

KRISHNA KANTA HANDIQUI STATE OPEN UNIVERSITY

PROGRAMME PROJECT REPORT

ON

MASTERS OF ARTS

(ENGLISH)

*(Two Year Postgraduate Programme to be Offered from 2023-24 Academic
Session in UGC-CBCS Mode)*



Submitted to
**UNIVERSITY GRANTS COMMISSION
NEW DELHI**

Submitted by
**K. K. HANDIQUI STATE OPEN UNIVERSITY
GUWAHATI, ASSAM**

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KRISHNA KANTA HANDIQUI STATE OPEN UNIVERSITY

PROGRAMME PROJECT REPORT

Two Year PG Programme in English Academic session 2023-24

1. OVERVIEW

The Two-Year (CBCS) MA in English programme of this University has been offered in accordance with the UGC-CBCS Curriculum Framework and the broad guidelines of NEP 2020, besides with constant adherence to UGC Distance and Online Education Regulation 2020, UGC LOCF Curricular Framework, Academic Integrity Regulations 2018 and UGC-definitions-of-Degrees-July-2014.

The 35th Academic Council of the University has, accordingly, approved the Programme along with the credit requirement, provision of lateral entry, and multidisciplinary/interdisciplinary focus. Also, the assessment and evaluation has also been revised to letter grades with Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA).

The Programmes on offer, thus, incorporate Discipline Specific Core (DSC) courses along with ranges of Elective courses (DSE), which are expected to offer the learners wider exposure and opportunities. Besides, bundles of courses are also being provided as Ability Enhancement Courses (AEC), and Value-Added Courses (VAC) in line with the requirements of the NEP 2020. Notably, the academic disciplines of the University are organised as School System; hence, it is expected that implementation of multidisciplinary/interdisciplinary programmes and courses would be relatively smooth and undemanding. To this effect, necessary processes for attaching relevant faculty from related disciplines have been arranged. The University has also registered in the Academic Bank of Credit (ABC) for seamless transfer of credit allowing flexibility to the learners as mandated by the NEP 2020.

To impart extensive knowledge of the subject concerned, courses such as DSEs have been incorporated. Under the mandate of the UGC, Ability Enhancement Courses (AEC) are mandatory in the First and Third Semesters. Learners must select one AEC in the cited Semester from the bundle of courses provided in **Annexure IV**. Value Added Course (VAC) on “Cyber Security” has been offered in Semester 3, while another VAC course for the First Semester has to be picked up from the bundle of courses provided in **Annexure IV**. “Communication Skills” has been offered by the Discipline as VAC course in Semester 1, and learners of the Two-Year Postgraduate Programme in English can also take this course as well. In addition to these, Seminar/Presentation/Project/Dissertation works have been incorporated in the Second and Fourth semesters of the programme to motivate activity-based rich learning experience.

The Centre for Internal Quality Assurance (CIQA) of the University has organised a number of meetings and workshops regarding the implementation of NEP 2020 in the context of ODL. With all the inputs, the Committee on Courses (CCS) and the Schools of Studies, involving outside subject experts drawn from different Universities have designed the Programmes and

the detail syllabi. This Programme Project Report (PPR) on Two Year PG Programme in English is an outcome of this process.

2. PROGRAMME'S MISSION AND OBJECTIVES

2.1 Mission and Vision of K. K. Handiqui State Open University

- a) The motto of the university is to make education beyond barriers and provide educational opportunities to the unreached irrespective of gender, socio-economic status, geographical location, physical disabilities and gender.
- b) The University will also provide education to housewives, semi-literate, unemployed youth, jail inmates as well as highly educated people.
- c) The University provides opportunities for higher education to those who remain deprived of higher education for other numerous reasons.
- d) The mission and vision of the university is to enhance the capabilities of learners, particularly women learners, who want to get empowered with the higher order of required education and necessary professional skills.
- e) The University provides social justice to all the stakeholders as its prime focus.

2.2 Programme Objectives:

The main objectives of the MA English programme are to

- Enable the learners to acquire the appropriate methods and approaches to study English literature
- Provide knowledge and ideas needed to conduct research in the field of literature.
- Develop the required analytical, critical, application-oriented and communication skills.
- Develop Multicultural Competence and Moral, Ethical, Literary and Human Values in the learners
- Develop Problem Solving, Research-Related and Self-learning Learning Skills
- Teach topics such as communication, discussion, debate, research, and cross-disciplinary and interdisciplinary thinking.

3. RELEVANCE OF THE PROGRAM WITH KKHSOU'S MISSION AND GOALS:

The MA in English programme offered by KKHSOU has been prepared conforming the mission and goals of KKHSOU. This programme follows the following mission and goals of the University:

To expand higher education to cover maximum population of the state.

- To maintain equity and justice in the field of higher education.
- To ensure quality and excellence in higher education.
- To create a pool of human resources that can undertake research on important social issues.
- To develop holistic individuals who are smart, thoughtful, well-rounded, and creative
- To contribute towards the growth and development of the country as a whole

4. NATURE OF PROSPECTIVE TARGET GROUP OF LEARNERS

The University targets the following group of learners in general, viz.

- Women learners especially homemakers who want to get empowered with higher education and acquire professional skills.
- Differently-abled persons.
- Persons who could not complete higher education in time during their student days.
- People hailing from far-flung remote areas and living in other disadvantageous conditions.
- Employed/self-employed persons with a penchant for higher education and learning skills.
- Persons who could not get access to higher education in the conventional system for various reasons.
- Working people who wish to hone their professional skills.
- Senior citizens who are enthusiastic about getting a Master's Degree for the joy of learning and gaining knowledge.
- Teachers teaching in the primary as well as secondary level who want to get a Master's Degree for their professional upliftment.

Apart from these, important target groups of learners of this programme are:

- The students who are desirous to obtain a Degree in English as a core subject.
- The ratio between HS passed outs and the number of higher education institutions is not adequate. Therefore, the majority of pass-outs are often not able to pursue higher education in conventional educational institutions. Those learners are our main target group and our programme has been designed as per their needs.
- Working people who wish to develop their professional as well as academic carrier.
- People who want to explore English literature and language.
- People who are interested to work in a different media house.

5. APPROPRIATENESS OF PROGRAMME TO BE CONDUCTED IN OPEN AND DISTANCE LEARNING MODE TO ACQUIRE SPECIFIC SKILLS AND COMPETENCE

The PG programme in English is mainly theoretical and therefore, is, in general, suitable for the ODL mode. Keeping in mind the goal of the Department of Higher Education, MHRD to increase the Gross Enrollment Ratio (GER) in Higher Education, the ODL mode of education can play a major role in this regard. Here English as a subject of study can contribute immensely. KKHSOU has also given importance to learner-centric education. In this connection, the PG programme in English has been designed in such a way as to facilitate learners to participate actively in the teaching-learning process.

6. INSTRUCTIONAL DESIGN

The university follows some instructional procedures and designs to ensure that the ODL programme will be effective for delivering the university's MA degree. The programme is delivered in print form and via a Learning Management System (LMS).

6.1 Curriculum Design: The revised PG programme in English has been so designed that it meets the standard of NEP 2020 or another university offering the same program. With the help of experts in the subject from other reputed universities in the region, the contents of the syllabus are updated. While preparing the syllabi, UGC Distance and Online Education Regulations 2020, UGC LOCF Curricular Framework, Academic Integrity Regulation 2018, UGC-definitions-of-Degrees-July-2014, syllabi of other Universities and recommendations of Madhava Menon Committee have been consulted.

6.2 Programme Structure and Duration of the Programme: The 2-year PG programme in English has been designed according to UGC ODL Regulations 2020 and the UGC CBCS Curriculum Framework and the Broad Guidelines of NEP 2020. A learner can earn a Master's Degree in English after successfully completing four semesters. In case, a learner is not able to qualify a Course in the first attempt, he/she will have to qualify in the particular Course within the next 4 attempts, subject to maximum duration of the study.

Table 1: Programme Structure of MA in English

Note: DSC: Discipline Specific Core; DSE: Discipline Specific Elective. AEC: Ability Enhancement Course; VAC: Value Added Course.

Sem	DSC (Core) [4 Credits each]	DSE/Minor/MD/ID [4 Credits each]	AEC [4 Credits each]	VAC [2 Credits each]	Seminar/ Dissertation	Total Credit
1	DSC 1: English Social and Cultural History	DSE 1: Non fictional Prose	AEC 1: *To be adopted from the basket of AECs as available in <i>Annexure IV</i>	VAC 1: Communication Skills		22
	DSC 2: English Poetry: Chaucer to the Neo classical					
	DSC 3: English Drama: Elizabethan to Restoration					
2	DSC 4: 18 th and 19 th Century Novels	DSE 2: Language, Linguistics and Grammar			Seminar [4 Credit]	22
	DSC 5: English Poetry: Romantic to Victorian					
	DSC 6: Literary Criticism					
3	DSC 7: 20 th Century Novels	DSE 3: Indian English Literature	AEC 2: *To be adopted from the basket of AECs as available in <i>Annexure IV</i>	VAC 2: Cyber Security		20
	DSC 8: Modern Drama					
	DSC 9: Modern Poetry					
4	DSC 10: Literary and Critical Theory I	DSE 4: Modern European Literature (Option 1) Literature from North East India (In English and Translation) (Option 2)			Project/ Dissertation [8 Credit]	24
	DSC 11: Literary and Critical Theory II					
	DSC 12: American Literature					
	48 Credits	16 Credits	8 Credit	4 Credit	12 Credit	Total Credit: 88

The detailed course wise syllabus of the PG programme in English is given in *Annexure I*. Relevant seminar and Project/Dissertation Guidelines have been attached in *Annexure II* and *III* respectively.

The duration of the MA programme in English offered by the University is as follows:

- Minimum Duration : 4 semesters (2 years)
- Maximum Duration : 4 years

In case a learner is not able to qualify a course in its first attempt, he/she has to qualify in the particular course within the next four attempts, subject to maximum duration of the study.

6.3 Definition of Credit Hours: As per UGC ODL Regulations 2020, the University follows the system of assigning 30 hours of study per credit of a course. Thus, following this norm, a 4-credit course constitutes a total of 120 hours of study. Out of the total credit hours, a minimum of 10 percent, i.e., minimum 12 hours of counselling per course are offered to learners at their respective study centres or through centralized online counselling. The semester-wise credit distribution of the MA English programme has been shown in the following Table 2:

Table 2: Semester-wise Credit Distribution in MA in English

Semester	DSC Courses	DSE Courses	AEC Courses	VAC Courses	Seminar/ Dissertation/ Project	Total credit
1	12	4	4	2		22
2	12	4		2	4	22
3	12	4	4			20
4	12	4			8	24
Total Credits	48	16	8	4	12	88

DSC: Discipline Specific Core; DSE: Discipline Specific Elective. AEC: Ability Enhancement Course; VAC: Value Added Course

6.4 Faculty and Support Staff Requirement: The Discipline of English of Padmanath Gohainbaruah School of Humanities of KKHSOU currently has three dedicated full time faculty members (One Associate Professor and two Assistant Professors). However, the University has made necessary administrative provisions for attaching faculty from the concerned disciplines, both within and across Schools for smooth and efficient conduct of the proposed Programme. A list of faculty members and Course Coordinators against each Core course and Elective courses offered by the Discipline of English for this PG programme is provided in *Annexure V*.

Notwithstanding the above, as the proposed Programme has been designed with a multi/interdisciplinary focus with courses on English for Media Studies, Writing for Media, Social Entrepreneurship and Project Management, Introduction to Ethics, Essentials of Indian Constitution, Indian Traditional Knowledge System, English Communication Skills, Traditional Media, Advertisement Strategy, Cyber Security, Life

Skills, Computer Applications in Quantitative Analysis etc., as AEC and VAC in a variety of subjects, support from the faculty within and across various Schools beyond those from the discipline will be necessary. Moreover, supports for required counselling to the learners will be provided through a network of well-qualified and experienced counsellors at their respective study centres.

While delivering this programme, support is continuously received from the SLM Branch, Multimedia Unit, Central Library, Study centre Branch etc. of the University as well as from the people associate with the study centres spread across the state of Assam.

6.5 Instructional Delivery Mechanisms: The Self Learning Materials have been prepared keeping in mind the requirements of instructional design. Particular attention has been given so that the basic three domains of knowledge, viz., the behavioural domain, cognitive domain, and constructive domain can be addressed. In general, the university offers printed SLMs and the same in audio-visual formats. Apart from that, plans are being made to deliver the PG Programme in English through LMS. The LMS would consist of four quadrants: video lectures, downloadable/printable reading material, self-assessment tests through tests and quizzes, and an online discussion forum for clarifying questions. As majority of the learners are from rural areas and disadvantage groups, attempts are made to make the SLMs easy to read and easy to understand with the following major components:

- a) **Learning Objectives** (major objectives of the unit are stated)
- b) **Introduction** (linkage with previous unit as may be applicable and general introduction of the content is provided)
- c) **Check Your Progress** (generally after every section CYP is provided to learners to gauge their understanding)
- d) **Answers to Check Your Progress** (CYP answers are provided at the end of the Unit)
- e) **Activity** (activities for enhancing learners' critical outlook is included in SLM)
- f) **Let us Know** (Depending on the necessity some important information related to the content is provided in a box)
- g) **Let us Sum up** (pin pointed summary of the unit is given)
- h) **Further Reading** (this section has been incorporated for those learners who are interested in advance knowledge of the content)
- i) **Model Questions** (Different types of questions have been provided in the unit).

6.6 Identification of Media–print, Audio or Video, Online, Computer Aided: All learners will be provided with print as well as e-SLMs, which are quite comprehensive in terms of the coverage of the contents of the syllabi. The faculty of the discipline have also prepared unit wise video lectures and presentations for the courses of the Programme. These are hosted in the University's own YouTube channel <https://www.youtube.com/@kkhsou>. These audio-video contents together with the e-SLMs are sourced to the University's LMS e-bidya (<https://www.lmskkhsou.in/web/>) in such a way so that the learners can access these digital contents at ease according to their Programme and course requirements.

The prospective learners of the Programme will also be introduced with the initiatives like e-GyanKosh (<https://egyankosh.ac.in/>) and free DTH channel for education Swayam Prabha (<https://www.swayamprabha.gov.in/index.php/>) wherein the University also partners in providing digital contents. Many of the University's digital contents are also available and/or

archived in channel no. 20 under Swayam Prabha since April 2021, which can be accessed through the e-GyanKosh portal.

Further, in pursuance of the UGC's notification and guidelines the University has also adopted a policy of allowing the learners to undertake MOOCs from the Swayam platform as identified and duly approved by the University for credit transfers in various semesters as and when required.

In addition, certain topics are also covered through community radio programmes of the University broadcast through the 90.0 FM *Jnan Taranga* Community Service Station of the University. Most of the audio-video programmes are accessible online through the University's website and its official YouTube channel.

6.7 Learner Support Services: The student support services available in the PG programme in English include the following. All these support services would help the learners to imbibe the required knowledge and skills; to seek avenues in employment; to go for higher studies; and to know about the subject in an in-depth manner.

- a. KKHSOU City Campus:** The KKHSOU City Campus at Guwahati organises training for coordinators, counsellors, and other functionaries. The City campus provides a venue for learners and academic counsellors to interact about a particular subject matter. Responsibility for Admission, distribution of SLMs and Examination also lies with City Campus. Online counselling for all learners of all semesters of all programmes are centrally organised from city campus.
- b. Regional Centres:** The Regional centre of KKHSOU at Jorhat in upper Assam provide training for coordinators, counsellors and other functionaries. The centre provides a venue for learners and academic counsellors to interact about a particular subject matter. Responsibility for Admission, distribution of SLMs and Examination also lies with Regional Centres. Establishment of some other regional centres is in the pipeline.
- c. Study Centres:** Study centres are the backbone of an open and distance learning institute. On behalf of the university, the study centres cater to the various requirements of learners, viz. Admissions-related information, delivering Student Learning Materials, conducting counselling sessions, distributing assignments and evaluating them, conducting term-end exams, etc. The study centers throughout the state handle these affairs on behalf of the University.
- d. Pre-enrollment Counselling:** In cooperation with study centres, the university provides pre-enrolment counselling for all the programs through online and offline modes. It provides basic knowledge of the programs, counselling sessions, etc.
- e. Siksharthi Mitra:** A few employees of the University have been engaged as Siksharthi Mitra in order to provide better technical support and assistance to the candidates during online admission process.
- f. Learners' Charter:** The University has brought out a Learners' Charter pronouncing the basic rights and responsibilities of its learners. In the Induction Programmes at the Study Centres, the learners are sensitized about this Charter.
(http://www.kkhsou.in/web_new/lcharter.php?l=e)
- g. Handbook/SOP:** The University has brought out a Handbook for the Study Centres and a Standard Operating System (SOP) of Examination.
http://kkhsou.in/web_new/ugcinfo-2018/SOP%201-32.pdf

- h. Audio CDs for Visually Impaired Learners:** The visually impaired learners are provided with free audio SLMs in CDs to overcome their difficulties of learning. The University has installed Braille printers for this category of special learners in the University SLM branch.
- i. Face-to-face/Online Ticketing/Complaint System:** Learners' queries are attended in the face-to-face mode, through telephone, SMS and emails. There is a dedicated online portal through which the queries received automatically move to concerned department for solving the same. Once the problem is solved, the learner will get SMS and email.
- j. Face to face and Walk-in Counselling:** The English PG Programme learners will receive face-to-face counselling from study centers. The University also provides face-to-face counselling/walk-in-counselling to learners at the specially maintained city learner support centers located at the city campus on Sundays or weekdays.
- k. ICT Support:** ICT support is a major component of any ODL system of education. Some ICT-based support systems provided by the university for learners of PG Programme in English are listed below:
- **Website:** The University has developed a full-fledged official website www.kkhsou.in for learners and the general public. The website has a dedicated Learners' Corner (http://kkhsou.in/web_new/learner_corner.php) that contains exhaustive information and links to useful resources which is accessible to the vast learner population. Furthermore, the Website links to social-networking sites like Facebook where learners, faculty members, and stakeholders can interact. Additionally, the site offers a tailored search by district or program. And most of the audio-visual programmes are accessible online through YouTube videos. YouTube link: <https://www.youtube.com/user/kkhsou>
 - **Community Radio Service:** Jnan Taranga (90.4 MHz) is the first Community Radio station in the North Eastern part of the country administered by the University. Community Radio, being a platform for the community for taking up community issues, is also a platform for broadcasting educational programmes. This includes debates, discussions, and talk shows. Links: <http://jnantaranga.kkhsou.in/index.php>
 - **e-Bidya:** As part of its ongoing attempts to enhance student learning, the university has developed a Learning Management System (LMS) portal called e-Bidya using open source MOODLE which can be accessed via <https://ebidya.kkhsou.ac.in/>. The site allows learners to access e-resources 24 X 7, wherever they are, regardless of where they are in relation to the particular programme they are enrolled in. Learners can interact with experts in the discussion forum. Learners can experience the benefits of online learning through their mobile devices as well. The same facilities are being imparted for the UG programme in English as well.
 - **Open Access Journals Search Engine (OAJSE):** The OAJSE (www.oajse.com) can be used to browse and search 4,775 Open Access Journals from the rest of the World excluding India, 532 journals from India, and 32 Indian Open Access Indian Repositories. It provides all pertinent information about KKHSOU's central library, including access to electronic resources, the Online Public Access Catalogue (OPAC), and subscribed journals and databases. It also provides an email alert service (current awareness service) to learners and is linked with major social networks including Facebook and Twitter.
 - **KKHSOU Mobile App:** The university has developed a mobile application "KKHSOU" that allows students to access the university website 24x7. Download Link: https://play.google.com/store/apps/details?id=soft.bdeka.kkhsou.androidapp&hl=en_IN

- **SMS Alert Facility:** The University has implemented an SMS alert system for learners which notify of university news, events, and learner-related information.
- **E-Mentoring Groups:** The e-mentoring system, which utilizes the Telegram app/WhatsApp, helps learners acquire all the characteristics of open and distance learners, so they can continue their studies with self-confidence, self-esteem, morale, and a feeling of identity. It is the main objective of this initiative to help learners minimize personal difficulties and identify the obstacles they face due to the diverse needs and backgrounds they have. During this process, they are also guided to develop appropriate and suitable learning strategies for overcoming all these difficulties and problems.
- **E-mail:** Learners can also write emails to any officials'/faculty members of the University. For this a general email ID: info@kkhsou.in has been created. Concerns raised through email to this email address are addressed by the University's relevant officials or faculty members. Apart from that, the email and phone numbers of all faculty members are available on the website and Information Brochure. Any learners can write directly to them as well.
- **Online Counselling:** The university's faculty conducts online counselling sessions through different online platform like Zoom, Google Meet, Cisco Webex and Facebook etc. in addition to regular counselling sessions in study centers. It provides direct interaction of learners with the regular faculty members of the University which creates a greater sense of inclusion and reduces feelings of isolation by offering personal care and guidance to all learners.
- **KKHSOU in social media:** KKHSOU has incorporated social media sites like Facebook pages, Whatsapp group, Twitter Account (<https://twitter.com/KKHSOU1?s=09>) that enables sharing and interaction with the students' community. Official Facebook Group of KKHSOU can be reached at <https://www.facebook.com/groups/272636986264210/>

7. PROCEDURE FOR ADMISSIONS, CURRICULUM TRANSACTION AND EVALUATIONS

7.1 Procedure for Admission:

- i. **Minimum Qualification:** For the MA in English Programme, learners need to have a UG Degree pass or equivalent qualification (in any stream/subject) from a UGC recognised University recognized by UGC.
- ii. **Online Admission:** Admission to this PG programme would be offered by KKHSOU through online in the University website: www.kkhsou.in. A prospective learner may take admission as per his/her choice in KKHSOU City Study Centre, Khanapara, Jorhat Regional Centre, Jorhat or any other recognized study centre for this programme in the State of Assam. A learner is to submit all relevant documents for admission through the online admission portal. The course fee is to be paid through credit card/ debit card/ net banking or UPI- Bharat QR, BHIM, PhonePe, GPay, Paytm, WhatsApp and other UPI. After admission is done, a unique Registration / Enrollment Number is automatically generated which will have to be used for future communications with the University. Based on his/her choice, and operational conveniences, a learner shall be assigned to a particular study centre for availing of dedicated services and counseling/tutoring facilities. The newly admitted learners will receive the SLMs through a dedicated study

centre and in certain cases SLMs may be sent to the learners' home address also. e-SLMs are also available in the University website.

