

BA ENGLISH HONS. UNDER CBCS SCHEME

Department of English & Foreign Language
Guru Ghasidas Vishwavidyalaya
(A Central University)
Bilaspur (C.G) 495009

Structure of B. A. Honours - English
under
Choice Based Credit System (CBCS)

w.e.f. Academic Session 2021-22

Learning outcomes:

- demonstrate a set of basic skills in literary communication and explication of literary practices and process with clarity
- demonstrate a coherent and systematic knowledge of the field of English literature and Bhasha literatures in English showing an understanding of current theoretical and literary developments in relation to the specific field of English studies.
- display an ability to read and understand various literary genres and stylistic variations and write critically
- cultivate ability to look at and evaluate literary texts as a field of study and as part of the wider network of local and global culture
- demonstrate a critical aptitude and reflexive thinking to systematically analyze the existing scholarship and expand critical questions and the knowledge base in the field of English studies using digital resources.
- display knowledge to cultivate a better understanding of values – both literary values that aide us in literary judgment and also values of life at all stages; apply appropriate methodologies for the development of the creative and analytical faculties of students, their overall development of writing, including imaginative writing.
- recognize employability options in English studies programme as part of skill development and as career avenues open to graduates in today’s global world such as professional writing, translation, teaching English at different levels, mass media, journalism, aviation communication and personality development
- channelize the interests of the students and analytical reasoning in a better way and make more meaningful choices regarding career after completion of graduate programme
- to enable students to develop an awareness of the linguistic-cultural richness of India as an important outcome of English literary studies in India

B.A. English (Hons.)

Structure of Courses

- 14 Core Courses
- 04 Generic Elective Courses (GE)
- 03 Discipline Specific Elective (DSE) Courses
- 02 Ability Enhancement Courses (AEC)
- 02 Skill Enhancement Courses (SEC)
- 01 Dissertation / Project
- 01 Seminar
- 01 Internship
- Additional Credit Courses (as notified by the University)
- Online MOOC's Courses (As per UGC/University guidelines)

Semester	Core Courses (14)	GE (4)	DSE (4*)	AEC (5)	SEC (2)	Seminar (1)	Dissertation (1)	Internship (1)	Additional Credit Courses (Optional)
I	C1 C2	GE1		AEC1	SEC1				
II	C3 C4	GE2		AEC2	SEC2				
III	C5 C6 C7	GE3		AEC3					
IV	C8 C9 C10	GE4		AEC4					
V	C11 C12		DSE1 DSE2	AEC5					
VI	C13 C14		DSE3			Seminar	Dissertation		
Summer								Internship	
MOOC's***									

- *** MOOC's courses should be offered at least one time during entire UG programme in lieu of Core Course. If the core is not available any course similar to Generic elective, Discipline specific elective, AEC course, Skill enhancement course may be offered on MOOC's platform. If any such course related to your subject is not available on MOOC's platform, department may continue with regular courses.

B.A. ENGLISH (HONS.)

Credit Distribution

Courses	Credits		
	Theory + Practical	Theory + Tutorial	Theory + Tutorial + Practical
Core Courses (14 courses)	$(3 + 2) \times 14 = 70$	$(4 + 1) \times 14 = 70$	$(3 + 1 + 1) \times 14 = 70$
Generic Elective (4 courses)	$(3 + 2) \times 4 = 20$	$(4 + 1) \times 4 = 20$	$(3 + 1 + 1) \times 4 = 20$
Discipline Specific Elective (3 courses)	$(3 + 2) \times 3 = 15$	$(4 + 1) \times 3 = 15$	$(3 + 1 + 1) \times 3 = 15$
Ability Enhancement Course (5 Courses)	$(1 + 1) \times 5 = 10$	$(2 + 0) \times 5 = 10$	$(0 + 0 + 2) \times 5 = 10$
Skill Enhancement Course (2 Courses)	$(1 + 1) \times 2 = 4$	$(2 + 0) \times 2 = 4$	$(0 + 0 + 2) \times 2 = 4$
Dissertation (1 Course)	6	6	6
Seminar (1 Course)	2	2	2
Internship (1 Course)	6	6	6
Additional Credit Courses (Optional)	Actual as per university notification	Actual as per university notification	Actual as per university notification
MOOC's Courses***	2-5	2-5	2-5
Total	133	133	133

B.A. ENGLISH (HONS.)
Scheme of Examination and Semester wise courses

Semester	Course	Course Code	Course Name	Credits	L/T/P	MARKS DISTRIBUTION
I	C1	ESUAT1	Indian Classical Literature	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	C2	ESUAT2	European Classical Literature	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	GE1	ESUAG1	Academic Writing and For the students from other Composition	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	AEC1	ESUAA1	English Communication	2	2(L)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUAA12	English Language	2	2(L)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	SEC1	ESUAL1	Soft Skill Development and Power Point Presentation	2	2(L)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	Additional Credit Course		May be chosen from a pool of ACC courses, as notified by the University			
	Total			19		
	II	C3	ESUBT3	Indian Writing in English	5	4(L)+1(T)
C4		ESUBT4	British Poetry and Drama: 14th to 17th Centuries	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)

						Internal assessment)
	GE2	ESUBG2	Language, Literature and Culture	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	AEC2	ESUBA2	English through Literature	2	2(L)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	SEC2	ESUBL2	Listening and Speaking Skill	2	2(L)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	Additional Credit Course		May be chosen from a pool of ACC courses, as notified by the University			
	Total			19		
III	C5	ESUCT5	American Literature	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	C6	ESUCT6	Popular Literature	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	C7	ESUCT7	British Poetry and Drama: 17th and 18th Centuries	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	GE3	ESUCG3	Media and Communication Skills	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	AEC3	ESUCA3	Soft Skills	2	2(L)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	Additional		May be chosen from a pool of			

	Credit Course		ACC courses, as notified by the University			
	Total			22		
IV	C8	ESUDT8	British Literature: 18th Century	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	C9	ESUDT9	British Romantic Literature	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	C10	ESUDT10	British Literature: 19th Century	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	GE4	ESUDG4	Text and Performance	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUDG41	Language and Linguistics	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUDG42	Contemporary India: Women and Empowerment	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUDG43	Gender and Human Rights	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	AEC4	ESUDA4	Business Communication in English	2	2(L)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	Internship *		During Summer	6**		
	Additional		May be chosen from a pool of			

	Credit Course		ACC courses, as notified by the University			
	Total			22 + 6		
V	C11	ESUET11	Women's Writing	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	C12	ESUET12	British Literature: The Early 20th Century	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	DSE1	ESUED1	1. Modern Indian Writing in English Translation	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUED11	2. Literature of the Indian Diaspora	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUED12	3. Literary Criticism	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUED13	4. Literary Theory	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUED14	5. Literature and Cinema	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
		ESUED15	6. World Literatures	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
		DSE2	ESUED2	1. Science fiction and	5	4(L)+1(T)

			Detective Literature			Marks : Internal assessment)
	ESUED21		2. Research Methodology	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	ESUED22		3. British Literature: Post World War II	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	ESUED23		4. Nineteenth Century European Realism	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	ESUED24		5. Partition Literature	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	ESUED25		6. Travel Writing	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	ESUED26		7. Autobiography	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	AEC5	ESUEA5	Technical Writing	2	2(L)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	Additional Credit Course		May be chosen from a pool of ACC courses, as notified by the University	2-4		
	Total			22		
VI	C13	ESUFT13	Modern European Drama	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)

