

Diamond Harbour Women's University



Curriculum and Credit Framework **Bachelor of Arts in English** (Four Year Undergraduate Degree Programme) As per NEP 2020

Course Syllabi (Effective from Academic Session 2023-24 onwards)

Department of English, DHWU

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Preamble

The National Education Policy (NEP) 2020 by the Government of India recognised that higher education plays an extremely important role in promoting human as well as societal well-being and in developing India as envisioned in its Constitution - a democratic, just, socially conscious, cultured, and humane nation upholding liberty, equality, fraternity, and justice for all. It notes that “given the 21st century requirements, quality higher education must aim to develop good, thoughtful, well-rounded, and creative individuals” and enable an individual to study one or more specialised areas of interest at a deep level, and also develop capabilities across a range of disciplines including sciences, social sciences, arts, humanities, languages, as well as professional, technical, and vocational subjects.

The present syllabus is therefore prepared according to the suggestions, guidelines, and frameworks of NEP 2020, replacing the existing Choice Based Credit System (CBCS) Syllabus. The vision of this syllabus is to encourage the pupils to think independently, understand the text in the larger contexts of society and history, facilitate multidisciplinary and interdisciplinary learnings, enhance linguistic and communicative abilities, and equip the students for future employments with curricula that are oriented to develop skills.

Course Structure and Codes

Year	Sem	Code for DSC	Code for Minor	Code for Multi-Disciplinary	Code for Ability Enhancement Course	Code for Skill Enhancement Course	Code for Value Added Course	Code for Vocational course	Code for Internship	Code for Dissertation (Research With honrs.)	Total Credits	Marks
1	1	C1101 C1104	G1103	MD-1	AEC-1	SEC-1	VAC 1 ENVS				23	350
	2	C1201 C1202	G1203	MD-2	AEC-2	SEC-2	VAC	VOC-1			29	400
2	3	C2101 C2102	G2103	MD-3	AEC-3	SEC-3					21	300
	4	C2201 C2202 C2203 C2204	G2205		AEC-4			VOC-2			28	400
3	5	C3101 C3102 C3103 C3104	G3105						INT		23	300
	6	C3201 C3202 C3203 C3204	G3205								20	250
4	7	C4101 C4102 C4103 C4104	G4105							DIS Part I (4 Credits)	24	300
	WR	C4101 C4102 C4103 C4104 C4106	G4105									
	8	C4201 C4202	G4203							DIS Part II (8 Credits)	20	250
	WR	C4201 C4202 C4204 C4205	G4203									
											188	2550

Distribution of Credits According to Course Type

Course Type	Credits	Course Type	Credits	Course Type	Credits
DSC	4	Minor	4	MD	3
AEC	2	SEC	4	VAC	2
VOC	6	INT	3		

The four-year B.A. Course in English comprises of 8 semesters. The curriculum has 24 Discipline Specific Courses carrying 4 credits each, 8 Minor Courses each carrying 4 credits, 3 Skill Enhancement Courses of 4 credits, 3 Multidisciplinary Courses of 3 credits, 4 Ability Enhancement Courses of 2 credits, 2 Value Added Courses of 2 credits each and 2 Vocational Courses of 2 credits (the first at the end of First year {second semester} and the second at the end of second year {fourth semester}). There will be one Internship of 3 credits in the Fifth Semester and Dissertation/Research Work in the 7th Semester carrying 4 credits and 8 credits in the 8th and final Semester. The candidates opting for four-year degree course without research will take up 27 DSC Courses (4 Credits) while the other modalities remain same as those opting for research.

Discipline Specific Core Papers

24/ 27 Courses: Each Course carries 4 Credits (Total: 96 credits/ 108 Credits. Marks: 24x50= 1200/ 27x50= 1350)

Each Course Carries 50 marks

Theory Exam = 40 marks

Internal Assessment =10

Minor Courses

8 courses of 4 Credits (Total: 32 Credits; Marks: 50 x8=400)

Each Course Carries 50 marks

Theory Exam = 40 marks

Internal Assessment =10

Skill Enhancement Courses

3 Courses of 4 Credits (Total Credits= 12; Marks: 50x3=150)

Each Course Carries 50 marks

Theory Exam = 50 marks

4Multidisciplinary Courses:

3 Courses of 3 Credits: (3x3=9 credits; Marks: 50X3=150)

Each Course Carries 50 marks

Theory Exam = 40 marks

Internal Assessment =10

Ability Enhancement Courses:

4 Courses of 2 credits each (2x4=8 credits; Marks: 50x4=200)

Dissertation: 2 Courses (4+8=12 Credits; Marks: 50X2=100)

Discipline Specific Core Papers

Semester	Sl. No.	Paper Code	Title of the Paper	Level	Credits
I	1	ENG/C1101	History of English Literature	100	4
	2	ENG/C1102	British Poetry – I (Overview)	100	4
II	3	ENG/C1201	British Prose – I (Overview)	100	4
	4	ENG/C1202	British Drama – I (Overview)	100	4
III	5	ENG/C2101	British Poetry – II (14 th to 18 th Centuries)	200	4
	6	ENG/C2102	British Drama – II (16 th to 19 th Centuries)	200	4
IV	7	ENG/C2201	British Poetry – III (Romantic to Victorian)	200	4
	8	ENG/C2202	British Prose – II (Up to the Victorian Period)	200	4
	9	ENG/C2203	Literary Criticism	200	4
	10	ENG/C2204	New Literatures- I	200	
V	11	ENG/C3101	History and Structure of the English Language	300	4
	12	ENG/C3102	Women’s Writing	300	4
	13	ENG/C3103	American Literature	300	4
	14	ENG/C3104	Literature and Environment		
VI	15	ENG3201	Literary Theory – I	300	4
	16	ENG3202	British Poetry – IV (20 th and 21 st Centuries)	300	4

	17	ENG/C3203	Indian Writings in English and in English Translation up to 1947	300	4
	18	ENG/C3204	Postcolonial Literatures in English	300	
VII	19	ENG/C4101	Literary Theory – II	400	4
	20	ENG/C4102	British Drama – III (20 th and 21 st Centuries)	400	4
	21	ENG/C4103	New Literatures II	400	4
	22	ENG/C4104	Text and Performance	400	4
(WITHR)	23	ENG/C4106	Dalit and Tribal Studies	400	4
Research		Dissertation 1	Research Methodology and Dissertation		4
VIII	24	ENG/C4201	Indian Writings after 1947	400	4
	25	ENG/C4202	British Prose – III (20 th and 21 st Centuries)	400	4
	Research	Dissertation 2		400	8
(Without Research)	26	ENG/C4203	Partition Literature	400	4
	27	ENG/C4204	Popular and Graphic Literature	400	4

Minor Papers

Semester	Sl. No.	Paper Code	Title of the Paper	Level	Credits
I	1	G1103	Academic Writing and Composition	100	4
II	2	G1203	Comics	100	4
III	3	G2103	Travel Literature	200	4
IV	4	G2205	Editing and Copywriting	200	4
V	5	G3105	Indian Poetry	300	4
VI	6	G3205	Indian Diasporic Literature	300	4
VII	7	G4105	Children's Literature	400	4
VIII	8	G4203	Indian Literature in English Translation	400	4

Skill Enhancement (SEC) Papers

Semester	Sl. No.	Paper Code	Title of the Paper	Level	Credits

I	1	ENG/SEC-1	Film Appreciation	100	4
II	2	ENG/SEC-2	English Language Teaching	100	4
III	3	ENG/SEC-3	Academic Writing, Editing and soft skills	200	

Multi-Disciplinary (MD) Papers

Semester	Sl. No.	Paper Code	Title of the Paper	Level	Credits
I	1	MD-1	Contemporary India: Women and Empowerment	100	3
II	2	MD-2	Language, Literature and Culture	100	3
III	3	MD-3	Introduction to European Classical Literature	200	3

Ability Enhancement Course (AEC) Papers

Semester	Sl. No.	Paper Code	Title of the Paper	Level	Credits
1	1	AEC-1	BENGALI	100	2
2	2	AEC-2	ENGLISH	100	2
3	3	AEC-3	BENGALI	200	2
4	3	AEC-4	ENGLISH	200	2

Detailed Syllabi of Discipline Specific Core (DSC) Papers

SEMESTER I

ENG/C1101 History of English Literature (till Twentieth Century)

Course Level Learning Outcomes

Pupils undertaking this course should be able to:

- Analyse the origin and development of English Literature
- Understand the literary and cultural movements through centuries
- Identify major ages and traits in English Literature

Unit I (The Old and Middle English Periods)

- The Old English Heroic, Elegiac, and Religious Poetry
- Miracle and Morality Plays
- The Age of Chaucer and Langland

Unit II (From the Elizabethan Period to the Eighteenth Century)

- The Tudors and the Stuarts
- The Restoration and the Augustan
- Scottish and Irish Authors – Scott, Edgeworth et al.
- The Industrial Revolution

Unit III (The Long Nineteenth Century)

- The American War of Independence
- The French Revolution and Napoleonic Wars
- The Regency Period
- The Victorian Era
- The Edwardian Era

Unit IV (Twentieth Century)

- Literary Modernism
- Theatre of the Absurd, Movement Poetry, The Angry Young Men
- Non-British Anglophone Literatures

Suggested Readings:

- Evans, Ifor. *A Short History of English Literature*. Any edition.
- Albert, Edward. *History of English Literature*. Revised Edition, Oxford UP, 2017.
- Marcus, Laura, and Peter Nicholls. *The Cambridge History of Twentieth-Century English Literature*. Cambridge UP, 2005.
- Sampson, George. *The Concise Cambridge History of English Literature*. Third Edition.
- Sanders, Andrew. *Short Oxford History of English Literature*. Third Edition. Oxford.
- Carter, Ronald and McRae John. *The Routledge History of English Literature: Britain and Ireland*. Third Edition. Routledge.
- Daiches, David. *A Critical History of English Literature*. Two Volumes.
- *The Penguin History of English Literature Series*. Nine Volumes.

ENG/C1102 British Poetry – I (Overview)
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Course-Level Learning Outcomes

Students pursuing this course will be able to:

- Understand the formation and the tradition of the English literature from the fifteenth to the twentieth century.
- Understand the overall growth and development of British canonical poetry
- Engage with the fundamental skills required for close reading and critical thinking of the texts and concepts.
- Appreciate and analyse the poems in the larger socio-political and religious contexts of the time.

Unit I (Any two)

Shakespearean Sonnets: Sonnet 18, 73, 116

John Donne, “The Good Morrow”

Andrew Marvell, “To His Coy Mistress”

Unit II (Any two)

William Blake, “Fragments from Auguries of Innocence”

Samuel Taylor Coleridge, “Kubla Khan”/ “The Rime of the Ancient Mariner”

Percy Bysshe Shelley, “To a Skylark”/ “Ode to the West Wind”

John Keats, “To Autumn”/ “Ode to a Nightingale”

Unit III (Any two)

Alfred Tennyson, “Charge of the Light Brigade”/ “The Lotos-Eaters”

Robert Browning, “The Last Ride Together”/ “My Last Duchess”

Christina Rossetti, “A Birthday”

Unit IV (Any two)

T.S. Eliot, “Preludes”/ select poems from *Old Possum's Book of Practical Cats*
W. B. Yeats, “Wild Swans at Coole”/ “The Lake Isle of Innisfree”/ “An Acre of Grass”
Wilfred Owen, “Futility”/ “Strange Meeting”

Suggested Readings:

- The Cambridge Companion to English Poetry, Donne to Marvell edited by Thomas. N. Corns
- The Cambridge Companion to British Romantic Poetry edited by Chandler and McLane
- The Cambridge Companion to Victorian Poetry edited by Joseph Bristow
- The Cambridge Companion to Modern British Poetry, 1945-2010 Edited by Edward Larrissy
- Modern British Poetry Edited by Louis Untermeyer
- Reader’s Companion to English Poetry, William Blake to Christina Rossetti published by Book Valley
- The Cambridge Companion to English Poets edited by Claude Rawson Yale University Press
- The Oxford Companion to Twentieth Century England edited by Ian Hamilton

SEMESTER II
ENG/C1201 British Prose-I (Overview)

Course-Level Learning Outcome

- It is expected that the learner will get an overview of British fiction from the beginnings to the twenty-first centuries.
- Evolution and consolidation of the fiction genres-- novel and short story ---would have been grasped by learner.
- The changing techniques, issues and concerns of fiction in the four centuries in Britain will have been understood by learners in this course.

Background

- Evolution of British Fiction and non-fiction from the seventeenth to the twenty-first centuries
- Growth of the Novel, short story and essay genres

- Changing techniques, narrative styles, concerns and issues in fiction

Tentative Texts (Any Three): Novels

Richardson—*Pamela/Fielding---Joseph Andrews*

Ann Radcliffe---*The Mysteries of Udolpho*

Jane Austen---*Sense and Sensibility*

Dickens---*Great Expectations*

Hardy---*Far from the Madding Crowd/Under the Greenwood Tree*

George Orwell---*Animal Farm*

EM Forster---*A Passage to India*

Roald Dahl--- *Charlie and the Chocolate Factory*

Sarah waters---*Fingersmith*

Zadie Smith---*White Teeth*

Short Stories and Essays (Any Two, including at least one short story and one essay)

Arthur Conan Doyle--*The Red-Headed League*

Elizabeth Gaskell—*The Old Nurse’s Tale*

HE Bates---*The Ox*

Katherine Mansfield---*The Fly*

Somerset Maugham---*The Lotos-Eater*

Angela Carter---*Flesh and the Mirror*

Essays:

Bacon- *Of Studies/Of Travel*

Lamb—*Dream Children*

Ruskin—*The Relation of Art to Morals*

TS Eliot---*Hamlet*

Suggested Readings

Bradbury, Malcolm. *The Modern British Novel*. London: Penguin Books, 1994.

Parrinder, Patrick. *Nation and Novel: The English Novel from Its Origins to the Present Day*. New York: Oxford University Press, 2006.

Richetti, John, et al., eds. *The Columbia History of the British Novel*. New York: Columbia University Press, 1994.

Roberts, Andrew Michael, ed. *The Novel: A Guide to the Novel from Its Origins to the Present Day*. London: Bloomsbury, 1994.

Head, D., *The Cambridge Introduction to Modern British Fiction, 1950-2000* (Cambridge, Cambridge University Press, 2002)

Acheson, James. *The 2000s: A Decade of Contemporary British Fiction*.

Acheson, James, and Sarah C. E. Ross, eds. *The Contemporary British Novel Since 1980*. Edinburgh, UK: Edinburgh University Press, 2005. ISBN: 9781403974303.

Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Malden, MA: Blackwell, 2006. ISBN: 9781405113861.

Childs, Peter. *Contemporary Novelists: British Fiction Since 1970*. London, UK: Palgrave, 2004. ISBN: 9781403911209.