- iii. **Refusal/Cancellation of Admission:** At the time of admission the candidate must submit a declaration that he/she is not pursuing more than two-degree programmes under KKHSOU/any other recognised University or Institution simultaneously. If any false declaration is detected at any stage, his/her admission/mark sheets/certificates may be cancelled by the University.
- iv. **Continuous Admission:** By paying the necessary fees, a learner can obtain admission to the next semester once a particular semester is completed. Admission to the subsequent semester is not determined by the results of the previous semester. One may take admission in the next semester even without appearing in the previous semester examination. The admission period should be continuous from the date of completion of the previous semester's exams until 60 days after the start date. Incomplete exams, including back papers, will be allowed to be taken up when announcements of examination results are made. Learners are advised to regularly visit the University's website (www.kkhsou.in) and maintain regular contact with their allotted study centres.
- v. **Lateral Admission:** The University, following the NEP 2020's mandate and the UGC's guidelines, adopts the policy of lateral admission to all its UG and PG programmes. Accordingly, provisions for lateral entry into the 3rd semesters are made for those learners who had chosen to exit in the 2nd semester earlier due to various reasons. For this the University adopts a credit transfer policy to facilitate the process of lateral admission to all the UG and PG programmes.
- vi. **Dual Degree:** The University has implemented and also promotes the system of dual degree as per the UGC's notification and guidelines dated April 2022. Learners are encouraged and allowed to register in academic programmes simultaneously including UG and PG programme in order to enhance their choices and opportunities. The aspiring learners of the proposed Programme will also be encouraged to take the advantage of this provision at the time of their admission.
- vii. **Fee Waiver for Differently Able Persons (DIVYANGJAN):** The University also offers free education to jail inmates in all the programmes. At present, the University offers free of cost education to jail inmates in 16 district jails of the state. The University is in the process of including more numbers of Central/District Jails in the coming Academic Session.
 - a. **Fee Waiver for Jail Inmates:** The University also offers free education to jail inmates in all the programmes. At present, the University offers free of cost education to jail inmates in 16 district jails of the state. The University is in the process of including more numbers of Central/District Jails in the coming Academic Session
 - b. **Economically Weaker Section (EWS):** The learners applying for admissions in EWS category shall submit EWS documents as per the latest Govt. of Assam guidelines.
- viii. **Fee Structure:** The fee structure of the PG programme in English would have a break-up across semesters of the programmes. The fee is inclusive of Enrolment fees, Course fee, Examination fee, Exam centre fee and Mark-sheet fee. Currently the fee structure of the MA in English programme has been shown in Table 3.

Table 3: Fee Structure of MA in English
(All Figures are in Indian Rupee)

Semester	Course Fee	Other Fee	Total Fee to be paid*	Area subject
First	3000.00	2000.00	5000.00	Rs. 200.00 per paper + Centre Fee + Marksheet Fee Rs 100.00 + Consolidated Marksheet Rs 100.00.
Second	3000.00	2000.00	5000.00	
Third	3000.00	2000.00	5000.00	
Fourth	3000.00	2000.00	5000.00	

*NB: (1) Course fees include SLM, Counselling, Tutorial and Practical wherever applicable.
(2) Other fees include: Examination fees, Centre fees, Enrolment fees etc.*

- ix. **Financial Assistance:** The University offers free education to jail inmates and differently abled learners. At present, the University offers free of cost education to jail inmates in 16 district jails of the state. The university is in the process of including more numbers of Central/District Jails in the coming Academic Session.

7.2 Curriculum Transaction:

- i. **Activity Planner:** There will be an activity planner, which guides the overall academic activities in the PG programme in English prior to the university's admission schedule. The CIQA office as per UGC guidelines and the office of the Academic Dean would upload the Academic Plan and month wise Academic Calendar. This will enable learners to plan their studies and activities accordingly.
- ii. **Self-learning Materials (SLMs):** SLMs are designed in such a way that learners can easily follow them. With the help of subject experts. SLMs are prepared with relevant and up to date information and facts.
- iii. **Multimedia Materials:** Apart from the printed and digital copies of the SLMs, the university provides multimedia learning materials in the form of audio-video presentations, tutorial videos, and recorded versions of the online counselling sessions etc. related to the course content of various academic programmes. Such materials will also be prepared and provided to learners of the proposed Programme.
- iv. **Induction and Counselling Sessions:** Induction sessions are conducted by university officials and faculty together. Counselling sessions are conducted by our Study Centres. Basically all counselling sessions are scheduled on Sunday. A face-to-face interaction between the learners and the counsellor takes place during the counselling session. This enables learners to clear their doubts with regard to the various courses provided to them. Apart from that, from time to time, online counselling sessions will be provided by the faculties of the University for this PG programme in English.

- 7.3 Evaluation:** The assessment and evaluation of the learners' performance in all academic programmes of the University are carried out with the objectives of maintaining sanctity, quality and transparency. The assessment and evaluation of the learners' performance and achievement are conducted with reference to the defined learning outcomes of the programmes as a whole, and also those of the courses under a specific programme. While setting the question papers, assignments and evaluation of answer scripts, this aspect is always considered thoughtfully.

The assessment and evaluation system of the University consists of two components i.e. Formative and Summative Assessments as per the UGC Regulation of 2020. The 33rd Academic Council of the University decided that Formative Assessment is to be given a weight of 30 percent while the Summative Assessment is to be assigned the remaining 70 percent of the weight. Further, 35th Academic Council has adopted the SGPA and CGPA system of evaluation as per the UGC's Curriculum and Credit Framework, 2022. All necessary documents are available in: http://kkhsou.in/web_new/ugc-info-2018/SOP%201-32.pdf. The details of the Formative and Summative assessment followed by the University, which will also be followed in case of the proposed Programme, are described under:

- a) **Formative Assessment:** Formative assessment of the learners is conducted in a continuous and comprehensive manner. There are provisions for self-evaluation based on the Self Learning Materials. The University has decided to adopt a mechanism for continuous evaluation of the Learners through a judicious mix of various flexible methods.

Considering the practical limitations of the learners and the other operational difficulties, the University has adopted the formative assessment consisting of the followings:

- MCQ/Written test/Quiz/Viva etc. = 10 marks
- Home Assignment (submitted at study centre) = 10 Marks
- Participation in extension activities (environment related/workshop etc.) and/or Additional Home Assignment in lieu of this = 3 marks.
- Timely submission of assignment etc. as mentioned above = 2 marks (e.g. submission on time = 2 marks; submission after due time = 1 mark; Non-submission =0 mark)
- Attendance/Participation in the various Personal Contact Programmes like induction, orientation or other such programmes = 5 marks

The learners are communicated about the details through the University website, official notifications, study centres, mentoring groups and social media. The concerned study centres conducts MCQ based test (online/offline) for the learners. However, if required, they may alternatively arrange for written test/ Viva/Quiz etc. and assess the learners for maximum 10 marks. Depending on situations, additional assignments of 10 marks are also given in lieu of the MCQs.

Assignments for total 13 marks are administered course-wise comprising three assignments viz. 2 for 5 marks and 1 for 3 marks by the concerned discipline. Out of the three assignments, one is closed-ended assignment directly from the course or SLM (5marks), one is open-ended assignment i.e. analytical/opinion/view etc. to be answered by the learner based on the course (5 marks), the third one relates to environmental or community works and/or activities (3 marks) concerning the issues/topics covered.

Learners are required to submit the hand written hard copies of these assignments to their respective study centres. The study centres will get them evaluated by academic counsellors and offer comments and suggestions for further improvements.

The study centres also arrange Personal Contact Programmes (Online or Offline) and the learners are expected to attend the same, as per UGC Guidelines. Based on their level of participation and engagement they are given marks. Marks obtained by the learners after the wholesome Formative Assessment as described above are uploaded by the coordinators of the study centres in the Home Assignment portal specifically created by the examination branch.

- b. Summative Assessment:** The Summative Assessment is conducted in pen and paper mode in designated study centres. The University follows a SOP in conducting these examinations. Besides, examination monitoring is an essential feature in conducting the examinations of the University. The University appoints Supervisory Officers (SO), Examination Monitoring Officers (EMO) and Examination Squads on a regular basis for smooth conduct and maintaining the standards of the examinations. Question papers are set and moderated, and answer scripts are evaluated by both internal and external faculty members. Results are declared after a process of due scrutiny and thorough diligence check. The learners have the options of re-scrutiny and re-evaluation of their answer scripts (within a stipulated time) in case they are not satisfied with the result. All
- c. Seminar/Presentation/Project Report:** A learner has to prepare a presentation on a particular topic under the guidance of a professionally qualified supervisor/guide in Second Semester. A learner has to prepare a dissertation in Forth Semester under the guidance of a professionally qualified supervisor/guide. In this course, learners should take up a problem related to the subject area. They should devise instruments for the collection and interpretation of data and the preparation of research report. The length of the report may be between 90-100 pages. A detailed guideline is available in **Annexure II** and **III** along with the official website. The link is http://kkhsou.in/web_new/guidelines-download.php

8. REQUIREMENT OF THE LABORATORY SUPPORT AND LIBRARY RESOURCES

8.1 Laboratory Support:

The PG programme in English is not a fully laboratory-based programme; but some of the courses need laboratory support. The University is already equipped with computer lab for the learners of this programme as and when they approach the university for specified services. The learners can make use of computer labs located at the recognized study centres for this programme.

8.2 Library Resources:

Library services are offered to the learners of KKHSOU through physical library facilities in its recognized study centres and also through the central library set up by the University at its city campus. Reference books are suggested by the faculty of the respective Disciplines/Schools of the University and also by the SLM writers. The Central Library at KKHSOU has a sizeable repository of relevant

reference books and textbooks relating to the PG Programme in English. The central library KKHSOU well-stocked with approximately 19135 print books, 36 print journals on various disciplines and 8 newspapers (as on 28-02-2023). The books available at the Central Library are quite helpful not only for the learners, but also for the faculty members, SLM contributors and the content editors as well. Apart from the print resources, a good number of electronic resources comprising e-journals, online databases, gateway portal to e-journals are all made accessible to the learners within the University campus. The learners are communicated once the subscriptions are made to the programme specific journals. The library is fully computerized with an ILS (Integrated Library System) and also equipped with RFID (Radio-Frequency Identification) technology.

All the learners of the University including the learners of the PG Programme in English can access the webpage of the University library at their own time and convenience (<http://library.kkhsou.in/>). Moreover, the learners can take advantage of the facilities of the Digital Library (<http://dlkkhsou.inflibnet.ac.in/>). The Digital Library provides an online platform for collecting, preserving and disseminating the teaching, learning and intellectual output of the University to the global community including the KKHSOU learners. Beyond the physical boundary the library of KKHSOU has been maintained a Web Catalogue (<http://opac.kkhsou.ac.in/>) to facilitate the learners to browse library collection online.

The University has an OER Policy (<http://dlkkhsou.inflibnet.ac.in:8080/jspui/handle/123456789/831>) which spells out with the learning material released by the university in physical or digital format. KKHSOU has signed Content Partner Agreement with National Digital Library of India to share its Digital Resources. The main objective of NDLI is to integrate several national and international digital libraries in one single web-portal. It also make available to the learners community of KKHSOU through a single-window (<https://ndl.iitkgp.ac.in/>).

The OAJSE (www.oajse.com) can be used to browse and search 4,775 Open Access Journals from the rest of the World excluding India, 532 journals from India, and 32 Indian Open Access Indian Repositories. It provides all pertinent information about KKHSOU's central library, including access to electronic resources, the Online Public Access Catalogue (OPAC), and subscribed journals and databases. It also provides an email alert service (current awareness service) to learners and is linked with major social networks including Facebook and Twitter. Online subscriptions of reputed journals and databases are regularly made. The learners would be communicated once the subscriptions are made to the programme specific journals.

9. COST ESTIMATE OF THE PROGRAMME AND THE PROVISIONS

The office of the Finance Officer of KKHSOU keeps all the records of finances regarding print of SLMs, honorarium paid to the members of the Committee on Courses, honorarium to be paid to Content Writers, Content Editors, Language Editors, Translators, Proof Readers and also the expenditure related with organizing counsellors' workshops, meeting of the co-ordinators of the study centres etc. Moreover, the finance office also maintains records of purchase of computers, online space, books, journals etc. The accounts are maintained as per the laid down procedures of government.

Regarding the cost of programme development, programme delivery, and programme maintenance, the finance office conducted an exercise based on historical costing method to arrive at indicative figures of cost. The findings are presented below in respect of the PG programme in English.

9.1 Programme Development Cost:

The office of the Finance Officer of KKHSOU has worked out the following also.

- a. SLM Development Cost for Post Graduate programme: Rs. 8.000/- per Unit. A 4-credit course normally has 14 Units. In Two Year PG Programme, there will be 26 Courses. The discipline specific courses will be explicitly attributed to this programme. The rest can be apportioned depending on the learners' enrolment and number of units to be printed.
- b. Printing Cost per Unit of SLM: Rs. 69. However, this also depends on the print number as scale related advantage of cost is normally availed.

9.2 Programme Delivery Cost:

The SLMs prepared have to be delivered to various study centres located at the far-flung remote areas. On an average, the University delivers about 2.2 KGs of study materials per student. The cost of delivery of 1 KG of such material is Rs.60. Accordingly, depending upon the number of candidates; the cost for the PG Programme in English will be provisioned by the University. The office of the Finance Officer has calculated the delivery cost of SLM per student at Rs. 132.00. Moreover, there will be apportionable expenditures on providing LMS based services for which a detailed exercise will be required.

9.3 Programme Maintenance Cost:

The University will keep financial provision for organizing stake holders' meetings, counselling workshops etc. as per the Academic Plan and Academic Calendar approved by the Academic Council of the University. The workshops conducted by the University will not only benefit the learners of the programme, but will also benefit the learners of other programmes. The University will also bear the cost of organizing the meetings of Committee on Courses, School of Studies, Academic Council etc. and also for supply of additional study materials if required for improving the quality of the programme. Moreover, the University will keep on investing in developing the IT infrastructure so that the learners can benefit from the ICT enabled programme.

The cost calculated by the office of Finance Officer as regards maintenance of Arts programmes- is Rs. 1,750.00. The figures as indicated above will be applicable for the PG Programme in English of the University. The University will keep adequate financial provision for development, delivery, and maintenance of the programme presented as per the Programme Project Report.

10. QUALITY ASSURANCE MECHANISM AND EXPECTED PROGRAMME OUTCOMES

10.1 Quality Assurance Mechanism:

With regard to quality assurance of all the Programmes of the University including the Two Year Postgraduate Programme in English, the University is involved in the following activities:

- The programme design and structure is decided upon after a series of discussions and deliberations with a team of a few carefully chosen subject experts, who are mostly eminent scholars and professionals from the reputed institutions of higher education. Formed with due approval from the University authority, this Committee on Courses is helped by the in-

house discipline and School faculties while preparing the framework of the programme. The University adopts Learning Outcome Based Curriculum Framework for its 3 and/or 4 years UG and 1 and/or 2 years PG programmes. For implementation of NEP 2020, the University has networked with IGNOU, State Open Universities in India and other Universities in Assam by organizing workshops and participating in various meetings and seminars. Inputs from these discussions were used as quality benchmarks in designing the academic programmes.

- The University has a SLM Policy which is followed in development of SLM. (Link: <http://dlkhsou.inflibnet.ac.in/jspui/handle/123456789/825>) SLM Audit is a regular feature of the University which is conducted by CIQA. The course material writers and content editors are mostly in academics from reputed higher educational institutions. SLMs are distributed through a well laid down mechanism to all the learners by a mix of modes. Moreover, eSLM has been made available. Like the SLM Policy, the University has adopted University wide approaches for development of policies, Strategic Action Plan and their implementation.
- CIQA takes care of the following among others to enhance the quality of the various facets of the University:
 - Counsellors' workshops
 - Stakeholders' meetings
 - Feedback responses from the learners from various programmes
 - SLM Audit
- In order to keep the Two Year Postgraduate Programme in English updated, the programme would be revised and necessary changes would be incorporated for the benefit of the learners, based on the inputs received from the mechanism as mentioned above. Learners' and stakeholders' feedback is regularly collected and based on that, remedial measures and improvement mechanisms are worked out. (http://kkhsou.in/web_new/learner_feedback_all.php)

10.2 Expected Programme Outcome:

After completing the programme, the learner will be able to

- Learn the history and recent trends of English literature, language and culture
- Develop basic ideas of English language and grammar in the context of contemporary linguistics.
- Grasp the history and trends of English criticism and Theory
- Enumerate the trends of English poetry, drama, novel, and prose since inscriptions.
- Learn about the trends in Indian literature, European literature, American literature and so on.
- Explore the underlying spirit in the works of the selected authors.
- Develop their communicative skills and research abilities, as well as cross-disciplinary and interdisciplinary thinking.
- Seek employment opportunities in the any media sector.
- Enhance the learners' capabilities to involve in creative-writing.
- Enable the learners to acquire the qualification to apply for various competitive examinations and career advancement examinations.