	C14	ESUFT14	Postcolonial Literatures	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	DSE3	ESUFD3	Science fiction and Detective Literature/Research Methodology / British Literature: Post World War II / Nineteenth Century European Realism/ Partition Literature /Travel writing / Autobiography	5	4(L)+1(T)	100 (70 Marks : End Sem +30 Marks : Internal assessment)
	Seminar	ESUFS	Seminar will be conducted by the faculty members of the department in which a student has to defend/present a topic allotted to him/her by the course coordinator. Every student has to present minimum 2 presentations. The seminar classes will preferably be conducted for 2 hours during a working day in a week.	2	1(L)+1(T)	50 Marks
	Dissertation/ Project	ESUFD	Topic and Supervisor/Advisor will be allotted by the Head. Dissertation submission will be followed by a presentation and Viva-voce.	6	3(L)+3(T)	100 (70 Dissertation + 30 Viva-Voce)
	Additional Credit Course		May be chosen from a pool of ACC courses, as notified by the University	2-4		
	Total			23		
MOOC's				2-5		

Structure of B. A. Honours English under Choice Based credit System CBCS

Course Content

A.Core Course

Paper Titles

Semester-I

1. Indian Classical Literature
2. European Classical Literature

Semester-II

3. Indian Writing in English
4. British Poetry and Drama: 14th to 17th Centuries

Semester-III

5. American Literature
6. Popular Literature
7. British Poetry and Drama: 17th and 18th Centuries

Semester-IV

8. British Literature: 18th Century
9. British Romantic Literature
10. British Literature: 19th Century

Semester-V

11. Women's Writing
12. British Literature: The Early 20th Century

Semester-VI

13. Modern European Drama
14. Postcolonial Literatures

B. Discipline Specific Elective (Any four)

Papers 1-5 will be offered in the 5th semester and Papers 7-13 will be offered in the 6th semester.

The students will choose 2 in each semester.

Paper Titles

1. Modern Indian Writing in English Translation
2. Literature of the Indian Diaspora
3. Literary Criticism
4. Literary Theory
5. Literature and Cinema
6. World Literatures
7. Science fiction and Detective Literature
8. Research Methodology
9. British Literature: Post World War II
10. Nineteenth Century European Realism
11. Partition Literature
12. Travel writing
13. Autobiography

B. Generic Elective (Any four)

For the students from other departments of School of Studies in arts and Social sciences who will choose ENGLISH as Generic Elective

Paper Titles

1. Academic Writing and Composition
2. Media and Communication Skills
3. Text and Performance
4. Language and Linguistics
5. Contemporary India: Women and Empowerment
6. Gender and Human Rights
7. Language, Literature and Culture

Note: Students of ENGLISH Honours can opt for GE course from among courses offered by departments of School of Studies in Arts and Social Sciences.

C. Ability Enhancement Course

Semester 1

Paper 1: English Communication
Paper 2: English Language

Semester 2

Paper 3: English through Literature

Semester 3

Paper 4: Soft Skills

Semester 4

Paper 5: Business Communication in English

Semester 5

Paper 6: Technical Writing

D. Skill Enhancement Elective Course

The following Papers will be offered in the 1st semester and 2nd semester at the University level.

Semester 1

Paper Title

Soft Skill Development and Power Point Presentation

Semester 2

Paper Title

Listening and Speaking Skill

Detailed Syllabi

I. B. A. Honours English under CBCS

Core Courses

Paper 1: Indian Classical Literature

Course Level Learning Outcomes:

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

- explain the eco-socio-political-cultural context of the age that produced Indian classical literature from its early beginning till 1100 AD
- appreciate the pluralistic and inclusive nature of Indian classical literature and its attributes
- historically situate the classical literature and diverse literary cultures from India, mainly from Sanskrit, but also Tamil, Prakrit and Pali by focusing on major texts in the principal genres
- trace the evolution of literary culture(s) in India in its/their contexts, issues of genres, themes and critical cultures
- understand, analyze and appreciate various texts with comparative perspectives

Course Content

1. Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
2. Vyasa 'The Dicing' and 'The Sequel to Dicing, 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
3. Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).
4. Ilango Adigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Indian Epic Tradition: Themes and Recensions

Classical Indian Drama: Theory and Practice

Alankara and Rasa

Dharma and the Heroic

Readings

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.

Paper 2: European Classical 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 Content

1. Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985).
2. Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).
3. Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
4. Ovid *Selections from Metamorphoses* ‘Bacchus’, (Book III), ‘Pyramus and Thisbe’ (Book IV), ‘Philomela’ (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975). Horace Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Epic

Comedy and Tragedy in Classical Drama

The Athenian City State

Catharsis and Mimesis

Satire

Literary Cultures in Augustan Rome

Readings

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

Paper 3: Indian Writing in English

Course Level Learning Outcomes

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

run thus:

- appreciate the historical trajectory of various genres of IWE from colonial times till the present
- critically engage with Indian literary texts written in English in terms of colonialism/postcolonialism, regionalism, and nationalism
- critically appreciate the creative use of the English language in IWE
- approach IWE from multiple positions based on historical and social locations

Course Content

1. R.K. Narayan *Swami and Friends*
2. Anita Desai *In Custody*
3. H.L.V. Derozio 'Freedom to the Slave'
'The Orphan Girl'
Kamala Das 'Introduction'
'My Grandmother's House'
Nissim Ezekiel 'Enterprise'
'The Night of the Scorpion'
Robin S. Ngangom 'The Strange Affair of Robin S. Ngangom' 'A Poem for Mother'
4. Mulk Raj Anand 'Two Lady Rams'
Salman Rushdie 'The Free Radio'
Rohinton Mistry 'Swimming Lesson'
Shashi Deshpande 'The Intrusion'

Suggested Topics and Background Prose Readings for Class Presentations Topics

Indian English
Indian English Literature and its Readership
Themes and Contexts of the Indian English Novel
The Aesthetics of Indian English Poetry
Modernism in Indian English Literature

Readings

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
4. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

Paper 4: British Poetry and Drama: 14th to 17th Centuries

Course Level Learning Outcomes

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

- understand the tradition of English literature from 14th to 17th centuries.
- develop a clear understanding of Renaissance Humanism that provides the basis for the texts suggested
- 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.

Course Content

Geoffrey Chaucer *The Wife of Bath's Prologue*
 Edmund Spenser Selections from *Amoretti*: Sonnet LXVII 'Like as a huntsman...'

Sonnet LVII 'Sweet warrior...'

Sonnet LXXV 'One day I wrote her name...'

John Donne 'The Sunne Rising'

'Batter My Heart'

'Valediction: forbidding mourning'

1. Christopher Marlowe *Doctor Faustus*
2. William Shakespeare *Macbeth*
3. William Shakespeare *Twelfth Night*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Renaissance Humanism
 The Stage, Court and City
 Religious and Political Thought
 Ideas of Love and Marriage
 The Writer in Society

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.