English, James F. *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. Cambridge, MA: Harvard University Press, 2005. ISBN: 9780674018846.

———, ed. *A Concise Companion to Contemporary British Fiction*. Malden, MA: Blackwell, 2006. ISBN: 9781405120012.

Finney, Brian. *English Fiction Since 1984: Narrating a Nation*. London, UK: Palgrave, 2006. ISBN: 9780230008557.

Lane, Richard J., Rod Mengham, and Philip Tew, eds. *Contemporary British Fiction*. Cambridge, UK: Polity, 2003. ISBN: 9780745628677.

Todd, Richard. *Consuming Fictions: The Booker Prize and Fiction in Britain Today*. London, UK: Bloomsbury, 1996. ISBN: 9780747528227.

Bradbury M. ed (1988) *The Penguin Book of Modern British Short Stories*, London

Bradbury M. ed. (1977) *The Novel Today: Contemporary Writers on Modern Fiction*, Fontana, Glasgow

Lodge, D ed. (1988) *Modern Criticism and Theory: A Reader*, Longman, London.

Walker, Hugh. *The English Essay and Essayist*. London: JM Dent, 1915

Course-Level Learning Outcomes

- At the end of the course, the student will have a general overview of dramatic movements and ideas across countries and historical periods, a sense of how to write about these ideas in relation to specific texts, and a sense of why drama matters to them.
- Understanding of certain drama structures and types.
- explores the key writers and texts within their historical and intellectual contexts
- Examine and practice the methodology of theatre history

Unit I (Any two)

1. Everyman
2. Edward II
3. The Merchant of Venice / Macbeth / Twelfth Night

Unit II (Any two)

1. The Duchess of Malfi
2. She Stoops to Conquer
3. Pygmalion

Suggested Readings

1. Brecht, Bertolt. "Three Cheers for Shaw." Chapter 4 in Brecht on Theatre: The Development of an Aesthetic. 13th edition. Edited and translated by John Willett. Hill and Wang, 1977. ISBN: 9780809005420.
2. Cixous, Hélène. "Aller à la mer." Modern Drama 27, no. 4 (1984): 546–8. (Translated by Barbara Kerslake)
3. Elam, Keir. "Foundations: Signs in the Theatre." Chapter 2 in The Semiotics of Theatre and Drama. 2nd edition. Routledge, 2002. ISBN: 9780415280181.
4. Oxford Dictionaries. Paperback Oxford English Dictionary. 7th ed. Oxford University Press, 2013. ISBN: 9780199640942.
5. Romanowski, W. (2007). Eyes wide open: Looking for God in popular culture. New York: Brazos Press. ISBN # 9781587432019

SEMESTER II	
ENG/C2101	British Poetry-II (14th to 18th Centuries)

Course-Level Learning Outcomes

Students pursuing this course will be able to:

- Understand the formation and the tradition of the English literature from the fourteenth to the seventeenth century.
- Understand Renaissance Humanism, and locate the same in the texts prescribed.
- Engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts.
- Appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.
- Religious and Secular Thought in the 17th Century
- Changing Images of the Human Being in the Literature of the Period
- The Stage, the State and the Market
- The Mock-epic and Satire

Unit-I: Background Studies

In this unit, the students will have a broad historical overview of the period. The lectures may cover, but may not be limited to, the following:

- Renaissance Humanism
- Religious, Political, and Social Reformations of the fourteenth and fifteenth centuries
- Ideas of Love and Marriage
- England under the Tudor and Stuart dynasties
- The Rise of Satire
- Neo-Classical Poetry

Unit-II: Medieval Poetry (Any one)

Geoffrey Chaucer: The Wife of Bath's Prologue / The Miller's Tale / The Nun's Priest's Tale

Unit-III: Elizabethan Poetry (Any three poets)

Edmund Spenser: from Amoretti (any one)

LXVII – “Like as a huntsman after weary chase”

LVII – “Sweet Warrior! When shall I have peace with you”

LXXV – “One day I wrote her name upon the strand”

John Donne: “The Sunne Rising”, “Batter My Heart”

William Shakespeare: Select sonnets

Select Sonnets of Sidney, Wyatt, and Surrey

Unit- IV: Augustan or Neo-Classical Poetry (Any two)

Dryden: Mac Flecknoe (selections)Pope: Rape of the Lock (First 3 Cantos)
Johnson: “London”
Thomas Gray: “Elegy Written in a Country Churchyard”
Milton: Paradise Lost (Book 1)/ Lycidas

Suggested Readings

1. Pico Della Mirandola, excerpts from the Oration on the Dignity of Man, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
3. Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.
5. Boitani, Piero, and Jill Man, editors. *The Cambridge Companion to Chaucer*. Cambridge UP, 2004.
6. Kinney, Arthur F, editor. *The Cambridge Companion to English Literature, 1500-1600*. Cambridge UP, 1999.
7. Sanders, Andrews. *The Short Oxford History of English Literature*. Oxford UP, 2005.
8. Saunders, Corinne, editor. *A Companion to Medieval Poetry*. Wiley-Blackwell, 2010.
9. Schoenfeldt, Michael, editor. *A Companion to Shakespeare’s Sonnets*. Wiley-Blackwell, 2010.
10. *The Cambridge Companion to Alexander Pope*. CUP, 2007.
11. John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.
12. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; Rasselas
13. Chapter 10; ‘Pope’s Intellectual Character: Pope and Dryden Compared’, from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

ENG/C2102

British Drama-II (16th to 19th Centuries)

Course Level Learning Outcomes

Students of this course are required to:

- identify the major characteristics of the Comedy of Manners and Mock-Heroic poetry
- demonstrate in-depth knowledge and understanding of the religious, socio- intellectual and cultural thoughts of the 16th to 18th centuries

- examine critically key themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, among others
- show their appreciation of texts in terms of plot-construction, socio-cultural contexts and genre of poetry and drama
- analyze literary devices forms and techniques in order to appreciate and interpret the texts

Unit-I: Background Studies

In this unit, the students will have a broad historical overview of the period. The lectures may cover, but may not be limited to, the following:

1. Michel de Montaigne, 'Of a Monstrous Child' (1580), from Essays.
2. How drama evolved in England?
3. Miracle and Morality Plays
4. Pico Della Mirandola, excerpts from the Oration on the Dignity of Man (1486), in *The Portable Renaissance Reader*, eds James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9
5. Rise of Drama in England
6. Religious and Secular Thought in the 17th Century
7. Changing Images of the Human Being in the Literature of the Period
8. The Stage, the State and the Market
9. The Mock-epic and Satire
10. Women in the 17th Century
11. The Comedy of Manners

Unit- II: Suggested Texts (any four):

Thomas Kyd:	The Spanish Tragedy
Marlowe	Dr. Faustus/Tamburlaine/Jew of Malta
Shakespeare	Othello/ As you Like It
Aphra Behn:	<i>The Rover/ The Dutch Lover</i>
Ben Jonson:	Volpone/ Every Man in Humour
Sheridan	Rivals/ The School for Scandal
P. B. Shelley:	Prometheus Unbound

Suggested Readings

The Cambridge Companion to Milton Ed. Dennis Danielson. CUP, 1999.

The Cambridge Companion to Alexander Pope. CUP, 2007.

John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas*

Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 269

SEMESTER IV
ENG/C2201 British Poetry-III (Romantic to Victorian)

Course-Level Learning Outcomes

Students pursuing this course will be able to:

- understand the development British literature from 1785 to 1900
- examine the nature of Romanticism and the term "Romantic"
- read, understand and examine closely the socio-historical discourses that led to the Romantic Movement
- understand why it was a Romantic Revival
- understand the ideas of the Sublime and the Beautiful.
- comment on the historical and political awareness of literary texts as reflected in the transition from nature to culture across various genres
- understand the conflict between self and society in different literary genres of the period
- link the rise of the novel to the expansion of Colonialism and Capitalism
- understand the transition from Romantic to Victorian in literature and culture
- link the Victorian temper to political contexts in English colonies
- link the changes in the English countryside to changes brought about in similar settings in India

Unit-I: Key Concepts:

1. Romantic Imagination and Subjectivity
2. The Sublime and the Beautiful

3. Storm and Stress
4. The long nineteenth century and precisely the Victorian Age: literature, society, industry, empire, and effects shall be discussed in detail.

Unit-II: Poetry: Early Romanticism (Any Two Poets)

1. William Blake: The Little Boy Lost, The Little Boy Found,
2. William Wordsworth: Intimations of Immortality/Tintern Abbey
3. Samuel T. Coleridge: Dejection an Ode/France an Ode

Unit-III: Later Romanticism (Any Two Poets)

1. Lord Byron: She Walks in Beauty/Prisoner of Chillon
2. P.B. Shelley: To a Skylark
3. John Keats: La Belle Dame Sans Merci/Ode to a Nightingale
4. Felicia Hemans: Casabianca

Unit IV: Victorian (Any three poets)

1. Tennyson: Ulysses/The Lotos Eaters/Tithonus
2. Browning: My Last Duchess/Porphyria's Lover/
3. Elizabeth Barrett Browning: Extracts from Aurora Leigh/ Sonnets from the Portuguese (sections)
4. Mathew Arnold: Dover Beach
5. Christina Rossetti: The Round Tower at Jhansi/ An Apple-Gathering
6. Emily Bronte: No Coward Soul is Mine

Suggested Readings

- Wu, Duncan, ed. *Romanticism: An Anthology*. Second edition with CD. Blackwell, 1998.
- Berlin, Isaiah. 1999. *The Roots of Romanticism*. London: Chatto and Windus.
- Abrams, Meyer H. 1971. *The Mirror and the Lamp*. London: Oxford University Press
- Abrams, Meyer H. 1973. *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. New York: W.W. Norton.
- Edmund Burke. 1757. *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*
- Marilyn Butler. 1981. *Romantics, Rebels and Reactionaries*
- G.M. Trevelyan, *English Social History*
- Asa Briggs, *A Social History of England*
- Arthur Pollard, ed., *The Victorians*
- Robin Gilmour, *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*
- G.M. Young, *Victorian England: Portrait of an Age*
- J.H. Buckley, *The Victorian Temper: A Study in Literary Culture*

Course Level Learning Outcomes

Students of this course should be able to

- understand the rise, journey and maturity of the novel in Britain from the seventeenth to the long nineteenth centuries.
- judge the short story as an important form of fiction.
- trace the growth of the English essay.
- acquire an understanding of the genre-specific techniques and narrative devices
- be acquainted with representative fiction and non-fiction writing/writers from the beginnings to the long nineteenth centuries.

Unit I (Background)

Evolution of the novel form and its consolidation

Short story as a fiction genre

The English essay and its journey

Mapping the changing concerns, issues and techniques in British prose

Unit II The Novel (Beginnings to nineteenth Century):- Any three

Aphra Behn--Oroonoko

Samuel Richardson--Clarissa/Daniel Defoe---Moll Flanders

Ann Radcliffe--The Italian/Horace Walpole---The Castle of Otranto

Jane Austen---Pride and Prejudice/ Thomas Love Peacock--Nightmare Abbey

Frances Burney---Camilla/Evelina/Maria Edgeworth—Castle Rackrent

Mary Shelley—The Last Man

WM Thackeray--Vanity Fair/ Charles Dickens---David Copperfield/ Oliver Twist

Mrs Gaskell--Ruth/Wives and Daughters

George Eliot---Romola/Adam Bede

ME Braddon---Aurora Floyd/ Wilkie Collins--The Moonstone

George Gissing---Odd Women/Grub Street

Charlotte Bronte---Jane Eyre/Shirley

George Moore--Esther Waters/Grant Allen---The Woman Who Did

Oscar Wilde--The Picture of Dorian Gray/H Rider Haggard--Kind Solomon's Mines

HG Wells--The Time Machine/The Invisible Man

Unit III Short Story and Essay (Beginnings to the Nineteenth Centuries)

Short Story: Any two

Hardy---‘On the Western Circuit’

Edith Nesbit – ‘The Ebony Frame’

Arthur Conan Doyle—‘The Sussex vampire’

Rudyard Kipling – ‘The Man Who would be King’

Essays: Any two

Bacon—Of Friendship

Hazlitt—*On a Sun-dial*

De Quincey—*Confessions of an English Opium Eater*

Addison and Steele: *From The Spectator Papers ‘Ourselves as Others see Us’*

Dr Johnson—*From Preface to Shakespeare*

Carlyle--‘Chartism’ (Selections)/’The Hero as Poet’

George Eliot---‘Silly Novels by Lady Novelists’

Ouida—‘The New Woman’ (Selection)

Suggested Readings

Adams, Percy G. *Travel Literature and the Evolution of the Novel*. Lexington: University Press of Kentucky, 1983.

Bradbury, Malcolm. *The Modern British Novel*. London: Penguin Books, 1994.

David, Dierdre, ed. *Cambridge Companion to the Victorian Novel*. New York: Cambridge University Press, 2001.

Horsman, Alan. *The Victorian Novel*. New York: Clarendon Press, 1990.

Kiely, Robert. *The Romantic Novel in England*. Cambridge, Mass.: Harvard University Press, 1972.

McKee, Patricia. *Public and Private: Gender, Class, and the British Novel, 1764-1878*.

Minneapolis: University of Minnesota Press, 1997.