11. DETAILS OF THE SYLLABUS (PROGRAMME WISE) WITH UNITS

Annexure I: Detailed Syllabus of the MA in English Programme

Annexure II: Guidelines for Seminar/Presentation of PG Programme in English

Annexure III: Guidelines for Project/Dissertation of PG Programme in English

Annexure IV: Common Basket of Ability Enhancement Courses (AECs) and Value-Added Courses (VACs) for PG Programmes

Annexure V: Course wise Faculty allotment of PG Programme in English

Annexure I: Detailed Syllabus of the PG Programme in English

**KRISHNA KANTA HANDIQUI STATE OPEN
UNIVERSITY**

(KKHSOU)

Detailed Syllabus

MASTER OF ARTS IN ENGLISH



March 2023

Discipline Specific Core

SEMESTER 1

COURSE 1:

ENGLISH SOCIAL AND CULTURAL HISTORY

This course shall provide an idea of the significant developments in English social and cultural history. The purpose of this course is to familiarise the learners with the conditions under which the English authors were constrained to write and publish their works. The learners in this course will get a brief overview of the different periods of English literary history with references to the important authors and their works.

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 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 literary movements to literary situations
- appreciate the history of English Literature in totality

[Section A: English Social History]

Block 1: Medieval to Renaissance

Unit 1: The Norman Conquest and Feudalism

The Norman Conquest, Consequences of the Norman Conquest: Replacement of the English, English Emigration, The System of Government, Changes in Language and Society, Ideas of Feudalism: Feudalism and Literature, Decline of Feudalism: Black Death, Peasants' Revolt, Other Factors

Unit 2: Growth of English Towns/Urbanisation in London

Growth of English Towns, Urbanisation in London

Unit 3: Christianity, Reformation and Role of the Church

Idea of Christianity, Role of Medieval Church, The Church and Medieval Culture, Theology and Intellectual Activities

Unit 4: Renaissance Humanism

History of the Renaissance, Humanism and Renaissance Thought, The Renaissance Literature, Renaissance and the Exploration of New Worlds

Block 2: Enlightenment to Imperialism

Unit 5: Enlightenment I

Ideas of the Enlightenment, Age of Reason, Early Enlightenment Thinkers: Francis Bacon, Rene Descartes, Baruch Spinoza, Voltaire, Montesquieu, John Locke, George Berkeley, English Empiricism, Rationalism

Unit 6: Enlightenment II

Aftermath of the Enlightenment, Rise of Democracy: Medieval Developments, The Magna Carta, Role of Church & the State of Learning, Democracy in the 16th and 17th Century, Developments From 18th to 20th Centuries

Unit 7: Industrialisation and Its Impact

Understanding Industrialism, Industrial Revolution in England, The Rise of the Working Class, Industrial Revolution and its aftermath

Unit 8: Imperialism and Colonialism

Ideas of Colonialism and Nationalism, Trade and Conflict, Idea of the Empire: The First British Empire, The Second British Empire, Other Four Phases of the British Empire, Imperialism and Expansion

[Section B: History of English Literature]**Block 3: Medieval to Neo-classical****Unit 9: The Medieval Age**

The Social Context, The Intellectual Context, Major Literary Forms: Poetry, Drama, Prose, Important Writers: Geoffrey Chaucer, William Langland, John Gower, John Mandeville, Thomas Malory

Unit 10: The Renaissance Period

The Intellectual Context, Impact of the Renaissance on English, Literature, Major Literary Forms: Poetry, Prose, Drama, Reassessment of the term Renaissance in the 20th century

Unit 11: Restoration and After

The Intellectual Context, Major Literary Forms: Poetry, Prose, Drama, Novel, Important Writers: John Dryden, William Congreve, John Bunyan, Aphra Behn, Daniel Defoe, Alexander Pope, Jonathan Swift, Richard Steele, Joseph Addison, Samuel Johnson, John Milton

Unit 12: The Neo-classical Age

Intellectual Context, Features of the Neoclassical Age, Important Writers: John Dryden, Joseph Addison, Alexander Pope, Lord Chesterfield, Henry Fielding, Samuel Johnson, Oliver Goldsmith, Edward Gibbon

Block 4: The Romantic to Modern**Unit 13: The Romantic Age**

Intellectual Context, Major Literary Form: Poetry, Fiction, Literary Criticism, Important Writers: S.T. Coleridge, William Wordsworth, Robert Southey, George Byron, P. B. Shelley, John Keats, Jane Austen, Walter Scott, William Hazlitt, Charles Lamb

Unit 14: The Victorian Age

Intellectual Context, Victorian Novel: Charles Dickens, William Thackeray, The Bronte Sisters, George Eliot, Victorian Poetry, Victorian Prose

Unit 15: The Modern Age (Till WW II)

Intellectual Context: From 1890-1918, and From 1918-1939, Major Literary Forms and Writers, Modern Novel: From 1890-1918 & From 1918-1939, Modern Poetry: From 1890-1918 & From 1918-1939, Modern Drama: From 1890-1918 & From 1918-1939

Unit 16: The Modern Age (After WW II)

Novels, Poetry, Drama

Reading List:

- G. M. Trevelyan: *English Social History: A Survey of Six Centuries*.
- Andrew Sanders: *The Short Oxford History of English Literature*.
- Bibhash Choudhury: *English Social and Cultural History: An Introductory Guide and Glossary*.
- Edward Albert. *History of English Literature*.
- David Daiches. *A Critical History of English Literature*.
- John Peck and Martin Coyle. *A Brief History of English Literature*
- Andrew Sanders. *The Short Oxford History of English Literature*

COURSE 2:**ENGLISH POETRY: CHAUCER TO THE NEOCLASSICAL**

This Course deals with the English poetry from the time of Geoffrey Chaucer of the 14th century to the Metaphysical Poets of the 16th such as John Donne and Andrew Marvell, and then to the Neoclassical poets like John Milton, John Dryden and Alexander Pope of the 17th and 18th centuries.

Learning Objectives: The objectives of the course are to:

- provide the learner with the scope of exploring some of the significant poetical works in the history of English Literature
- familiarise the learners with the life and works some of the major poets of each historical period
- delve into various aspects of the prescribed poetical texts such as their context, meaning, poetical style and language

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

- gain an interest in further exploring the poetical works and contributions of the introduced poets
- grasp the context and historical background in which the prescribed poems were written
- gain an idea on the changing characteristics, practices and development of poetry down the ages

Block 1: Chaucer to Shakespeare

Unit 1: Introducing Medieval Poetry

Different Forms of Mediaeval Poetry: The Lyric, The Ballad, Allegory, Descriptive and Narrative Poems, Metrical Romance, Important Medieval Poets: Geoffrey Chaucer, William Langland, John Gower, John Barbour

Unit 2: Geoffrey Chaucer: The General Prologue to *The Canterbury Tales* (Part I)

Chaucer: The Poet, His Life, His Poetic Works, Chaucer as a Social Critic

Unit 3: Geoffrey Chaucer: The General Prologue to *The Canterbury Tales* (Part II)

Reading the Poem: *The General Prologue*, Chaucer's Characterisation, Chaucer's Poetic Style

Unit 4: Thomas Wyatt & Henry Howard, Earl of Surrey: The Appeal "And Wilt Thou Leave Me Thus?" (Wyatt) & *Love that Doth Reign and Live Within my Thought* (Surrey)

The Sonnet Tradition, Thomas Wyatt: The Poet, Henry Howard, Earl of Surrey: The Poet, Reading Wyatt's *The Appeal* "And wilt thou leave me thus?" Reading Surrey's "Love that doth reign and live within my thought"

Unit 5: William Shakespeare: Sonnet 65 "Since Brass, nor Stone, nor Earth, nor Boundless Sea" & Sonnet 144 "Two Loves I have of Comfort and Despair"

William Shakespeare: The Poet, Reading the Sonnets: Major Themes, Shakespeare's Poetic Style, Critical Reception of Shakespeare as a Poet

Block 2: Metaphysical Poetry to Milton**Unit 6: Introducing Metaphysical Poetry**

The Tradition of Metaphysical Poetry, Beginning and Development, Important Practitioners: John Donne, George Herbert, Richard Crashaw, Henry Vaughan, Abraham Cowley, Andrew Marvell, Critical Receptions of Metaphysical Poetry

Unit 7: John Donne: "The Good Morrow" & "Death Be Not Proud"

John Donne: Life and Works, Reading the Poem: "The Good Morrow", and "Death Be Not Proud", Donne's Poetic Style

Unit 8: Andrew Marvell, "To his Coy Mistress" & "The Garden"

Andrew Marvell: Life and Works, Reading the Poems: "To His Coy Mistress" and "The Garden", Marvell's Poetic Style

Unit 9: John Milton: *Paradise Lost* "Book I" (Part I)

John Milton: Life and Works, Context of the Poem *Paradise Lost*, Extracts from *Paradise Lost* (Book I)

Unit 10: John Milton: *Paradise Lost* "Book I" (Part II)

The Plot of *Paradise Lost*, Reading *Paradise Lost* (Book I), Milton's Poetic Style

Block 3: Neo classical Poetry**Unit 11: Introducing Neoclassical Poetry**

The Tradition of Neoclassical Poetry, Important Poets: John Dryden, Samuel Butler, Alexander Pope, Matthew Prior, John Gay, Edward Young

Unit 12: John Dryden: “Absalom and Achitophel” (Part I)

John Dryden: Life and Works, Context of the Poem *Absalom and Achitophel*, Dryden as a Satirist

Unit 13: John Dryden: “Absalom and Achitophel” (Part II)

Extracts of the Poem *Absalom and Achitophel*, Summary of the Poem *Absalom and Achitophel*, Reading the Poem, Dryden’s Poetic Style

Unit 14: Alexander Pope: “The Rape of the Lock” (Part I)

Alexander Pope: Life and Works, Context of the Poem, Pope as a Social Critic

Unit 15: Alexander Pope: “The Rape of the Lock” (Part II)

The Text of Canto I, Summary of the Whole Poem, Reading the Poem (Canto 1), Pope’s Poetic Style

Reading List:

- David Daiches: *A Critical History of English Literature*.
- Helen Gardner: *Metaphysical Poets*.
- James Sutherland: *A Preface to Eighteenth Century Poetry*.
- *The New Princeton Encyclopaedia of Poetry and Poetics*.

COURSE 3:

ENGLISH DRAMA: ELIZABETHAN TO RESTORATION

This course deals with English Drama from the Elizabethan to the Restoration period with reference to five great English dramatists—Christopher Marlowe, Ben Jonson, William Shakespeare, John Webster and William Congreve.

Learning Objectives: The objectives of the course are to:

- discuss 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
- 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

Block 1: Marlowe and Jonson

Unit 1: Introducing Renaissance Drama

History of Drama, Drama in the Renaissance Period: The English Society of the Time, Condition of Staging Plays and Playhouses, Private Playhouses, Playwrights and the Condition of Productions, Pre-Shakespearean Playwrights: The University Wits (John Lyly, George Peele, Robert Greene, Thomas Nash, Thomas Lodge, Thomas Kyd, Christopher Marlowe), William Shakespeare, Post-Shakespearean Playwrights: Ben Jonson, Francis Beaumont, George Chapman, John Marston, Thomas Dekker, Thomas Middleton, Thomas Heywood, John Webster, Cyril Tourneur

Unit 2: Christopher Marlowe: Life and Works

Christopher Marlowe: The Playwright, Sources of the Play *The Jew of Malta*, Critical Reception of Marlowe

Unit 3: Christopher Marlowe: *The Jew of Malta*

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 4: Ben Jonson: *Volpone* (Part I)

Ben Jonson: The Playwright, Jonsonian Comedy, Critical Reception of Jonson

Unit 5: Ben Jonson: *Volpone* (Part II)

Sources of the Play *Volpone*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Block 2: Shakespeare**Unit 6: William Shakespeare: Life and Works**

William Shakespeare: Life and Works, Shakespeare's Tragedies, Critical Reception of Shakespeare

Unit 7: William Shakespeare: *King Lear* (Part I)

A Quick View at Shakespeare's Tragedies, Act-wise Summary of the Play, Critical Reception of Shakespeare's *King Lear*

Unit 8: William Shakespeare: *King Lear* (Part II)

Critical Commentary of the Play, Major Themes, Major Characters, Shakespeare's Art of Characterisation

Unit 9: William Shakespeare: *Twelfth Night or What You Will*

Shakespearean Comedies, Sources of the Play *Twelfth Night*, Reading the Play *Twelfth Night*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 10: William Shakespeare: *The Tempest* (Part I)

William Shakespeare: The Playwright, Sources of the Play *The Tempest*, Act wise Summary of the Play

Unit 11: William Shakespeare: *The Tempest* (Part II)

Critical Commentary on the Play, Major Themes, Major Characters, Critical Reception of the play

Block 3: Jacobean to Restoration

Unit 12: John Webster: *The White Devil* (Part I)

John Webster: The Playwright, Sources of the Play *The White Devil*, Act wise Summary of the Play, Critical Reception of Webster's *The White Devil*

Unit 13: John Webster: *The White Devil* (Part II)

Critical Commentary of the Play, Major Themes, Major Characters, Webster's Art of Characterisation

Unit 14: William Congreve: *The Way of the World* (Part I)

William Congreve: The Playwright, Act wise Summary of the Play, Critical Reception of Congreve's *The Way of the World*

Unit 15: William Congreve: *The Way of the World* (Part II)

Critical Commentary of the Play, Major Themes, Major Characters

Reading List:

- M.C. Bradbrook: *Themes and Conventions in Elizabethan Tragedy*.
- Alexander Merguerite: *An Introduction to Shakespeare and His Contemporaries*.
- David Bevington et al: *English Renaissance Drama. A Norton Anthology*.
- E.M.W. Tillyard: *The Elizabethan World Picture*.
- Sean McEvoy: *Shakespeare: The Basics*.

SEMESTER 2

COURSE 4:

18TH AND 19TH CENTURY NOVELS

In this Course, the learners are taken through the brief study of the theories of fiction and aspects of fiction writing as well as six representative novelists roughly covering the period stretching from the 18th century to the 19th such as—Henry Fielding, Jane Austen, Charles Dickens, Emily and Charlotte Brontë and Thomas Hardy

Learning Objectives: The objectives of the course are to:

- provide an overall idea on the rise of the theories of Fiction
- 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

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

- discuss the narrative content and characteristics of the prescribed texts

- discuss the various aspects and narrative elements of the prescribed texts
- relate the socio-historical contexts and times in which these novels were written
- develop critical aptitude and reflexive thinking
- evaluate and provide own critical analyses of the prescribed texts

Block 1: Theories of Fiction

Unit 1: Milan Kundera: *Art of the Novel* (“The Depreciated Legacy of Cervantes”)

Milan Kundera: Life and Works, Reading the Text prescribed, Important Ideas in the Text
Reception of Kundera’s Ideas

Unit 2: Wayne C. Booth: “Telling and Showing” from *The Rhetoric of Fiction*

Wayne C. Booth: Life and Works, About the Book *The Rhetoric of Fiction*, Some Excerpts
from the text of “Telling and Showing”, Reading the Text

Unit 3: Narratology

Narratology: Meaning and Scope, Important concepts in Narratology, Story and Plot, Narrative,
Narrator, Narratee, Point of View

Unit 4: Shlomith Rimmon Kenan: Concepts from Narrative Fiction

Shlomith Rimmon-Kenan: Life and Works, What is Narrative?, Important Concept of the Book,
Idea of the Story: Events/Character, Idea of Time (Order, Duration, Frequency),
Characterisation, Focalisation, The Role of the Reader

Block 2: Fiction: Fielding to Dickens

Unit 5: Henry Fielding: *Tom Jones* (Part I)

Henry Fielding: The Novelist, His Life and Works, Story of the Novel, Critical Reception of
Fielding

Unit 6: Henry Fielding: *Tom Jones* (Part II)

The Prefatory Introductions to the Books of the Novel, Major Themes, Fielding’s Art of
Characterisation, Fielding’s Narrative Style

Unit 7: Jane Austen: *Mansfield Park* (Part I)

Jane Austen: The Novelist, Her Life & Works, Story of the Novel, Critical Reception of Austen

Unit 8: Jane Austen: *Mansfield Park* (Part II)

Reading the Novel, Major Themes, Austen’s Art of Characterisation, Austen’s Narrative Style

Unit 9: Charles Dickens: *Tale of Two Cities* (Part I)

Charles Dickens: The Novelist, His Life & Works, Story of the Novel, Critical Reception of
Dickens

Unit 10: Charles Dickens: *Tale of Two Cities* (Part II)

Reading the Novel, Major Themes, Dickens’ Art of Characterisation, Dickens’ Narrative Style

Block 3: Fiction: The Brontes to Hardy

Unit 11: Emily and Charlotte Bronte: Life and Works

Charlotte Brontë: The Novelist, Emily Brontë: The Novelist, Anne Brontë: The Novelist, Critical Reception of the Brontë Sisters

Unit 12: Charlotte Bronte: *Jane Eyre*

The Story of the Novel, Major Themes, Charlotte Brontë's Art of Characterisation, Charlotte Brontë's Narrative Style

Unit 13: Emile Bronte: *Wuthering Heights*

The Story of the Novel, The genesis of *Wuthering Heights*, Major Themes, Emile Brontë's Art of Characterization, Emile Brontë's Narrative Style

Unit 14: Thomas Hardy: *Tess of the d'Urbervilles* (Part I)

Thomas Hardy: The Novelist, His Life & Works, The Story of the Novel *Tess of the d'Urbervilles*, Critical Reception of Hardy

Unit 15: Thomas Hardy: *Tess of the d'Urbervilles* (Part II)

Reading the Novel *Tess of the d'Urbervilles*, Major Themes, Hardy's Art of Characterization Hardy's Narrative Style

Reading List:

- Irena R Makaryk. *Encyclopaedia of Contemporary Literary Theory: Approaches, Scholar and Terms.*
- Shlomith Rimmon Kenan: *Narrative Fiction: Contemporary Poetics.*
- David Macey: *The Penguin Dictionary of Critical Theory.*
- Hans Bartens: *Literary Theory: The Basics.*
- Walter Allen: *The English Novel: A Short Critical History.*

COURSE 5:**ENGLISH POETRY: ROMANTIC TO VICTORIAN**

This course introduces the learners to the realm of English poetry represented by the Romantic poets such as John Keats, P. B. Shelly, William Blake, William Wordsworth, Samuel Taylor Coleridge and Victorian poets such as Alfred Lord Tennyson, Robert Browning and Matthew Arnold of the 18th and 19th centuries.

Learning Objectives: The objectives of the course are to:

- provide an overall idea on English poetry in the Romantic and Victorian age
- discuss some of the significant and representative poets of the Romantic and Victorian age
- acquaint the learners with the life and works of the prescribed poets
- help the learners appreciate the poems prescribed

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

- have sufficient ideas on different aspects of Romantic and Victorian age
- relate the socio-historical contexts and times in which the prescribed poems were written

- develop critical aptitude and reflexive thinking

Block 1: Romantic Poetry I

Unit 1: Introduction to Romantic Poetry

Significance of Romantic Poetry, Literary Features of the Romantic Poetry, Major Romantic Poets, Critical Reception

Unit 2: William Blake: “A Cradle Song I” (Songs of Innocence) & “A Cradle Song II” (Songs of Experience)

William Blake: The Poet, His Life and Works, Explanation of the Poems—”A Cradle Song I” (*Songs of Innocence*) & “A Cradle Song II” (*Songs of Experience*), Major Themes, Style and Language, Critical Reception of Blake

Unit 3: William Wordsworth: Life and Works

William Wordsworth: The Poet, His Life & Poetic Works, Reception of Wordsworth as a Romantic Poet

Unit 4: William Wordsworth: “Tintern Abbey” & “Ode on Intimations of Immortality”

Reading the Poems—“Tintern Abbey” & “Ode: Intimations of Immortality”, Wordsworth’s Poetic Style

Unit 5: Samuel Taylor Coleridge: Life and Works

Samuel Taylor Coleridge: The Poet, His Life & Works, Critical Reception of Coleridge as a Romantic Poet.