Paper 5: American Literature

Course Level Learning Outcomes

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

run thus:

- understand the depth and diversity of American literature, keeping in mind 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 may, for example, 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
- critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- 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

Course Content

1. Tennessee Williams: *The Glass Menagerie*
2. Toni Morrison *Beloved*
3. Edgar Allan Poe 'The Purloined Letter' F.
Scott Fitzgerald 'The Crack-up'
4. Anne Bradstreet 'The Prologue'
Walt Whitman Selections from *Leaves of Grass*: 'O
Captain, My Captain'
'Passage to India' (lines 1–68)
Alexie Sherman Alexie 'Crow Testament'
'Evolution'

Suggested Topics and Background Prose Readings for Class Presentations Topics

The American Dream
Social Realism and the American Novel
Folklore and the American Novel

Black Women's Writings
Questions of Form in American Poetry

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. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. 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).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

Paper 6: Popular Literature

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

COURSE CONTENT

1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. Shyam Selvadurai *Funny Boy*
4. Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability/* Autobiographical Notes on Ambedkar (For the Visually Challenged students)

Suggested Topics and Background Prose Readings for Class Presentations Topics

Coming of Age

The Canonical and the Popular

Caste, Gender and Identity

Ethics and Education in Children's Literature

Sense and Nonsense

The Graphic Novel

Readings

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj,

eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.

2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.

Paper 7: British Poetry and Drama: 17th and 18th Centuries

Course Level Learning Outcomes

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

- 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 17th and 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

COURSE CONTENT

1. John Milton *Paradise Lost: Book 1*
2. John Webster *The Duchess of Malfi*
3. Aphra Behn *The Rover*
4. Alexander Pope *The Rape of the Lock*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Religious and Secular Thought in the 17th Century
The Stage, the State and the Market The Mock-epic and
Satire Women in the 17th Century The Comedy of
Manners

Readings

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.

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

Paper 8: British Literature: 18th Century

Course Level Learning Outcomes

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

- explain and analyze the rise of the critical mind
- trace the development of Restoration Comedy and anti-sentimental drama
- examine and analyze the form and function of satire in the eighteenth century
- appreciate and analyze the formal variations of Classicism
- map the relationship between the formal and the political in the literature of the neoclassical period.

COURSE CONTENT

1. William Congreve *The Way of the World*
2. Jonathan Swift *Gulliver's Travels* (Books III and IV)
3. Samuel Johnson 'London'
Thomas Gray 'Elegy Written in a Country Churchyard'
4. Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Enlightenment and Neoclassicism
Restoration Comedy
The Country and the City
The Novel and the Periodical Press

Readings

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

Paper 9: British Romantic Literature

Course Level Learning Outcomes

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

- understand Romanticism as a concept in relation to ancillary concepts like Classicism
- understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences
- analyze and understand the main characteristics of Romanticism
- appreciate the canonical and representative poems and prose of the writers of the Romantic period.
- develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, style, and elements of prosody.
- appreciate and analyze the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity
- relate Romantic literary texts to other forms of expression such as painting, for instance.

COURSE CONTENT

1. William Blake ‘The Lamb’,
‘The Chimney Sweeper’ (from *The Songs of Innocence* and *The Songs of Experience*)
‘The Tyger’ (*The Songs of Experience*)
‘Introduction’ to *The Songs of Innocence*
Robert Burns ‘A Bard’s Epitaph’ ‘Scots Wha Hae’
2. William Wordsworth ‘Tintern Abbey’
‘Ode: Intimations of Immortality’
Samuel Taylor Coleridge ‘Kubla Khan’
‘Dejection: An Ode’
3. Lord George Gordon
Noel Byron ‘Childe Harold’: canto III, verses 36–45
(lines 316–405); canto IV, verses 178–86
(lines 1594–674)
Percy Bysshe Shelley ‘Ode to the West Wind’
‘Ozymandias’
‘Hymn to Intellectual Beauty’
John Keats ‘Ode to a Nightingale’
‘To Autumn’
‘On First Looking into Chapman’s Homer’
4. Mary Shelley *Frankenstein*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Reason and Imagination
Conceptions of Nature
Literature and Revolution
The Gothic

The Romantic Lyric

Readings

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
 - Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

Paper 10: British Literature: 19th Century

Course Level Learning Outcomes

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

- identify and analyze the socio-economic-political contexts that inform the literature of the period
- 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

COURSE CONTENT

1. Jane Austen *Pride and Prejudice*
2. Charlotte Bronte *Jane Eyre*
3. Charles Dickens *Hard Times*
4. Alfred Tennyson 'The Lady of Shalott'
'Ulysses'
'The Defence of Lucknow'
Robert Browning 'My Last Duchess'
'The Last Ride Together'
'Fra Lippo Lippi'
Christina Rossetti 'The Goblin Market'

Suggested Topics and Background Prose Readings for Class Presentations Topics

Utilitarianism

The 19th Century Novel
Marriage and Sexuality
The Writer and Society
Faith and Doubt
The Dramatic Monologue

Readings

1. Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
2. Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
3. John Stuart Mill, *The Subjection of Women in Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

Paper 11: Women's Writing

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 CONTENT

1. 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'
2. Alice Walker *The Color Purple*
3. Charlotte Perkins Gilman 'The Yellow Wallpaper'
Katherine Mansfield 'Bliss'

- Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
4. 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.
 5. 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.

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Confessional Mode in Women's Writing
Sexual Politics
Race, Caste and Gender
Social Reform and Women's Rights

Readings

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. 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.

Paper 12: British Literature: The Early 20th Century

Course Level Learning Outcomes

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

- trace the history of modernism in the socio-cultural and intellectual contexts of late nineteenth century and early twentieth century Europe
- link and distinguish between modernity and modernism
- explain the links between developments in science and experiments in literature
- explain the history of early twentieth-century modernism in the light of stream of consciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism
- identify and analyze the use and modernist technique in different genres in early twentieth century British literature
- trace the history of the self and subjectivity in literature in the light of colonial consciousness
- explain and analyze the idea of form in modernist literary texts from across major Genres

COURSE CONTENT

1. Joseph Conrad *Heart of Darkness*
2. D.H. Lawrence *Sons and Lovers*
3. Virginia Woolf *Mrs Dalloway*
4. W.B. Yeats 'Leda and the Swan'
'The Second Coming'
'No Second Troy'
'Sailing to Byzantium'
T.S. Eliot 'The Love Song of J. Alfred Prufrock'
'Sweeney among the Nightingales'
'The Hollow Men'

Suggested Topics and Background Prose Readings for Class Presentations Topics

Modernism, Post-modernism and non-European Cultures
The Women's Movement in the Early 20th Century
Psychoanalysis and the Stream of Consciousness

The Uses of Myth
The Avant Garde

Readings

1. Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
2. T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
3. Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

Paper 13: Modern European Drama

Course Level Learning Outcomes

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

- understand the role of theatre and drama in the introduction and shaping of modernity
- understand and engage with concepts like realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre, the theatre of the absurd, etc.
- understand how meaning is created in theatre and be able to write about innovations introduced into theatrical practice in the late nineteenth and the twentieth century

