.

Long, W.J. *English Literature: Its History and Significance for the Life of the English Speaking World*. AITBS Pub: New Delhi, 2013.

Sanders, Andrew. *The Short Oxford History of English Literature*. Clarendon Press: OXFORD. 1994.

Trevelyan, G. M.: *English Social History: A Survey of Six Centuries, Chaucer to Queen Victoria*, Orient Longman, London, 1944 (Indian Reprint. 2001)

**SEMESTER – III**  
**English Core (Major)**  
**Code (Paper): CT-4-ENG-301**  
**Title: Introduction to Language and Linguistics**  
**Credit: 4**  
**Total Marks: 80**

The general objective of this paper is to acquaint the students with the fundamental properties of language; the basics of modern linguistics; and also the modern theories of language acquisition.

**Unit I:**

Marks: 20 (20 classes)

Fundamental properties of human language: human communication vis-à-vis animal communication

**Unit II:** Introduction to Linguistics

Marks: 50 (48 classes)

- a. Dichotomies of Ferdinand de Saussure
- b. Basic morphology
- c. Basic syntax
- d. Basic semantics and pragmatics

**Unit III:** Theories of language acquisition

Marks: 30 (28 classes)

- a. The Behaviourist theory vis-à-vis the Innateness Hypothesis
- b. First language (L1) acquisition versus Second language (L2) learning
- c. Problems faced by L2 learners

**Texts Prescribed:**

Akmajian Adrian, Demers Richard A., Farmer Ann K., Harnish Robert M. 2001. *Linguistics: An Introduction To Language And Communication*(6th Edition). Publisher: New Arrivals - MIT.

Trask, R.L. 2004. *Key Concepts in Language and Linguistics*. London: Routledge, London, (Indian Reprint).

**Supplementary Readings:**

White, Lydia. 1989. *Universal Grammar and Second Language Acquisition*. Amsterdam: John Benjamins Publishing Company. (See Chapter 2: The logical problem of second language acquisition. Pages 35-54)

**SEMESTER – III**  
**English Core (Major)**  
**Code (Paper): CT-4-ENG-302**  
**Title: Reading Poetry**  
**Credit: 4**  
**Total Marks: 80**

The Students will be required to acquaint themselves with major poets and poems from Shakespeare to Eliot. Each unit will require the students to keep abreast of movements and issues that define the ethos of the texts under scrutiny. There shall be essay type questions bearing 12 marks and Explanations with reference to the contexts bearing 4 marks from each unit.

**Unit I:** Marks: 20 (15 classes)

Shakespeare: *Sonnets – 29, 60, 65.*  
Donne: *Ecstasie, Valediction Forbiddig Mourning.*  
Herbert: *Collar*  
Marvell: *To His Coy Mistress*

**Unit II:** Marks: 20 (12 classes)

Milton: *Paradise Lost Book- I*

**Unit III:** Marks: 20 (15 classes)

Wordsworth: *Tintern Abbey*  
Coleridge: *Ancient Mariner*  
Shelley: *Ode to the West Wind*  
Keats: *Ode on a Grecian Urn*

**Unit IV:** Marks: 20 (12 classes)

Browning: *My Last Duchess*  
Tennyson: *Ulysses*  
Arnold: *The Scholar Gypsy*

**Unit V:** Marks: 20 (15 classes)

Yeats: *Sailing to Byzantium*  
Eliot: *Journey of the Magi*  
Phillip Larkin: *Toads*  
W.H. Auden: *In Transit*  
Wilfred Owen: *Strange Meeting*

Text prescribed:

Forum for English Studies, Dibrugarh University (ed.), *Poems Old and New*, Kolkata, 2001.

ENGLISH (CORE)  
SEMESTER – IV  
PAPER: CT-4-ENG-401  
(Reading Non-fictional prose)

L – 3, T – 1, P – 0 (64 hrs/ 96 classes)

The aim of this paper is to acquaint the students with some major essayists and non-fictional prose writers across the world. Each unit will require the student to keep abreast of movements and issues that define the ethos of the texts under scrutiny.