Unit 6: Samuel Taylor Coleridge: “The Rime of the Ancient Mariner”

Reading the Poem “The Rime of the Ancient Mariner”, Reading the Poem, Major Themes, Coleridge’s Poetic Style

Block 2: Romantic Poetry II

Unit 7: John Keats: Life and Works

John Keats: The Poet, His Life & Works, Keats and the Tradition of English Odes, Reception of Keats as a Romantic Poet

Unit 8: John Keats: “To Autumn” & “On a Grecian Urn”

Reading the Poem: “To Autumn”, Reading the Poem: “On a Grecian Urn”, Keats’ Poetic Style

Unit 9: P. B. Shelly: Life and Works

P. B. Shelly: The Poet, His Life & Poetic Works, Reception of Shelly as a Romantic Poet

Unit 10: P. B. Shelly: “Ode to the West Wind”

Reading the Poems, Major Themes, Shelly’s Poetic Style

Block 3: Victorian Poetry

Unit 11: Introduction to Victorian Poetry

Different Forms of Victorian Poetry, Important Victorian Poets and their Works, Reception of Victorian Poetry

Unit 12: Alfred Lord Tennyson: “Ulysses”

Tennyson: The Poet, His Life and Poetic Works, Reading the Poem, Major Themes, Tennyson’s Poetic Style, Critical Reception of Tennyson as a Victorian Poet

Unit 13: Robert Browning: Life and Works

Robert Browning: The Poet, His Life & Poetic Works, Critical Reception of Browning as a Victorian Poet

Unit 14: Robert Browning: “Fra Lippo Lippi”

Reading the Poem, Major Themes, Browning’s Poetic Style

Unit 15: Matthew Arnold: “Dover Beach”

Matthew Arnold: The Poet, His Life and Poetic Works, Reading the Poem, Major Themes, Arnold’s Poetic Style, Critical Reception of Arnold as a Victorian Poet

Reading List:

- Bowra, C. Maurice. *The Romantic Imagination*.
- Andrew Sanders: *The Short Oxford History of English Literature*.
- David Daiches: *A Critical History of English Literature*.
- M. H. Abrams: *A Glossary of Literary Terms*.

COURSE 6:

LITERARY CRITICISM: CLASSICAL TO MODERN

In this course, the learners will be introduced to the Western critical tradition and its development till the beginning of 20th century. As a course on the History of English Criticism, it traces the origin of the criticism in a common Greco-Roman classical heritage, out of which the European intellectual tradition had emerged and its subsequent development through the Neoclassical, the Victorian and the Modern periods.

Learning Objectives: The objectives of the course are to:

- provide a detailed idea on the development of various critical traditions in the History of Literary Criticism
- 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

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: Classical Criticism

Unit 1: History of Greek and Roman Criticism

History of Greek Criticism, History of Roman Criticism, History of Rhetoric

Unit 2: Plato: Republic (Book X)

Plato: The Critic, His Life and Works, Plato's Republic (Book X), Important Concepts of the Text, Reception of Plato as a Critic

Unit 3: Aristotle: *Poetics*

Aristotle: The Critic, Aristotle's *Poetics*, Important Concepts of the Text, Reception of Aristotle as a Critic

Unit 4: Longinus: *On The Sublime*

Longinus: The Critic, Reading Longinus's *On The Sublime*, Important Concepts of the Text, Reception of Aristotle as a Critic

Unit 5: Sir Philip Sidney: *An Apology for Poetry or, The Defence of Poesy*

English Criticism at the time of the Renaissance, Sidney: The Critic, Sidney's *An Apology for Poetry*, Important Concepts of the Text, Reception of Sidney as a Critic,

Block 2: Neo-classical and Romantic Criticism

Unit 6: Introduction to Neo-classical Criticism

History of Neoclassical Criticism, Major Exponents in Neoclassical Criticism, Important Concepts

Unit 7: Samuel Johnson: *Preface to Shakespeare*

Samuel Johnson: The Critic, His Life and Works, Johnson: *Preface to Shakespeare*, Important Concepts of the Text, Reception of Johnson as a Critic

Unit 8: Introduction to Romantic Criticism

History of Romantic Criticism, Major Exponents of Romantic Criticism, Important Concepts

Unit 9: William Wordsworth: *Preface to Lyrical Ballads*

William Wordsworth: The Critic, His Life and Works, Wordsworth: *Preface to Lyrical Ballads*, Important Concepts of the Text, Reception of Wordsworth as a Critic

Unit 10: S. T. Coleridge: *Biographia Literaria* (Chapter XIII & XIV)

S.T. Coleridge: The Critic, His Life and Works, Reading Chapters XIII & XIV, Important Concepts of the Text, Reception of Coleridge as a Critic

Block 3: Victorian to New Criticism

Unit 11: Introduction to Victorian Criticism

History of Victorian Criticism, Major Exponents of Victorian Criticism, Important Concepts in Victorian Criticism

Unit 12: Matthew Arnold: “The Function of Criticism at the Present Time”

Arnold: The Critic, Reading the Text, Important Concepts, Arnold as a Victorian Critic

Unit 13: Introduction to New Criticism

History of New Criticism, New Criticism Vs Russian Formalism, Key Features of New Criticism, Important Concepts in New Criticism

Unit 14: W. K. Wimsatt and M. C. Beardsley: “The Intentional Fallacy” (1946) & “The Affective fallacy” (1949)

W. K. Wimsatt and M. C. Beardsley: The New Critics, Reading the Texts, Important Concepts, Wimsatt and Beardsley as New Critics

Unit 15: F. R. Leavis: “Irony in Swift”

F. R. Leavis: The Critic, Reading the Text “Line of Wit”, Leavis as a New Critic

Reading List:

- William K Wimsatt JR. &, Cleanth Brooks: *Literary Criticism: A Short History*.
- MAR Habib: *A History of Literary Criticism: From Plato to the Present*.
- Birjadesh Prasad: *An Introduction to English Criticism*.
- D. A. Russell & M. Winterbottom: *Classical Literary Criticism*
- Vincent B. Leitch: *The Norton Anthology of Theory and Criticism*. New York: Norton.
- M H Abrams. *A Glossary of Literary Terms*.
- M.A.R. Habib. *A History of Literary Criticism: From Plato to the Present*.
- I. A. Richards. *Principles of Literary Criticism*.

SEMESTER III
COURSE 7:
20TH CENTURY Novels

In this Course, the learners shall be taken through the study of six important novels by Joseph Conrad, D. H. Lawrence, Virginia Woolf, James Joyce, John Fowles, Salman Rushdie roughly covering the 20th century. The learners are supposed to study these novels in order that they comprehend the issues addressed and learn the proper modes of analysing a work of fiction from the perspectives of various critical approaches.

Learning Objectives: The objectives of the course are to:

- provide an overall idea on the rise of 20th century novels
- acquaint the learners with the life and works of the prescribed novelists
- discuss the socio-historical contexts in which these works are situated

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

- discuss the narrative content and characteristics of the prescribed novels
- discuss the various aspects and narrative elements of the prescribed texts
- relate the socio-historical contexts and times in which these novels were written
- develop critical aptitude and reflexive thinking

Block 1: Conrad and Lawrence

Unit 1: Trends in Modern Fiction

Important Trends in 20th century fiction, Important Authors

Unit 2: Joseph Conrad: *Heart of Darkness* (Part 1)

Joseph Conrad: Life and Works, Story of the Novel *Heart of Darkness*, Critical Reception of Conrad as a modern novelist

Unit 3: Joseph Conrad: *Heart of Darkness* (Part II)

Reading the Novel, Major Themes, Conrad's Art of Characterisation, Conrad's Narrative Style

Unit 4: D. H. Lawrence: *Sons and Lovers* (Part I)

Lawrence: Life and Works, Story of the Novel *Sons and Lovers*, Critical Reception of Lawrence as a modern novelist

Unit 5: D. H. Lawrence: *Sons and Lovers* (Part II)

Reading the Novel, Major Themes, Lawrence's Art of Characterization, Lawrence's Narrative Style

Block 2: Joyce and Woolf

Unit 6: Introducing "Stream of Consciousness Novels"

History of SCN, Its flourish in the 20th century, Important practitioners

Unit 7: James Joyce: *A Portrait of the Artist as a Young Man* (Part I)

James Joyce: Life and Works, Story of the Novel *A Portrait of the Artist*, Critical Reception of Joyce as a modern novelist

Unit 8: James Joyce: *A Portrait of the Artist as a Young Man* (Part II)

Reading the Novel, Major Themes, Joyce's Art of Characterization, Joyce's Narrative Style

Unit 9: Virginia Woolf: *To The Light House* (Part I)

Virginia Woolf: Life and Works, Story of the Novel *To the Lighthouse*, Critical Reception of Woolf as a modern novelist

Unit 10: Virginia Woolf: *To The Light House* (Part II)

Reading the Novel, Major Themes, Woolf's Art of Characterization, Woolf's Narrative Style

Block 3: Metafiction

Unit 11: Introducing Metafiction

History of Metafiction, Important Practitioners, Important Metafictional Works

Unit 12: John Fowles: *The French Lieutenant's Woman* (Part I)

John Fowles: Life and Works, Story of the Novel *The French Lieutenants' Woman*, Critical Reception of Fowles

Unit 13: John Fowles: The French Lieutenants' Woman (Part II)

Reading the Novel, Major Themes, Fowles' Art of Characterization, Fowles' Narrative Style

Unit 14: Salman Rushdie: Midnight's Children (Part I)

Salman Rushdie: Life and Works, Story of the Novel *Midnight's Children*, Critical Reception of Rushdie

Unit 15: Salman Rushdie: Midnight's Children (Part II)

Reading the Novel, Major Themes, Rushdie's Art of Characterization, Rushdie's Narrative Style

Reading List:

- John Peck & Martin Coyle: *Literary Terms and Criticism*.
- Michael Levenson: *The Cambridge Companion to Modernism*.
- Malcolm Bradbury: *The Modern World*.
- Patricia Waugh: *Metafiction: The Theory and Practice of Self-Conscious Fiction*.

**COURSE 8:
MODERN DRAMA**

This course intends to provide an experience of dramatic writing starting from 1885 to 1960 encompassing representative playwrights such as John Millington Synge, George Bernard Shaw, Thomas Stearns Eliot, John Osborne, Harold Pinter, Samuel Beckett. These playwrights of the modern era have enriched the dramatic culture with their explorations of various aspects of human life and society during the later part of the 19th century and the early and mid-20th century.

Learning Objectives: The objectives of the course are to:

- acquaint the learners with the life and works of the prescribed modern 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

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 in the modern times
- 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

Block 1: Modern Drama: Shaw and Synge

Unit 1: Background

The Emergence of Modern Drama, Important Continental Movements, Important Theorists/Practitioners of Modern Drama

Unit 2: George Bernard Shaw: *Candida* (Part I)

George Bernard Shaw: The Playwright, His Life and Dramatic Career, Sources of the Play *Candida*, Critical Reception of Shaw

Unit 3: George Bernard Shaw: *Candida* (Part II)

Act wise Summary of the Play *Candida*, Critical Commentary on the Play, Major Themes, Major Characters

Unit 4: John Millington Synge: *Playboy of the Western World* (Part I)

John Millington Synge: The Playwright, His Life and Dramatic Career, Sources of the Play *Playboy of the Western World*, Critical Reception of Synge

Unit 5: John Millington Synge: *Playboy of the Western World* (Part II)

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Block 2: Modern Drama: Eliot and Osborne

Unit 6: Background

The Emergence of Modern English Drama, Important Theorists/Practitioners of Modern English Drama

Unit 7: Thomas Stearns Eliot: *Murder in The Cathedral* (Part I)

T. S. Eliot: The Playwright, His Life and Dramatic Career, Sources of the Play *Murder in The Cathedral*, Critical Reception of Eliot

Unit 8: Thomas Stearns Eliot: *Murder in The Cathedral* (Part II)

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 9: John Osborne: *Look Back in Anger* (Part I)

John Osborne: The Playwright, His Life and Dramatic Career, Sources of the Play *Look Back in Anger*, Critical Reception of Eliot

Unit 10: John Osborne: *Look Back in Anger* (Part II)

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Block 3: Absurd Drama

Unit 11: Introducing Absurd Drama

The Emergence of Absurd Drama, Important Theorists/Practitioners of Absurd Drama

Unit 12: Samuel Beckett: Life and Works

Samuel Beckett: The Playwright, His Life, His Dramatic Career, Sources of the Play *Waiting for Godot*, Critical Reception of Beckett

Unit 13: Samuel Beckett: *Waiting for Godot* (Part I)

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 14: Harold Pinter: *The Caretaker* (Part I)

Harold Pinter: The Playwright, His Life and Dramatic Career, Sources of the Play *The Caretaker*, Critical Reception of Beckett

Unit 15: Harold Pinter: *The Caretaker* (Part II)

Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Reading List:

- Eric Bentley: *The Theory of the Modern Stage*.
- Harold Bloom. *Dramatists and Dramas*.
- Robert Brustein. *The Theatre of Revolt: An Approach to Modern Drama*.
- Martin Esslin. *The Theatre of the Absurd*.
- Allardyce Nicoll: *British Drama*.
- Raymond Williams: *Drama from Ibsen to Brecht*.

COURSE 9:
MODERN POETRY

This course deals with Modern poetry, which is stated to have begun with the French Symbolist Movement and ended with the World War II. Modern Poetry refers to poetry written, mainly in Europe and North America, in between 1890 and 1950, in the tradition of modernist literature. In this course, we shall discuss a number of modern poets like Wilfred Owen, W. B. Yeats, T. S. Eliot, Rupert Brooke, G. M. Hopkins, Seamus Heaney, Dylan Thomas, Ted Hughes, Phillip Larkin and W. H. Auden.

Learning Objectives: The objectives of the course are to:

- familiarise the learners with the life and works some of the important modern poets
- provide the learner with the scope of exploring the poetical works of select modern poets in the field of literature
- delve into various aspects of the prescribed poetical texts such as their context, meaning, poetical style and language

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

- gain an interest in further exploring the poetical works and contributions of the introduced poets
- grasp the context and historical background in which the prescribed poems were written
- gain an idea on the changing characteristics, practices and development of poetry down the ages

Block A: History and Contexts**Unit 1: Introducing Modern Poetry**

The Decadents, The Pessimists, The Realists, The Traditional Poets, The Georgians, The Imagists, War Poetry, Post War Poetry—New Poetry, Movement Poetry

Unit 2: Symbolism in Modern Poetry

What is Symbolism?, The French Symbolist Manifesto, Important French Symbolist Poets, Impact of Symbolism on English Poetry

Unit 3: War Poetry

Poetry of the 1914-1918 (Important Poets and their works), Poetry of the 20s (Important Poets and their works), Poetry of the 30s (Important Poets and their works)

Unit 4: Poetry after WW II

Apocalyptic Poetry, Movement Poetry (Important Poets and their works)

Block 2: Till World War II

Unit 5: G. M. Hopkins: “The Windhover”, “Pied Beauty”

Hopkins: The Poet, Reading the Poems prescribed, Major Themes, Hopkins’ Poetic Style, Reception of Hopkins

Unit 6: W. B. Yeats: “The Second Coming”, “Byzantium”

Yeats: The Poet, Reading the Poems prescribed, Major Themes, Yeats’ Poetic Style, Reception of Yeats

Unit 7: T. S. Eliot: “The Love Song of J. Alfred Prufrock”

T S Eliot: The Poet, Reading the Poem prescribed, Major Themes, Eliot’s Poetic Style, Reception of Eliot

Unit 8: T. S. Eliot: “Journey of the Magie”

Reading the Poem prescribed, Major Themes, Eliot’s Poetic Style

Unit 9: Wilfred Owen: “Arms and The Boy” & “Futility”

Owen: The Poet, Reading the Poems prescribed, Major Themes, Owen’s Poetic Style, Reception of Owen

Unit 10: Rupert Brooke: “The Soldier”

Rupert Brooke: The Poet, Reading the Poem prescribed, Major Themes, Brooke’s Poetic Style, Reception of Brooke

Block 3: After World War II

Unit 11: W. H. Auden: “In Memory of W. B. Yeats”

Auden: The Poet, Reading the Poems prescribed, Major Themes, Auden’s Poetic Style, Reception of Auden

Unit 12: Dylan Thomas: “Poem in October”

Dylan Thomas: The Poet, Reading the Poems prescribed, Major Themes, Thomas’ Poetic Style, Reception of Thomas

Unit 13: Ted Hughes: “Pike”, “Thrushes”

Hughes: The Poet, Reading the Poems prescribed, Major Themes, Hughes’ Poetic Style, Reception of Hughes

Unit 14: Phillip Larkin: “Next Please”, “Ambulance”

Larkin: The Poet, Reading the Poems prescribed, Major Themes, Larkins’ Poetic Style, Reception of Larkin

Unit 15: Seamus Heaney: “After A Killing”

Seamus Heaney: The Poet, Reading the Poems prescribed, Major Themes, Heaney’s Poetic Style, Reception of Heaney

Reading List:

- Arthur Symons: *The Symbolist Movement in Literature: A Collection of Short Essays on French Symbolist Writers and Poets.*
- Neil Roberts: *A Companion to Twentieth Century Poetry.*
- Malcolm Bradbury & James McFarlane: *Modernism: A Guide to European Literature 1890-1930.*
- David Perkins: *A History of Modern Poetry: From the 1890s to the High Modernist Mode.*
- Neil Corcoran. *The Cambridge to Twentieth-Century English Poetry.*

SEMESTER IV**COURSE 10:****LITERARY AND CRITICAL THEORY I**

In this Course, we shall read about Literary Theory and Critical Theory in terms of its various approaches and concepts. However, since World War I, and most specifically since the 1960s, there have appeared a large number of innovative literary theories and methods of critical analysis. The attempt has been to examine how ‘theory’ shows itself to be the case of the ‘literary’ world responding to the changes in the larger environment of the 20th century.

Learning Objectives: The objectives of the course are to:

- provide a detailed discussion on the rise of Literary Theory
- familiarise the learners to some of the major literary theorists and critics
- present the critical approaches to various theoretical concepts and ideas

Learning Outcomes:

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

- discuss the rise of literary theory
- identify some of the major critics, writers and practitioners of literary theory
- discuss some of the significant theoretical concepts in a detailed manner
- develop critical and reflective thinking

Block 1: Theoretical Approaches I

Unit 1: The Rise of Literary and Critical Theory

The Rise of Literary Theory, The Rise of Critical Theory, Influence of Theory on Literary Practices, Reading from the 'Preface' of *Literary Theory: The Basics*, Reading from the 'Introduction' From David Lodge & Nigel Wood's *Anthology*, Reading from "The Return to Philology" by Paul de Man

Unit 2: Russian Formalism

The Tradition of Russian Formalism, The Russian Formalist Critics—Roman Jakobson, Yuri Tynyanov, Viktor Shklovsky, Boris Tomashevsky, Boris Eichenbaum, Vladimir Propp, Mikhail Bakhtin, Major Concepts, Reception of Russian Formalism

Unit 3: Structuralism

Introducing Structuralism, Major Thinkers of Structuralism—Ferdinand de Saussure, Claude Levi-Strauss, Roland Barthes, Jacques Lacan, Gerard Genette, Jonathan Culler, Important Concepts, Influence of Structuralism.