COURSE CONTENT

1. Henrik Ibsen *Ghosts*

2. Bertolt Brecht *The Good Woman of Szechuan*
3. Samuel Beckett *Waiting for Godot*
4. Eugene Ionesco *Rhinoceros*

Suggested Topics and Background Prose Readings for Class Presentations Topics

Politics, Social Change and the Stage
 Text and Performance
 European Drama: Realism and Beyond
 Tragedy and Heroism in Modern European Drama
 The Theatre of the Absurd

Readings

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

Paper 14: Postcolonial Literatures

Course Level Learning Outcomes

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

- understand the social-historical-political-economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule
- 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
- critically engage with issues of racism and imperialism during and after colonial occupation
- appreciate the changing role and status of English in postcolonial literatures
- link colonialism to modernity

COURSE CONTENT

1. Chinua Achebe *Things Fall Apart*

2. Gabriel Garcia Marquez *Chronicle of a Death Foretold*
3. Bessie Head 'The Collector of Treasures'
Ama Ata Aidoo 'The Girl who can' Grace
Ogot 'The Green Leaves'
4. Pablo Neruda 'Tonight I can Write'
'The Way Spain Was'
Derek Walcott 'A Far Cry from Africa'
'Names'
David Malouf 'Revolving Days'
'Wild Lemons'
Mamang Dai 'Small Towns and the River'
'The Voice of the Mountain'

Suggested Topics and Background Prose Readings for Class Presentations Topics

De-colonization, Globalization and Literature
Literature and Identity Politics
Writing for the New World Audience
Region, Race, and Gender
Postcolonial Literatures and Questions of Form

Readings

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngũgĩ wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

II. Discipline Centric Elective (Any Four)

Detailed Syllabi

Paper 1: Modern Indian Writing in English Translation

Course Level Learning Outcomes

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

- appreciate the diversity of modern Indian literatures and the similarities between them
- understand and creatively engage with the notion of nation and nationalism
- appreciate the impact of literary movements on various Indian literatures
- critically engage with significant social issues like caste and gender
- understand the historical trajectories of Indian literatures

COURSE CONTENT

1. 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).
Gurdial Singh 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002).
Fakir Mohan Senapati 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).
2. Rabindra Nath Tagore 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction* by William Radice (New Delhi: Penguin India, 2011).
G.M. Muktibodh 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).
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).
Thangjam Ibopishak Singh 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).
3. Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
4. G. Kalyan Rao *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient BlackSwan, 2010)

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Aesthetics of Translation
Linguistic Regions and Languages
Modernity in Indian Literature
Caste, Gender and Resistance
Questions of Form in 20th Century Indian Literature.

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.

Paper 2: Literature of the Indian Diaspora

Course Level Learning Outcomes

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

- 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 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.

COURSE CONTENT

1. M. G. Vassanji : *The Book of Secrets* (Penguin, India)
2. Rohinton Mistry : *A Fine Balance* (Alfred A Knopf)
3. Meera Syal : *Anita and Me* (Harper Collins)
4. Jhumpa Lahir i: *The Namesake* (Houghton Mifflin Harcourt)

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Diaspora
Nostalgia
New Medium
Alienation

Reading

1. "Introduction: The diasporic imaginary" in Mishra, V. (2008). *Literature of the Indian diaspora*. London: Routledge
2. "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & hybridity*. London: Sage Publications.
3. "The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.

Paper 3: British Literature: Post World War II

Course Level Learning Outcomes

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

- understand the social-historical-political-economic contexts of Post-World War II British Literature
- understand the relationship between World war II and the end of colonialism

- identify the social-historical-political changes in England after World War II
- see through a corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories
- grasp the changing role of English in the new world order
- critically analyze and link changes in social norms to new literary forms
- engage with the idea of the postmodern and the rise of the postmodernist aesthetics
- appreciate the importance of location in understanding the self and the other

COURSE CONTENT

1. John Fowles *The French Lieutenant's Woman*
2. Jeanette Winterson *Sexing the Cherry*
3. Hanif Kureishi *My Beautiful Launderette*
4. Phillip Larkin 'Whitsun Weddings'
'Church Going'
Ted Hughes 'Hawk Roosting'
'Crow's Fall'
Seamus Heaney 'Digging'
'Casualty'
Carol Anne Duffy 'Text'
'Stealing'

Suggested Topics and Background Prose Readings for Class Presentations Topics

Postmodernism in British Literature
Britishness after 1960s
Intertextuality and Experimentation
Literature and Counterculture

Readings

1. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989) pp. 23–38.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995) pp. 1–16.
3. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997).

Paper 4: Nineteenth Century European Realism

Course Level Learning Outcomes

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

- demonstrate an awareness of the emergence of Realism and literary movements in Europe in the Nineteenth Century by engaging with key texts of European Realism.
- gain a deeper understanding of the social, economic and political conditions which

gave rise to this movement.

- recognize the diversity within this broad literary movement while discerning the underlying affinities and patterns.
- examine modern reassessments of European Realism
- show an awareness of rich and complex legacy of Nineteenth Century European Realism, identify the challenges it faced and explore the causes of its decline in the Twentieth Century.

COURSE CONTENT

1. Ivan Turgenev *Fathers and Sons*, tr. Peter Carson (London: Penguin, 2009).
2. Fyodor Dostoyevsky *Crime and Punishment*, tr. Jessie Coulson (London: Norton, 1989).
3. Honore de Balzac *Old Goriot*, tr. M.A. Crawford (London: Penguin, 2003).
4. Gustave Flaubert *Madame Bovary*, tr. Geoffrey Wall (London: Penguin, 2002).

Suggested Topics and Background Prose Readings for Class Presentations Topics

History, Realism and the Novel Form

Ethics and the Novel

The Novel and its Readership in the 19th Century

Politics and the Russian Novel: Slavophiles and Westernizers

Readings

1. Leo Tolstoy, 'Man as a creature of history in *War and Peace*', ed. Richard Ellmann et. al., *The Modern Tradition*, (Oxford: OUP, 1965) pp. 246–54.
2. Honore de Balzac, 'Society as Historical Organism', from Preface to *The Human Comedy*, in *The Modern Tradition*, ed. Ellmann et. al (Oxford: OUP, 1965) pp. 265–67.
3. Gustav Flaubert, 'Heroic honesty', Letter on *Madame Bovary*, in *The Modern Tradition*, ed. Richard Ellmann et. al. (Oxford: OUP, 1965) pp. 242–3.
4. George Lukacs, 'Balzac and Stendhal', in *Studies in European Realism* (London, Merlin Press, 1972) pp. 65–85.

Paper 5: Literary Theory

Course Level Learning Outcomes

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

- understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods
- learners will be able to understand fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)
- learners will be able to grasp a wide range of literary philosophers and critics whose works had informed and shaped the discourse of literary theory
- learners will have knowledge about major, critical movements and critics in various

critical traditions – Indian (schools of *Rasa*, *Alamkar*, *Riti*, *Dhwani*, *Vakroti*, *Auchitya*) and Western (Greek, Roman, English, German, Russian and French)

- learners will be able to identify theoretical and critical concepts with critics/texts/movements with which they are associated and understand them in their contexts
- learners will be able to apply various theoretical frameworks and concepts to literary and cultural texts
- learners will be able to evaluate and analyze strengths and limitations of critical/theoretical frameworks and arguments
- learners will be able to strengthen and deepen their interpretative skills

COURSE CONTENT

1. Marxism

- a. Antonio Gramsci, 'The Formation of the Intellectuals' and 'Hegemony (Civil Society) and Separation of Powers', in *Selections from the Prison Notebooks*, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.
- b. Louis Althusser, 'Ideology and Ideological State Apparatuses', in *Lenin and Philosophy and Other Essays* (New Delhi: Aakar Books, 2006) pp. 85–126.