**Unit I**

Marks: 20 (16 classes)

- i. Bacon: ‘Of Studies’
- ii. Addison: ‘Sir Roger in London’
- iii. Lamb: “Superannuated Man”

**Unit II**

Marks: 25 (25 classes)

- i. Orwell: “Politics and the English Language”.
- ii. E. M. Forster: ‘Art for Art’s Sake.’ from *Two Cheers for Democracy*, in Ellmann and Feidelson, pp. 198-202
- iii. Virginia Woolf: Chapter 1 and selections from Chapter 3 of *A Room of One’s Own* (New York : Harvest *HGJ*, 1957), pp. 3-24 and 48-59.

**Unit III**

Marks: 25 (20 classes)

- i. Emile Zola: ‘The Novel as Social Science,’ Ellmann and Feidelson, pp. 270-289.
- ii. Georg Lukacs: *Studies in European Realism*, chapter 3 : ‘Balzac and Stendhal’ (London, 1972), pp. 65-85.
- iii. Darko Suvin: ‘On Teaching SF Critically’, from *Positions and Presuppositions in Science Fiction* (London : Macmillan), pp. 86-96.

**Unit IV**

Marks: 30 (20 classes)

- i. U.R. Ananthamurthy: ‘Being a Writer in India’, from *Tender Ironies*, ed. Dilip Chitre et. al., pp. 127-46.
- ii. Ngugi wa Thiongo: from ‘The Language of African Literature’, in *Decolonising the Mind*, Chapter 1, sections 4-6.
- iii. V.S. Naipaul: ‘East Indian’, in *The Overcrowded Barracoon* (Penguin, 1976), pp. 32-41.

Text Prescribed:

Cairncross, A. S.(ed.) *Eight Essayists* Macmillan, (1st edition 1937), Chennai, 1988

Forum for English Studies, Dibrugarh (ed.) *Twentieth Century Prose*, OUP, New Delhi, 2001



4<sup>TH</sup> Semester  
ENGLISH  
PAPER: CT-4-ENG-402  
(Reading Fiction)

L – 3, T – 1, P – 0 (64 hrs/ 96 classes)

The aim of this paper is to acquaint the students with seminal English novels keeping in mind the different socio-political contexts of their origin and reception.

**Unit I:** Marks: 20 (16 classes)

The Socio-political contexts of the English novel

**Unit II:** Marks: 20 (20 classes)

Jane Austen: *Emma*

Charles Dickens: *A Tale of Two Cities*

**Unit III:** Marks: 20 (20 classes)

Emily Bronte: *Wuthering Heights*

Thomas Hardy: *Tess of D'Urbervilles*

**Unit IV:** Marks: 20 (20 classes)

D.H. Lawrence: *Sons and Lovers*

James Joyce: *Portrait of an Artist*

**Unit IV:** Marks: 20 (20 classes)

William Golding: *The Lord of the Flies*

John Fowles: *The French Lieutenant's Woman*

Recommended Reading:

Allen, Walter. *The English Novel: A Short Critical History*. Penguin, London, 1954

Lubbock. Percy, *The Craft of Fiction*, 1954, (Re-print 1993) B.I. Publication Pvt. Ltd. New Delhi

SEMESTER – V  
PAPER: CT-4-ENG-501  
(Reading Drama)

L – 3, T – 1, P – 0 (64 hrs/ 96 classes)

The aim of this paper is to acquaint the students with English drama from the emergence of the University Wits to Harold Pinter, keeping in mind the cultural contexts of their production and reception. The star marked texts are for detailed study.