McKeon, Michael. *The Origins of the English Novel, 1600-1740*. Baltimore: Johns Hopkins

- University Press, 1987.
- Parrinder, Patrick. *Nation and Novel: The English Novel from Its Origins to the Present Day*. New York: Oxford University Press, 2006.
- Richetti, John, et al., eds. *The Columbia History of the British Novel*. New York: Columbia University Press, 1994.
- Roberts, Andrew Michael, ed. *The Novel: A Guide to the Novel from Its Origins to the Present Day*. London: Bloomsbury, 1994.
- Bailey, James, and Emma Young. 2015. *British Women Short Story Writers: The New Woman to Now*. Edinburgh: Edinburgh University Press.
- Baldwin, Dean. 1993. "The Tardy Evolution of the British Short Story." *Studies in Short Fiction*, 30.1: 23-33.
- Walker, Hugh. *The English Essay and Essayist*. London: JM Dent, 1915

ENG/C2203	Literary Criticism
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Course-Level Learning Outcomes

Students pursuing this course will be able to:

- Acquire a knowledge of the key concepts and terms used in contemporary literary criticism and theory
- Articulate the broader ways in which literary theory applies to their own culture, global culture, and their own lives;
- Demonstrate through written work and in-class comments their ability to apply various theories to works of literature and aspects of contemporary culture;
- Write a substantive paper that demonstrates their ability to compare and synthesize the theories presented;
- Distinguish between different schools of criticism and their impact on literature

Unit – I: Classical to neo-classical (Any Two)

2 – Credit

Aristotle: *Poetics* translated by Ingram Bywater

Horace: *Ars poetica*

Longinus: *On the Sublime*

Sir Philip Sidney: *An Apology for Poetry*

Dryden: *Dramatic Poesy*

Unit – II: Romantic to Victorian (Any Two)

1 – Credit

William Wordsworth: *Preface to the Lyrical Ballads*

Samuel Taylor Coleridge: *Biographia Literaria* Chapters XII, XIII, XIV, XVII, XVIII (any one chapter)

Shelley: A Defence of Poetry

Matthew Arnold: "The Study of Poetry"

Newman: Select Texts

Unit – III: Modern Period (Any Two)

1 – Credit

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

Cleanth Brooks: *The Well Wrought Urn*

I.A. Richards: 'The Four Kinds of Meaning'

F.R. Leavis: "Literature and Society"

Suggested Readings

1. Abrams, M.H. *A Glossary of Literary Terms*. Cengage Learning, 2012
2. Bertens, Hans, "Literary Theory: The Basics", Routledge, 2013.
3. Bennett, Andrew and Royle, Nicholas. 2004. *Introduction to Literature, Criticism and Theory*, New Delhi: Pearson
4. Devy, G.N., ed. "Indian Literary Criticism: Theory and Interpretation", Hyderabad, Orient Longman, 2002.
5. Habib, M.A.R. 2007. *A History of Literary Criticism. From Plato to the Present*. London, Blackwell.
6. D. J. Enright Ernst De Chickera : *English Critical Texts*
7. Leitch, Vincent B. et al (eds.) 2001. *The Norton Anthology of Theory and Criticism*, London and New York: Norton
8. Russell, D.A. Michael Winterbotton (Eds).1998. *Classical Literary Criticism*. London. Oxford University Press.
9. Penelope Murray, and T.S. Dorsch. 2001. *Classical Literary Criticism*. New York, Penguin.
10. Wimsatt Jr., William K. & Cleanth Brooks. 1957. *Literary Criticism: A Short History*. Oxford & IBH
11. Macey, David. 2000. *The Penguin Dictionary of Critical Theory*, London: Penguin
12. Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. 1996
13. Selden, Raman. *Practising Theory and Reading Literature: An Introduction*. Harvester, 1989

Course Level Learning Outcomes:

- To understand English Literature from the different parts of the world.
- It explores marginality, race, identity, communal politics, exile and belonging.
- Experience the way of life, the society, culture and worldview of the peoples of these selected countries.
-

Suggested topics to be discussed in the class:

- Politics and Praxis
- Anxieties of English
- Writing Black

Unit I: African Literatures**Fiction (Any One)**

Chinua Achebe: *Things Fall Apart*

Nuruddin Farah: *From A Crooked Rib*

Buchi Emecheta: *The Bride Price*

Nadine Gordimer: *A World of Strangers*

Drama: (any one)

Wole Soyinka: *A Dance of the Forests*

Athol Fugard: *The Island*

Unit II**African Poem: (Any two poems from any two countries)**

Malawi, Kenya, Nigeria, Senegal, South Africa,

Caribbean Poem: (Any two poems from any two authors)

Claude McKay, A.L. Hendriks, Derek Walcott, Grace Nicholls

Unit III**Caribbean Literatures:**

Fiction: (Any One)

V.S. Naipaul: *A House for Mr. Biswas*

Wilson Harris: *The Palace of the Peacock*

Edwidge Danticat: *Breath, Eyes, Memory*

George Lamming: *In the Castle of My Skin*

Drama: (any one)

Aimé Césaire: *A Tempest*

Derek Walcott: *The Isle is Full of Noises*

SEMESTER V
ENG/C3101 History and Structure of the English Language

Course-Level Learning Outcomes

Pupils undertaking this course should be able to

- Comprehend the gradual growth of the English language through ages, and the various influences on it,
- Learn the basic terms and concepts of linguistics,
- Understand the process of word formation in the English language,
- Recognise basic figures of speech, and locate them in texts,
- Understand basic metres and rhymes, locate them, and scan brief passages of verse
- Possess an enhanced overview of the structure of the English language.

Unit I: Origin and Developments I

Introduction to Language Groups and Families

English as a Germanic Language

Latin Influence

French Influence

Scandinavian Influence

Other Influences

Unit II: Origin and Developments II

Word Formation: Acronym, Affixation, Backformation, Blending, Borrowing, Clipping, Compounding, Conversion, Coinage.

Unit III: Basics of Linguistics

- Theoretical Linguistics: Phonetics, Morphology, Syntax.

- Sociolinguistics: Register, Dialect, Pidgin and Creole.

Unit IV: Rhetoric and Prosody

- Select Figures of Speech
- Basic Concepts of Prosody
- Irregularities: Spondee, Pyrrhic, Catalectic etc.
- Scansion of Simple Verses

Suggested Readings

1. Baugh, Albert C., and Thomas Cable. *A History of the English Language*. Taylor & Francis, 1993.
2. Wrenn, Charles Leslie. *The English Language*. Vikas, 2009.
3. Jespersen, Otto. *Growth and Structure of the English Language*. Oxford UP, 1997.
4. Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. Willey Blackwell, 2014.
5. Dey, Anindita. *Language and Linguistics: A Handbook for Beginners*. Worldview, 2020.
6. Sarkar, Jaydip, and Anindya Bhattacharya. *A Handbook of Rhetoric and Prosody*. Orient Blackswan, 2018.

ENG/C3102	Women's Writings
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Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- recognise the importance of gender specificity in literature
- understand and appreciate the representation of female experience in literature
- explain the difference between the feminine and the feminist as opposed to the female
- examine and appreciate the role played by socio-cultural-economic contexts in defining woman
- link the status of woman to social discrimination and social change
- draw a location specific trajectory of female bonding or empowerment
- to understand the complexity of social and biological constructions of manhood and womanhood
- to examine the relationship of women to work and production Course Contents

Unit I (Any two)

Emily Dickinson 'I cannot live with you'/'I'm wife; I've finished that'
Sylvia Plath 'Daddy'/'Lady Lazarus'
Eunice De Souza 'Advice to Women'/'Bequest'

Unit II (Any three)

Toni Morrison *Beloved*

Charlotte Perkins Gilman: *Herland*, Katherine Mansfield/'Bliss'

Mahashweta Devi: *Draupadi*, tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)

Mary Wollstonecraft: *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.

Ramabai Ranade: 'A Testimony of our Inexhaustible Treasures', in Pandita Ramabai Through Her Own Words: Selected Works, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

Rassundari Debi *Excerpts from Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

Unit III (Any Two)

Rokeya Sakhawat Hossain: *Sultana's Dream*

Virginia Woolf: *A Room of One's Own* (Ch 1 & 6)

Binodini Dasi: *Amar Katha* (The Story of My Life)

Suggested Topics for Background Reading and Class Presentation

The Confessional Mode in Women's Writing Sexual/Textual Politics

Body, Beauty and Discrimination Race, Caste and Gender

Social Reform and Women's Rights Women under Colonialism Women in and out of Slavery

Is there a Woman's Language?

Suggested Readings

Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.

Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.

Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

ENG/C3103	American Literature
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Course Level Learning Outcomes

Understand the depth and diversity of American literature, the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)

Understand the historical, religious, and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts which include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.

Appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European (Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European (African, American Indian, Hispanic-American and Asian) writing traditions.

Critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities.

Relate the African American experience in America (both ante-bellum and postbellum) to issues of exclusion in societies relevant to their learning experience.

Analyze the American mind from global and Indian perspectives and situate the American in the contemporary world.

Suggested Topics for Background Reading

The American Myths of Genesis/ The American Dream/ The American Adam
American Romance and the American Novel
Multicultural Literature of the United States; Folklore and the American Novel
Race and Gender in American Literature
War and American Fiction
Two Traditions of American Poetry; Emerson and Poe/ Typological and Tropological Traditions
Social Realism and the American Novel

Unit I: Non-Fiction (Any Three)

Thomas Jefferson: The Declaration of Independence

Lincoln, 'The Gettysburg Address' and 'Emancipation Proclamation'

Martin Luther King, Jr., 'I have a Dream'.

Emerson, 'The American Scholar'

William Faulkner 'Dry September'

Maya Angelou: Selections from *I Know Why the Caged Bird Sings* (chaps 15 and 16)

Unit II

Fiction (Any One from the Nineteenth Century and Any One from the Twentieth Century)

Nineteenth Century

Catharine Maria Sedgwick: *Hope Leslie*

Mark Twain: *Adventures of the Huckleberry Finn*

Herman Melville: *Moby Dick*

Harriet Beecher Stowe: *Uncle Tom's Cabin*

Twentieth Century

F Scott Fitzgerald: *The Great Gatsby*

Ernest Hemingway: *The Old Man and the Sea*

Alice Walker: *The Color Purple*

J D Salinger: *The Catcher in the Rye*

Ayn Rand: *We the Living/ Anthem*

Unit III

Poetry (Any Two authors)

Nineteenth Century

Walt Whitman Selections from *Song of Myself* (Sections 1 to 5)

Emily Dickinson: Any two poems ['Because I could not stop for Death' or

'This was a Poet' or 'I heard a fly buzz']

Twentieth and Twenty-First Century

Langston Hughes: 'The Negro Speaks of Rivers'

Alexie Sherman Alexie 'Crow Testament', 'Evolution'

Safiya Sinclair Select poems from *Cannibal*

Unit IV: Drama (Any One)

Eugene O'Neill: *Desire under the Elms*

Arthur Miller: *All My Sons*
Edward Albee: *The American Dream*

Suggested Readings

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
- ~~2.~~ 3. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
- ~~3.~~ 4. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
5. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
6. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39
7. Crange, Gregg. *The Cambridge Introduction to the Nineteenth-Century American Novel*. Cambridge UP, 2007.

ENG/C3104	Literature and Environment
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Course-Level Learning Outcomes

Students pursuing this course will be able to:

- Articulate how literature both reflects and helps shape culture, society and history.
- Explain how a text's literary form, style and content express its meanings using appropriate disciplinary terminology.
- Evaluate the rhetorical and contextual elements of ideas presented by literary texts and respond to them critically and analytically.
- Explain the ways in which literature expresses the values that humans attach to their experiences.
- Read and analyze texts about the environment from a variety of points of view.

Unit – I: Background to Literature and the Environment 1 – Credit

Cheryll Glotfelty and H Fromm: "*Literary Studies in an Age of Environmental Crisis*"

[From: *The Ecocriticism Reader: Landmarks in Literary Ecology*]

Lawrence Buell, Ursula Heise, & Karen Thornber: "*Literature & Environment*"

Stephen Kaza, "*Why Environmental Humanities?*"

Bill McKibben, "*What the Warming World Needs Now*"; "*Climate Art is Hot*".

Vandana Shiva: "*Preface to Ecofeminism*" from *Ecofeminism*

Ramachandra Guha: *Select Writings*

Unit – II: Eco-Glossary Terms and Concepts (any five) 1 – Credit

Ecofeminism, Ecosophy, Ecowar, Ecosphere, Ecospirituality, Ecodefense, Deep Ecology, Cultural and Literary Ecology, Pastoral and Wilderness, Mindscapes and Landscapes, Greenpeace, Material Ecocriticism, Environmental Humanities, Environmental Arts, Cli-fi, Postcolonial Ecocriticism, Anthropocene
(from Lawrence Buell’s Glossary of Selected Terms)

Unit – III: Eco-Texts: Poetry (Any Two) & Short Story (Any One) 1 – Credit

William Wordsworth “*The World is too Much with Us*”
G.M. Hopkins “*God’s Grandeur*”
Ted Hughes “*Hawk Roosting*”
Gieve Patel “*On Killing a Tree*”
Gary Snyder : *RipRap*
A.K Ramanujan: “*Flowering Tree*”
Rabindranath Tagore: *Prakiti Porichoy*

Unit – IV: Eco-Texts: Fictions (Any Two) 1 Credit

Barbara Kingsolver: *Flight Behaviour*/Cormac McCarthy: *The Road*
Amitav Ghosh: *The Hungry Tide*/Kamala Markandaya: *Nectar in a Sieve*
Ursula Leguin, *The Word for World is Forest*/ George Orwell: *Burmese Days*
Bibhutibhushan: Of the Forest/ Debesh Roy: *Tales From the Banks of River Teesta*

Suggested Readings:

David Arnold, “Inventing Tropicality” from *The Problem of Nature: Environment, Culture and European Expansion*

Raymond Williams, “Nature” & “Ecology” from *Keywords: A Vocabulary of Culture and Society**

William Cronon, “The Trouble with Wilderness, or Getting Back to the Wrong Nature”*

Ned Blackhawk, “Introduction” from *Violence over the Land: Indians and Empires in the Early American West*. Harvard University Press, 2008.

Rob Nixon, “Environmentalism and Postcolonialism” in Ania Loomba and Suvir Kaul, eds., *Postcolonialism and Beyond* (Duke University Press, 2005), 233-51

Pablo Mukherjee, “Introduction” from *Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English*. Palgrave Macmillan, 2010.

Graham Huggan & Helen Tiffin, “Introduction” from *Postcolonial Ecocriticism: Literature, Animals, Environment*. Routledge Publication, 2009.

Vandana Shiva, “Principles of Earth Democracy” from *Earth Democracy: Justice, Sustainability, and Peace*. North Atlantic Book, 2015.

Ramachandra Guha & Juan Aliers, "Introduction" & "The Environmentalism of the Poor" from *Varieties of Environmentalism: Essays North and South*. Routledge Publication, 1997.

Allen Carlson. Environmental Aesthetics. Stanford Encyclopedia of Philosophy.
<https://plato.stanford.edu/entries/environmental-aesthetics/>

Preeti Ranjan Ghosh. "Towards an Understanding of Environmental Aesthetics: Some Reflections", *The Philosophical Quarterly*, 1998

Beth Fowkes Tobin. *Colonizing Nature*. University of Pennsylvania Press, 2004

Vasudha Narayanan. Water, Wood and Wisdom: Ecological Perspectives from the Hindu Traditions in Richard C. Foltz (ed.). *Worldviews, Religion, and the Environment*. Belmont, CA: Wadsworth/Thomson Learning, pp. 130-143.

Vandana Shiva. Women in Nature. In Linda McDowell, Joanne Sharp (eds.). *Space, Gender, Knowledge: Feminist Readings*. Routledge Publication, 1997.

Jonathan Bate. *Romantic Ecology: Wordsworth and the Environmental Tradition* Routledge, 2013

Bill Devall and George Sessions. *Deep Ecology: Living as if Nature*. Mattered Peregrine Smith, 1985

Van Andruss. *Home! A Bioregional Reader*. New Society Publishers, 1990

Greg Garrard. *Ecocriticism: New Critical Idiom Series*. Routledge, 2004

Lorraine Anderson and Thomas S. Edwards, Eds.. *At Home on This Earth: Two Centuries of U.S. Women's Nature Writing*. UP of New England, 2002, 1st ed.