Unit 4: Post Structuralism & Deconstruction

Introducing Poststructuralism, Major Thinkers of Poststructuralism—Jacques Derrida, Michel Foucault, Jacques Lacan, Roland Barthes, Paul de Man, J. Hillis Miller, Key Concepts in Derrida's Deconstruction, Key Concepts in Lacanian Psychoanalysis, Key Concepts of Foucault, Reception of Poststructuralism

Unit 5: New Historicism and Cultural Materialism

Introducing New Historicism, Major Theorists—Stephen Greenblatt, Introducing Cultural Materialism, Major Theorists—Raymond Williams, Jonathan Dollimore, Alan Sinfield, Reception of These Theories

Block 2: Theoretical Approaches II

Unit 6: Psychoanalytic Criticism

Introducing Psychoanalytic Criticism, Major Critics/Theorists, Classical Freudian Criticism, Jungian Criticism, Lacanian Criticism, Reception of Psychoanalytic Theory

Unit 7: Phenomenological Criticism

Introducing Phenomenological Criticism, Major Thinkers—Edmund Husserl, Martin Heidegger, Jean Paul Sartre, Merleau-Ponty, Immanuel Levinas, Reception of Phenomenological Criticism

Unit 8: Hermeneutics and Reader Response Theory

Introducing Hermeneutics, Introducing RRT, Major Theorists—Roman Ingarden, Stanley Fish, Wolfgang Iser, Important Concepts in RRT—Implied Reader and Implied Author, Interpretive Community, Affective Stylistics, Reception of These Theories

Unit 9: Reception Theory

Introducing Reception Theory, Major Theorists—Hans Robert Jauss, Wolfgang Iser, Hans Georg Gadamer, Reception of This Theory

Unit 10: Marxist Criticism

Introducing Marxist Criticism, Major Critics—Georg Lukacs, Raymond Williams, Louis Althusser, Antonio Gramsci, Reception of Marxist Criticism

Block 3: Theoretical Concepts III**Unit 11: Post Colonialism**

Introducing Postcolonialism, Major Theorists of Postcolonialism—Edward Said, Gayatri Chakravorty Spivak, Franz Fanon, Homi Bhabha, Important Concepts of Postcolonialism, Reception of Postcolonialism

Unit 12: Feminisms

Introducing Feminism, Different Phases of Feminism—First Wave Feminism [Virginia Woolf, Simone De Beauvoir], Second Wave Feminism [Elaine Showalter, Kate Millet], Third Wave Feminism, Socialist/Marxist Feminism [Juliet Mitchell, Sheila Rowbotham, Michèle Barrett, French Feminism:[Helen Cixous, Luce Irigaray, Julia Kristeva], Reception of Feminism

Unit 13: Gender, Sexuality and Queer Theory

Introducing the concept of gender, sexuality and the Queer, Their implications in literary studies

Unit 14: Eco criticism

Introducing Ecocriticism, History and Emergence, Implications in literary studies

Unit 15: Post Theory

Introducing the concept of post theory, Current state of critical theory, future of theory

Reading List:

- Peter Barry: *Beginning Theory: An Introduction to Literary and Cultural Theory*.
- Hans Bertans: *Literary Theory: The Basics*.
- David Macey: *Dictionary of Critical Theory*.
- S. Ramaswami & V. S. Sethuraman. *The Critical Tradition: An Anthology of English Literary Criticism Vol-1 & 2*.
- Roman Seldon: *A Reader's Guide to Contemporary Literary Theory*.

COURSE 11:
LITERARY AND CRITICAL THEORY II

In this course, we have tried to bring to you some of the very basic theoretical essays written at various periods of the 20th century. But, the applications of their respective theorists have continued. We shall find that the prescribed essays and texts include areas like history of ideas, Linguistics and Poetics, Reader Response Theory, Psychoanalysis, Structuralism and Post structuralism, Gender-studies, Anthropology, Post-colonialism and Postcolonial historiography and so on.

Learning Objectives: The objectives of the course are to:

- provide a detailed discussion on some of the significant theoretical trends

- familiarise the learners to some of the major critics, writers and practitioners of those trends
- present the critical approaches to various theoretical concepts and ideas

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

- discuss some of the significant theoretical concepts in a detailed manner
- identify some of the major critics, writers and practitioners of literary theory
- elaborate on the critical approaches to various theoretical concepts and ideas
- develop critical and reflective thinking

Block 1: From Saussure to Bakhtin

Unit 1: Ferdinand de Saussure): “The Object of Study”

Saussure: Life and Works, Reading the text, Important Theoretical Issues raised, Reception of Saussure

Unit 2: Roman Jakobson: “Linguistics and poetics”

Roman Jakobson: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Jakobson

Unit 3: Roland Barthes: “The Death of the Author”

Barthes: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Barthes

Unit 4: Stanley Fish: “Interpreting the Variorum”

Fish: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Fish

Unit 5: Mikhail Bakhtin: “From the Prehistory of Novelistic Discourse”

Mikhail Bakhtin: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Bakhtin

Block 3: From Lacan to Fish

Unit 6: Jacques Lacan: “Seminar on *The Purloined Letter*”

Lacan: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Lacan

Unit 7: Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences”

Derrida: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Derrida

Unit 8: Michel Foucault: “What is an Author?”

Foucault: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Foucault

Unit 9: Hayden White: “The Historical Text as Literary Artefact”

White: Life and Works, Reading the text, Important theoretical Issues raised, Reception of White

Unit 10: Walter Benjamin: “The Work of Art in an Age of Mechanical Production”

Benjamin: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Benjamin

Block 3: From Toril Moi to Edward Said**Unit 11: Toril Moi: “Female, Feminine, Feminist” from *Sexual Textual Politics***

Toril Moi: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Moi

Unit 12: Elaine Shwoalter: “Towards a Feminist Poetics”

Shwoalter: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Shwoalter

Unit 13: Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”

Spivak: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Spivak

Unit 14: Homi Bhabha: “Nation and Narration” from *The Location of Culture*

Bhabha: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Bhabha

Unit 15: Edward Said: “Introduction” from *Orientalism*

Edward Said: Life and Works, Reading the text, Important theoretical Issues raised, Reception of Said

Reading List:

- David Lodge & Nigel Wood: *Modern Criticism and Theory: A Reader*.
- David Macey: *The Penguin Dictionary of Critical Theory*.
- Jonathan D Culler: *Literary Theory: A Very Short Introduction*.
- Peter Barry: *Beginning Theory: An Introduction to Literary and Cultural Theory*.

COURSE 12:**AMERICAN LITERATURE**

This course deals with American literature with particular reference to its history, poetry, drama and fiction. Many literary historians discuss American literature with reference to the Revolutionary War (1775-81), the Civil War (1861-65), World War I (1914-18), and World War II (1939-45). Such divisions make it convenient to distinguish periods and sub-periods in American literature. This course shall introduce us to American Literature as a whole.

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: History

Unit 1: Puritan Beginnings & Frontier Experience (Part I)

Social Context, Intellectual Context, Major Writers (Anne Dudley Bradstreet, Edward Taylor, Cotton Mather, Michael Wigglesworth), Influences on Later Writers.

Unit 2: Puritan Beginnings & Frontier Experience (Part II)

Major Writers, (William Bradford, Thomas Godfrey, Jonathan Edwards, Benjamin Franklin, William Byrd II), Influences on Later Writers.

Unit 3: Transcendentalism and American Modernism (Part I)

Social Context, Intellectual Context, Major Writers (Ralph Waldo Emerson, Henry David Thoreau, Mark Twain)

Unit 4: Transcendentalism and American Modernism (Part II)

Major Writers (Henry James, Thomas Stearns Eliot, Stephen Crane), Influence on Later Writers.

Block 2: Poetry and Drama

Unit 5: Introducing American Poetry

A brief History, Major Trends, Major Poets

Unit 6: Walt Whitman: “Wound Dresser”, “One’s Self I Sing”

Whitman: The Poet, Reading the Poems prescribed, Major Themes, Whitman’s poetic style, Reception of Whitman

Unit 7: Emily Dickinson: “A Bird Came Down the Walk”, “Much Madness”

Dickinson: The Poet, Reading the Poems prescribed, Major Themes, Dickinson’s poetic style, Reception of Dickinson

Unit 8: Robert Frost, (1874-1963): “Stopping by the Woods”; “Mending Wall”

Frost: The Poet, Reading the Poems prescribed, Major Themes, Frost’s poetic style, Reception of Frost

Unit 9: Eugene O’Neill: *Desire Under the Elms* Eugene O’Neill: The Playwright, His Life, His Dramatic Career, Critical Reception of Neill

Unit 10: Eugene O’Neill: *Desire Under the Elms* II

Sources of the Play *Desire Under the Elms*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Block 3: Fiction

Unit 11: Ernest Hemingway: Life and Works

Hemingway: Life and Works, Story of the Novel, Critical Reception of Hemingway

Unit 12: Ernest Hemingway: *The Old Man and the Sea*

Reading the Novel, Major Themes, Hemingway's Art of Characterization, Hemingway's Narrative Style

Unit 13: Herman Melville: Life and Works

Melville: Life and Works, Story of the Novel, Critical Reception of Melville

Unit 14: Herman Melville: *Billy Budd*

Reading the Novel, Major Themes, Fielding's Art of Characterization, Melville's Narrative Style

Unit 15: Mark Twain: *The Adventures of Huckleberry Finn*

Mark Twain: Life and Works, Story of the Novel, Reading the Novel, Major Themes, Mark Twain's Art of Characterization, Mark Twain's Narrative Style

Reading List:

- Harold Bloom: *Modern American Poetry*.
- Christopher Beach: *The Cambridge Introduction to Twentieth-Century American Poetry*.
- Nina Baym: *The Norton Anthology of American Literature*

DSE/Minor/MD/ID

Semester 1

COURSE 1:

NON-FICTIONAL PROSE

This Course introduces the learners to the different forms of non-fictional prose writing. They will be taken through different genres such as essays, biography, autobiography, letters and travel writing that emerged from diverse historical and cultural contexts.

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 of the prescribed works of non-fictional prose
- discuss the various aspects and characteristics of the prescribed texts

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

- discuss the detailed content and various aspects of the prescribed works of non-fictional prose
- relate to the relevant contexts, life experiences and reflections that shaped these texts
- evaluate and provide own critical analyses of the prescribed texts

Block 1: Essays

Unit 1: Montaigne: “Of Solitude”

Montaigne: Life and Works, Explanation of the Text: List of Important References in the Text, Glossary of the Text, Major Themes, Style and Language, Critical Reception

Unit 2: Francis Bacon: “Of Truth” & “Of Studies”

Francis Bacon: Life and Works, Explanation of the Essays: Explanation of the Essay “Of Truth”, Explanation of the Essay “Of Studies”, Glossary, Major Themes, Style and Language, Critical Reception

Unit 3: Charles Lamb: “My Relations”

Charles Lamb: Life and Works, Reading the Text: Major Themes, Lamb’s Prose Style, Critical Reception

Unit 4: Virginia Woolf: “Modern Fiction”

Virginia Woolf: Life and Works, Woolf’s Idea of the Essay as a Literary Form, Reading the Text: Major Themes, Woolf’s Prose Style, Critical Reception

Unit 5: George Orwell: “Shooting an Elephant”

George Orwell: Life and Works, Reading the Text: Major Themes, Orwell’s Prose Style, Critical Reception

Block 2: Life Writing (Biography/Autobiography)

Unit 6: Jean-Jacques Rousseau (1712-78): *Confessions*

A Brief History of Autobiography, Jean-Jacques Rousseau: Life and Works, Reading about *The Confessions*, Rousseau's Prose Style, Critical Reception

Unit 7: Samuel Johnson: "Life of Milton"

A Brief History of Biography, Samuel Johnson: Life and Works, Reading the Text, Johnson's Prose Style, Critical Reception

Unit 8: "Florence Nightingale" from Lytton Strachey's *Eminent Victorians*

Lytton Strachey: Life and Works, Reading the Text: Major Themes, Strachey's Prose Style, Critical Reception

Unit 9: Russell's *Autobiography* (Chapters: I & II)

Bertrand Russell: Life and Works, Reading Russell's *Autobiography*, Reading Chapter I: "Childhood", Reading Chapter II: "Adolescence", Russell's Prose Style, Critical Reception

Unit 10: *Diary of Virginia Woolf* (Select Entries)

What is Life Writing?, Virginia Woolf as a Diarist, Reading the Diary Entries, Important Themes, Style and Language

Block 3: Letters and Travel Writings

Unit 11: Keats' Letters: To Benjamin Bailey, 22 November, 1817, and To John Hamilton Reynolds, 3 May 1818

John Keats: The Letter Writer, Reading the Texts: Major Themes, Keats' Prose Style, Critical Reception

Unit 12: Eric Newby: *A Short Walk in the Hindu Kush* (Chapter IV "Pera Palce" & Chapter V "The Dying Nomad") (Part I)

A Short History of Travel, Eric Newby: The Travel Writer, Brief Summary of the book

Unit 13: Eric Newby: *A Short Walk in the Hindu Kush* (Chapter IV "Pera Palce" & Chapter V "The Dying Nomad") (Part II)

Reading Chapter IV: "Pera Palace", Reading Chapter V: "The Dying Nomad", Newby's Prose Style, Major Themes

Unit 14: V. S. Naipaul: *An Area of Darkness* (Section 1, Chapter 1)

A Brief Account of Travel Writing, V.S. Naipaul: Life and Works, Reading the Chapter, Important Themes, Style and Language

Reading List:

- John Peck & Martin Coyle: *Literary Terms and Criticism*. Palgrave.
- Carl Thompson: *Travel Writing*.
- Henry Ellershaw. *Keats: Poetry and Prose*.
- M. H. Abrams. *A Glossary of Literary Terms*.
- C.H. Lockitt: *The Art of the Essayist*.

Semester 2:
COURSE 2:
LANGUAGE, LINGUISTICS AND GRAMMAR

This course introduces the learners to the basic concepts of English Language and Linguistics. In the Units of this course, the learners will gain access to the very basic aspects of Language and Linguistics, English Phonetics and Phonology, Morphology, Syntax and Semantics.

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, Linguistics and Grammar
- highlight important areas of spoken language such as speech sounds, pronunciation, stress patterns, rhythm and intonation
- enable the learner, develop a broad idea on the functions and importance of the English Language, Linguistics and Grammar

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, Linguistics and Grammar
- discuss the functions of various branches of Language and Linguistics

Block 1: History of English Language and Phonetics

Unit 1: History of the English Language I

Origins of English—Anglo Saxon Period, Middle English Period, Modern English Period, Growth of Vocabulary—Borrowings from other Languages, Word Formation, Language Change: Grammar, Language Change: Spelling and Pronunciation, Basic Concepts of Language—Arbitrariness, Base, Comparative Philology, Dialects, Standard Language.

Unit 2: History of the English Language II

Renaissance: Rise of Modern English, Change of Meaning—Generalisation, Specialisation, Differentiation, Association of Ideas, Contributors to the development of English—The Contribution of William Shakespeare, The Contribution of Dr. Johnson, The Contribution of T.S. Eliot, The Contribution of the Bible, American English—Changes in Vocabulary, Changes in Spelling, Changes in Grammar, Changes in Pronunciation

Unit 3: Introduction to Linguistics

Linguistics as a Scientific Study of Language, Structure and Systems of Language—Synchrony and Diachrony, Langue and Parole, Syntagmatic and Paradigmatic Relations, Branches of Linguistics—Anthropological Linguistics, Applied Linguistics, Computation Linguistics, Ethno-Linguistics, Historical Linguistics, Philosophical Linguistics, Psycholinguistics, Sociolinguistics

Unit 4: Phonology and Phonetics I

What is Phonology?—Phone, Phoneme, Allophone, What is Phonetics?—Acoustic Phonetics, Auditory Phonetics, Articulatory Phonetics, The Speech Sounds: Vowels—The Pure Vowels, The Diphthongs, The Speech Sounds: Consonants—Plosives, Affricates, Fricatives, Nasals, Lateral, Frictionless Continuants, Semi Vowels

Unit 5: Phonology and Phonetics II

The Syllable—The Syllabic Consonant, Consonant Clusters, Word Stress—Stress Patterns of English Words, Stress in Compound Words, Grammatical Function of Stress—Accent and Rhythm, Intonation

Block 2: Morphology, Syntax and Semantics

Unit 6: Morphology

What is Morphology, The Morpheme, Free and Bound Morpheme, Morphs and Allomorphs, Morphological Analysis of Words—Lexical Words and Grammatical Words, Simple, Complex and Compound Words, Affix, Stem and Root, Inflectional and Derivational Morphology, Word Formation

Unit 7: Syntax I

What is Syntax, Constituent Structure: Constituents of NP, VP, Prep P, Adj P, Adv P, Clause Constituents, P.S. Rules.

Unit 8: Syntax II

Different Elements of Syntax, I.C. Analysis, T.G. Grammar—Distinctions of Traditional Grammar with TG Grammar, Deep and Surface Structure, Transformational Analysis, Syntax and Semantics

Unit 9: Semantics I

Scope of Semantics, Different Elements of Meaning, Conceptual Meaning, Connotative Meaning, Social & Affective Meaning, Reflected and Collocative Meaning, Thematic Meaning, Componential Analysis

Unit 10: Semantics II

Meaning Relations, Antonymy, Synonymy, Polysemy, Hyponymy, Homonymy, Collocation Restriction, Sentence Meaning, Theories of Semantics, The Verification Theory, The Truth Conditional Theory

Block 3: Branches of Linguistics

Unit 11: Sociolinguistics I

Scope and Areas of Investigation, Language and Society, Speech Community, Dialects and Idiolects, Regional Dialects and Isoglosses, Social Dialect, Register and Style, Code Switching and Code Mixing

Unit 12: Sociolinguistics II

Pidgin, Creole, Standard Language, Bilingualism and Multilingualism, Language Planning

Unit 13: Psycholinguistics

Nature and Scope of Psycholinguistics, Major Schools of Psychology of Learning: The Behaviourist School, The Cognitive School, Constructivism, Theory of Innate Language Structure, Acquisition-Learning Hypothesis

Unit 14: English Language Teaching I

ELT: A Historical Overview, Communicative Competence, Contrastive Analysis, Error Analysis, Inter-language

Unit 15: English Language Teaching II

Approaches, Methods and Techniques of Teaching English, Grammar Translation Approach, The Structural Approach, The Communicative Approach, Modern Approaches

Reading List:

- John Lyons: *Language and Linguistics: An Introduction*.
- J. Sethi & P. V. Dhamija: *A course in Phonetics and Spoken English*.
- T. Balasubramanian: *A Text book of English Phonetics for Indian Students*.
- P. Syal & D. V. Jindal: *An Introduction to Linguistics*.
- Geoffrey Leech: *Semantics*.

Semester 3

COURSE 3:

INDIAN ENGLISH LITERATURE

This Course shall start with a discussion of the history of Indian English Writing, Indian English poetry, drama and fiction then it will touch upon individual authors. In this Course, the learners will be introduced to Indian English Literature, which has emerged both as a literary genre and as a small literary industry.