**Unit I:** Marks: 25 (24 classes)

Christopher Marlowe: *Dr. Faustus*\*

Ben Jonson: *Volpone*

**Unit II:** Marks: 25 (24 classes)

William Shakespeare: *King Lear*

William Shakespeare: *The Tempest*\*

**Unit III:** Marks: 25 (24 classes)

G.B.Shaw: *Candida*\*

John Galsworthy: *Justice*

**Unit IV:** Marks: 25 (24 classes)

Samuel Beckett: *Waiting for Godot*

Harold Pinter: *The Dumb Waiter*

Recommended Readings:

Nicoll, Allardyce: *A History of English Drama* 3 Vols (Restoration Drama, Early 18th Century Drama, Late 18th Century Drama)

Brown, John Russell and Harris Bernard: *Contemporary Theatre*: London, Edward Arnold  
1961

SEMESTER – V  
PAPER: CT-4-ENG-502  
(Literary Criticism)

L – 3, T – 1, P – 0 (64 hrs/ 96 classes)

The aim of this paper is to acquaint the students with major critical texts from the classical period to the twentieth century in order to contextualize critical terms and frames of reference that would be useful for the understanding and analysis of literary texts. Each unit will require the students to keep abreast of movements and issues that define the critical temper of the texts under scrutiny to help them understand the common trajectory of growth of western literary criticism.

**Unit I:** Marks: 25 (24 classes)

Aristotle: *Poetics*

Longinus: *On the Sublime*

**Unit II** Marks: 25 (24 classes)

Sidney: *An Apology for Poetry*

Samuel Johnson: *Preface to Shakespeare*

**Unit III:** Marks: 25 (24 classes)

Wordsworth: *Preface to Lyrical Ballads*

Coleridge: *Biographia Literaria* (Chapter XIII & XIV)

Arnold: *The Study of Poetry*

**Unit IV:** Marks: 25 (24 classes)

TS Eliot: “Tradition and the Individual Talent”

I. A. Richards: “Four Kinds of Meaning”

Text Prescribed:

Enright & Chickera: *English Critical Texts*, CUP

Recommended Reading:

Daiches, David: *Critical Approaches to Literature*, Orient Longman, Hyderabad, 1967

(Indian re-print)

Prasad, B: *An Introduction to English Criticism*, Macmillan, New Delhi, 1965

SEMESTER – V

PAPER: CT-5-ENG-503

Representative Writings in English

(Northeast India and Dalit)

L – 4, T – 1, P – 0 ( 80 hrs/ 112 classes)

The aim of this paper is to acquaint the students with the important contemporary writings in English from the northeast of India and the *Dalit* literature either in translations or in their original English version. The paper is divided into two sections- Section A and B.

SECTION – A

(English Writings from Northeast India)

**Unit I:** Short Stories Marks: 15 (15 classes)

- 1) Easterine Iralu: *Death by Apotia*
- 2) Temsula Ao: *Laburnum for my Head*
- 3) Mitra Phukan: *Hope*

**Unit II:** Novels Marks: 20 (26 classes)

- 1) Mamang Dai: *The Legends of Pensam*
- 2) Siddhatrtha Deb: *The Point of Return*

**Unit III:** Poetry Marks: 15 (15 classes)

- 1) Desmond L Kharmawphlang: *Tyrchiang*
- 2) Robin S Ngangom: *When You Do Not Return*
- 3) Kynpham Sing Nongkynrih: *Sundori ; Bangladesh Impressions*

SECTION –B

(Dalit Literature)

**Unit I:** Introduction to Dalit Literature Marks: 15 (15 classes)

**Unit II:** Poetry Marks: 15 (15 classes)

- Hira Bansode: *Slave*  
Namdeo Dhasal: *Now, Now*  
Mina Gaybhiye: *The Weeping Wound of Centuries*  
Arun Kamble: *Primal Bond*  
Narayan Surve: *For I am a Brahma*

**Unit III: Fiction**

Marks: 20 (26 classes)

Sharan Kumar Limbale: *The Outcaste* (Akkarmashi)

Bandhumadav: *The Poisoned Bread*

Arjun Dangle: *Promotion*

Recommended Readings:

Ngangom, Robin Singh & K.S.Nongkynrih: *Dancing Earth*. Penguin Books: NewDelhi. 2009

Baral, K.C.: *Earth Songs*. Sahitya Akademi: New Delhi. 2006.;

*The Heart of the Matter*. Katha: New Delhi.2004.