Soper, Kate. *What Is Nature? Culture, Politics, and the Non-Human*. Oxford: Blackwell, 1995.

SEMESTER VI

ENG/C3201 Literary Theory I

Course-Level Learning Outcomes

Students pursuing this course will be able to:

- Acquire a knowledge of the key concepts and terms used in contemporary literary criticism and theory
- Articulate the broader ways in which literary theory applies to their own culture, global culture, and their own lives;

- Demonstrate through written work and in-class comments their ability to apply various theories to works of literature and aspects of contemporary culture;
- Write a substantive paper that demonstrates their ability to compare and synthesize the theories presented;
- Distinguish between different schools of criticism and their impact on literature

Unit – I:	Marxist Literary Theory Base and Superstructure Cultural Materialism Historical Materialism Heteroglossia, Dialogism, Carnavalesque	1 – Credit
Unit – II:	Psycho-analytical Theory Conscious, Subconscious and the Unconscious Id, Ego and Superego Subject Formation Sexual Drive: ‘The Oedipus Complex’; ‘Electra Complex’ Dream Interpretation	1 – Credit
Unit – III:	Postmodernism Modernism to Postmodernism: Reasons and Rationales Truth and Reality Grand Narratives and Normativity Discourse and Power Petites Récits, Simulation, Hyperreality, Pastiche, Schizophrenia, Depthlessness	1 – Credit
Unit – IV:	Poststructuralism Structuralism to Poststructuralism: Reasons and Rationales Sign, Signifiers and Signified Logocentrism and Phallogentrism Textuality of Human Experience Author and Reader, Work and Text Readerly Text and Writerly Text	1 – Credit

Suggested Readings

- Belsey, C. *Poststructuralism: A very short introduction*. New York: Oxford University Press. 2012
- Williams, J. *Understanding poststructuralism*. Oxon: Routledge. 2014
- Ihab Hassan, “Toward a Concept of Postmodernism” (From *The Postmodern Turn*, 1987)
- Woods, Tim. *Beginning Postmodernism*. Manchester UP, 2010.
- Anderson, Perry. *The Origins of Postmodernity*. Verso, 1998.
- Best, Steven, and Douglas Kellner. *Postmodern Theory*. Guilford, 1991.
- Abrams, M.H. *A Glossary of Literary Terms*. Cengage Learning, 2012
- Bertens, Hans, “*Literary Theory: The Basics*”, Routledge, 2013.
- Bennett, Andrew and Royle, Nicholas. 2004. *Introduction to Literature, Criticism and Theory*, New Delhi: Pearson

- Habib, M.A.R. 2007. *A History of Literary Criticism. From Plato to the Present.* London, Blackwell.
- Leitch, Vincent B. et al (eds.) 2001. *The Norton Anthology of Theory and Criticism*, London and New York: Norton
- Macey, David. 2000. *The Penguin Dictionary of Critical Theory*, London: Penguin
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory.* 1996
- Selden, Raman. *Practising Theory and Reading Literature: An Introduction.* Harvester, 1989

ENG/C3202	British Poetry (20th and 21st Centuries)
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Course Level Learning Outcomes

Pupils undertaking this course should be able to:

- Understand the literary and cultural movements in the 20th and 21st centuries
- Identify major poetic traits in the Modernist, Postmodern, and Contemporary periods
- Analyse the development of British poetry in the context of major socio-political and economic changes in the world in the 20th and 21st centuries
- Juxtapose women's writings to their male counterparts and address gender questions
- (Any two poets from each of the Unit)

Unit I (Modernism)

- W. B. Yeats – The Circus Animals' Desertion
- T. S. Eliot – The Love Song of J. Alfred Prufrock
- Wilfred Owen – Strange Meeting
- W. H. Auden – Spring Offensive

Unit II (The Postmodern Turn)

- Philip Larkin – The Whitsun Weddings
- Thom Gunn – On the Move
- Ted Hughes – The Thought Fox
- Dylan Thomas – After the Funeral

Unit III (Women Poets)

- Elizabeth Bishop – Filling Station
- Sylvia Plath – The Moon and the Yew Tree
- Edith Sitwell – The King of China's Daughter
- Marianne Moore – To a Steam Roller

Unit IV (Contemporary British Poetry)

- Andrew Motion – Passing on
- Carol Ann Duffy – Valentine
- Simon Armitage – Poem
- Warsan Shire – Backwards

Suggested Readings

- Corcoran, Neil. *The Cambridge Companion to Twentieth-Century English Poetry*. Cambridge UP, 2007.
- Roberts, Neil. *A Companion to Twentieth-Century Poetry*. Blackwell, 2007.
- Falci, Eric. *The Cambridge Introduction to British Poetry 1945-2010*. Cambridge UP, 2015.
- Marcus, Laura, and Peter Nicholls. *The Cambridge History of Twentieth-Century English Literature*. Cambridge UP, 2005.
- Roberts, Michael, ed. *The Faber Book of Modern Verse*. Revised by Peter Porter, Faber & Faber, 1982.

ENG/C3203	Indian Writings in English and in English Translation up to 1947
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Course-Level Learning Outcome

This course will cover a variety of ideas and principles. Some of them relate to intellectuals, social activists, and political visionaries of the nineteenth century India as well as literary geniuses of the twentieth century. The course aspires to locate the social, cultural and political dynamics of anti-colonial parameters in Indian writing in English and in translation. Themes such as nation-building, the politics of language, and the rewriting of history will be examined. The development of the novel, the short story, drama and poetry will be traced in the colonial times.

Unit I: English in India: History, Evolution, and Futures

Introducing Language from the position of power

Excerpts from Macaulay's Minute

Madhumita Roy: "Englishing" India: Reinstating Class and Social Privilege'

Rita Kothari: Translating India (Selections)

Unit II: Fiction (any one novel and two short stories/ any two novels)

Bankimchandra: *Rajmohan's Wife*

Raja Rao: *Kanthapura*

Mulk Raj Anand: *Coolie/ Two Leaves and a Bud*

R.K. Narayan: *The Guide/ Waiting for Mahatma/ Painter of Signs*

Premchand: "The Shroud"

Rabindranath Tagore, 'The Cabuliwallah'

Shrilal Shukla, 'Raag Darbari'

Ismat Chughtai, 'Touch-Me-Not'

Unit III: Non-Fiction (any two)

Jawaharlal Nehru: The Discovery of India (selections)

Gandhi: My Experiments with Truth (selections)

Lal Behari Dey: Preface to Folk Tales of Bengal

Raja Rao: Foreword to Kanthapura

Unit IV: Poetry (any three poets)

Sarojini Naidu: “Indian Weavers”/ “The Bangle Sellers”

Toru Dutt: “Our Casuarina Tree”/ “The Young Captive”

Sri Aurobindo: Select excerpts from Savitri

Henry Derozio: “To India – My Native Land”/ “The Fakeer of Jungheera”

Rabindranath Tagore: Geetanjali (selections)

Suggested Readings

1. Leela Gandhi: Post Colonial Theory, Routledge, 1998
2. Gauri Viswanathan: Masks of Conquest, Oxford University Press, 1998
3. Meenakshi Mukherjee: The Perishable Empire, Oxford University Press, 2002
4. Meenakshi Mukherjee: The Twice Born Fiction, Pencraft International, 2011

ENG/C3204	Postcolonial Literatures in English
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Course-Level Learning Outcomes

Students pursuing this course will be able to:

- Understand the social-historical-political-economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule
- Identify key authors, and literary forms in postcolonial literature
- Understand how ancestry, race, class, gender, history, and identity are presented in the literary texts
- Examine the use of English language by the colonized to express their experiences and the emergence of ‘Englishes’
- Think critically about the contexts of exploration and colonialism in relation to postcolonial societies
- Understand the scope of postcolonial literatures in India and elsewhere, primarily as a response to the long shadow of colonialism, not just of colonial occupation
- See through a corpus of representative postcolonial texts from different colonial locations: the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it
- Appreciate and analyze the growing spectres of inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and similar locations

Unit – I: Understanding Postcolonial Literature (Any two)

Bill Ashcroft et al, ed. “Introduction”, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2003.

Namwar Singh: “Decolonising the Indian Mind” translated by Harish Trivedi and published in *Indian Literature*. Vol. 35, No. 5, 1992. 145-157.

Gayatri Chakravarty Spivak: ‘Can the Subaltern Speak?’ in *Colonial Discourse and Postcolonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman London: Harvester Wheatsheaf, 1993.

Thomas King: *Godzilla vs. postcolonial*. *World Literature Written in English*, 30(2), 10–16. 1990

Unit – II: Poetry (Any three poets)

(Any Four)

Derek Walcott	‘A Far Cry from Africa’ / From Omeros ‘Names’
Okot p’Bitek:	‘My Husband’ / ‘Modern Cooking’
David Malouf	‘Revolving Days’ ‘Wild Lemons’
Mamang Dai	‘Small Towns and the River’ / ‘The Voice of the Mountain’
Pablo Neruda	‘Tonight I can Write’ / ‘The Way Spain Was

Unit – III: Short Stories (Any Three)

Jean Rhys:	“The Day They Burned the Books”
Phakir Mohan Senapati:	‘Rebati’ / Premchand
Ama Ata Aidoo:	‘The Girl who can’
Bessie Head	‘The Collector of Treasures’
Grace Ogot	‘The Green Leaves’

Unit – IV: Prose (Any Two)

Ngugi: selection from *decolonising the mind*; Fanon: *the wretched of the earth* (Pitfalls of nationalism ch 3)

Kamila Shamsie / Amitav Ghosh: *In a City by the Sea / The Shadow Lines*

Phakir Mohan Senapati / Salman Rushdie: *Six Acres and a Third / Shame*

Margaret Atwood: *The Blind Assassin* Sinclair: book of poetry

Chimamanda Ngozi Adichie: *half of a yellow sun/ purple hibiscus*

Suggested Readings

Ashcroft, Bill Ashcroft et al, eds. *The Empire Writes Back*, London and New York: Routledge, 2006. Print.

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *Key Concepts in Post-Colonial Studies*, London and New York: Routledge, 1998. Print.

King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996. □

Killam, G. D. *The Novels of Chinua Achebe*. *Studies in African Literature Series*, London: Heinemann, 1978. P

Sarkar Parama, *Postcolonial Literatures*, Orient Black Swan, 2016

What is Post colonialism, What is Post Colonial Theory And Postcolonial Terms? al Terms? https://www.youtube.com/watch?v=_AWWbFM9jNM

Bhabha, Homi. *Nation and Narration*, London and New York: Routledge, 1990.

Brennan, Timonthy. *Salman Rushdie and the Third World*, New York: St. Martin's Press, 1989.

Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993.

Bhabha, Homi. 2004. *The Location of Culture*. London: Routledge

Ahmad, Aijaz. 1991. In *Theory: Nations, Classes, Literature*. Delhi, Oxford University Press.

Mukherjee. Meenakshi and Harish Trivedi. (Eds). 1996. *Interrogating Postcolonialism: Theory, Text and Context*. Shimla Advanced Study Publication.

Palmer, Eustace. 1972. *An Introduction to the African Novel*. Heinemann, London

Ramchand, Kenneth. 1970. *The West Indian Novel and Its Background*. London. Faber.

Jain. Jasbir. 2006. *Beyond Postcolonialism: Dreams and Realities of a Nation*. Jaipur. Rawat Publications.

Sangari, Kumkum. 2002. *Politics of the Possible: Essays on Gender, History, Narratives and Colonial English*. Anthem Press

Thiongo, Ngugi wa. 2007. *Decolonising the Mind: The Politics of Language in African Literature*. Worldview Publications: Delhi, (First Indian Edition)

Toye, Willam (ed.). 1983. *The Oxford Companion to Canadian Literature*. Toronto, OUP

Walsh, William. 1973. *Commonwealth Literature*, Oxford University Press.

SEMESTER VII	
ENG/C4101	Literary Theory II

Course-Level Learning Outcomes

Students pursuing this course will be able to:

- Acquire a knowledge of the key concepts and terms used in contemporary literary criticism and theory
- Articulate the broader ways in which literary theory applies to their own culture, global culture, and their own lives;
- Demonstrate through written work and in-class comments their ability to apply various theories to works of literature and aspects of contemporary culture;
- Write a substantive paper that demonstrates their ability to compare and synthesize the theories presented;
- Distinguish between different schools of criticism and their impact on literature
- The ability to deploy appropriate critical strategies to analyse the ideological dimensions of representations of nature and ecology

Unit – I: Postcolonialism

Orientalism as a Discourse
Hegemony and Representation
Subject Formation: ‘Self’ and ‘Other’
Ambivalence, mimicry and Hybridity
National Culture and Colonial Culture
Colonialist Literature and Writing Back Technique

Unit – II: Gender Studies

Sex and Gender
Waves of Feminism
Third World Feminism

Unit – III: Cultural Studies

Rise of Cultural Studies
Idea of Representation in Cultural Studies
Popular and Mass Culture, Circuit of Culture
Encoding and decoding
Culture and Industry; Cyborg

Suggested Readings

- Loomba, Ania. 1998. *Colonialism/Postcolonialism*. London: Routledge.
- McLeod, John. 2007. *Beginning Postcolonialism*. Manchester: Manchester University Press.
- Gandhi, Leela. 1998. *Postcolonial Theory: A Critical Introduction*. Delhi: Oxford University Press.
- Young, Robert J. C. 2001. *Postcolonialism: An Historical Introduction*. Oxford: Blackwell
- Donna Haraway. "A Cyborg Manifesto." From *The Cultural Studies Reader*. Ed. Simon During. Routledge, 1999.
- Abrams, M.H. *A Glossary of Literary Terms*. Cengage Learning, 2012
- Bertens, Hans, "*Literary Theory: The Basics*", Routledge, 2013.
- Bennett, Andrew and Royle, Nicholas. 2004. *Introduction to Literature, Criticism and Theory*, New Delhi: Pearson
- Habib, M.A.R. 2007. *A History of Literary Criticism. From Plato to the Present*. London, Blackwell.
- Leitch, Vincent B. et al (eds.) 2001. *The Norton Anthology of Theory and Criticism*, London and New York: Norton
- Macey, David. 2000. *The Penguin Dictionary of Critical Theory*, London: Penguin
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. 1996
- Bell, David, and Barbara Kennedy, eds. *The Cybercultures Reader*. London: Routledge, 2000.
- Selden, Raman. *Practising Theory and Reading Literature: An Introduction*. Harvester, 1989
- Acheraiou, A. (2008). *Rethinking Postcolonialism: Colonialist Discourse in Modern Literatures and the Legacy of Classical Writers*. Palgrave Macmillan.
- Afzal-Khan, F., & Seshadri-Crooks, K. (2000). *The Pre-occupation of Postcolonial Studies*. Duke University Press.
- Young, R. J. C. (2003). *Postcolonialism: A Very Short Introduction*. Oxford University Press.
- Chandra Talpade Mohanty, Lourdes Torres, Ann Russo. *Third World Women and the Politics of Feminism* · Indiana University Press, 1991.