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 some of the select Indian English Poets and their life and works
- 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 Writers
- highlight the thematic concerns and issues highlighted in the selected texts
- relate to the Indian context in which these works are situated
- relate literary representations to real life in India

Block 1: History and Contexts

Unit 1: Historical Background (1857-1920, 1920-1947)

The Social Context, Intellectual Context (The role of English), Major Literary Forms (Poetry, Drama, Prose) and their exponents

Unit 2: Historical Background (Independence and After)

The Social Context, Major Literary Forms (Poetry, Drama, Prose) and their exponents

Unit 3: Modern Indian English Literature (Poetry, Fiction, Drama and Prose)

Modern Indian English Poetry, Modern Indian English Fiction, Modern Indian English Drama, Modern Indian English Prose

Unit 4: Gauri Vishwanathan: “Literary Study and British Rule in India” from *Masks of Conquest*

Gauri Vishwanathan: The Critic, Explanation of the Essay, Important Issues raised by Vishwanathan, Critical Reception of the Essay

Unit 5: A. K. Ramanujan: “Is there an Indian Way of Thinking”

A. K. Ramanujan: The Critic, Explanation of the Essay, Important Issues raised by Ramanujan, Critical Reception of “Is there an Indian Way of Thinking”

Block 2: Poetry and Drama**Unit 6: Jayanta Mahapatra: “The Abandoned British Cemetery at Balasore”**

Jayanta Mahapatra: The Poet, His Life and Works, Reading the poem “The Abandoned British Cemetery at Balasore”, Major Themes, Mahapatra’s Poetic Style, Critical Reception of Mahapatra

Unit 7: Kamala Das: “A Hot Noon at Malabar” & “My Grandmother’s House”

Kamala Das: The Poet, Her Life and Works, Reading the Poems: “A Hot Noon in Malabar” & “My Grandmother’s House”, Major Themes, Das’ Poetic Style, Critical Reception of Kamala Das

Unit 8: Keki N Daruwalla “Wolf” & “Hawk”

Daruwala: The Poet, His Life and Works, Reading the poems: “Wolf” & “Hawk”, Major Themes, Daruwalla’s Poetic Style, Critical Reception of Daruwalla

Unit 9: Girish Karnad: *Nagamandala*

Girish Karnad: The Playwright, His Life and Dramatic Career, Sources of the Play *Nagamandala*, Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters, Critical Reception of Karnad

Unit 10: Bijay Tendulkar: *Ghashiram Kotwal*

Vijay Tendulkar: The Playwright, His Life and Dramatic Career, Sources of the Play *Ghashiram Kotwal*, Act Wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters, Critical Reception of Tendulkar

Block 3: Indian English Novels**Unit 11: R K Narayan: *The Vendor of Sweets***

R. K. Narayan: The Novelist, His Life & Works, Reading the Novel: *The Vendor of Sweets*, The Storyline, Major Themes, Major Characters, Narayan’s Narrative Style, Critical Reception of Narayan

Unit 12: Mulk Raj Anand: *Untouchable*

Mulk Raj Anand: The Novelist, His Life & Works, Reading the Novel: *Untouchable*, The Storyline, Major Themes, Major Characters, Anand's Narrative Style, Critical Reception of Anand

Unit 13: Anita Desai: *Clear Light of Day*

Anita Desai: The Novelist, Her Life and Works, Reading the Novel: *Clear Light of Day*, The Storyline, Major Themes, Major Characters, Desai's Narrative Style, Critical Reception of Desai's *Clear Light of Day*

Unit 14: Amitav Ghosh: *The Hungry Tide* (Part I)

Amitav Ghosh: The Novelist, His Life and Works, The Storyline of THT, Critical Reception of Amitabh Ghosh

Unit 15: Amitav Ghosh: *The Hungry Tide* (Part II)

Reading the Novel THT, Major Themes, Major Characters, Ghosh's Narrative Style

Reading List:

- Gauri Viswanathan: *Masks of Conquest: Literary Study and British Rule in India*.
- Amit Chaudhuri: *The Picador Book of Modern Indian Literature*.
- K.R.S. Iyengar: *Indian Writing in English*.
- K. Mehrotra: *An Illustrated History of Indian Literature in English*.
- Bruce King: *Modern Indian Poetry in English*.
- Arvind Krishna Mehrotra. *A Concise History of Indian Literature in English*

Semester 4**COURSE 4: (OPTION A): MODERN EUROPEAN LITERATURE**

This course introduces us to Modern European Literature. We shall begin with a reference to the different Aesthetic Movements that influenced both art and literature towards the end of the 19th century and the beginning of the 20th. While reading the authors prescribed, we shall see how they started varied types of revolt against the established beliefs and systems.

Learning Objectives: The objectives of the course are to:

To take up some of the significant aesthetic movements in the history of Europe

- To familiarise the learners to the life and literary contributions of the select European poets, novelists and dramatists
- To 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 of the important aesthetic movements 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 style and use of language as reflected in the variety of prescribed texts

Block 1: Important Aesthetic Developments

Unit 1: Impressionism and Realism, Symbolism and Naturalism

What is Impressionism as an aesthetic Movement? Important Impressionists, What is Realism, Important Realists, Influence on Literature, What is Symbolism? Important Symbolist writers, What is naturalism? Important Naturalist writers

Unit 2: Futurism, Vorticism, Imagism, Acmeism

Introducing Futurism, Vorticism, Imagism, Acmeism as aesthetic movements

Unit 3: Expressionism, Dadaism and Surrealism, Existentialism and Absurdism

Introducing Expressionism, Dadaism and Surrealism as important aesthetic movements of the 20th century, Their influence on literature

Unit 4: Theories of Modern Drama

Important Theorists and their works

Block 2: Modern European Poetry and Fiction

Unit 5: Charles Baudelaire: “Correspondences”

Baudelaire: Life and Works, Reading the Poems, Major Themes, Baudelaire’s poetic style, Reception of Baudelaire

Unit 6: Federico García Lorca: “Lament for Ignacio Sánchez Mejías”

Lorca: Life and Works, Reading the Poems, Major Themes, Lorca’s poetic style, Reception of Lorca

Unit 7: Pablo Neruda: “Ars Poetica”

Neruda: Life and Works, Reading the Poems, Major Themes, Neruda’s poetic style, Reception of Neruda

Unit 8: Franz Kafka: *The Metamorphosis*

Kafka: Life and Works, Reading *The Metamorphosis*, Major themes, Kafka’s art of characterisation, Kafka’s narrative style

Unit 9: Fyodor Dostoevsky: *Crime and Punishment I*

Dostoevsky: Life and Works, Story of the Novel, Critical Reception of Dostoevsky

Unit 10: Fyodor Dostoevsky: *Crime and Punishment II*

Reading the Novel, Major Themes, Dostoevsky’s Art of Characterization, Dostoevsky’s Narrative Style

Block 3: European Drama

Unit 11: Bertolt Brecht: *Mother Courage (Part I)*

Brecht: The Playwright, His Life, His Dramatic Career, Critical Reception of Brecht

Unit 12: Bertolt Brecht: *Mother Courage* (Part II)

Sources of the Play *Mother Courage*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 13: Henric Ibsen: *Wild Duck* (Part I)

Henric Ibsen: The Playwright, His Life, His Dramatic Career, Critical Reception of Ibsen

Unit 14: Henric Ibsen: *Wild Duck* (Part II)

Sources of the Play *Wild Duck*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Unit 15: Eugene Ionesco: *Chairs* (Part I)

Ionesco: The Playwright, His Life, His Dramatic Career, Critical Reception of Ionesco

Unit 16: Eugene Ionesco: *Chairs* (Part II)

Sources of the Play *Chairs*, Act wise Summary of the Play, Critical Commentary on the Play, Major Themes, Major Characters

Reading List:

- J. A. Cuddon: *Dictionary of Literary Terms and Literary Theory*.
- Robert Brustein: *The Theatre of Revolt: An Approach to Modern Drama*.
- M. H. Abrams: *A Glossary of Literary Terms*.
- Malcolm Bradbury & James McFarlane: *Modernism (1890-1930)*.
- Malcolm Bradbury: *The Modern World*.
- Barrett H. Clark. *World Drama*. New York: Dover Publications
- Sarah Lawall and Maynard Mack (Ed.) *The Norton Anthology of World Masterpieces: The Western Tradition*

COURSE 4 (OPTION B):**LITERATURE FROM NORTH-EAST INDIA (IN ENGLISH AND TRANSLATION)**

This course introduces the learners to some of the important literary pieces and works from the North Eastern part of India. Some pieces are originally written in English and some are translated into English. We shall learn that in the context of the regional literatures from the North East of India, particularly those often projected as ‘marginalised’ or ‘removed’ from the mainstream, the experiment being undertaken by the indigenous writers is worth reading

Learning Objectives: The objectives of the course are to:

- provide an introduction to North East Literature in English and Translation
- 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:

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

Block 1: Poetry

Unit 1: Navakanta Barua: “Silt” & “Bats”

Navakanta Barua: The Poet, The Poems: “Bats” and “Silt”, Reading the Poems, Major Themes, Barua’s Poetic Style, Critical Reception of Barua

Unit 2: Nilamani Phukan: “*The Dancing Earth*”

Nilamani Phukan: The Poet, The Poems: “Bats” and “Silt”, Reading the Poems, Major Themes, Phukan’s Poetic Style, Critical Reception of Phukan

Unit 3: Mamang Dai: “The Voice of the Mountain” & “An Obscure Place”

Mamang Dai: The Poet, The Poems: “Voice of the Mountain” & “An Obscure Place”, Reading the Poems, Major Themes, Dai’s Poetic Style, Critical Reception of Dai

Unit 4: Robin S. Ngangom: “Poetry” & “Everywhere I Go”

Robin S. Ngangom: The Poet, The Poems: “Poetry” & “Everywhere I go”, Reading the Poems, Major Themes, Ngangom’s Poetic Style, Critical Reception of Ngangom

Unit 5: Desmond Kharmawphland: “Letter from Pahambir” & “The Conquest”

Desmond Kharmawphland: The Poet, The Poems: “Letter from Pahambir” & “The Conquest”, Reading the Poems, Major Themes, Kharmawphland’s Poetic Style, Critical Reception of Kharmawphland

Block 2: Fiction

Unit 6: Saurav Kumar Chaliha: “Slaves”

Saurabh Kumar Chaliha: The Short story Writer, Reading the Story: “Slaves”, The Storyline, Major Themes, Major Characters, Chaliha’s Narrative Style, Critical Reception

Unit 7: Temsula Ao: “The Curfew Man”

Ao the Short story Writer, Reading the Story: “The Curfew Man”, The Storyline, Major Themes, Major Characters, Ao’s Narrative Style, Critical Reception of Ao

Unit 8: Birendra Kumar Bhattacharya: *Love in the time of Insurgency (Earuingam)*

Bhattacharya: The Novelist, Reading the novel, The Storyline, Major Themes, Major Characters, Bhattacharya’s Narrative Style, Critical Reception of Bhattacharya

Unit 9: Indira Goswami: *Moth-Eaten Howda of the Tusker*

Indira Goswami: The Novelist, Reading the novel, The Storyline, Major Themes, Major Characters, Goswami’s Narrative Style, Critical Reception of Goswami

Unit 10: Bina Barua: *Along the High Road (Jibonar Batat)*

Bina Barua: The Novelist, Reading the novel, The Storyline, Major Themes, Major Characters, Goswami's Narrative Style, Critical Reception of Barua

Block 3: Prose and Drama**Unit 11: Hiren Gohain: “*Two Roads to Decolonization: Gandhi and Tagore*”**

Hiren Gohain: The writer, Reading the text, Major Themes, Gohain's Prose Style, Critical Reception of Gohain

Unit 12: Chandrakanta Murasingh: “*Kokborok—Her People Her Past*”

Chandrakanta Murasingh: The Writer, Reading the Text, Major Themes, Murasingh's Prose Style, Critical Reception of Murasingh

Unit 13: Easterine Iralu: “*Should Writers Stay in Prison*”

Easterine Iralu: The Writer, Reading the Text, Major Themes, Iralu's Prose Style, Critical Reception of Iralu

Unit 14: Arun Sarma: *Sri Nibaran Bhattacharya*

Arun Sarma: The Playwright, Sources of the Play: *Sri Nibaran Bhattacharya*, Act-wise Summary of the Play, Major Themes, Major Characters, Critical Reception of Sarma

Unit 15: Ratan Thiyam: *Chakravyuha*

Ratan Thiyam: The Playwright, Sources of the Play: *Chakravyuha*, Reading the Play: *Chakravyuha*, Critical Reception of Thiyam

Reading List:

- Tilottoma Misra: *The Oxford Anthology of Writings from North-east India*. Vol 1 & 2.
- Mannika Gupta: *Indigenous Writers of India: Introduction and Contributions*.
- Birinchi Kumar Barua: *History of Assamese Literature*.
- Robin S Ngangom & Kynpham S. Nongkynrih: *Dancing Earth: An Anthology of Poetry from North-east India*.
- Preeti Gill: *The Peripheral Centre: Voices from India's Northeast*.

Annexure II: 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 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.

Annexure III: 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. The primary objective of Project/Dissertation is to familiarize the learners with the basic concepts of research and research methodology at the postgraduate level that will enable them to head towards higher dimensions of research such as PhD.

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.

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>Project Report/Dissertation</p> <p>Title of topic</p> <p>University Logo</p> <p>Dissertation submitted for the partial fulfilment of Two Year Postgraduate Programme in English under Padmanath Gohainbaruah School of Humanities of Krishna Kanta Handiqui State Open University</p> <p><i>Submitted by</i> Name of the Candidate: Enrolment No: Study centre Code:</p> <p>Guide/Supervisor</p> <p>Name: Designation:</p> <p>Krishna Kanta Kandiqui State Open University Guwahati, Assam</p>

Certificate of the Guide/ Supervisor (Format)

<u>Certificate of the Guide/ Supervisor</u>	
Mentor / Guide Name:	
Designation:	
<p>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 Two Year Postgraduate Programme in English of Krishna Kanta Handiqui State Open University. His/her field work is satisfactory.</p>	
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:	
<p>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 Two Year Postgraduate Programme in English of Krishna Kanta Handiqui State Open University. His/her field work is satisfactory.</p>	
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>	
<p>I do hereby declare that this project work entitled “.....” submitted by me for the partial fulfilment of the requirement for the award of 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.</p>	
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 numbered numerically e.g., Annexure II etc. and 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 do 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 a 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 than 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 into 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 chapterisation 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 other's 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.

Annexure IV: Common Basket of Ability Enhancement Courses (AECs) and Value Added Courses (VACs) for PG Programmes

Semester	Course Type	Name of the Course
I	AEC (any one course)	101 Essential Assamese
		102 English for Media Studies
		103 Writing for Media
		104 Social Entrepreneurship and Project Management
	VAC (any one course)	101 Introduction to Ethics <i>(Open to all except those from Philosophy)</i>
		102 Essentials of Indian Constitution <i>(Open to all except those from Political Science)</i>
		103 Indian Traditional Knowledge System
		104 English Communication Skills
		105 Traditional Media
		106 Advertisement Strategy
II	VAC	202 Cyber Security
III	AEC (any one course)	301 Life Skills
		302 Computer Applications in Quantitative Analysis

AEC 101 Essential Assamese

Course Objective

- To introduce learners with the nuances of Assamese grammar
- Illustrate useful contents related to vocabulary, narrative writing and professional writings

Course Outcomes

- The learners will develop their art of speaking and writing
- The learners will be able to demonstrate their professional skill in media houses and other professional houses

Syllabus

অধ্যায় ১: বৰ্ণ আৰু আখৰ

বৰ্ণ বা আখৰ, ধ্বনি, বৰ্ণ বা আখৰ আৰু ধ্বনিৰ সম্পৰ্ক, অসমীয়া স্বৰ আৰু ব্যঞ্জন ধ্বনি, অসমীয়া ভাষাৰ আখৰ, চন্দ্রবিন্দুৰ ব্যৱহাৰ, গত্ববিধি আৰু ষত্ববিধি

অধ্যায় ২: বাক্যসজ্জা

অসমীয়া ভাষাৰ বাক্যৰীতি : উদ্দেশ্য আৰু বিধেয়, বাক্যৰ শ্ৰেণীবিভাজন, বাচ্য, উক্তি, বাক্যত পদৰ ক্ৰম

অধ্যায় ৩: প্ৰত্যয় আৰু বিভক্তি

প্ৰত্যয় : কৃৎ প্ৰত্যয়, তদ্ধিৎ প্ৰত্যয়, নিদিষ্টতাবাচক প্ৰত্যয়, বিভক্তি : নাম বিভক্তি বা কাৰক বিভক্তি, ক্ৰিয়া বিভক্তি, বিভক্তি আৰু প্ৰত্যয়ৰ পাৰ্থক্য, উপসৰ্গ,

অধ্যায় ৪: কাৰক, লিঙ্গ আৰু বচন

কাৰকৰ সংজ্ঞা, কাৰকৰ ভাগ, লিংগৰ সংজ্ঞা, লিংগৰ ভাগ, লিংগবিচাৰৰ নিয়ম, বচনৰ সংজ্ঞা, বচনৰ ভাগ

অধ্যায় ৫: সন্ধি আৰু সমাস

স্বৰসন্ধি, ব্যঞ্জনসন্ধি, দ্বন্দ্ব সমাস, দ্বিগু সমাস, বহুব্ৰীহি সমাস, কৰ্মধাৰয় সমাস, তৎপুৰুষ সমাস, অব্যয়ী ভাব সমাস

অধ্যায় ৬: জতুৱা ঠাঁচ আৰু ভাব সম্প্ৰসাৰণ

জতুৱা ঠাঁচ আৰু খণ্ডবাক্য, ভাব সম্প্ৰসাৰণ, সাৰাংশ লিখন

অধ্যায় ৭: বচনা লিখাৰ সাধাৰণ প্ৰণালী

বচনা কি, বচনা লিখাৰ নীতি, বচনাৰ শ্ৰেণীবিভাগ

অধ্যায় ৮: লিখনি নিৰ্মাণ

যতিচিন, লিখনি সুসজ্জত গঠন; অনুচ্ছেদ নিৰ্মাণ; অনুচ্ছেদ লেখন প্ৰক্ৰিয়া; প্ৰবন্ধ/ বচনা নিৰ্মাণ; আপোনাৰ লেখনীৰ সম্পাদনা

অধ্যায় ৯: বিশেষ প্ৰবন্ধ লিখাৰ কৌশল

বিশেষ প্ৰবন্ধৰ অৰ্থ, বিশেষ প্ৰবন্ধৰ বিভিন্ন প্ৰকাৰ- সাক্ষাৎকাৰভিত্তিক প্ৰবন্ধ, তথ্যভিত্তিক প্ৰবন্ধ, বিশেষ ব্যক্তিক কেন্দ্ৰ কৰি লিখা প্ৰবন্ধ, ফিচাবেটচ্, সংবাদভিত্তিক প্ৰবন্ধ আৰু মানৱীয় আগ্ৰহ বৃদ্ধিকাৰী প্ৰবন্ধ, বিশেষ প্ৰবন্ধ নিৰ্মাণ কৌশল

অধ্যায় ১০: বৃত্তান্ত ইয়াৰ বিভিন্ন ৰূপ

বৃত্তান্ত কি; বৃত্তান্ত কথন, কথক, বৃত্তান্তৰ ধৰন, বৃত্তান্তৰ দৃষ্টিভংগী, শ্ৰোতা নাইবা সম্বোধিত ব্যক্তি; কথনৰ প্ৰকাৰ; কথনৰ উপাদান; বৃত্তান্তৰ বৰ্ণনা উপযুক্ততা আৰু বিশ্বাসযোগ্যতা; বৈখিক আৰু অ-বৈখিক বৃত্তান্তৰ গাঁথনি; বৃত্তান্তৰ অনুচ্ছেদ; প্ৰবন্ধ ৰচনাত বৃত্তান্ত

অধ্যায় ১১: ভাষা দক্ষতা

শব্দকোষ-শব্দৰ বাছনি; একাধিক অৰ্থ থকা শব্দ; সমার্থক আৰু বিপৰীত শব্দ, বাক্য গাঁথনি, কিছুমান সাধাৰণ ভুল

অধ্যায় ১২ : সংবাদ মাধ্যমৰ বাবে লিখাৰ উৎস

উৎসৰ প্ৰকাৰ; সংবাদ উৎসৰ বিকাশ; নীতিগত দিশ আৰু আৰোপিত বৈশিষ্ট্য

অধ্যায় ১৩ : সমীক্ষা লেখন

গ্ৰন্থ সমীক্ষাৰ কলা; চলচ্চিত্ৰ সমীক্ষাৰ কলা; নাট্য সমীক্ষাৰ কলা; সংগীত সমীক্ষাৰ কলা

অধ্যায় ১৪ : বিজ্ঞাপন

বিজ্ঞাপন কি; বিজ্ঞাপনৰ প্ৰধান ধাৰণাসমূহ; কপি ৰাইটিং; ৰেডিঅ' কপি; টেলিভিছন কপি

Reading List

- Goswami, Upendranath (1997); *Axamiya Bhasar Byakoron*; Guwahati: Moni-Manik Prakash
 Goswami, Golokchandra (1996); *Axamiya Borno prokash*; Guwahati: Bina Library
 Bora Satyanath (1998); *Bohol Byakoron*; Guwahati
 Anker.S(1998); *Real Writing*, Boston:Bedford Books
 Misra.P.S.(2009); *An Introduction to Stylistics: Theory and Practice*, New Delhi:Orient Black Swan
 Puri, Manohar (2006); *Art of Editing*, Pragun Publications, New Delhi

AEC 102 English for Media Studies

Block 1:

Unit 1: Interviewing and Note Taking

Definition of Interview, preparing for interview, conducting the interview, text of interview, language for audio-visual interview, note taking