Books Prescribed:

Anand, M.R. and Eleanor Zelliot: *An Anthology of Dalit Literature*. New Delhi: Gyan Pub. House. 1992

Omvedt Gail: *Dalit Visions*. New Delhi: Orient Black Swan. 2010.

SEMESTER – V  
PAPER: CT-4-ENG-504  
(Indian Writings in English)  
L – 3, T – 1, P – 0 (64 hrs/ 96 classes)

The aim of this paper is to acquaint the students with seminal IWE texts in order to help them understand the complexities of Indian life and culture as well as the relevance of IWE in the contemporary world. While Unit I will require the students to keep abreast of the history and reception of IWE, the rest of the units will require them to study issues that define the Indian ethos of the texts under scrutiny.

**Unit I:** Marks: 20 (20 classes)  
History of Indian writing in English

**Unit II:** Fiction Marks: 30 (30 classes)  
R. K. Narayan: *The Bachelor of Arts*  
Jhumpa Lahiri: “An Interpreter of Maladies”  
Salman Rushdie: “The Prophet’s Hair”

**Unit III:** Poetry Marks: 25 (20 classes)  
Toru Dutt : *Our Casuarina Tree*  
Rabindranath Tagore: Lyric No. LXXIII (from *Gitanjali*)  
A.K. Ramanujan. “*Breaded Fish*”  
Nissim Ezekiel: “*Night of the Scorpion*”  
Kamala Das: “*An Introduction*”  
Keki Daruwala. “*Gulzaman’s Son*”  
Jayanta Mahapatra. “*Hunger*”  
R. Parthasarathy : *Exile, From Home Coming*

**Unit IV:** Drama Marks: 25 (26 classes)  
Mahesh Dattani: *Seven Steps Around the Fire*  
Girish Karnad: *The Fire and the Rain*

Texts Prescribed:

Forum for English Studies, Dibrugarh (ed.) *Poems Old and New* Macmillan, Kolkata 2001

SEMESTER – V  
PAPER: CT-4-ENG-505  
(European Literature in Translation)  
L – 3, T – 1, P – 0 (64 hrs/ 96 classes)

The aim of this paper is to acquaint the students with the thoughts and literature of Europe. The prescribed texts are selected from different European countries so that the thoughts and literary trends of the respective countries could be exposed to the students which in turn will enable them to enrich their literary acumen.

**Unit- I: Modern European Thoughts** 20 Marks (20 classes)

Friedrich Nietzsche: The Parable of the Madman

Jean-Paul Sartre: Existentialism is Humanism

Sigmund Freud: The future of an Illusion

**Unit- II: Reading fiction** 40 Marks (40 classes)

Milan Kundera: Identity

Kafka: The Metamorphosis

Albert Camus: The Plague

Anton Chekhov: The Night Before The Trial

**Unit- III: Reading Drama** 20 marks (24 classes)

Henrik Ibsen: A Doll's House

Bertolt Brecht : The Mother Courage

**Unit-IV: Reading Poetry** 20 Marks (12 classes)

Victor Hugo: Letter, I picked this flower for you on the hilltop.

Baudelaire: The Swan

Paul Celan: The Triumph of Achilles

Aleksandr Pushkin: The Cart of Life

Farewell

SEMESTER –VI  
PAPER: CT-5-ENG-601  
(Literary Theory)

L – 4, T – 1, P – 0 (80 hrs/ 112 classes)

The aim of this paper is to acquaint the students with major contemporary critical texts in order to contextualize contemporary critical concepts and frames of reference that would be useful for the understanding and analysis of literary texts. Each unit will require the students to keep abreast of movements and issues that define the critical temper of the texts under scrutiny to help them understand the various trajectories of growth of literary theory.