ENG/C4102	British Drama III (20th Century Onwards)
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Course Level Learning Outcome

Students will be introduced to
Understanding of the new theatre
How social realities and war affect theatre/drama

The course introduces students to contemporary literary ideas and issues in an increasingly complex world

Unit 1

Realism

Political Theatre and War

Avant Garde Theatre

Absurdist Theatre

Epic Theatre

Surrealism

Expressionism

Unit II (Any Three)

Samuel Beckett

Waiting for Godot

Harold Pinter

The Birthday Party

Tom Stoppard

Rosencrantz & Guildenstern Are Dead/Arcadia

Noel Coward

Present laughter

Seán O'Casey

The Plough and the Stars/The Shadow of a Gunman

debbie tucker green

Eye for Eye

Suggested Readings

Barbey D'Aurevilly, Jules (2002) [1845]. *Who's a Dandy? – Dandyism and Beau Brummell*. George Walden (trans. and ed. of new edition). London: Gibson Square. ISBN 978-1-903933-18-3.

Castle, Charles (1972). *Noël*. London: W H Allen. ISBN 978-0-491-00534-0.

Coward, Noël (1994). *Plays, Five*. Sheridan Morley (introduction). London: Methuen

Bloom, Harold, ed. Tom Stoppard. *Bloom's Major Dramatists series*. New York: Chelsea House, 2003, ISBN 0-7910-7032-8.

Cahn, Victor L. *Beyond Absurdity: The Plays of Tom Stoppard*. Madison, N.J.: Fairleigh Dickinson University Press, 1979.

Corballis, Richard. *Stoppard. The Mystery and the Clockwork* Oxford, New York, 1984.

Delaney, Paul. *Tom Stoppard: The Moral Vision of the Plays* London, Basingstoke: Macmillan, 1990.

Chothia, Jean. "English Drama of the Early Modern Period, 1890-1940." London: Longman, 1996.

Greenblatt, Stephen, and M. H. Abrams. "Twentieth Century Drama." *The Norton Anthology of English Literature*. New York: W.W. Norton, 2006. 1843-847. .

Jacobus, Lee A. "The Rise of Realism." *The Bedford Introduction to Drama*. Boston: Bedford of St. Martin's, 1993. .

Klaus, Carl H., Miriam Gilbert, and Bradford S. Field. "Modern/Contemporary Theatre." *Stages of Drama: Classical to Contemporary Theatre*. Boston: Bedford/St. Martin's, 1999.

Course Level Learning Outcomes

- To understand English Literature from the different parts of the world.
- It explores marginality, race, identity, communal politics, exile and belonging.
- Experience the way of life, the society, culture and worldview of the peoples of these selected countries.

Suggested topics to discuss in the class:

- Politics and Praxis
- Staging Hybridity
- Philippines Protest Literature
- Border crossing

Unit I**Australian Literatures: (Any one)**

Fiction:

Patrick White: *Voss*

Peter Carey: *Oscar and Lucinda*

Thomas Keneally: *Schindler's Ark*

Joan Lindsay: *Picnic at Hanging Rock*

Drama:

Jack Davis: *No Sugar*

David Malouf: *Blood Relations*

Poem: (Any two poems from any two authors)

Judith Wright, Les Murray, John Kinsella, Banjo Patterson, Lionel Fogarty

Unit II**Canadian Literatures: (Any one)**

Fiction:

Margaret Atwood: *The Handmaid's Tale*

Michael Ondaatje: *The English Patient*

Yann Martel: *Life of Pi*

Joy Kogawa: *Obasan*

Drama:

Judith Thompson: *Lion in the Streets*

Dianne Warren: *Club Chernobyl*

Poem: (Any two poems from any two authors)

Judith Wright, Les Murray, John Kinsella, Banjo Patterson, Lionel Fogarty

Unit III**South-East Asian Literatures:**

Fiction:

Nguyen Phan Que Mai: *The Mountain Sings* (Vietnam)

Jose Rizal: *Noli Me Tangere* (Touch Me Not) (Philippines)

Poem:

Young Lee: I Ask My Mother to Sing (Indonesia)

Alifan Saat: Collected Poems (Singapore)

Suggested Readings

Yamada, Teri Shaffer, ed. *Modern Short Fiction of Southeast Asia: A Literary History*. Ann Arbor, MI: Association for Asian Studies, 2009.

Braginsky, Vladimir. *The Heritage of Traditional Malay Literatures*. Singapore: Institute of Southeast Asian Studies, 2004.

Smyth, David, ed. *The Canon in Southeast Asian Literatures*. Richmond, Surrey: Curzon Press, 2000.

Herbert, Patricia and Anthony Milner, eds. *South-east Asia Languages and Literatures: A Select Guide*. Honolulu, HI: University of Hawaii Press, 1989.

Durand, Maurice and Nguyen Tran Huan. *An Introduction to Vietnamese Literature*. New York: Columbia University Press, 1985.

Peter Pierce ed. *The Cambridge History of Australian Literature*. CUP 2009.

Elizabeth Webby. *The Cambridge Companion to Australian Literature*. CUP 2000.

Coral Howells and Eva-Marie Kroller eds. *The Cambridge History of Canadian Literature*. CUP 2009.

Eva-Marie Kroller ed. *The Cambridge Companion to Canadian Literature*. CUP 2004.

Abiola Irele ed. *The Cambridge Companion to the African Novel*. CUP 2009.

Abiola Irele & S. Gikandi eds. *The Cambridge Companion to African and Caribbean Literatures*. CUP, 2004.

ENG/C4104	Text and Performance
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Course Level Learning Outcome

Students will be introduced to basic concepts of performance theories

Key concepts of theatre

Aspects of theatre

Unit – I: Introduction

Introduction to two theories of Performance

Brief Historical overview of Western and Indian theatre

Students' Presentation (Any one)

___ (i). Perspectives on theatre and performance (ii). Two Folk traditions

Unit – II: Types of theatre, semiotics of performative spaces, e.g. proscenium 'in the round', amphitheatre, open-air, etc.

Unit – III: Theories of Drama

- (i). Theories and demonstrations of acting: Brecht
- (ii). A few aspects of production and performance; recording, archiving, interviewing performers and data collection

Unit IV: (Any two)

Vijay Tendulkar: Ghashiram Kotwal
1 Indian and 1 Western Adaptation of Macbeth (Stage)
Brecht: Mother Courage and Her Children
1 Adaptation of Othello (Stage)

Suggested Readings

John Willett, The Theatre of Bertolt Brecht, New Directions

Bertolt Brecht, The Theatre of Bertolt Brecht (Tulane Drama Review) Unknown Binding ,
Tulane Univ

A. Graham Bell, Performance Tuning in Theory and Practice: Two Strokes, Haynes Julia
Hollander, Indian Folk Theatres (Theatres of the World), Routledge

Manohar Laxman Varadpande, History of Indian Theatre, Abhinav Publications.

ENG/C4106	Dalit and Tribal Studies (Without Research)
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Course Level Learning Outcomes

This paper attempts to make students aware of Dalit and Tribal literatures. It will also explore the social, and cultural background that contributes to their marginalization. The students will be encouraged to read and appreciate literatures that have largely borne the brunt of representational politics.

Unit I - Social and Cultural Background

Excerpts from Towards an Aesthetics of Dalit Literature by Sharankumar Limbale
A brief introduction to Dalit Panther Movement and other contemporary movements
Dalit Feminism: Caste, Class and Gender

Unit II - Poetry

Meena Kandasamy: ‘Apologies for Living On’
Jacinta Kerketta: ‘Time for Prayer’
Kalyani Thakur Charal: ‘My Grandfather was not allowed...’
Sukirtharani: ‘I Speak Up Bluntly’

Unit III - Short Stories

Hansda Shekhar Sowvendra: "The Adivasi Will Not Dance"
Mahasweta Devi: "Draupadi"
Waman Hoval: "The Storeyed House"

Unit IV - Testimonios

Om Prakash Valmiki: Joothan (Trans. Arun Prabha Mukherjee)
Bama: Karukku (Trans. Lakshmi Holmstrom)
Urmila Pawar: The Weave of My Life (Trans. Maya Pandit)

Suggested Readings

Arjun Dangle. Poisoned Bread: Translations from Modern Marathi Dalit Literature. Mumbai: Orient Longman, 1994.
Dunna, Raja Rao. "Dalit Aesthetics Versus Mainstream Aesthetics: A Comparative Perspective." JETIR (2018): Volume 5, Issue 11. Feldhaus, Manu Bhagavan and Anne. Claiming Power from Below: Dalits and Subaltern Questions in India. New Delhi: Oxford, 2011.
Jatin Toral Gajarwala. Untouchable Fictions: Literary Realism and the Crisis of Caste. New York: Fordham UP, 2013.
Debjani Ganguly. Caste and Dalit Lifeworlds: Postcolonial Perspectives. New Delhi: Orient BlackSwan, 2008.
Tarachand Khandekar. "'Literature of Revolt and Resurgence.'" The First All India Dalit Writers Conference: A Commonwealth Volume. Ed. Bojja Tharakam. Hyderabad: Dr. B.R. Ambedkar Memorial Trust, 1994.
Jan Knappert. Indian Mythology. London: Diamond Books, 1995.
Rita Kothari. Translating India. New Delhi: Cambridge, 2006.
Ghanshyam Kumar. "Lalit Aesthetics and Dalit Aesthetics." International Standard Serial Number (2009): Volume.7. Issue 2.
Raj Kumar. Dalit Literature and Criticism. Hyderabad: Orient Blackswan Private Limited, 2019.
Sharan Kumar Limbale. Towards an Aesthetics of Dalit Literature. Hyderabad: Orient longman, 2004.
D.R. Nagraj. The Flaming Feet and Other Essays: The Dalit Movement in India. Ranikhet: Permanent Black, 2010.
E.V. Ramakrishnan. Making it New: Modernism in Malayalam, Marathi and Hindi Poetry. Shimla: Indian Institute of Advanced Study, 1995.
Sharmila Rege: Writing Caste/Writing Gender: Narrating Dalit Women's Testimonios: Zubaan, 2006

SEMESTER VIII	
ENG/C4201	Indian Writings after 1947

Course Level Learning Outcomes

This course will cover post-independence Indian writing from multiple lenses. The course aspires to locate the social, cultural, and political dynamics of Indian writing in English and in translation. Themes such as nation-building, the politics of language, and the rewriting of history will be examined. The growth and development trajectory of the novel, the short story, drama, and poetry will be traced in the post-colonial times. It will help students appreciate the rich and diverse tradition of literatures written in regional and vernacular languages through the translations.

Unit I:

Fiction (any one novel and two short stories/ any two novels)

Salman Rushdie: *Midnight's Children*/ *Shalimar the Clown*
Amitav Ghosh: *The Hungry Tide*/ *The Shadow Lines*
Anita Deesai: *Clear Light of Day*
Shashi Deshpande: *That Long Silence*/*The Binding Vine*/*The Dark Holds No Terrors*
Bama: *Sanghati*/ *Karukku*
Omprakash Valmiki: *Joothan*
Mamang Dai: *The Legends of Pensam*
Mahasweta Devi: "Draupadi" and Geetha Hariharan: "Gajar Halwa"

Unit II:

Non-Fiction (any two authors)

Ramabai Ranade: 'A Testimony of our Inexhaustible Treasures', in *Pandita Ramabai Through Her Own Words: Selected Works*, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

Rassundari Debi: Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

Amartya Sen: *The Argumentative India* (selections)
Amitav Ghosh: "The Ghosts of Mrs Gandhi"
Nandan Nilekani: *Imagining India* (selections)
Asish Nandy: *The Intimate Enemy* (selections)

Unit III: Poetry (any three poets)

Nissim Ezekiel: "Background Casually"/ "Good bye Party for Miss Pushpa"/ "Enterprise"
Jayanta Mahapatro: "Hunger"/ "A Dawn at Puri"
Ramanujan: "A River"/ "Looking For A Cousin On A Swing"
Kamala Das: "Summer in Calcutta"/ "The Dance of the Eunuchs"/ "An Introduction"

Gieve Patel: "On Killing a Tree"
Vikram Seth: "The Frog and the Nightingale"
Eunice De Souza: "Marriages are Made"/ "Bequest"
Mamang Dai: "No Dreams"/ "Small Towns and the River"
Sujata Bhatt: "A Different History"/ "The One Who Goes Away"

Unit IV:

Drama (any two authors)

Girish Karnad: Hayavadana/ Tughluq

Vijay Tendulkar: Silence! The Court is in Session/ Kanyadaan

Dattani: Tara/ Bravely Fought the Queen/Dance Like a Man

Poile Sengupta: Harvest/Mangalam

Dina Mehta: Brides are Not for Burning: A Play in Two Acts

Suggested Readings

1. Rabindranath Tagore, 'Nationalism in India,' in Nationalism (Delhi: Penguin Books, 2009) pp. 63-83.
2. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, Indian Literature, No. 151 (Sept./Oct. 1992).
3. B.R. Ambedkar, 'Annihilation of Caste' in Dr. Babasaheb Ambedkar: Writings and Speeches, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
4. Sujit Mukherjee, 'A Link Literature for India', in Translation as Discovery (Hyderabad: Orient Longman, 1994) pp. 34-45.
5. G.N. Devy, 'Introduction', from After Amnesia in The G.N. Devy Reader (New Delhi: Orient BlackSwan, 2009) pp. 1-5.
6. Tutun Mukherjee, Girish Karnads Plays: Performance and Critical Perspectives, Pencraft International, 2012
7. Tutun Mukherjee, Acts of Resistance: Plays by Women, in Translation. OUP India. 2005.
8. Bruce King, Modern Indian Poetry in English. OUP. 2005.
9. Tabish Khair, Babu Fictions. OUP. 2005.