2. Feminism

- a. Elaine Showalter, 'Twenty Years on: A Literature of Their Own Revisited', in *A Literature of Their Own: British Women Novelists from Bronte to Lessing* (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.
- b. Luce Irigaray, 'When the Goods Get Together' (from *This Sex Which is Not One*), in *New French Feminisms*, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.

3. Poststructuralism

- a. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in *Modern Criticism and Theory: A Reader*, ed. David Lodge (London: Longman, 1988) pp. 108–23.
- b. Michel Foucault, 'Truth and Power', in *Power and Knowledge*, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33.

4. Postcolonial Studies

- a. Mahatma Gandhi, 'Passive Resistance' and 'Education', in *Hind Swaraj and Other Writings*, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.
- b. Edward Said, 'The Scope of Orientalism' in *Orientalism* (Harmondsworth: Penguin, 1978) pp. 29–110.
- c. Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category', in *In Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

Suggested Background Prose Readings and Topics for Class Presentations Topics

The East and the West

Questions of Alterity

Power, Language, and Representation

Readings

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).
2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

Paper 6: Literary Criticism

Course Level Learning Outcomes

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

- have a historical overview of major literary theorists, particularly of the 20th century
- show an understanding of historical and philosophical contexts that led to the development of literary theory and its practices
- develop awareness of various literary theories and the way they enrich and change our thinking about language, literature and society
- historically situate literary theorists whose works had informed and shaped various literary theoretical discourses
- identify theoretical concepts with theorists and movements with which they are associated and in the process understand their contexts
- apply various theoretical frameworks and concepts to literary and cultural texts
- evaluate and analyze strengths and limitations of theoretical frameworks and arguments
- sharpen interpretative skills in the light of various theoretical frameworks

COURSE CONTENT

1. William Wordsworth: Preface to the *Lyrical Ballads* (1802)
S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV
2. Virginia Woolf: Modern Fiction
T.S. Eliot: “Tradition and the Individual Talent” 1919
“The Function of Criticism” 1920
3. I.A. Richards: *Principles of Literary Criticism* Chapters 1,2 and 34.
London 1924 and *Practical Criticism*. London, 1929
4. Cleanth Brooks: “The Heresy of Paraphrase”, and “The Language of Paradox” in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)
Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995

Suggested Topics and Background Prose Readings for Class Presentations Topics

Summarising and Critiquing

Point of View

Reading and Interpreting

Media Criticism

Plot and Setting

Citing from Critics’ Interpretations

Suggested Readings

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

Paper 7: Science Fiction and Detective Literature

Course Level Learning Outcomes

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

- write critically about the two genres: Science Fiction, and Detective Literature
- engage with the philosophical and psychological and social issues that are an intrinsic part to the two genres
- think through the concept of progress, and the role of technology in our life and the interaction between technology and human behaviour
- engage with the social and historical construction of crime
- analyze individual or multiple texts in the two genres in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context

COURSE CONTENT

1. Wilkie Collins *The Woman in White*
2. Arthur Conan Doyle *The Hound of the Baskervilles*
3. Raymond Chandler *The Big Sleep*
4. H.R.F. Keating *Inspector Ghote Goes by Train*

Suggested Topics and Readings for Class Presentation Topics

Crime across the Media
Constructions of Criminal Identity
Cultural Stereotypes in Crime Fiction
Crime Fiction and Cultural Nostalgia
Crime Fiction and Ethics
Crime and Censorship

Readings

1. J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
2. George Orwell, *Raffles and Miss Blandish*, available at: <www.george-orwell.org/Raffles_and_Miss_Blandish/0.html>

3. W.H. Auden, *The Guilty Vicarage*, available at: <harpers.org/archive/1948/05/the-guilty-vicarage/>
4. Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, Dec. 1944, available at: <<http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>>

Paper 8: Literature and Cinema

Course Level Learning Outcomes

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

- demonstrate a systematic and historically-grounded knowledge of literature and cinema as expressive arts
- identify and illustrate the distinction between literary and cinematic arts of storytelling
- identify and describe the difference between cinematic and literary images
- examine different theories of adaptation and link them to contexts of expression and reception
- organize different sets of activities to identify and make use of skills that distinguish the medium of cinema from that of literature
- present a coherent view of the relationship between written and cinematic texts
- communicate the role of location in adaptation

COURSE CONTENT

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170– 249.
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

Suggested Topics and Background Prose Readings for Class Presentations Topics

Theories of Adaptation
 Transformation and Transposition
 Hollywood and 'Bollywood'
 The 'Two Ways of Seeing'
 Adaptation as Interpretation

Readings

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).

2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

Other films that may be used for class presentations:

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angeer* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkaara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
3. *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).
4. Ruskin Bond, *Juno* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj, 2011).
5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

Note:

- a) For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- b) To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:
 1. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
 2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
 3. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
 4. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
 5. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

Paper 9: World Literatures

Course Level Learning Outcomes

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

- explain the concept of World Literature and its evolution in relation to other related concepts e.g. national literature, general literature, comparative literature and *Vishwa Sahitya*.
- appreciate the connectedness and diversity of human experiences and literary responses to them in different parts of the world.

- analyze and appreciate literary texts from different parts of the world and receive them in the light of one's own literary traditions.
- analyze and interpret literary texts in their contexts and locate them.

COURSE CONTENT

1. V.S. Naipaul, *Bend in the River* (London: Picador, 1979).
2. Marie Clements, *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)
3. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008)
Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985)
4. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.
Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3.
Kishwar Naheed, 'The Grass is Really like me', in *We the Sinful Women* (New Delhi: Rupa, 1994) p. 41.
Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).
Jean Arasanayagam, 'Two Dead Soldiers', in *Fussilade* (New Delhi: Indialog, 2003) pp. 89–90.

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Idea of World Literature
 Memory, Displacement and Diaspora
 Hybridity, Race and Culture
 Adult Reception of Children's Literature
 Literary Translation and the Circulation of Literary Texts
 Aesthetics and Politics in Poetry

Readings

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
3. Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
4. Theo D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

Paper 10: Partition Literature

Course Learning Outcomes

Some of the learning outcomes that learners of this course are required to demonstrate are

mentioned below:

- explain historical and socio-cultural factors responsible for the Partition of Indian Sub-continent.
- demonstrate critical understanding of manifestations of the experience of the partition in various art forms.
- link and analyze the eco-socio-historical-cultural contexts and dimensions related to the Partition of India e.g. nation, nationalism, communication, violence, exile, homelessness, refugee, rehabilitation, resettlement, border and border lands (colonialism and post colonialism), literary responses to the partition in different parts of Indian continent and interpret them.
- interpret texts and experience and relate it to their contexts and experiences

COURSE CONTENT

1. Intizar Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Amitav Ghosh, *The Shadow Lines*.
3. a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.
b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.
c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.
d) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.
4. a) Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
b) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.
c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

Suggested Topics and Readings for Class Presentation Topics

Colonialism, Nationalism, and the Partition
Communalism and Violence
Homelessness and Exile
Women in the Partition

Background Readings and Screenings

1. Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
2. Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
4. Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

Films

Garam Hawa (dir. M.S. Sathyu, 1974).