**Unit I: Marxism:**

Marks: 25 (28 classes)

- i. Antonio Gramsci: ‘The Formation of the Intellectuals’ and ‘Hegemony (Civil Society) and Separation of Powers,’ *Selections from the Prison Notebooks*, ed. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971), pp. 5, and 245-6.
- ii. Bertolt Brecht: ‘A Short Organum to the Theatre,’ in John Willet, ed. *Brecht on Theatre*, pp. 179-205.
- iii. Georg Lukacs: ‘Critical Realism and Socialist Realism,’ from *The Meaning of Contemporary Realism*.
- iv. Louis Althusser: ‘Ideology and Ideological State Apparatuses,’ from *Lenin and Philosophy and Other Essays*.

**Unit II: Feminism:**

Marks: 25 (28 classes)

- i. Elaine Showalter: ‘Introduction’ in *A Literature of Their Own: British Women Novelists from Bronte to Lessing (1977)*.
- ii. Juliet Mitchell: ‘Femininity, Narrative and Psychoanalysis’, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988), pp. 426-30.
- iii. Michele Barrett: ‘The Cultural Production of Gender’.
- iv. Luce Irigaray: ‘When the Goods Get Together’ (from *This Sex Which is Not One*), in *New French Feminisms*, eds. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981), pp. 107-110.3.

**Unit III: Post-Colonial Studies:**

Marks: 25 (28 classes)

- i. Edward Said: *Orientalism*. (Hamondsworth: Penguin, 1978). Chapter 1



- ii. Gayatri Chakravarty Spivak: 'Can the Subaltern Speak?' in *Colonial Discourse and Postcolonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman (London: Harvester Wheatsheaf, 1993).
- iii. Gauri Vishwanathan: 'The Beginnings of English Literary Study in British India', *Oxford Literary Review*.
- iv. Aijaz Ahmad: "'Indian Literature": Notes towards the Definition of a Category' from *In Theory: Classes, Nations, Literatures* (London: Verso, 1992).

**Unit IV: Post-Structuralism, Deconstruction, Post-Modernism:** Marks 25 (28 classes)

- i. Jacques Derrida: 'Structure, Sign and Play in the Discourse of the Human Sciences' in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988), pp. 108-23.
- ii. Michel Foucault: 'Truth and Power,' from *Power/Knowledge* (New York: Pantheon, 1977).
- iii. Jean-Francois Lyotard: 'Answering the Question: What is Postmodernism?,' from *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press. 1984).

Background Prose Readings:

Terry Eagleton: *Literary Theory: An Introduction*. 2nd edn. (Oxford: Blackwell).  
 Peter Barry: *Beginning Theory*, Manchester University Press. 2010.

PAPER: CT-4-ENG-602  
 (American Literature)

L – 3, T – 1, P – 0 (64 hrs/ 96 classes)

The aim of this paper is to acquaint the students with seminal American texts in order to help them understand the complexities of American culture as well as the relevance of the American ideals to the Indian situation. While Unit I will require the students to keep abreast of the history and reception of the American literature, the rest of the units will require them to study issues that define the ethos of the texts under scrutiny.

**Unit I:** Marks: 20 (20 classes)  
 The History of American Literature

**Unit II: Fiction** Marks: 35 (40 classes)  
 Edgar Allan Poe: *The Purloined Letter*  
 Zitkala Sa: *A Warrior's Daughter*  
 Willa Cather: *Neighbor Rosicky*

Ernest Hemingway: *The Old Man and the Sea*  
Ralph Ellison: *Invisible Man*

**Unit III: Drama**

Marks: 20 (20 classes)

Eugene O’Neil: *Desire Under the Elms*

**Unit IV: Poetry**

Marks: 25 (16 classes)

Whitman: *O Captain! My Captain! ; Poets to Come*

Robert Frost: *Mending Wall*

Ezra Pound: *Epilogue ; A Pact ; Histrion*

Langston Hughes: *The Negro Speaks of Rivers*

Sylvia Plath: *Daddy*

Recommended Reading:

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

Gray, Richard. *A History of American Literature*. 2<sup>nd</sup> ed. Wiley-Blackwell: Oxford. 2012

PAPER: CT-4-ENG-603  
(Introduction to Postcolonial Literature)

L – 3, T – 1, P – 0 (64 hrs/ 96 classes)

The aim of this paper is to acquaint the students with seminal postcolonial literary works in order to help them understand the complex negotiations between the colonizer and the colonized and the transformations in societies and cultures in India and African region.