ENG/C4202	British Prose – III (Twentieth and Twenty-First Centuries)
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Course Level Learning Outcomes:

- To acquaint learners with twentieth and twenty-first century developments in British Fiction and non-fiction

- To help them gauge the evolution of the novel and short story form from their earliest days
- To engage learners to notice the changes in issues, concerns, techniques and other elements in contemporary British fiction and non-fiction from earlier ages

Unit I

Novel (Twentieth and Twenty-first centuries)—any three

Mrs Dalloway—Virginia Woolf/ Women in Love—DH Lawrence

A Handful of Dust—/ *The Spy who came in from the cold*—John Le Carre

The End of the Affair/*The Heart of the Matter*---Graham Greene

Charlie and the Chocolate Factory—Roald Dahl/ *Lucky Jim*—Kingsley Amis

The French Lieutenant's Woman---John Fowles/*Possessions*—AS Byatt

Atonement—Ian MacEwan

The Woman in Black—Susan Hill/*The Last Dickens*---Matthew Pearl

Never Let Me Go/*The Remains of the Day* —Kazuo Ishiguro

The Autograph Man ---Zadie Smith

Brick Lane---Monica Ali

Unit II

Short Story (Twentieth and Twenty-first centuries)---any two, including at least one essay and one short story

‘The Garden Party’, Katherine Mansfield

‘The Mark on the Wall’, Virginia Woolf

‘The Secret Sharer’, Joseph Conrad

‘The Storm Chasers’, Adam Marek

‘Memories of the Space Age’, J.G. Ballard

‘Me Count the Times’, Martin Amis

‘Flesh and the Mirror’, Angela Carter

‘The Prophet’s Hair’, Salman Rushdie

‘Seraglio’, Graham Swift

‘A Family Supper’, Kazuo Ishiguro

‘To Room Nineteen’, Doris Lessing

‘Psychopolis’, Ian McEwan

‘Ping’, Samuel Beckett

‘The House of the Famous Poet’, Muriel Spark

Essays:

A Room of One’s Own—Virginia Woolf

The Metaphysical Poets—TS Eliot

AC Benson—Art of the Essayist

George Orwell-Shooting an Elephant

Suggested Readings:

Bradbury, Malcolm. *The Modern British Novel*. London: Penguin Books, 1994.

Parrinder, Patrick. *Nation and Novel: The English Novel from Its Origins to the Present Day*. New York: Oxford University Press, 2006.

Richetti, John, et al., eds. *The Columbia History of the British Novel*. New York: Columbia University Press, 1994.

Roberts, Andrew Michael, ed. *The Novel: A Guide to the Novel from Its Origins to the Present Day*. London: Bloomsbury, 1994.

Head, D., *The Cambridge Introduction to Modern British Fiction, 1950-2000* (Cambridge, Cambridge University Press, 2002)

Acheson, James. *The 2000s: A Decade of Contemporary British Fiction*.

Acheson, James, and Sarah C. E. Ross, eds. *The Contemporary British Novel Since 1980*. Edinburgh, UK: Edinburgh University Press, 2005. ISBN: 9781403974303.

Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Malden, MA: Blackwell, 2006. ISBN: 9781405113861.

Childs, Peter. *Contemporary Novelists: British Fiction Since 1970*. London, UK: Palgrave, 2004. ISBN: 9781403911209.

English, James F. *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. Cambridge, MA: Harvard University Press, 2005. ISBN: 9780674018846.

———, ed. *A Concise Companion to Contemporary British Fiction*. Malden, MA: Blackwell, 2006. ISBN: 9781405120012.

Finney, Brian. *English Fiction Since 1984: Narrating a Nation*. London, UK: Palgrave, 2006. ISBN: 9780230008557.

Lane, Richard J., Rod Mengham, and Philip Tew, eds. *Contemporary British Fiction*. Cambridge, UK: Polity, 2003. ISBN: 9780745628677.

Todd, Richard. *Consuming Fictions: The Booker Prize and Fiction in Britain Today*. London, UK: Bloomsbury, 1996. ISBN: 9780747528227.

Bradbury M. ed (1988) *The Penguin Book of Modern British Short Stories*, London

Bradbury M. ed. (1977) *The Novel Today: Contemporary Writers on Modern Fiction*, Fontana, Glasgow

Lodge, D ed. (1988) *Modern Criticism and Theory: A Reader*, Longman, London.

Course Level Learning Outcomes

Pupils undertaking this course should be able to:

- Understand the historical events leading to, and following the Partition of India
- Analyse issues and themes of displacement and migration
- Realise the effects of Partition in both social and domestic levels
- Understand localized problems and issues in Punjab, Bengal, and Assam

Unit I (History and Background)

- An overview of events leading to the Partition
- The Partition of Punjab, Bengal, and Assam
- Aftermaths of the Partition
- Selections from *India Divided* by Rajendra Prasad

Unit II (Poetry) : Any two poets

- Amrita Pritam – “Ode to Waris Shah” (*Aaj akkhan Waris Shah nu*)
- Faiz Ahmed Faiz – “The Dawn of Freedom” (*Subah-e Azadi*)
- Sujata Bhatt – “Partition”
- Adil Jussawala – “Sea Breeze, Bombay”

Unit III (Novel): Any two

Khushwant Singh – *A Train to Pakistan* / Bapsi Sidhwa – *Ice Candy Man* / Shekhar Das – *Drops of Water* / Bhisam Sahni – *Tamas* / Chaman Nahal - *Azadi*

Unit IV (Short Story)

Saadat Hasan Manto – *Mottled Dawn* (Selections)

Joyjit Ghosh and Mir Ahammad Ali (editors) – *The Bleeding Border: Stories of Bengal Partition* (Selections)

Moloy Kanti Dey – “Ashraf Ali’s Homeland”

Arijit Choudhury – “Fire”

Suggested Readings

- Dhar, Maloy Krishna. *Train to India: Memories of Another Bengal*. Penguin, 2009.
- Hajari, Nisid. *Midnight’s Furies: The Deadly Legacy of India’s Partition*. Penguin, 2016.
- Khan, Yasmin. *The Great Partition: The Making of India and Pakistan*. Yale UP, 2008.
- Misra, Udayon. *Burden of History: Assam and the Partition*. Oxford UP, 2018.
- Prasad, Rajendra. *India Divided. 1947*. Penguin, 2017.
- Shukla, Rajeev. *Scars of 1947: Real Partition Stories*. Penguin, 2002.

ENG/C4204	Popular and Graphic Literature
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Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- trace the early history of print culture in England and the emergence of genre fiction and best sellers
- engage with debates on high and low culture, canonical and non-canonical literature
- articulate the characteristics of various genres of non-literary fiction
- investigate the role of popular fiction in the literary polysystem of various linguistic cultures
- demonstrate how popular literature belongs to its time
- Use various methods of literary analysis to interpret popular literature

Unit – I: Graphic Novel (Any two)

Bhimayana

Kari by Amruta Patil

Vishwajyoti Ghosh, This Side That Side: Restorying Partition

Hawkeye: My Life as a Weapon by Matt Fraction, David Aja, and Javier Pulido

V for Vendetta by Alan Moore and David Lloyd

Nimona by Noelle Stevenson

Unit – II: Detective Fiction

Agatha Christie The Murder of Roger Ackroyd / And Then There Were None

Sir Arthur Conan Doyle The Hound of the Baskervilles

Dashiell Hammett The Maltese Falcon

Raymond Chandler The Big Sleep

Umberto Eco The Name of the Rose

Unit – III: Romance/Chick Lit (Any one)

Helen Fielding Bridget Jones's Diary /Daphne du Maurier, Rebecca/ Anuja Chauhan, The Zoya Factor

Unit – IV: Science Fiction (Any one)

George Orwell, 1984

H.G. Wells, The Time Machine

Isaac Asimov, "Nightfall"

Suggested Topics for Background Reading and Class Presentation

Coming of Age

The Canonical and the Popular

Ethics and Education in Children's Literature Sense and Nonsense

The Graphic Novel

The Popular and the Market

Suggested Readings

Leslie Fiedler, 'Towards a Definition of Popular Literature', in Super Culture: American Popular Culture and Europe, ed. C.W.E. Bigsby

Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978,

Christopher Pawling, 'Popular Fiction: Ideology or Utopia?' in *Popular Fiction and Social Change*, ed. Christopher Pawling

Tzvetan Todorov, 'The Typology of Detective Fiction', in *The Poetics of Prose* Darco Suvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction*

Janice Radway. 'The Institutional Matrix, Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature*

Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.

Hillary Chute, "Comics as Literature? Reading Graphic Narrative", *PMLA* 123(2)

Detailed Syllabi of Minor Papers

SEMESTER I	
ENG/G1103	Academic Writing and Composition

Course Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- convey their ideas in English using simple and acceptable English in writing
- understand to recognize and draft different types of writing – e.g. classroom notes, summaries, reports, exploratory and descriptive paragraphs, substantiating etc
- describe a diagram or elaborate information contained in a graph, chart, table etc
- write a review of a book or a movie
- write a report on an academic or cultural event that takes place in a college or university for a journal or a newspaper

Course Contents

Unit – I: Introduction to the Writing Process

Instruments of Writing (Remedial Grammar: word order; subject-predicate; subject-verb agreement; simple, complex, compound, compound-complex sentences; structure and uses of active and passive sentences & Vocabulary)

Structuring a Text: Process Approach to Writing and its Advantages; Different Stages of the Process Approach (Pre-Writing Stage, Writing Stage, Revising and Editing Stage)

Unit – II: Introduction to Academic Writing

Academic Writing: characteristics, scope, importance and usefulness; Types of Academic Writing (science, social sciences, humanities, business etc.); Difference between academic and non-academic writing; Conventions of Academic Writing; Cohesion and Coherence

Unit – III: Skills and Techniques of Academic Writing

Writing in one's own words: Summarizing and Paraphrasing; Study Skills including note making, note taking, information transfer, reviewing etc.; Paragraph writing: topic sentence, appropriate paragraph development; expository, descriptive, narrative and argumentative paragraphs; Extended pieces of writing: process development using comparison, contrast, cause and effect, argumentation, and persuasion.

Unit – IV: Academic Writing & Citing Resources

Essay Writing/Report Writing/Project Writing/Abstract Writing; Editing, Book Review and Media Review

Suggested Readings

Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes*

(Cambridge: CUP, 2006).

Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).

Iona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998). Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing*

(New York: Norton, 2009).

Eastwood, John. (2005) *Oxford Practice Grammar*. Oxford, OUP Wallace, Michael. (2004). *Study Skills*. Cambridge, CUP

SEMESTER II	
ENG/G1201	Comics (English)

Course -Level Learning Outcomes

The students will be able to understand the cult of Comics
Reflection of Society in Comics
How comics affects the thinking process of children as well as adults

Unit I: Background Study

Comics History (India (English) and a broad overview of British Comics)
Design vs Drawing
Comic strips/character, situation, and place
Scenes as Building Blocks
Iconographic Language in Comics

Unit II

Amar Chitra Katha Series (Any three)
Tinkle (Overview)
Indrajit Comics (Any three)
Panchatantra

Unit III

Tintin in Tibet

Asterix the Gladiator

Batman (Any one)

Marvel Comics (Any one)

Suggested Readings

The Penguin Book of Comics: A Slight History by George C. Perry

Manga in Theory and Practice: The Craft of Creating Manga by Hirohiko Araki

Marvel Comics: The Secret History of Marvel Comics by Sean Howe

Peanuts: A Golden Celebration: The Art and Story of The World's Best-Loved Comic Strip
by Charles M. Schulz

Golden Age Comics by Mike Madrid

SEMESTER III	
ENG/G2103	Travel Writing

Course-Level Learning Outcomes

Students pursuing this course will be able to:

- map the social-historical-political-economic contexts of Travel Writing from regional, national and global perspectives
- explain the origin and reception of Travel Writing in chosen locations
- appreciate and analyse the relationship of Travel Writing to colonialism
- see the link between Travel Writing and history writing: Travel Writing as an alternative history or supplement to historical writing
- see the link between travel writing and translation
- analyse travel writing in relation to colonial and postcolonial positions
- appreciate the role of travel in shaping selfhood and otherness and relate the growth of Travel Writing to regional national and global identities
- critically engage with the accounts of places visited by foreigners and how their impressions change local perspectives of the places

Unit-I: Background Studies

- What is Travel Writing
- Gender and Travel

- Travel and Globalisation
- Travel Writing in the colonial/postcolonial discourse
- Styles of Travelogues

Unit-II: Colonial Travellers

Selections from the writings of

- Henry Morgan Stanley
- Edward Terry
- Fanny Parkes
- Frederick F Wyman

Unit-III: Travelogues in English Translation (any one)

Heinrich Harrer: *Seven Years in Tibet* – Selections

Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* – Selections

Unit-IV: Travelogues in English (any one)

Mark Twain: *The Innocent Abroad* – Selections

Jerome K. Jerome: *Three Men in a Boat*

William Dalrymple: *In Xanadu* (Selections)

Suggested Readings

- Youngs, Tim. *The Cambridge Introduction to Travel Writing*. Cambridge UP, 2013.
- Hulme, Peter, and Tim Young, editors. *The Cambridge Companion to Travel Writing*. Cambridge UP, 2002.
- Edwards, Justin D., and Rune Graulund, editors. *Postcolonial Travel Writings: Critical Explorations*. Palgrave Macmillan, 2011.
- Mohanty, Sacchidananda. *Travel Writing and the Empire*.
- Das, Nandini, and Tim Youngs, editors. *The Cambridge History of Travel Writing*. Cambridge UP, 2019.
- Thompson, Carl. *Travel Writing (Routledge New Critical Idiom)*. Routledge, 2011.
- Pratt, Mary Louise. *Imperial Eyes: Travel Writings and Transculturation*. Second Edition, 2008.

- Ghose, Indira. *Women Travellers in Colonial India: The Power of the Female Gaze*. Oxford UP, 1998.
- Spurr, David. *The Rhetoric of Empire: Colonial Discourse in Journalism, Travel Writing, and Imperial Administration*. Duke UP, 1993.

N.B. Reference books and study materials outside this list may be suggested by the teacher(s) concerned.

SEMESTER IV	
ENG/G2205	Editing and Copywriting

Course Level Learning Outcomes

Pupils undertaking this course should be able to:

- Understand the basic concepts of Content Writing
- Learn the various styles and techniques of writing and editing
- Enhance employability in Writing-Oriented sectors
- Write web contents for monetization.

Unit I (Basics of Editing)

- Proofreading
- Copy Editing

Unit II (The Principles of Good Writing)

- Preciseness and Clarity
- Grammatical Correctness
- Language Registers

Unit III (Writing for the Web)

- Search Engine Optimization
- Understanding Keywords and H Tags

- Avoiding Plagiarism, Spamming, and Black-Hat techniques
- Monetization

Unit IV(Corporate Communications)

- Professional Blogging
- B2B and B2C Communications
- Meeting Resolutions, White Papers

Suggested Readings:

- Handley, Ann. *Everybody Writes*. Wiley, 2014.
- Ginna, Peter. *What Editors Do*. The U of Chicago P, 2017.
- Saller, Carol Fisher. *The Subversive Copy Editor*. The U of Chicago P, 2016.
- Kilian, Crawford. *Writing for the Web*. Jaico, 2008.

SEMESTER V	
ENG/G3105	Indian Poetry

Course-Level Learning Outcomes

- Understand the overall growth and development of Indian English poetry
- Engage with the fundamental skills required for close reading and critical thinking of the texts and concepts.
- Appreciate and analyze the poems in the larger socio-political and religious contexts of the time.