Khamosh Paani: Silent Waters (dir. Sabiha Sumar, 2003).

Subarnarekha (dir. Ritwik Ghatak, 1965)

Paper 11: Research Methodology

Course Level Learning Outcomes

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

- Develop a simple questionnaire to elicit specific information.
- Collect data based on a survey and arrive at inferences using a small sample
- Discuss and draft a plan for carrying out a piece of work systematically
- Refer to authentic sources of information and document the same properly.
- Provide proper explanation for technical terms in simple language.

COURSE CONTENT

1. Practical Criticism and Writing a Term paper
2. Conceptualizing and Drafting Research Proposals
3. On Style Manuals
4. Notes, References, and Bibliography

Paper 12: Travel Writing

Course Level Learning Outcomes

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

- 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 analyze 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
- analyze 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

COURSE CONTENT

1. Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City*

- Improbable: Writings on Delhi*, Penguin Publisher
 Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India
2. Mark Twain: *The Innocent Abroad* (Chapter VII , VIII and IX) (Wordsworth Classic Edition)
 Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper Perennial
 3. William Dalrymple: *City of Dijnn* (Prologue, Chapters I and II) Penguin Books
 Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing
 4. Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter ‘Love, War and Widow’, Westland, 2013
 Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

Suggested Topics and Background Prose Readings for Class Presentations

Topics:

Travel Writing and Ethnography
 Gender and Travel
 Globalization and Travel
 Travel and Religion
 Orientalism and Travel

Readings

1. Susan Bassnett, ‘Travel Writing and Gender’, in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-241
2. Tabish Khair, ‘An Interview with William Dalrymple and Pankaj Mishra’ in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
3. Casey Balton, ‘Narrating Self and Other: A Historical View’, in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29
4. Sachidananda Mohanty, ‘Introduction: Beyond the Imperial Eyes’ in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

Paper 13: Autobiography

Course Level Learning Outcomes

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

- demonstrate a familiarity with kinds of writing which seek to represent and make sense of the experiences of the individual.
- understand the relationship between self and history, truth, claims and fiction in private and public spheres.

- explain the working of memory, politics of memory and its role in constructing identity.
- explain and analyze how life writing provides alternatives to existing ways of writing history.
- examine the status of life writing as a literary form and the history of its reception
- appreciate the emergence of life writing non-western context.

COURSE CONTENT

1. Jean-Jacques Rousseau's *Confessions*, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000). Benjamin Franklin's *Autobiography*, pp.5-63, Edited by W. Macdonald (London: J.M. Dent and Sons, 1960).
2. M. K. Gandhi's *Autobiography or the Story of My Experiments with Truth*, Part I Chapters II to IX, pp. 5-26 (Ahmedabad: Navajivan Trust, 1993). Annie Besant's *Autobiography*, Chapter VII, Atheism As I Knew and Taught It, pp. 141- 175 (London: T. Fisher Unwin, 1917).
3. Binodini Dasi's *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for Women,1998).
A. Revathi's *Truth About Me: A Hijra Life Story*, Chapters One to Four, pp. 1-37 (New Delhi: Penguin Books, 2010.)
4. Richard Wright's *Black Boy*, Chapter 1, pp. 9-44 (United Kingdom: Picador, 1968). Sharankumar Limbale's *The Outcaste*, Translated by Santosh Bhoomkar, pp. 1-39 (New Delhi: Oxford University Press, 2003)

Suggested Topics and Background Prose Readings for class Presentations

Topics:

Self and society
 Role of memory in writing autobiography
 Autobiography as resistance
 Autobiography as rewriting history

Readings:

1. James Olney, 'A Theory of Autobiography' in *Metaphors of Self: the meaning of autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.
2. Laura Marcus, 'The Law of Genre' in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
3. Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp.1-17.
4. Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in *Life/Lines: Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.

III Generic Elective (Any Four)

Paper 1: Academic Writing and Composition (Any four)

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 CONTENT

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Writing in one's own words: Summarizing and Paraphrasing
4. Critical Thinking: Syntheses, Analyses, and Evaluation
5. Structuring an Argument: Introduction, Interjection, and Conclusion
6. Citing Resources; Editing, Book and Media Review

Suggested Readings

1. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
2. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
3. Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
4. Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

Paper 2: Media and Communication Skills

Course Level Learning Outcomes

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

- develop the professional ability to communicate information clearly and effectively in all kinds of environment and contexts.
- demonstrate practical skills of various types of media writing, reviews, reports, programmes and discussions.
- demonstrate their familiarity with the new media, its techniques, practices of social media and hypermedia.

- critically analyze the ways in which the media reflects, represents and influences the contemporary world.
- identify avenues for a career in print and electronic media.

COURSE CONTENT

1. Introduction to Mass Communication

1. Mass Communication and Globalization
2. Forms of Mass Communication

Topics for Student Presentations:

- a. Case studies on current issues Indian journalism
- b. Performing street plays
- c. Writing pamphlets and posters, etc.

2. Advertisement

1. Types of advertisements
2. Advertising ethics
3. How to create advertisements/storyboards

Topics for Student Presentations:

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines

3. Media Writing

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. Editing for Print and Online Media

Topics for Student Presentations:

- a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles
- d. Writing an editorial on a topical subject

4. Introduction to Cyber Media and Social Media

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

Paper 3: Text and Performance

Course Level Learning Outcomes

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

- distinguish between a dramatic text and a performance text
- appreciate the evolution of drama in the West and in India in terms of both, form and content, from tradition to modernity, as well as have a thorough knowledge of different theatre styles in India and the West
- to appreciate the difference between drama and other genres
- develop a comprehensive understanding of the process of performance and the entire paraphernalia involved from theatrical space and lights/sound/costume to the use of voice and body
- learn a wide variety of skills from acting and directing to script writing, costume designing, prop making and technical skills like sound and light as well as production.
- display their knowledge of different aspects of text and performance through their production and not just through theoretical knowledge.

COURSE CONTENT

1. Introduction

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist

Topics for Student Presentations:

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions

2. Theatrical Forms and Practices

1. Types of theatre, semiotics of performative spaces, e.g. proscenium 'in the round', amphitheatre, open-air, etc.
2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

Topics for Student Presentations:

- a. On the different types of performative space in practice
- b. Poetry reading, elocution, expressive gestures, and choreographed movement

3. Theories of Drama

1. Theories and demonstrations of acting: Stanislavsky, Brecht
2. Bharata

Topics for Student Presentations:

- a. Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

4. Theatrical Production

1. Direction, production, stage props, costume, lighting, backstage support.
2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

Topics for Student Presentations:

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

Paper 4: Language and Linguistics

Course Level Learning Outcomes

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

- recognize/understand the structure and various parts of the language
- understand the existence of language in the form of different dialects based on a set of established factors
- identify the various functions a language performs and the roles assigned to it
- understand that all languages behave alike and develop a tolerance for other languages
- understand that making errors is a process of learning and not hesitate to use language for the fear of making errors

COURSE CONTENT

- 1 Language: language and communication; language varieties: standard and non-standard language; language change.
Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.