Unit 2 : Editorial Writing

Defining Editorial, Introduction to the editorial page, writing the editorial, rules for Editorial writing, writing the Feature, Writing the Article, writing the middle, Letters to the Editor

Unit 3 : Art of Column Writing

Types of columns, distinguishing characteristics of an op-ed, steps to be followed while writing a column

Unit 4: Elements of Good Writing

Characteristics- precision, clarity in writing, use of simple sentences, grammar and punctuation, avoiding clichés, pacing, use of transitions

Unit 5 : Preparing Copy

Copy editing- use of quotes, paraphrases, attribution, writing the lead, grammatical mistakes- confusion in the use of 'who' and 'whom', possessive pronouns, use of active voice, copy reading symbols

Unit 6: Mastering the Language Of Editing

Importance on vocabulary, sentence construction, participles, pronouns, verbs, nouns, foreign words, prepositions, paragraphs, selection of right words

Unit 7: Review Writing

Book review- fiction, adverse criticism, non-fiction, the collection, poetry, drama, Steps to be followed while doing a book review, drama review, Film review

Block 2:

Unit 8: News Writing

Language and style of Indian Media, Language and style for print and cyber media, Language and style for Radio, Language and style for Television

Unit 9: Headline Writing

Meaning of headline, Types of Headlines, Functions of a headline, Factors to be kept in mind while writing headlines, Headline writing skills- use of verbs, use of Articles and Voices, Use of Decks, The Five Ws, use of Short Synonyms, Abbreviations, Punctuation, Line Balance, Guidelines for Headline Writing

Unit 10: Writing for Advertising Copy

Introduction, Key concepts in Advertising, Copywriting, Radio copy, Television copy

Unit 11 : Writing and Rewriting for Public Relations

Preparing news releases- Announcement releases, Backgrounders, Position Papers, Tip Sheets, Rewriting News Releases, Writing newsletter stories

Unit 12: Grammar and Usage

Sequence of Tenses, Voice, Narration, Punctuation, Vocabulary

Unit 13: Common Errors in The Use Of English Language

Errors of Concord, Errors of Construction, Errors of Order, Errors in Prepositions, Errors in Conjunctions

Unit 14: Reporting Public Speech

Reporting public speeches- background information, covering the speech, using a prepared text, writing the speech story for print

Unit 15: Style and The Stylebook

Need of a stylebook, -consistency, preference and tradition, Guidelines of different stylebooks, Mechanical rules

AEC 103 Writing for Media

Unit 1: THE STRUCTURE OF WRITING

The cohesive structure of writing, The Structure of Paragraphs, The Writing Process of Paragraphs, The Structure of Essays/Articles, Editing your writing

Unit 2: WRITING FEATURE STORIES

Meaning of a feature story, Types of feature stories – Interview features, Information features, Personality features, Featurettes, News features and human interest features, Feature story construction

Unit 3: FORMS OF NARRATION

What is Narrative, Narration, Narrator, Narrative Mode and Narrative Point of View, Varieties of Narration, Elements of Narration, Reportability and Credibility of a Narrative, Linear and Non-linear Narrative Structure, The Narrative Paragraph, Narration in an Essay

Unit 4: LANGUAGE SKILLS

Vocabulary: Making choices, Words having multiple meaning, Synonyms and Antonyms, Sentence Structure, Some Common Errors

Unit 5: SOURCES OF WRITING FOR THE MEDIA

Types of sources, Developing news sources, Ethics and Attribution

Unit 6: REVIEW WRITING

Techniques of book review, Techniques of film review, Techniques of play review, Techniques of musical review

Unit 7: COPYWRITING FOR ADVERTISEMENTS

Introduction: What is advertising?, Key concepts of advertising, Copywriting, Radio copy, Television copy

UNIT8: WRITING FOR COLUMN, SCIENCE AND PRESS RELEASE

Column writing, Science write- up, Press Release

UNIT 9: EDITING

Meaning of Editing, Language Editing, Writing and Editing Photo Caption, Language for explaining graphs, charts, maps; Proof Reading

UNIT 10: WRITING FOR RADIO

Language and style of radio, Writing for radio news, structure of a radio news bulletin, Radio features and current affairs programmes

UNIT 11: WRITING FOR TELEVISION

Characteristics of broadcast news, Broadcast Lead, Preparing a Broadcast Copy

UNIT12: SCRIPTWRITING FOR FILMS

Format, component and styles, Shooting script and storyboarding, Steps to follow while writing a script

UNIT13: ART OF WRITING PLAYS

Types of Play, Formats of performance, Structure of a Play, Steps to write a Play

UNIT 14: WRITING CAPTIONS FOR PHOTOJOURNALISM

Concept of photojournalism, Basics of photojournalism, Qualities of a photojournalist, Basic parts of a caption, Writing and editing captions

UNIT15: COPY AND PROOF EDITING

Principles of copy editing, The Language of copy writing, Print media requirements, Radio and television copyediting

AEC 104 Social Entrepreneurship and Project Management [Credits=3+1]

Course Objectives

The Course aims at enabling the learner

- To be able to define the field of social entrepreneurship and key traits of social entrepreneurs
- To be able to describe and apply key theories and concepts the field of social entrepreneurship
- To understand the key elements and functions of project management

Course Outcomes

This course will enable the learners

- To understand social entrepreneurship and livelihood means for sustainable development. This course focuses on optimum utilization of available resources.

Syllabus

UNIT 1: ENTREPRENEURSHIP

Meaning of Entrepreneur; Characteristics of an Entrepreneur; Emergence of Entrepreneurial Class; Role of Entrepreneurs in Economic Growth; Meaning, concept of Entrepreneurship; entrepreneurial leadership and Motivation

UNIT 2: THEORIES OF ENTREPRENEURSHIP

Economic Theory; Sociological Theory; Dynamic Entrepreneurship Innovation Theory; Leibenstein's X- efficiency Theory; Theory of Profit

UNIT 3: SOCIAL ENTREPRENEURSHIP

Meaning, Concepts, Importance of Innovation in the social development sector; Entrepreneurship Development Programmes- Meaning and Importance; Institutions providing Entrepreneurship Development Programmes in India; Banking and Microfinance

UNIT 4: SOCIAL ENTREPRENEURSHIP IN NORTHEAST INDIA

Social Sector Perspectives and Interventions; Role of Entrepreneurship Development Programmes in Context of North- East Region; Local Economy and Training Indigenous Entrepreneurs

UNIT 5: SOCIAL ENTREPRENEURSHIP AND LIVELIHOODS

Joint ventures in social entrepreneurship, public private joint ventures, partnerships for power, solidarity and benefit sharing, ownership rights within joint ventures, addressing dilemmas of corporate and international joint ventures for livelihoods

UNIT 6: SOCIAL SECURITY AND LIVELIHOODS

Strategies through Networking and Partnerships, Livelihood Policy, Livelihood security through five-year plans MGNREGA- understanding from socio-political, cultural perspectives, impact, People's participation and democratic governance

UNIT 7: PROJECT MANAGEMENT AND SOCIAL ENTREPRENEURSHIP

Meaning of Project management; Social Entrepreneurship as an emerging concept in corporate India and skills in Project Management, Government bodies and Voluntary Sector, Social Entrepreneurship Models

UNIT 8: PROJECT LIFE CYCLE

Phases: Conception/Formation Stage; Definition/Build-up Phase; Acquisition/Production Phase; Operation Phase; Divestment/Termination Phase

UNIT 9: PROJECT ASSESSMENT

Assessment tools for social mapping, budget analysis, monitoring and evaluation of pro-people policies and projects supported by public and private funds, Diversity Mapping within organizations and groups; outreach of programme implementation process, Ecological debts, Environment and Social Costing; Financial Analysis

UNIT 10: LEADERSHIP AND RESOURCE PLANNING IN PROJECT MANAGEMENT

Leadership styles, processes, motivation, strategies, leadership roles in sustaining projects, leadership and communication, leadership in vulnerable sectors, people's leadership and ethics,

Forward backward linkages between resource groups, fund raising, fund allocations, resource mobilization plans

UNIT 11: VALUE-CO CREATION

Synergy between products, people and process, innovations for market and for social capital creation, valuing abilities within disabilities, social inclusion with exclusive rights of marginalized categories, Quality driven initiatives and alternative development models

UNIT 12: NETWORKING

Tools of social resource mapping and utilization process, Livelihood networks based on ecosystems, Solidarity networks, Community networks, Outcome mapping through networks, power and networking, role of communication in networking.

Practicum: Social Entrepreneurship and Livelihood Initiatives/ Projects, Case Studies (1 credit)

Readings List

Khanka. S. S. (2013). *Entrepreneurial Development*; S. Chand & Co. Ltd., Ram Nagar, New Delhi.

Donald F. Kuratko, (2014). *Entrepreneurship – Theory, Process and Practice*, 9th Edition, Cengage Learning.

Abyad, Abdulrazak (2018), Project Management, Motivation Theories and Process Management, *Middle East Journal of Business*, Oct. 2018, Vol. 13, Iss. 4

PetarJovanović, Ivana Berić, (2018), Analyses of the available Project Management Methodologies, *Journal of Sustainable Business and Management Solutions in Emerging Economies*, 2018/23(3)

AEC 301 Life Skills

Course Objectives

The objectives of the course are to:

- Enhance the ability of developing self-knowledge and self-awareness by overcoming all fears and insecurities
- Increase emotional competency and emotional intelligence at the place of study/work
- Provide the opportunity for realizing self-potential through practical examples
- Develop interpersonal skills and adopt good leadership behaviour for self-empowerment and the empowerment of others

Course Outcomes

After successfully completing the course, learners will be able to

- Gain Self-competency and Confidence
- Gain Emotional Competency
- Gain Intellectual Competency
- Gain an Edge through Professional Competency
- Aim for a High Sense of Social Competency
- Imbibe the attributes of an Integral Human Being

Syllabus

UNIT 1: LISTENING AND SPEAKING

Techniques of Effective Listening and speaking, Listening and Comprehension, Probing Questions, Barriers to Listening, Pronunciation, Enunciation, Vocabulary, Fluency, Common Errors

UNIT 2: READING, WRITING AND DIFFERENT MODES OF WRITING

Techniques of Effective Reading, Gathering Ideas and Information from a Given Text, Evaluating and Interpreting the Text; Avoiding Ambiguity, Vagueness, Unwanted Generalizations, and Oversimplification of Issues; Being structured and sequenced; Using Different Modes of Writing like E-mails, Proposal, Recording the Proceedings of Meetings

UNIT 3: DIGITAL LITERACY AND SOCIAL MEDIA, DIGITAL ETHICS AND CYBER SECURITY

Basic Computer Skills on MS Office Suite, MS Excel, MS Word, MS PowerPoint; Basic Virtual Platforms like Zoom, Google Meet, Cisco Webex, MS Teams; Cyber Security and Threats, Vulnerabilities of Cyber Attacks; Digital Ethics, Digital Etiquette and Digital Life Skills

UNIT 4: NONVERBAL COMMUNICATION

Meaning of Nonverbal Communication; Advantages of Using Nonverbal Communication, Modes of Nonverbal Communication like Eye Contact and Facial Expression, Hand Gestures; Do's and Don'ts in NVC

UNIT 5: GROUP DISCUSSION SKILLS AND INTERVIEW SKILLS

Meaning and Methods of Group Discussion; Procedure of Group Discussion; Group Discussion — Common Errors; Meaning and types of interviews; Dress code, background

research; Do's and Don'ts; Situation, task, action, and response (STAR concept) for facing an interview; Interview procedure; Important questions generally asked at a job interview; common errors that candidates generally make at an interview

UNIT 6: EXPLORING CAREER OPPORTUNITIES, RÉSUMÉ SKILLS

Knowing yourself — Personal characteristics; Knowledge about the world of work, requirements of jobs, including self-employment; Sources of career information; Preparing for a career based on potential and availability of opportunities; Introduction of résumé and its importance; Difference between a CV, résumé and biodata; Essential components of a good résumé; Common errors while preparing a résumé

UNIT 7: COGNITIVE AND NON-COGNITIVE SKILLS, PRESENTATION SKILLS, AND LISTENING AS A TEAM SKILL

Cognitive Skills: Meaning and Types of Cognitive Skills, Strategies to Develop Cognitive Skills like Critical Thinking Skills, Problem-solving skill; Non-cognitive Skills: Meaning and Types of Non-cognitive Skills; Strategies to Develop Non-cognitive Skills like Empathy, Creativity, Teamwork; Types of Presentations; Knowing the Purpose; Knowing the Audience; Opening and Closing a Presentation; Using Presentation Tools; Handling Questions; Ways to Improve Presentation Skills over Time

UNIT 8: TRUST AND COLLABORATION, BRAINSTORMING, SOCIAL AND CULTURAL ETIQUETTES, INTERNAL COMMUNICATION

Importance of Trust in Creating a Collaborative Team; Spirit of Teamwork; Understanding Fear of Being Judged and Strategies to Overcome Fear; Advantages of Effective Listening; Listening as a Team Member and Team Leader; Brainstorming as a Technique to Promote Idea Generation; Need for Etiquette; Aspects of Social and Cultural/Corporate Etiquette in Promoting Teamwork; Use of Various Channels for Transmitting Information to Team Members

UNIT 9: LEADERSHIP SKILLS, INNOVATIVE LEADERSHIP AND DESIGN THINKING

Understanding Leadership and its Importance; Traits and Models of Leadership; Key characteristics of an effective leader; Leadership styles; Basic Leadership Skills like Motivation, Teamwork, Negotiation, Networking; Concept of emotional and social intelligence; Design thinking and its key elements; Learning through Biographies - Drawing insights on how leaders sail through difficult situations

UNIT 10: MANAGERIAL SKILLS

Basic managerial skills like planning for effective management, organizing teams, recruiting and retaining talent, delegation of tasks, coordinating, managing conflict; Self-management skills like understanding self-concept, developing self-awareness, self-examination, self-reflection and introspection, self-regulation, managing personal finance; Aspects of budgeting like setting personal goals, estimating likely expenses and managing saving, investment and spending

UNIT 11: ENTREPRENEURIAL SKILLS, ETHICS AND INTEGRITY

Basics of entrepreneurship- meaning of Entrepreneurship, classification and types of entrepreneurs, traits and competencies of entrepreneur; creating business plan - problem identification and idea generation, idea validation, pitch making; ethics and conduct -

importance of ethics, personal and professional moral codes of conduct, creating a harmonious life

UNIT 12: LOVE AND COMPASSION, TRUTH, NON-VIOLENCE

Forms of love; love, compassion, empathy, sympathy and non-violence, narratives and anecdotes from history and literature including local folklore on gains and losses in practising love; Truth- truth as value, truth as fact- narratives and anecdotes from history and literature including local folklore on gains and losses in practicing truth; Non-violence – Ahimsa, individuals and organizations that are known for their commitment to non-violence; Narratives and anecdotes about non-violence from history and literature, including local folklore on gains and losses in practicing non-violence

UNIT 13: PEACE, SERVICE, RENUNCIATION

Peace- its need, relation with harmony, and balance; Narratives and anecdotes about peace from history and literature, including local folklore on gains and losses in practicing peace; Service and its forms; Narratives and anecdotes dealing with instances of service from history and literature, including local folklore on gains and losses in practicing service; Renunciation and sacrifice; self-restrain and ways of overcoming greed; narratives and anecdotes from history and literature, including local folklore on gains and losses in practicing renunciation and sacrifice

UNIT 14: CONSTITUTIONAL VALUES, JUSTICE AND HUMAN RIGHTS, RIGHTEOUSNESS

Rights, dharma and propriety; Fundamental Values like Justice, Liberty, Equality, Fraternity, Human Dignity; Fundamental Rights and Fundamental Duties as stated in Indian Constitution

Reading List

- Sen, Madhuchanda. 2010. An Introduction to Critical Thinking. Delhi: Pearson.
- Silvia, P. J. 2007. How to Read a Lot. Washington DC: American Psychological Association
- EH McCrath, 1999; Basic Managerial Skills for All; Prentice Hall of India
- Ashokan, M. S. 2015. Karmayogi: A Biography of E. Sreedharan. London, UK: Penguin
- Chandra, P. 2017. Financial Management: Theory & Practice. 9th edition. New York: McGraw Hill Education
- Leading with Cultural Intelligence: The New Secret to Success, New York: American Management Association
- McCormack, M.H. 1986. What They Don't Teach You at Harvard Business School: Notes from A Street-Smart Executive. New York: Bantam
- Sinek, S. 2009. Start With Why: How Great Leaders Inspire Everyone to Take Action. London: Penguin
- Basham, A.L. 1954. First edition. The Wonder That Was India. London: Picador Press.
- Ghosh, Shantikumar. 2004. Universal Values. Kolkata: The Ramakrishna Mission.

Ghosh, Sri Aurobindo. 1998. *The Foundations of Indian Culture*. Pondicherry: Sri Aurobindo Ashram.

Joshi, Kireet. 1997 *Education for Character Development*, Delhi: Dharma Hinduja Centre of India Studies

AEC 302 Computer Applications in Quantitative Analysis [Credits 3+1]

UNIT1: FUNDAMENTALS OF QUANTITATIVE ANALYSIS

Introduction to quantitative analysis, Idea and process of quantification, issues of quantification, counting and measurement, notion of scale, dimensions of measurement, reliability and validity of scale, sensitivity and robustness of scale

UNIT 2: TYPES OF QUANTITATIVE DATA AND REPRESENTATION

Primary and secondary data; nominal, ordinal, interval and ratio data; time series, cross section and panel data; graphs and diagrams, tables – one way and cross tables

UNIT 3: BASICS OF HANDLING DATA IN SPSS

Understanding SPSS Environment – Data and Variable View; Defining Variables in a Dataset; Reading, Importing and Entering Data; Recoding Variables – Recoding into Same and Different Variables

UNIT 4: DESCRIPTIVE STATISTICS USING SPSS

Obtaining Frequency Tables; Getting Descriptive Statistics Measures: Central Tendency, Dispersion, Skewness and Kurtosis

UNIT 5: HANDLING OUTLIERS AND TESTING NORMALITY

Exploring Data to Check Key Assumptions such as Outliers and Normality

UNIT 6: CROSS TABULATION

Obtaining and Use of Cross Tables; Checking for Independences – Chi-Square etc.; Adding Layers to Cross Tables

UNIT 7: CUSTOM TABLES

Making Custom Tables – Adding Totals, Sub-Totals and Categories and Statistics; Handling three or more variables in Custom Table; Dealing with Multiple Responses

UNIT 8: CORRELATION ANALYSIS

Understanding Correlation by Scatter Diagrams; Obtaining Pearson's and Spearman's Correlation Coefficients

UNIT 9: REGRESSION ANALYSIS

Carrying out Simple Linear Regression; Obtaining Multiple Regressions; Carrying out Regression Diagnostics for Autocorrelation, Heteroscedasticity and Multicollinearity, Logistic Regression

UNIT 10: TESTING OF HYPOTHESIS

Basic steps in Hypothesis Testing; Carrying out t-Tests – Independent and Paired; Conducting ANOVA and performing Post Hoc Tests

UNIT 11: FACTOR ANALYSIS

Basic understanding of data reduction, Utility of Factor Analysis, Dimensions and Rotations, Component Matrix, Factor and Factor Scores

Practical : Hands on activities and work-sessions [1 Credit]

VAC 101 Introduction to Ethics

UNIT 1: NATURE AND SCOPE OF ETHICS

Definition of Ethics, Nature of Ethics, Scope of Ethics

UNIT 2: THE CONCEPT OF MORALITY

Definition of Morality, The Nature of Morality, Different Moral Concepts, Moral theory

UNIT 3: FACT AND VALUE

What is fact, What is value, Classification of values, Distinction between fact and value

UNIT 4: MORAL CONCEPTS

Good, Right, Duty, Virtue, Good, Right, Duty, Virtue

UNIT 5: FREEDOM AND DETERMINISM

Determinism: Its Meaning, Arguments in Support of Determinism, What is Freedom or Free Will, Arguments In Support of Free Will, Brief Note On Predestination, Fatalism and Scientific Determinism, The Case Of Freedom and Determinism