Unit I

Background to Indian English Poetry

Tracing the trajectory from pre-independence to post-independence

Representing the Nation

Indian women poets

Unit II

Pre-Independence Poetry

Sarojini Naidu: “Indian Weavers”/ “The Bangle Sellers”
Toru Dutt: “Our Casuarine Tree”/ “The Young Captive”
Sri Aurobindo: Select lines from Savitri
Henry Derozio: “To India – My Native Land”/ “The Fakeer of Jungheera”

Unit III

Post-Independence Poetry (I)

Nissim Ezekiel: “Background Casually”/ “Good bye Party for Miss Pushpa”/ “Enterprise”
Jayanta Mahapatro: “Hunger”/ “A Dawn at Puri”
Ramanujan: “A River”/ “Looking For A Cousin On A Swing”
Kamala Das: “Summer in Calcutta”/ “The Dance of the Eunuchs”
Gieve Patel: “On Killing a Tree”

Unit IV

Post-Independence Poetry (II)

Vikram Seth: “The Frog and the Nightingale”
Eunice De Souza: “Marriages are Made”/ “Bequest”
Mamang Dai: “No Dreams”/ “Small Towns and the River”
Sujata Bhatt: “A Different History”/ “The One Who Goes Away”

Suggested Readings

The Cambridge Companion to English Poetry, Donne to Marvell edited by Thomas. N. Corns
The Cambridge Companion to British Romantic Poetry edited by Chandler and McLane
The Cambridge Companion to Victorian Poetry edited by Joseph Bristow
The Cambridge Companion to Modern British Poetry, 1945-2010 Edited by Edward Larrissy
Modern British Poetry Edited by Louis Untermeyer
Reader’s Companion to English Poetry, William Blake to Christina Rossetti published by Book Valley
The Cambridge Companion to English Poets edited by Claude Rowson Yale University Press
The Oxford Companion to Twentieth Century England edited by Ian Hamilton

SEMESTER VI	
ENG/G3205	Indian Diasporic Literature

Course-Level Learning Outcome

To be discussed: understand the concept of ‘diaspora’ in its historical and cultural contexts

- identify different aspects of Indian diasporic consciousness and the literary features of diasporic texts
- develop a clear understanding of the formation of Indian diasporic movements within India and outside
- develop a critical understanding of the writings of the Indian diaspora within the discourse of postcoloniality, postmodernity, hybridity, globalization, homeland nostalgia and transnationalism.
- develop the analytical ability to read diasporic texts and analyze key diasporic issues such as displacement, nostalgia, alienation, belonging, identity, gender, racism and assimilation
- understand the main currents of Indian diasporic narratives
- examine how texts function as diasporic markers, broadening the understanding of Indian diasporic lives, cultural practices, experiences, religion and the new medium.
- Dalit of Indian Diaspora.

Unit 1

Texts (Any four)

- M.G. Vassanji: The Gunny Sack/ No New Land/ Nostalgia
- Amitav Ghosh: The Circle of Reason/ The Hungry Tide/ Gun Island
- Rohinton Mistry: Such A Long Journey
- Manju Kapoor: The Immigrant
- Benyamin: Goat Days/Jasmine Days
- Unnikrishnan: Temporary People
- Sunetra Gupta: Memories of Rain.
- A. K. Ramanujan: selected poems from Second Sight
- Sudesh Mishra: Selected Poems from Memoirs of a Reluctant Traveller
- Jhumpa Lahiri: The Namesake
- Meena Alexander: Nampally Road/ Fault Lines
- Krishna Gubili: Viriah
- Meera Syal: Anita and Me

Unit II

Topics (Over View)

1. The Diaspora
2. New Medium
3. Nostalgia
4. Alienation

5. Globalization
6. Transnationalism

Suggested Readings

1. Brah, Avtar. 1996. *Cartographies of Diaspora: Contesting Identities*, London: Routledge.
2. Hutnyk, John. 2005. "Hybridity." *Ethnic and Racial Studies* 28 (1): 79-102.
3. Lall, Brij V. Ed. *The Encyclopaedia of Indian Diaspora*. New Delhi: OUP, 2007.
4. Mishra, Vijay. 2007. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. London and New York: Routledge.
5. Tinker, Hugh. 1977. *The Banyan Tree*. Oxford University Press.
6. Vertovec, Steven. 2009. *Transnationalism*. Routledge: London and New York.
7. Pirbhai, Mariam. 2009. *Mythologies of Migration, Vocabularies of Indenture: Novels of the Old South Asian Diaspora in Africa, the Caribbean and Asia-Pacific*, University of Toronto Press.
8. Paranjape, Makarand. 2000. "Afterword: What About Those Who Stayed Back Home? Interrogating the Privileging of Diasporic Writing." In *Shifting Continents/Colliding Cultures: Diaspora Writing of the Indian Subcontinent*, ed. Ralph J. Crane and Radhika Mohanram. Amsterdam and Atlanta: Rodopi, 225-245.
9. Safran, William. 1991. "Diasporas in Modern Societies: Myths of Homeland and Return." *Diaspora* 1 (1): 83- 99.
10. Sen, Amartya. 2005. *The Argumentative Indian: Writings on Indian Culture, History and Identity*. Penguin Press.

SEMESTER III
ENG/G4105 Children's Literature

Course-Level Outcome

Understanding what qualifies as 'children's literature' and the politics of in children's literature

How children's literature is written to mould the young minds

Background

The difficulty in defining children's literature; it is the only literature defined by its audience, and it includes all major genres of literature (fiction, poetry, nonfiction, drama etc.)

- The shifts in the view of what childhood is as a state of being throughout history, and therefore in our sense of what constitutes children's literature—and of what literature is "appropriate" or desirable for children
- How children's literature is distinct from literature intended for adults—or is it? The derivation of literature for children from adult literature—from the epic, the folk tale, mythology, poetry, and romance. The idea that the difference between the two often lies in the subject matter—not in the depth of feeling or pleasure created by the reading.

Unit – I: Children’s Literature (Any Two)

Lewis Carroll, Through the Looking Glass
Louisa May Alcott, Little Women
Sukumar Ray, Two Poems: “The Sons of Ramgaroo”, and “Khichudi”
Thakurmar Jhuli (in translation)

Unit II Any Two

The Wizard of OZ
Heidi by Johanna Spyri
Haroun and the Sea of Stories by Salman Rushdie
The Graveyard Book by Neil Gaiman

Suggested Readings

Sutherland, Chapter 1: “Children and Books Today,” and Chapter 4: “The History of Children’s Books.” Children and Books
Peter Hunt, Chapter 1: “Beginnings of Children’s Literature to 1700.” Children’s Literature: An Illustrated History

SEMESTER VIII
ENG/G4302 Indian Literature in English Translation

Students pursuing this course will be able to:

- Map the polyphony of modern Indian writing in translation.
- Understand the multifaceted nature of cultural identities in the various Indian literatures through indigenous literary traditions.
- Compare literary texts produced across Indian regional landscapes to seek similarities and differences in thematic and cultural perspectives.
- Explore images in literary productions that express the writers sense of their society.
- Make possible a comparative study of the original and the translated texts to see the process of negotiation that constructs, and is constructed in, the English language translation.
- Explore texts outside of the suggested reading lists to realize the immense treasure trove of translated Indian literary works.

Background Studies:

Selections from Sujit Mukherjee’s – Translation as Discovery, Translation as Recovery
Selections from P. Lal’s—Transcreation
Devy, G. N. "Translation Theory: An Indian Perspective."
Trivedi, Harish. “In Our Own Time, On Our Own Terms ‘Translation’ in India”.
Bassnett, Susan and Trivedi, Harish. “Introduction: of colonies, cannibals and vernaculars”

Ameena Kazi Ansari and Anisur Rahman. "Translation/Representation: The Indian Context"
Ayyappa Panikkar. "Towards an Indian Theory of Literary Translation"
M. Asaduddin. "Translation and Indian Literature: Some Reflections"
Tejaswini Niranjana's "Introduction" to Siting Translation

Unit – I: Short Stories (Any Three) 1 – Credit

Premchand 'The Shroud', in Penguin Book of Classic Urdu Stories, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006).

Ismat Chughtai 'The Quilt', in Lifting the Veil: Selected Writings of Ismat Chughtai, tr. M. Assaduddin (New Delhi: Penguin Books, 2009)

Sadat Hasan Manto "Toba Tek Singh", in Sadat Hasan Manto: Kingdom's End and Other Short Stories, tr. Khalid Hasan (London: Verso Books, 1987)

Mahasweta Devi "The Hunt" in Imaginary Maps, trans. Gayatri Chakravorty Spivak (Kolkata: Thema, 2020)

Unit - II Fictions (Any Two) 1 – Credit

Qurratulain Hyder: River of Fire. trans. Qurratulain Hyder (New York: New Directions, 1998)

Perumal Murugan: The Story of a Goat, trans. N. Kalyan Raman (New York: Grove Atlantic, 2019)

Mahasweta Devi: Mother of 1084, trans. Gayatri Chakravorty Spivak (Calcutta: Seagull Books, 1997)

G. Kalyan Rao: Untouchable Spring, tr. Alladi Uma and M. Sridhar (Delhi: Orient BlackSwan, 2010)

Unit – III: Poetry 1 Credit

Amrita Pritam 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).

Rabindra Nath Tagore 'Light, Oh Where is the Light?' in Gitanjali: A New Translation with an Introduction by William Radice (New Delhi: Penguin India, 2011).

Shahryar "An excuse for immortality" (trans. Rakhshanda Jalil) in Through the Closed Doorway: Poetry of Shahryar. (New Delhi: Rupa & Co. 2004).

Thangjam Ibopishak Singh 'The Land of the Half Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).

Unit – IV: Drama 1 Credit

Vijay Tendulkar- Kanyadaan/Girish Karnard: Tughlaq

Suggested Readings

1. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, Indian Literature, no. 151 (Sept./Oct. 1992).

2. B.R. Ambedkar, *Annihilation of Caste* in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
3. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
4. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1–5.
5. Baker, Mona. 2006. *In Other Words: A Coursebook on Translation*. London and New York: Routledge.
6. Bassnett, Susan. 2004. *Translation Studies*. New Delhi, Oxford University Press.
7. Bassnett, Susan and Harish Trivedi. 1999. *Postcolonial Translation: Theory and Practice*. London and New York: Routledge.
8. Chaudhuri, Sukanta. 1999. *Translation and Understanding*, New Delhi: OUP.
9. Chughtai, Ismat. 2009. *Lifting the Veil: Selected Writings of Ismat Chughtai*. Trans. by M. Asaduddin. India: Penguin.
10. Dingwaney, Anuradha and Carol Maier. (ed.) 1996. *Between Languages and Cultures: Translation and Cross-Cultural Texts*. Pittsburgh: University of Pittsburgh.
11. Gentzler, Edwin. 2001. *Contemporary Translation Theory*. Great Britain: Cromwell Press.
12. Lal, P. 1972. *Transcreation: Two Essays*. Calcutta, Writers Workshop.
13. Lal. P. (Ed). 1964. *Great Sanskrit Plays in Modern Translation*. New Directions Publishing Corporation.
14. Lefevere, Andre. 1992. *Translation History Culture: A Sourcebook*. London and New York: Routledge.
15. Mukherjee, Tutun. 1998. *Translation: From Periphery to Centrestage*. New Delhi: Prestige Books.
16. Mukherjee, Sujit. 1991. *Translation as Discovery*. New Delhi, Allied Publishers.
_____. 2009. *Translation as Recovery*. New Delhi, Pencraft International.

Detailed Syllabi of Discipline Skill Enhancement Courses (SEC)

SEMESTER I
ENG/SEC-1 Film Appreciation

Course-Level Learning Outcomes

On the completion of the Film Appreciation Course students are expected to be able to

- Demonstrate a more-than-average level of proficiency in writing about film in a more informed manner
- To have some level of expertise in identifying film vocabulary, techniques of filmmaking, styles
- To show some ability to appreciate innovations in cinematography, multilinear narratives and other contemporary styles

Unit 1: Background

Film development in India-a history: Contribution to cinema in India-Dada Saheb Phalke

Technological innovations in cinema, directorial interventions, development of narrative. Films of Lumiere Brothers

The Language of Cinema: Cinematography/Mise-en-scene: Framing and Composition, Shots, Establishing Shot (Citizen Kane, Rebecca, Hugo, Phone Booth iconic opening scenes can be used) Angles, Camera Movement, POV shot, 180 Degree rule

Unit II

Film Analysis (any two Indian Movies and 2 English Movies)

Suggested: Margarita with a Straw (2014) Dir Shonali Bose; Zindagi Na Milegi Dobara(2011) Dir Zoya Akhtar, Modern Times (1936) Charlie Chaplin, Vertigo (1958) Dir Alfred Hitchcock

Unit III

Presentation by students
Film Review

Suggested readings

Arnheim, Rudolf. Film as Art. University of California Press, 1957.

- Ambedkar, B. R. "Castes in India: Their Mechanism, Genesis and Development." Dr. Babasaheb Ambedkar: Writings and Speeches, Vol. 1. Education Department,

Government of Maharashtra, 1979.

- Bordwell, David and Kristin Thompson Film Art: An Introduction. Eleventh edition, New York: McGraw-Hill, 2016.
- Braudy, Leo & Cohen, Marshall (Eds). Film Theory & Criticism: Introductory Readings. Oxford U.P, 2016.
- Bywater, Tim and Thomas Sobchack. Introduction to Film Criticism. Major Critical Approaches to Narrative Film. Pearson Education, 2009.
- Cahir, L. Literature into film: Theory and practical approaches. Jefferson, N.C.: McFarland& Company, 2006.
- Chatterjee, Shoma, A. Hundred Years of Jump-cuts and Fade-outs: Tracking Change in Indian Cinema. Rupa, 2014.
- Corrigan, Timothy. A Short Guide to writing About Film, Pearson Education Inc. 2007
- Giannetti, Louis. Understanding Movies (11th edition), Prentice Hall, 2008.

SEMESTER II
ENG/SEC-2 English Language Teaching

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- identify and classify strategies used by a teacher to teach language
- demonstrate clear understanding of the syllabus, its structure and development
- understand the structure of a textbook and its use
- articulate the reasons for different types of tests the teacher administers
- demonstrate the ways in which technology can be used for learning language.