- 2 Structuralism: De Saussure, Ferdinand. 1966. *Course in general linguistics*.
- 3 Phonology and Morphology: Akmajian, A., R. A. Demers and R, M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7
- 4 Syntax and semantics: categories and constituents phrase structure; maxims of conversation.
Akmajian, A., R. A. Demers and R, M Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.

Paper 5: Contemporary India: Women and Empowerment

Objective: This paper introduces students to the concepts of gender and sexuality with special reference to the ideas of masculinity, femininity and patriarchy. A history of the contribution of women to the both the Pre-independence and the post-independence movements in India is discussed. Various contemporary issues such as Women and Environment, State interventions, Domestic violence, Female foeticide, sexual harassment are discussed.

COURSE CONTENT

1. Social Construction of Gender (Masculinity and Femininity)
Patriarchy
2. History of Women's Movements in India (Pre-independence, post independence)
Women, Nationalism, Partition
Women and Political Participation
3. Women and Law
Women and the Indian Constitution
Personal Laws (Customary practices on inheritance and Marriage)
(Supplemented by workshop on legal awareness)
4. Women and Environment
State interventions, Domestic violence, Female foeticide, sexual harassment
Female Voices: *Sultana's Dream*
Dalit Discourse: * Details awaited

Paper 6: Gender and Human Rights

Syllabi not received

Paper 7: Language, Literature and Culture

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 CONTENT

Unit I – Braj Kachru. “The Alchemy of English”. *The Post-Colonial Studies Reader*. Eds. Ashcroft, Griffiths and Tiffin. Pp. 291-295.

Unit II – Gauri Viswanathan. “The Beginnings of English Literary Study in British India”. *The Post-Colonial Studies Reader*. Pp. 431-437.

Unit III – Raja Rao. Foreword. *Kanthapura* (“Language and Spirit” in *The Post-Colonial Studies Reader*, pp. 296-7.

Unit IV – Ngugi Wa Thiongo. “The Language of African Literature”. *The Post-Colonial Studies Reader*. Pp. 285-290.

Unit V – Lawrence Lipking. “Aristotle’s Sister: A Poetics of Abandonment”. *Critical Inquiry* Vol. 10, No. 1, Canons (Sep., 1983), pp. 61-81. Accessed on *JSTOR*.

1V. Ability Enhancement Course

Semester 1

Paper 1: English Language

Course Level Learning Outcomes

The purpose of this course is to introduce students to the theory, fundamentals and tools of communication and to develop in them vital communication skills which should be integral to personal, social and professional interactions. One of the critical links among human beings and an important thread that binds society together is the ability to share thoughts, emotions and ideas through various means of communication: both verbal and non-verbal. In the context of rapid globalization and increasing recognition of social and cultural pluralities, the significance of clear and effective communication has substantially enhanced.

The present course hopes to address some of these aspects through an interactive mode of teaching-learning process and by focusing on various dimensions of communication skills. Some of these are:

Language of communication, various speaking skills such as personal communication, social interactions and communication in professional situations such as interviews, group discussions and office environments, important reading skills as well as writing skills such as report writing, note-taking etc.

While, to an extent, the art of communication is natural to all living beings, in today's world of complexities, it has also acquired some elements of science. It is hoped that after studying this course, students will find a difference in their personal and professional interactions.

The recommended readings given at the end are only suggestive; the students and teachers have the freedom to consult other materials on various units/topics given below. Similarly, the questions in the examination will be aimed towards assessing the skills learnt by the students rather than the textual content of the recommended books.

COURSE CONTENT

- 1. Introduction:** Theory of Communication, Types and modes of Communication
- 2. Language of Communication:**
Verbal and Non-verbal
(Spoken and Written)
Personal, Social and Business
Barriers and Strategies
Intra-personal, Inter-personal and Group communication
- 3. Speaking Skills:**
Monologue
Dialogue
Group Discussion
Effective Communication/ Mis- Communication
Interview
Public Speech
- 4. Reading and Understanding**
Close Reading Comprehension
Summary Paraphrasing
Analysis and Interpretation
Translation (from Indian language to English and vice-versa) Literary/Knowledge Texts
- 5. Writing Skills**
Documenting
Report Writing
Making Notes
Letter writing

Recommended Readings:

1. *Fluency in English* - Part II, Oxford University Press, 2006.
2. *Business English*, Pearson, 2008.
3. *Language, Literature and Creativity*, Orient Blackswan, 2013.
4. *Language through Literature* (forthcoming) ed. Dr. Gauri Mishra, Dr Ranjana Kaul, Dr Brati Biswas

Paper 2: English Communication

Learning outcomes-

- To develop a deep understanding of the fundamentals of communication in business world.
- To understand basic rules of business etiquette and how to follow them, both in person and online.
- To improve communication skills by appreciating the importance of speaking, and learning essential techniques to improve the same.
- To develop good presentation and interview skills by learning the essential steps for its planning and preparation.
- To enhance writing skills of the learners by enabling them to write effective resume and other forms of business correspondence.

Unit-I Communication in Business

- i. Role of communication in the business world
- ii. Patterns of business communication

UNIT- II Business Correspondence-

- i. Business letters
- ii. Writing memos
- iii. Writing minutes
- iv. Writing agenda
- v. Writing circulars
- vi. Writing notices
- vii. Writing CV
- viii. E-communication

UNIT-3 Etiquettes of Communication

- i. Etiquettes of Telephonic Communication.
- ii. Office Etiquettes
- iii. E-mail Etiquettes
- iv. Meeting and Social Etiquettes

UNIT-4 Oral Communication

- i. Placement interview
- ii. Presentation skills

Suggested Readings:

1. Bhatia, R.C., Business Communication, New Delhi: Ane Books Pvt Ltd
2. Scot, Q. Contemporary Business Communication, New Delhi: Biztnatra
3. Parikh, JP et al, Business Communication: Basic Concepts and Skills Hyderabad: Orient Blackswan
4. Ramon & Prakash, Business Communication, Oxford.
5. Sydney Greenbaum Oxford English Grammar, Oxford
6. Successful Communications, MalraTreece (Allyn and Bacon)
7. Effective Technical Communication, M. Ashraf Rizvi.
8. Anjanee Sethi & Bhavana Adhikari, Business Communication, Tata McGraw Hill
9. Creative English for Communication, Krishnaswamy N, Macmillan
10. Communication skills, Sanjay Kumar, Pushpalata, 1stEdition, Oxford Press, 2011
11. Organizational Behaviour, Stephen .P. Robbins, 1stEdition, Pearson, 2013
12. The Ace of Soft Skills: Attitude, Communication and Etiquette for success, Gopala Swamy Ramesh, 5thEdition, Pearson, 2013

Paper 3: Language through Literature

Learning Objectives

- ❖ Develop an understanding of the relationships between studies in language and literature.
- ❖ Foster a lifelong interest in and enjoyment of language and literature.
- ❖ To enhance students basic knowledge of various figure of speeches
- ❖ Develop skills in interpretation, analysis and evaluation.
- ❖ To make students how to use literature in English communication skills

Unit 1: Understanding the Relationship between Language and Literature through Vocabulary, Literal versus Metaphorical Meaning etc.