**Unit I:**

Marks: 30 (25 classes)

Introduction to Postcolonial Literature

**Unit II:**

Marks: 30 (30 classes)

Chinua Achebe: *“Colonialist Criticism”*

Graham Huggan: *Decolonising the Map*

Dipesh Chakravbrty: *Postcoloniality and the Artifice of History*

**Unit III:**

Marks: 25 (25 classes)

Amitav Ghosh: *The Shadow Lines*

**Unit IV:**

Marks: 15 (16 classes)

Derek Walcott: *A Far Cry From Africa*

Margaret Atwood: *Postcards*

Wole Soyinka: *Night*

Recommended Reading:

Loomba, Ania. *Colonialism /Postcolonialism* Routledge, London,

PAPER: CT-4-ENG-604

(Grammar and Phonetics of Modern English)

L – 3, T – 1, P – 0 (64 hrs/ 96 classes)

The objective of this course is to teach the students the grammar of contemporary modern English, thereby help them write grammatically correct English. The course will treat with special care and fullness those areas that cause particular difficulty (e.g. the uses of tenses, auxiliary verbs, modals). The course also aims at enabling the students to acquire practical knowledge of the phonetics of English and exposing them to basic theories and practices of learning and teaching English as a second language.

**Unit I**

Marks: 15 (15 classes)

What Does Grammar mean? Description or Prescription? Grammaticality and acceptability  
The articles

**Unit II**

Marks: 35 (33 classes)

Agreement of verb and subject  
Nouns: singular or plural?  
Prepositions  
Negative words  
Tenses  
The infinitive  
The position of adverbs  
Tag questions  
The indirect expressions of imperatives  
The use of correlatives  
The English modal verbs  
Collocation

**Unit III**

Marks: 25 (24 classes)

Phonetics and Spoken English : The Air-Stream Mechanism and the Organs of Speech,  
The sounds of English: Vowels and Consonants.

**Unit IV**

Marks: 25 (24 classes)

Word Accent; Accent and Rhythm in Connected Speech  
Intonation  
Practice in Phonetic Transcription

**Textbook:**

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students.* ( Macmillan, Madras 1981, 2009).

Huddleston, R. *et al. A Student's Introduction to English Grammar* (Cambridge University Press, Cambridge, 2005)

**References:**

Crystal, David. *The Cambridge Encyclopedia of the English Language* (Cambridge University Press, Cambridge, 2003).

Hurford, James R. *Grammar: a student's guide* (Cambridge University Press, Cambridge, 1994).

Leech, G. *et al. A Communicative Grammar of English* (3rd ed) (Longman, London, 2002).

Radden, G., and R Dirven. *A Cognitive Grammar of English* (John Benjamin, Amsterdam, 2007).

PAPER: CT-4-ENG-605:

(Women's Writing)

L – 3, T – 1, P – 0 (64 hrs/ 96 classes)

Marks: 100

The studies of women's writing and research on women writers have been gaining impetus in universities worldwide over the past two decades. However, it is still a burgeoning area of study in Indian academia. The paper for the Major course aims at introducing the world of women writing to undergraduate students. The course will facilitate an understanding of dynamic discourses of women and literature.

**Unit: I**

Marks: 25 (24 classes)

Helen Carr: A history of women's writing

Virginia Woolf: Professions for Women

Bell Hooks: Women at Work

**Unit: II**

Marks: 25 (24 classes)

Doris Lessing: *Grass is Singing*

Sylvia Plath: *The Bell Jar*

**Unit: III**

Marks: 25 (24 classes)

Mahasweta Devi: *Breast-Giver* (Short Story)

Jhumpa Lahiri: *An Unaccustomed Earth* (Short Story)

**Unit: IV**

Marks: 25 (24 classes)

Alice Walker : *The Colour Purple*

Toni Morrison: *Beloved*