Course Contents

Unit – I: English Language Teaching: An Overview; Language Perspectives: First Language, Second Language and Foreign Language – Acquisition and Learning; ELT in India: English in pre-independence and post-independence period; Global spread of English

Unit – II: Syllabus, Methods, Materials: Approaches to syllabus design; structural, situational, communicative; Approaches to teaching Methodology: Grammar translation, audio-lingual, communicative forms; Materials for language teaching: functions of teaching

materials; Materials for accuracy and fluency; Effective use of Materials: using Authentic texts; Adaptation of Materials for different stakeholders

Unit – III: Teaching of literature and using literature in language classroom. Rhetorical Devices, figurative language, Basic concepts of stylistic analysis. Classification, Understanding and interpretation of literary texts or extracts; language-focused activity using literature; Using Technology in language learning (ICT and language learning including Web 2.0 Tools)

Unit – IV: Assessing language skills (tests and their purposes); Educational objectives, Teaching/Learning Testing and Evaluation; Types of Tests: Modes and Methods of Testing; Characteristics of a Good Test: Reliability, Validity, Practicality, Washback effect; Techniques of Testing: Multiple Choice; Matching; GapFilling; True False; Cloze; Short Answer; Dictation; Composition; Construction of Testing Items: Listening; Speaking; Reading & writing

Suggested Readings

Penny Ur, A Course in Language Teaching: Practice and Theory (Cambridge: CUP, 1996).

Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, Teaching English as a Second or Foreign Language (Delhi: Cengage Learning, 4th edn, 2014).

Adrian Doff, Teach English: A Training Course For Teachers (Teacher's Workbook) (Cambridge: CUP, 1988).

Business English (New Delhi: Pearson, 2008).

R.K. Bansal and J.B. Harrison, Spoken English: A Manual of Speech and Phonetics (New Delhi: Orient BlackSwan, 4th edn, 2013).

Mohammad Aslam, Teaching of English (New Delhi: CUP, 2nd edn, 2009). Geoffrey N. Leech, A Linguistic Guide to English Poetry. (London,. Longman, 1969).

Novotny, W. The language Poets Use (Continuum International Publishing Group Ltd.; 2nd ed. edition (1 December 2000)

Alan Maley and Alan Duff, Drama Techniques: A Resource Book of Communication Activities for Language Teachers. (Cambridge: Cambridge University Press, 2005).

Alan Maley and Alan Duff, Gillian Lazar. Literature and Language Teaching. (Cambridge: Cambridge University Press, 1993).

Harrison, D. P. : Testing English as a Second Language. (New York : McGraw - Hill , 1969). Arthur Hughes, Testing for Language Teachers (Cambridge: Cambridge University Press, 1989).

Mamta Agarwal, A Handbook of Evaluation for Language Teachers (New Delhi: National Council of Educational Research and Training, 1988).

SEMESTER II
ENG/SEC-3 Academic Writing, Editing and Soft Skill

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- convey their ideas in English using simple and acceptable English in writing
- understand to recognize and draft different types of writing – e.g. classroom notes, summaries, reports, exploratory and descriptive paragraphs, substantiating etc
- describe a diagram or elaborate information contained in a graph, chart, table etc
- write a review of a book or a movie
- write a report on an academic or cultural event that takes place in a college or university for a journal or a newspaper

Course Contents

Unit – I: Introduction to the Writing Process

Instruments of Writing (Remedial Grammar: word order; subject-predicate; subject-verb agreement; simple, complex, compound, compound-complex sentences; structure and uses of active and passive sentences & Vocabulary)

Structuring a Text: Process Approach to Writing and its Advantages; Different Stages of the Process Approach (Pre-Writing Stage, Writing Stage, Revising and Editing Stage).

Unit -II: Skills and Techniques of Academic Writing

Writing in one's own words: Summarizing and Paraphrasing; Study Skills including note making, note taking, information transfer, reviewing etc.; Paragraph writing: topic sentence, appropriate paragraph development; expository, descriptive, narrative and argumentative paragraphs; Extended pieces of writing: process development using comparison, contrast, cause and effect, argumentation, and persuasion.

Unit III: Basics of Editing

Proofreading and Copy Editing

Unit IV

Soft Skills

Making Presentations

How to face Interview

Detailed Syllabi of Multi-Disciplinary Courses (MD)

SEMESTER I
ENG/MD-1 Contemporary India: Women and Empowerment

Course-Level Learning Outcomes

Students pursuing this course will be able to:

- read, understand and examine closely narratives that seek to represent women, femininities and, by extension, gendering itself
- understand how gender norms intersect with other norms, such as those of caste, race, religion and community to create further specific forms of privilege and oppression
- identify how gendered practices influence and shape knowledge production and the legal, sociological, and scientific discourses attached to it.
- participate in challenging gendered practices that reinforce discrimination

Unit-I: Histories

1. The women's question in pre-Independence era -- sati-reform, widow remarriage, debates around age of consent
2. Women in the Independence movement, Partition
3. Post-Independence campaigns -- against sexual harassment and rape, dowry, violence, debates around the Uniform Civil Code
4. Urvashi Butalia, Chapter 2 'Blood' (Part I/Part II), in *The Other Side of Silence: Voices from the Partition of India* (Delhi: Penguin Books, 1998)

Suggested Readings

Radha Kumar, *A History of Doing: An Illustrated Account of Movements for Women's Rights and Feminism in India 1800—1990*, Chapters 2, 3, 7, 8, 11 (Delhi: Zubaan, 1993).

Tanika Sarkar, 'Rhetoric against Age of Consent: Resisting Colonial Reason and Death of a Child-Wife', *Economic and Political Weekly* 2836 (1993 April).

Urmila Pawar and Meenakshi Moon, *We also made history: Women in the Ambedkarite Movement*, Chs 1, 5, 6 (Delhi: Zubaan, 2008).

Unit II: Key Concepts

1. Sex and Gender –social construction of gender
2. Normative gender privilege/Heteronormativity
3. Patriarchy and the history of the efforts to undo feminism
4. Rokeya Shekhawat Hossain, ‘Sultana’s Dream’, from *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997)pp. 340-51.

Suggested Readings

Baby Kamble, ‘Our Wretched Lives’, from *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 307-11.

Rassundari Devi, *From Amar Jiban*, from *Women Writing in India: 600 BC to the early twentieth century*, eds Susie Tharu and K Lalitha (Delhi: OUP, 1997) pp. 190-202.

V Geetha, *Patriarchy, Theorizing Gender Series* (Kolkata: Stree, 2007)

Unit-III: Intersections

1. Women and caste, religion, class, sexualities, race, disability
2. Women and environment
3. Women and the discourse of reproduction: singleness, marriage, motherhood, parenting, abortion, and other rights over own body
4. Living Smile Vidya, ‘Accept me!’ in *I Am Vidya: A Transgender's Journey* (New Delhi: Rupa, 2013) pp. 69-79.

Suggested Readings

- Mary John, ‘Feminism Poverty and the Emergent Social Order’, in *Handbook of Gender*, ed. Raka Ray (Delhi: Oxford University Press, 2012)
- Kumkum Sangari, ‘Politics of Diversity: Religious Communities and Multiple Patriarchies’, *Economic and Political Weekly* 3052 (1995).
- Waharu Sonawane, ‘Literature and Adivasi Culture’, *Lokayana Bulletin, Special Issue on Tribal Identity*, 10: 5/6 (March-June 1994): 11-20

- Vandana Shiva, *Staying Alive: Women Ecology and Development*, Chapters 2&4 (Delhi: Kali for Women, 1989).
- M. M. Vinodini, 'The Parable of the Lost Daughter', in *The Exercise of Freedom*, eds K. Satyanarayana and Susie Tharu (Delhi: Navayana, 2013) pp 164-77.
- Flavia Agnes, 'Conjuality, Property, Morality and Maintenance', in *Handbook of Gender*, ed Raka Ray (Delhi: OUP, 2012).

SEMESTER II

ENG/MD-2 Language, Literature and Culture
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Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- see literature as a fine form of expression.
- use literature for analysis to understand the use of language
- see language as a major source of transmitting culture
- show the understanding of literature in the form of extrapolation (see the relevance of a story, poem, play etc in their own lives)
- show how cultures and languages are interrelated especially through their presentation of differences.

Course Contents Unit – I: Language

Language and Communication: What is Language?; The Definition of Language; The Characteristics of Human language; Why Does Language Matter?

How Language Functions: Speaker – Listener – Message; Phonology, Morphology, Syntax and Semantics (only terms and definitions will be asked); Phonemes, phonetic transcription and phonology; Morphemes: free and bound morphemes; Simple complex compound words; Inflectional/ derivational morphology; The process of word formation; Basic notions of syntactic constituents and phrase structure; Clauses and sentences

Language and Society: Language and Class Language; Gender Language and Ethnicity; Language and Identity; Language Variation; Dialect Idiolect Slang Pidgin Creole Jargon; Standard and Non-Standard Language; Bilingualism Multilingualism; Code-mixing Code-switching

Unit – II: Indian Literature

This section of the course will involve a study of significant themes and forms of Indian literature through the ages, with the help of following texts:

Veda Vyasa, The Mahabharata: The Ekalavya Episode Sudraka, Mrichchhakatika: The Making of a Breach Ilanko Atikal, Cilappatikaram: The Book of Mathurai Mirabai, 'I Know Only Krsna'

Amir Abul Hasan Khusrau, 'Separation'

Asadullah Khan Ghalib, 'Desires Come by the Thousands' Faiz Ahmad Faiz, 'Do Not Ask'

Subramania Bharati, 'The Palla Song' Rabindranath Tagore, 'The Cabuliwallah' Shrilal Shukla, 'Raag Darbari'

Ismat Chughtai, 'Touch-Me-Not' Amrita Pritam, 'To Waris Shah'

MastiVenkatesha Iyengar, 'Venkatashami's Love Affair' Indira Goswami, 'The Journey'

Omprakash Valmiki, 'Joothan' Shrikant Mahapatra, Folk Songs

Prescribed text: Indian Literature: An Introduction (Delhi: University of Delhi, 2005)

Unit – III: Culture and Society in Contemporary India

This section will primarily focus on the idea of culture, media and digital culture in India with special focus on the extracts from the followings:

- a) 'Notes on the History of the Study of the Indian Society and Culture', in Structure and Change in Indian Society, ed. Milton Singer and Bernard S Cohn (Chicago: Aldine Press 1968)
- b) 'Towards a Definition of Culture', in India and World Culture (New Delhi: Sahitya Academy, 1986).
- c) 'Culture and Ideology', in Culture, Ideology and Hegemony: Intellectual and Social Consciousness in Colonial India (London and New York: Longman, 1995).
- d) Communications and Culture, ed. M. R. Dua (Delhi: Galgotia Publishing Co, 1997).
- e) Journalism: Changing Society Emerging Trends (Delhi: Authorspeak, 2003).

Suggested Readings

Roger Fowler, ed., Essay on Style and Language (London: Routledge and Kegan Paul Ltd, 1966). Roger Fowler, The Linguistics of Literature (London: Routledge and Kegan Paul Ltd, 1971)

- H. G. Widdowson, *Stylistics and the Teaching of Literature* (London: Longman, 1979).
- R. W. Bailey and J. L. Robinson, eds, *Varieties of present-day English* (New York: Macmillan 1973).
- J. A. Fishman, *Sociolinguistics: A Brief Introduction* (Mass: Newbury House Rowley, 1971).
- R. S. Gupta and K. S. Agarwal, *Studies in Indian Sociolinguistics* (New Delhi: Creative Books, 1996).
- R. A. Hudson, *Sociolinguistics* (Cambridge: Cambridge University Press, 1980).
- Geoffrey Leech and Michael Short, *Style in Fiction* (London: Longman, 1981).
- Sisir Kumar Das, ed., *A History of Indian Literature* (New Delhi: Sahitya Akademi, 1995).
- Sadana, Rashmi. "Writing in English," in *The Cambridge Companion to Modern Indian Culture*. Cambridge: Cambridge University Press, 2012.

SEMESTER III

ENG/MD-3 Introduction to Classical European Literature

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- historically situate classical European, i.e., Greek and Latin literary cultures and their socio-political-cultural contexts
- engage with classical literary traditions of Europe from the beginning till the 5th century AD
- grasp the evolution of the concept of classic and classical in the European literary thinking and its reception over a period of time
- appreciate classical literature of Europe and pursue their interests in it
- examine different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives
- develop ability to pursue research in the field of classics
- develop academic and practical skills in terms of communication and presentation and also learn about human and literary values of classical period

Course Contents

Homer: Selections from the *Illiad Bk I and IV*

Euripedes, *Medea*

Virgil, Selections from the *Aeneid*

Dante, Selections from the *Divine Comedy*

Horace, *Satires*

Plautus, Selections from *The Ghost, Pot of Gold*

Group A: Social and intellectual background

Group B: Homer, The Iliad (Books I and II) translated by E.V. Rieu

Sophocles, Oedipus the King, in The Three Theban Plays, translated by Robert Fagles

Group C: Ovid, Selections from Metamorphosis, 'Bacchus' (Book III) Plautus, *Pot of Gold*, translated by E.F. Watling OR

Horace, Satires, I: IV in Horace: Satires and Epistles and Persius, translated Niall Rudd, Penguin, 2005.

Suggested Readings:

S.H. Butcher, Aristotle's Theory of Poetry and Fine Art, New Delhi: Kalyani Publishers
Aristotle/Horace/Longinus: Classical Literary Criticism, Translated with an Introduction by T.S. Dorsch, London: Penguin Books

Detailed Syllabi of Ability Enhancement Course (AEC)

SEMESTER I	
ENG/AEC-2	English - I

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Communicate with others effectively
 - Exhibit qualities of leadership
 - Take responsibility to undertake a work and complete it.
 - Aware of their own weaknesses
 - Work in groups either as members or leaders
 - Think critically or laterally and solve problems
 - Be flexible to the needs of others
 - Negotiate with others to solve problems (conflict resolution)
 - Cope with pressure and yet produce results
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- **Course Contents**
 1. Effective Communication strategies
 2. Self-esteem and confidence building strategies
 3. Awareness of the surroundings and using the resources to the best advantage for promoting self-learning.
 4. Lateral thinking
 5. Emotional Intelligence
 6. Adaptability
 7. Teamwork
 8. Leadership
 9. Problem solving

Suggested Readings

Mohanraj, Jayashree, (2015). Skill Sutras: Modern Communication and Ancient Wisdom. Bangalore, Prism Books

Raamesh, Gopaldaswamy. (2010). The ACE of Soft Skills. New Delhi, Pearson. Mitra, K

Barun. (2012). Personality Development and Soft Skills. New Delhi, OUP.

SEMESTER IV	
ENG/AEC-4	English – II

Course Level Learning Outcomes

- Have an overall understanding of some of the major issues of the contemporary world.
- Speak independently on a given topic.
- To impart knowledge about the appropriateness, grammatically and acceptability of the English language.
- Listening Skills

Course Content:

- CV Writing
- Grammar
- Summary Writing
- Minutes Writing
- Extempore
- Listening skills
- Project

Suggested Readings

Suresh Kumar and Sreehari, 2017, *Communicative English*; Orient Blackswan.

Gupta, Renu. 2017, *A Course in Academic Writing*; Orient Blackswan.