Unit 2: Literary Devices

Figures of Speeches: Metaphor, Simile, Alliteration, Metonymy etc.

Unit 3: Rhetorical Devices

Introduction to Rhetoric, Structure and Style etc.

Unit 4: Study of Literary Texts: Dramas, Poetry, Fictions, Short Stories etc.

Suggested Readings

Hill, McGraw. *Language Through Literature*. McGraw, 2001.

Simpson, Paul. *Language Through Literature: An Introduction*. Routledge, 1996.

Martino, Emilia Di. *Studying Language Through Literature*. Cambridge, 2014.

Kaul, Ranjana. *Language Through Literature*. Delhi Publication House, 2019.

Howie, H. S. (1993). Critical thinking: A critical skill for students. *Reading TODAY*, 24.

Paper 4: Soft Skills

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs 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

COURSE CONTENT

Teamwork
Emotional Intelligence
Adaptability Leadership
Problem solving

Suggested Readings

1. *English and Soft Skills*. S.P. Dhanavel. Orient BlackSwan 2013
2. *English for Students of Commerce: Precise, Composition, Essays, Poems* eds. Kaushik, et al.

Paper 5: Business Communication in English

Course Level Learning Outcomes

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

- develop a comprehensive understanding of the theoretical and practical aspects of business communication
- develop both basic and advanced skills in business communication from writing minutes of meetings to project reports
- demonstrate through their speech and writing, appropriate business communication
- communicate at different levels of social and receptive domains
- perform appropriate roles of business personnel in different locations

COURSE CONTENT

1. Introduction to the essentials of Business Communication: Theory and practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc. /business negotiations.
5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for business communication (Viva for internal assessment)
9. Making oral presentations (Viva for internal assessment)

Suggested Readings:

1. Scot, O.; *Contemporary Business Communication*. Biztantra, New Delhi.
2. Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
3. Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall Of India Pvt. Ltd., New Delhi.
4. R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi

Paper 6: Technical Writing

Course Level Learning Outcomes

This paper aims to introduce the student to various features of the exalted art of Technical Writing. They are acquainted with the basics of communication and with the contrasting elements of speech and writing. The course then moves on to Writing Skills, focusing especially on Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, etc. Finally, we turn to various examples of technical writing and the conventions of each type.

Course Content

1. Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.
2. Writing Skills; Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing.
3. Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

SUGGESTED READINGS

1. M. Frank. *Writing as thinking: A guided process approach*, Englewood Cliffs, Prentice Hall Regents.
2. L. Hamp-Lyons and B. Heasley: *Study Writing; A course in written English*. For academic and professional purposes, Cambridge Univ. Press.
3. R. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, Longman, London.
4. Daniel G. Riordan & Steven A. Panley: “*Technical Report Writing Today*” - Biztaantra.

Additional Reference Books

5. Daniel G. Riordan, Steven E. Pauley, Biztantra: *Technical Report Writing Today*, 8th Edition (2004).

V. Skill Enhancement Course

Semester 1

Paper 1: Soft Skill Development and Power Point Presentation

- Soft Skills: Communication: Verbal and Non-Verbal, Teamwork, Problem Solving, Decision-Making, Ability, Time Management, Negotiation and Conflict Resolution, Persuasion
- Mock interview
- Emotional Intelligence
- Group discussion
- PowerPoint Presentation: techniques and application
- Digital Literacy: Using web for development of individuals.

RECOMMENDED READINGS

- Keep Talking:Friederike Klippel ,CUP
- Speaking power point. The new language of business by Bruce k Gabriella.
- Presentation Zen by Garr Reynolds.
- Slide:ology:The Art and Science of Creating Great Presentations. Nancy Duarte
- Bridging the Soft Skills Gap by Bruce Tuglan.
- Personality Development and Soft Skills. BY Braun Mitra
- Communication skills by Sanjay kumar
- Professional speaking Skills:Aruna Koneru,OUP

Semester 2

Paper 2: Listening and Speaking Skills

About the Course/Objective of the Course: Learning any Language involves the growth and development of four major language skills, popularly known as LSRW, i.e. Listening, Speaking, Reading and Writing. Without these skills the language acquirement process remains incomplete and unsuccessful. This course will focus on the first two skills and make the learners aware of their importance. Listening as a skill surprisingly is often neglected. But it is the first major skill through which everyone learns to utter his/her first sounds. This course will— attempt to explain the significance of Listening as a skill, strategies of listening, and types of listening, as well as it will highlight on the various barriers to Listening. This course will also elaborate on the second language skill, i.e. Speaking. Everyone nourishes a dream of speaking fluently and speaking with confidence. In order to focus on fluency and confidence, often we forget that Speaking is a skill and that needs proper understanding and training. This course will highlight how developing one language skill is dependent on the development of another language skill—e.g. Speaking depends on the development of Listening skills. This course will attempt to reflect on the various stages of Speaking, Sub-skills of Speaking.

Course outcome:

- The students will get a holistic view of the four Language skills
- The students will learn the importance of Listening as a major Language Skill.
- The students will be able to adopt various strategies of Listening and learn about various types of Listening
- The students will be able to understand that interdependence of the Language skills
- They will learn about various stages of Speaking and its purposes
- They will also know about the major sub-skills of Speaking.

Course Credit: 2

Syllabus:

Unit-1.

- i. General Introduction to Language Skills— LSRW
- ii. General concepts of Oracy, Literacy and Linguacy
- iii. What are Receptive Skills and Productive Skills?
- iv. How are the four skills interdependent on each other?

Unit-2.

- i. What is listening?
- ii. Why Listening is a skill?
- iii. Strategies of Listening
- iv. Types of Listening
- v. Importance of Listening and idea of Active Listening?

Unit-3.

- i. What is Speaking?
- ii. Speaking as a skill
- iii. Various Stages of Speaking
- iv. Purpose of Speaking
- v. Sub-skills of Speaking

Unit-4.

- i. Practicing Listening
- ii. Practicing Speaking

Suggested Readings:

1. *Listening*. Anne Anderson & Tony Lynch. Oxford University Press, 2003.
2. *Listening in Everyday life: A Personal and Professional Approach*. Eds. Michael Purdy and Deborah Borisoff. University Press of America, 1997.
3. *Reasons for Listening*. David Scarborough. Cambridge University Press, 1984.
4. *Listening Effectively: Achieving High Standards in Communication*. John A. Kline. Prentice Hall, 2003.
5. *The Power of Listening*. Mary Hartley. Jaico Publishing House, 2016.
6. *Listening Skills Training*. Lisa J. Downs. ASTD Press, 2008.
7. *Essential Speaking Skills*. [Joanna Baker](#) and [Heather Westrup](#). Continuum, 2008.
8. *Little Red Book of Effective Speaking Skills*. Terry O' Brien. Rupa Publications, 2011.
9. *Speaking*. [James Schofield](#) and [Anna Osborn](#). Collins, 2011.
10. *Handbook of Communicative Competence*. Eds. Gert Rickheit and Hans Strohner. Mouton de Gruyter, 2008.