UNIT 6: PURUSARTHA

Artha, Kama, Dharma, Moksa, Four Basic Sciences

UNIT 7: THEORIES OF PUNISHMENT NOTION OF CRIME AND PUNISHMENT

Theories of Punishment, Deterrent Theory, Reformatory Theory, Retributive Theory, Capital Punishment

Reading list

S.P. Sharma: *Nature and Scope of Ethics*

Ravi, I: *Foundations of Indian Ethics*

J.N. Sinha: *A Manual of Ethics*

J.N. Mohanty: *Classical Indian Philosophy*

I.C. Sharma: *Ethical Philosophies of India*

J.N. Mohanty: *Explorations in Philosophy*

P. Benn: *Ethics: Fundamentals of Philosophy*

VAC 102 Essentials of Indian Constitution

UNIT 1: MAKING OF THE INDIAN CONSTITUTION

Formation of the Constituent Assembly, Drafting Committee, Adoption of the Constitution of India

UNIT 2: PHILOSOPHY AND IDEALS OF THE INDIAN CONSTITUTION

Philosophy and Ideals of the Indian Constitution: The Preamble of the Constitution of India; Sources of the Indian Constitution

UNIT 3: FEATURES OF THE INDIAN CONSTITUTION

Salient Features of the Indian Constitution

UNIT 4: FUNDAMENTAL RIGHTS AND FUNDAMENTAL DUTIES

Meaning, Historical Background, Nature, Importance, Categories of Fundamental Rights, Limitations of Fundamental Rights; Fundamental Duties: Background, Types and Significance of Fundamental Duties

UNIT 5: DIRECTIVE PRINCIPLES OF STATE POLICY

Meaning, Nature and Classification of Directive Principles of State Policy; Difference between Fundamental Rights and Directive Principles of State Policy

UNIT 6: GOVERNMENT AT THE UNION AND STATE LEVELS

Government at the Union level: The President of India, The Vice-President of India, The Union Council of Ministers, The Prime Minister; Government at the State level: The Governor, The State Council of Ministers and the Chief Minister

UNIT 7: THE PARLIAMENT OF INDIA AND THE STATE LEGISLATURE

Composition of the Parliament of India: The President, The Rajya Sabha, The Lok Sabha; Powers and Functions of the Parliament; Relation between the two Houses of the Parliament; Legislative Procedure: Procedure for a Money Bill; The State Legislature: The Legislative Assembly or Vidhan Sabha, The Legislative Council or Vidhan Parishad

UNIT 8: JUDICIARY IN INDIA

Supreme Court and High Courts; The Supreme Court; The High Court: Subordinate Courts; Judicial Review, Judicial Activism and Independence of the Judiciary in India: Judicial Review, Judicial Activism, Independence of the Judiciary in India

Reading List

- Basu, D. D. (2009). Introduction to the Constitution of India. New Delhi: Prentice Hall of India.
- Brass, Paul R. (1997). The Politics of India Since Independence. New Delhi: Cambridge University Press.
- Chander, Prakash (2000). Indian Government and Politics. New Delhi: Cosmos Bookhive Pvt. Ltd.
- Dev, B.J and Lahiri, D.K. (1985). Assam Muslims- Politics and Cohesion. Delhi: Mittal Publication.
- Ghai, K. K. (2007). Indian Government and Politics. New Delhi: Kalyani Publishers.
- Kapur, Anup Chand & Misra, K. K. (2006). Select Constitutions. New Delhi: S. Chand and Company.
- Kothari, Rajni. (2009). Politics in India. New Delhi: Orient BlackSwan Private Limited.
- Palanithurai, G. (2000). Grass-root Democracy in Indian Society. New Delhi: Concept Publishing Company.
- Pylee, M. V. (2006). Constitutional Government in India. New Delhi: S. Chand and Company.
- Singh Sisodia, Yatindra (2005). Functioning of Panchayati Raj System. Jaipur: Rawat Publication.

Jayal, Niraja Gopal; Mehta Pratap, Bhanu (eds) (2010). *Oxford Companion to Politics in India*. New Delhi. Oxford University Press.

VAC 103 Indian Traditional Knowledge System

Course Objectives

- To illustrate selective contents from the rich grove of Indian classical literature as well as other fields of pragmatic study
- To develop understanding of rich Indian heritage through the selective texts among the learners

Course Outcomes

- The learners will be able to identify a rich cultural past and connect it with the present India
- The learners will be able to organize themselves and gain benefit in their vocational pursuit

Syllabus

অধ্যায় ১: যোগ দর্শনৰ পৰিচয়

দর্শনৰ সংজ্ঞা, দাৰ্শনিক পৰিভাষাত যোগৰ মূল্যায়ন, যোগৰ সংজ্ঞা আৰু অৰ্থবিচাৰ, যোগৰ উৎপত্তি, যোগসাহিত্য, যোগপণ্ডিতসকল, যোগৰ শ্ৰেণীবিভাজন, যোগ দর্শনৰ মূল সিদ্ধান্তসমূহ, যোগৰ লক্ষ্য আৰু উদ্দেশ্য

অধ্যায় ২: আয়ুৰ্বেদ আৰু বাস্তুশাস্ত্ৰ

আয়ুৰ্বেদ বা চিকিৎসাশাস্ত্ৰ, আয়ুৰ্বেদ শাস্ত্ৰৰ উদ্দেশ্য আৰু ভাগ, আয়ুৰ্বেদ শাস্ত্ৰৰ উৎস, বিভিন্ন আয়ুৰ্বেদ শাস্ত্ৰৰ উল্লেখ, বাস্তুশাস্ত্ৰ পৰিচয়, বাস্তুশাস্ত্ৰৰ উৎস, বিভিন্ন বাস্তুশাস্ত্ৰৰ উল্লেখ, শব্দার্থ তালিকা

অধ্যায় ৩: বেদান্ত দর্শনৰ পৰিচয়

বেদান্তৰ উৎপত্তি আৰু ক্ৰমবিকাশ, অদ্বৈত বেদান্ত দর্শনৰ বিভিন্ন বিষয়বস্তুৰ চমু আভাস, জ্ঞানতত্ত্ব, ব্ৰহ্মতত্ত্ব, জগততত্ত্ব, মায়াতত্ত্ব, ঈশ্বৰতত্ত্ব, জীৱতত্ত্ব, মোক্ষতত্ত্ব

অধ্যায় ৪: অলংকাৰ শাস্ত্ৰৰ সম্প্ৰদায়সমূহ

কাব্যশাস্ত্ৰৰ আৰম্ভণি আৰু বিকাশ, অলংকাৰ শাস্ত্ৰৰ বিভিন্নসম্প্ৰদায়

অধ্যায় ৫: কৌটিল্যৰ অৰ্থশাস্ত্ৰঃ পৰিচয়

অৰ্থশাস্ত্ৰৰ ৰচয়িতা, অৰ্থশাস্ত্ৰৰ বিষয়বস্তু, অৰ্থশাস্ত্ৰৰ নামকৰণৰ তাৎপৰ্য, ভাৰতীয় পৰম্পৰাত অৰ্থশাস্ত্ৰৰ গুৰুত্ব

অধ্যায় ৬: চৰকসংহিতাঃ সাধাৰণ আলোচনা

আয়ুৰ্বেদঃ আয়ুৰ্বেদৰ অৱতৰণ, চৰক সংহিতাৰ পৰম্পৰা, চৰক সংহিতাৰ অধ্যয়বিভাগ, চৰক সংহিতাৰ অধ্যায়সমূহৰ নামকৰণ, চৰক সংহিতা টীকাকাৰ

অধ্যায় ৭: অসমত ৰচিত হোৱা সংস্কৃতকাব্য

ধৰ্মশাস্ত্ৰ অথবা স্মৃতিশাস্ত্ৰঃ তন্ত্রসাহিত্য, পুৰাণসাহিত্য, নাটক, ব্যাকৰণ, কাব্যঃ শ্ৰীকৃষ্ণলীলামৃত, সতীজয়মতী, শ্লোকমালা, পতাকাশায়, প্রকামকামৰূপম, অৰিনাশি, কবিকৌতূহলম, প্ৰশস্তিমূলককাব্য, ব্যঞ্জনাপ্ৰপঞ্চসমীক্ষা, অনুদিতকাব্য

Reading List

Bahadur.K.P. The Wisdom of Yoga; New Delhi; Sterling Publishers Pvt. Ltd.
Kane,P.V. (1994);History of Indian Poetics; Delhi: Motilal Banarasidas
Goswami, Haramohan Deb (1992); Sanskrit Sahityar Buranji; Guwahati: Bookland
Goswami, (Dr) Dilip Kumar (2018);Essentials of Ayurveda; Jorhat: Eastern Readers
Publication

VAC 104 English Communication Skills

Communicating with the English language is a skill and in the 21st century English has acquired the status of a global language. This course which is of total 2 credits includes total 8 units that deal specifically with the various aspects of oral communication skills. Thus, the course is a step towards preparing the learner for such situations when he or she will be required to use the English language for both formal and informal communication in day-to-day life.

Learning Objectives: The objectives of the course are to:

- provide an idea on communication and communication skills
- discuss the issues related to oral communication
- learn about important skills like Telephone Skills, Interview Skills and Public Speaking skills

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

- gain ideas about some important English communication
- use the English language in the day to day situations
- understand that communicating in English is a skill

Unit 1: What is Communication?

Defining Communication, Significance and Process of Communication, Communication Network, Communication Media or Methods, Barriers To Communication, Effective Communication

Unit 2: Communication Skills

What is Communication? Types of Communication, Written Communication, Spoken Communication, Non-Verbal Communication, Essentials of Written Communication, Essentials of Oral Communication

Unit 3: Issues on Oral Communication I

Skills Involved in Oral Communication, Listening and Speaking Skills, Reading and Writing Skills, The Process of Speech, Non-verbal Communication

Unit 4: Issues on Oral Communication II

Conversation as a speech event, Turn-Taking, The Language of Conversation, Phrasal Verbs

Unit 5: Telephone Skills

Understanding Telephone Communication, Handling Calls, Making Requests, Request to Do Things, Giving Instructions

Unit 6: Interview Skills

The Art of Interviewing, Examples of Interviews—Job Interviews, Media Interviews

Unit 7: Public Speaking

The art of Public Speaking, Techniques of Persuasive Speech, Techniques of Informative Speech

Unit 8: Dialogues in Contexts

Importance of Dialogues in Social Interactions, Some Dialogues of Contexts—At the Post Office, At the Doctor's, buying a Shirt, At the Market, In the Library, At the Railway Station, At the Tea Stall, An Interview, At the Book Seller's, At the Garage, Hiring a Taxi, At the Restaurant, At the Bank, At the Hotel

VAC 105 Traditional Media

UNIT1: TRADITIONAL FOLK MEDIA

Traditional folk media- An introduction, Nature of traditional folk media, communication through traditional folk media, traditional media as a part of socio-cultural and ritual communication

UNIT 2: FEATURES OF TRADITIONAL FOLK MEDIA

Traditional media as a mass medium, features and characteristics of traditional folk media- its advantages and disadvantages, storytelling as the core of traditional media

UNIT 3: TRADITIONAL MEDIA IN INDIA

History and growth of traditional media in India- A brief overview of some of the traditional folk media forms of India; Applications of traditional media for development purposes

UNIT 4: TECHNOLOGICAL IMPLICATIONS ON TRADITIONAL FOLK MEDIA

Impact of electronic media on traditional media; Mass communication media vis-à-vis Folk Culture; Success stories of the use of traditional media as a catalyst of social change and development

UNIT 5: TRADITIONAL MEDIA FOR DEVELOPMENT COMMUNICATION

Development Communication and Traditional Media – Development Communication, Traditional media as development media; How to use traditional folk media for development communication

UNIT 6: TRADITIONAL FOLK MEDIA AND INDIAN CULTURE

Features of Folk Tradition- features of folk tradition, role of traditional media, Media for Communicating Social Ethos- traditional media and social ethos, modern mass media and social ethos, Folk media as a platform for disseminating information about Indian culture

Unit 7: RELEVANCE OF TRADITIONAL FOLK MEDIA

Traditional folk forms in rural India- folk theatre, folk songs, narrative forms, religious discourse, puppet show, Impact on rural development, Uses in different fields

VAC 106 Advertisement Strategy

UNIT1: ADVERTISING – BASIC CONCEPT

Concept of advertising; objectives & scope; social and ethical implications of advertising; types of advertising

UNIT 2: INTEGRATED MARKETING COMMUNICATION AND ADVERTISING

Importance of business communication; advertising as a communication process; AIDA model and its purpose; advertising as an element of marketing mix

UNIT 3: DEVELOPING EFFECTIVE PROMOTION

Identifying the target audience; determining the promotional objectives; designing the promotion and selecting the channel; establishing the promotional budget and implementing promotional strategy

UNIT4: MANAGING ADVERTISEMENTS -I

Developing and managing advertising program, setting advertising objectives, DAGMAR, Deciding on advertising budget

UNIT 5: MANAGING ADVERTISEMENTS -II

Developing the advertising message, role of music and humour in advertising, factors considered while developing the advertising copy, creativity in advertising

UNIT 6: MEDIA STRATEGIES

Media planning and objectives, deciding on media, different types of media and their advantages and disadvantages, choosing among major media types, media schedule decisions, space and time buying

UNIT 7: EVALUATING ADVERTISING EFFECTIVENESS

Deciding on reach, frequency and impact; copy testing, advertising recognition and recall tests, Issues in assessing impact of advertising, measuring the performance of an advertising agency

AEC 301 Cyber Security

Course Objectives

- Learn the foundations of Cyber security and threat landscape.
- To equip students with the technical knowledge and skills needed to protect and defend against cyber threats.
- To develop skills in students that can help them plan, implement, and monitor cybersecurity mechanisms to ensure the protection of information technology assets.
- To expose students to governance, regulatory, legal, economic, environmental, social and
- ethical contexts of cyber security
- To expose students to responsible use of online social media networks
- To systematically educate the necessity to understand the impact of cyber-crimes and threats with solutions in a global and societal context
- To select suitable ethical principles and commit to professional responsibilities and human values and contribute value and wealth for the benefit of the society

Course Outcomes

On completion of this course, the learners will be able to

- Understand the cyber security threat landscape.
- Develop a deeper understanding and familiarity with various types of cyber attacks, cyber-crimes, vulnerabilities and remedies thereto.
- Analyse and evaluate existing legal framework and laws on cyber security
- Analyse and evaluate the digital payment system security and remedial measures against digital payment frauds
- Analyse and evaluate the importance of personal data its privacy and security
- Analyse and evaluate the security aspects of social media platforms and ethical aspects associated with use of social media
- Analyse and evaluate the cyber security risks
- Based on the Risk assessment, plan suitable security controls, audit and compliance
- Evaluate and communicate the human role in security systems with an emphasis on ethics, social engineering vulnerabilities and training
- Increase awareness about cyber-attack vectors and safety against cyber-frauds
- Take measures for self-cyber-protection as well as societal cyber-protection

MODULE 1: OVERVIEW OF CYBER SECURITY

Cyber security increasing threat landscape, Cyber security terminologies- Cyberspace, attack, attack vector, attack surface, threat, risk, vulnerability, exploit, exploitation, hacker., Non-state actors, Cyber terrorism, Protection of end user machine, Critical IT and National Critical Infrastructure, Cyber warfare, Case Studies.

MODULE 2: CYBER CRIMES

Cyber crimes targeting Computer systems and Mobiles- data diddling attacks, spyware, logic bombs, DoS, DDoS, APTs, virus, Trojans, ransomware, data breach., Online scams and frauds- email scams, Phishing, Vishing, Smishing, Online job fraud, Online sextortion, Debit/ credit card fraud, Online payment fraud, Cyberbullying, website defacement, Cyber-squatting, Pharming, Cyber espionage, Cryptojacking, Darknet- illegal trades, drug trafficking, human

trafficking., Social Media Scams & Frauds- impersonation, identity theft, job scams, misinformation, fake news, cyber crime against persons - cyber grooming, child pornography, cyber stalking., Social Engineering attacks, Cyber Police stations, Crime reporting procedure, Case studies.

MODULE 3: CYBER LAW

Cyber crime and legal landscape around the world, IT Act, 2000 and its amendments. Limitations of IT Act, 2000. Cyber crime and punishments, Cyber Laws and Legal and ethical aspects related to new technologies- AI/ML, IoT, Blockchain, Darknet and Social media, Cyber Laws of other countries, Case Studies.

MODULE 4: DATA PRIVACY AND DATA SECURITY

Defining data, meta-data, big data, non-personal data. Data protection, Data privacy and data security, Personal Data Protection Bill and its compliance, Data protection principles, Big data security issues and challenges, Data protection regulations of other countries- General Data Protection Regulations (GDPR), 2016 Personal Information Protection and Electronic Documents Act (PIPEDA)., Social media- data privacy and security issues.

MODULE 5: CYBER SECURITY MANAGEMENT, COMPLIANCE AND GOVERNANCE

Cyber security Plan- cyber security policy, cyber crises management plan., Business continuity, Risk assessment, Types of security controls and their goals, Cyber security audit and compliance, National cyber security policy and strategy.

Reading List

- Cyber Security Understanding Cyber Crimes, Computer Forensics and Legal Perspectives by Sumit Belapure and Nina Godbole, Wiley India Pvt. Ltd
- Information Warfare and Security by Dorothy F. Denning, Addison Wesley
- Security in the Digital Age: Social Media Security Threats and Vulnerabilities by Henry A. Oliver, Create Space Independent Publishing Platform
- Data Privacy Principles and Practice by Natraj Venkataramanan and Ashwin Shriram, CRC Press
- Information Security Governance, Guidance for Information Security Managers by W. Krag Brothy, 1st Edition, Wiley Publication
- Auditing IT Infrastructures for Compliance By Martin Weiss, Michael G. Solomon, 2nd Edition, Jones Bartlett Learning

Annexure V: Course wise Faculty allotment of PG English Programme

Semester	Title of the Course (DSC)	School	Discipline	Faculty/Course Coordinator
1	DSC 1: English Social and Cultural History	PGBSH	English	Dr. Prasenjit Das
	DSC 2: English Poetry: Chaucer to The Neoclassical	PGBSH	English	Dr. Prasenjit Das
	DSC 3: English Drama: From Elizabethan to Restoration	PGBSH	English	Dr. Chayanika Roy
2	DSC 4: 18 th and 19 th century Novels	PGBSH	English	Dr. Prasenjit Das
	DSC 5: Poetry: Romantic to Victorian	PGBSH	English	Prof. Pranjit Bora
	DSC 6: Literary Criticism			Dr. Prasenjit Das
3	DSC 7: 20 th Century Novels	PGBSH	English	Dr. Pallavi Gogoi
	DSC 8: Modern Drama	PGBSH	English	Dr. Prasenjit Das
	DSC 9: Modern Poetry			
4	DSC 10: Literary and Critical Theory I	PGBSH	English	Dr. Pallavi Gogoi
	DSC 11: Literary and Critical Theory II			Dr. Prasenjit Das
	DSC 12: American Literature	PGBSH	English	Dr. Pallavi Gogoi
Semester	Title of the Course (DSE)	School	Discipline	Faculty/Course Coordinator
1	DSE 1: Nonfictional Prose	PGBSH	English	Dr. Pallavi Gogoi
2	DSE 2: Language, Linguistics and Grammar	PGBSH	English	Dr. Chayanika Roy Dr. Neeva Rani Phukan
3	DSE 3: Indian English Literature	PGBSH	English	Dr. Prasenjit Das
4:	DSE 4: Modern European Literature (Option1) / Literature from NE India (In English and Translation) (Option 2)	PGBSH	English	Dr. Prasenjit Das Prof. Pranjit Bora Dr. Neeva Rani Phukan
Semester	Title of the Course (VAC)	School	Discipline	Faculty/Course Coordinator
I	VAC 1: English Communication Skills	PGBSH	English	Dr. Prasenjit Das
