



Department of English and Foreign Languages Guru Ghasidas Vishwavidyalaya

(A Central University Established under the Central Universities Act, 2009 No.25 of 2009)
Koni, Bilaspur-495009 (C.G.) Website: www.ggu.ac.in

Minutes of the Meeting of Board of Studies

The meeting Board of Studies of the Department of English and Foreign Languages took place at 12.30 p.m. on 28 June, 2018 in the Department of English and Foreign Languages.

The following members were present in the meeting:

Anurag Chauhan	Chairman
Professor Manish Shrivastava	Dean
Dr Shabana Yasmeen Khan	Member
Dr. Prasenjit Panda	Member
Dr. Archana Kumari	Member
Dr Ashutosh Singh	Member

The main agenda was discussion over and approval of syllabi for the undergraduate and postgraduate courses running in the department. The Board of Studies discussed over the proposed syllabus for B.A. (Hons.) English course and M.A. English course and approved it. The approved syllabi are attached herewith.

The following new courses of B.A. English Hons., and M.A.English were introduced :

B.A.ENGLISH HONS.

SEMESTER I

ENCR101T: Indian Classical Literature
ENAECC101T English Communication
ENCR102T European Classical Literature
ENGE101T Academic Writing and Composition

SEMESTER II

ENCR201T Indian Writing in English
ENCR202T British Poetry and Drama: 14th to 17th Centuries
ENGE201T Language, Literature, and Culture

SEMESTER III

ENGE301T Media and Communication Skills
ENSEC301T Business Communication
ENCR301T American Literature
ENCR302T Popular Literature
ENCR303T British Poetry and Drama: 17th and 18th Centuries

SEMESTER IV

ENCR401T British Literature: 18th Century

ENCR402T British Romantic Literature
ENCR403T British Literature: 19th Century
ENSEC405T English Language Teaching
ENGE401T Contemporary India: Women and Empowerment

SEMESTER V

ENCR501T Women's Writing
ENCR502T British Literature: The Early 20th Century
ENDSE501T Literary Criticism
ENDSE502T Literature of the Indian Diaspora

SEMESTER VI

ENCR601T Modern European Drama
ENCR601T Postcolonial Literatures
ENDSE607T Autobiography
ENDSE601T Partition Literature

M.A.in ENGLISH

SEMESTER I

EN101T Introduction to Linguistics

SEMESTER II

EN201T Linguistics and English Language Teaching



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List of New Course(s) Introduced

Department : **English and Foreign Language**

Programme Name : **B.A.ENGLISH HONS.**

Academic Year : **2018-19**

List of New Course(s) Introduced

Sr. No.	Course Code	Name of the Course
01.	ENCR101T	Indian Classical Literature
02.	ENAECC101T	English Communication
03.	ENCR102T	European Classical Literature
04.	ENGE101T	Academic Writing and Composition
05.	ENCR201T	Indian Writing in English
06.	ENCR202T	British Poetry and Drama: 14th to 17th Centuries
07.	ENGE201T	Language, Literature and Culture
08.	EN101T	INTRODUCTION TO LINGUISTICS
09.	EN201T	LINGUISTICS AND ENGLISH LANGUAGE TEACHING



The following new courses of B.A. English Hons. and M.A.English were introduced in the First and Second Semesters:

B.A.ENGLISH HONS.		
ENCR101T	Indian Classical Literature	SEMESTER I
ENAEC101T	English Communication	SEMESTER I
ENCR102T	European Classical Literature	SEMESTER I
ENGE101T	Academic Writing and Composition	SEMESTER I
ENCR201T	Indian Writing in English	SEMESTER II
ENCR202T	British Poetry and Drama: 14th to 17th Centuries	SEMESTER II
ENGE201T	Language, Literature and Culture	SEMESTER II
M.A.in ENGLISH		
EN101T	Introduction To Linguistics	SEMESTER I
EN201T	Linguistics and English Language Teaching	SEMESTER II

Scheme and Syllabus



BA ENGLISH HONS. UNDER CBCS SCHEME

Courses	FULL MARKS (End Sem 70+30 Internal assessment)	Credits Theory +Tutorial
	Core Courses (14 Papers)	100 x14=1400
Discipline Specific Elective (4 Papers)	100 x4=400	4x6=24
Generic Elective/Interdisciplinary (4 Papers)	100x4=400	4X6=24
Ability Enhancement Compulsory Courses (AE) (2 Papers of 4 Credits each)	100 x 2=200	4X2=8
Skill Enhancement Courses (SE) (2 Papers of 4 Credits each)	100x2=200	4X2=8

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Detailed Syllabi

I. B. A. Honours English under CBCS

Core Course

Paper 1: Indian Classical Literature

Course Level Learning Outcomes:

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

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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

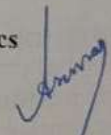
Readings

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


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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:

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- 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

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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'

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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



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.

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- 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

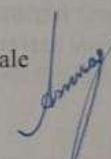
Syllabi not received

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


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- 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*.

IV. Ability Enhancement Course Compulsory


English Communication Credits: 4

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.


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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

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	Hardy) – ENG – 204			
Total				400

Semester III

SN	Paper Type	Title of Paper	END SEM	INTERNAL	TOTAL
9	Core	1) Poetry III (Hopkins to Ted Hughes) – ENG – 301	60	40	100
10		2) Drama III (Twentieth Century Drama) – ENG – 302	60	40	100
11		3) Literary Criticism & Theory I – ENG – 303	60	40	100
12	Elective	4.1) <u>Indian Literature in English I</u> – ENG – EL-304	60	40	100
		4.2) American Literature I – ENG – EL-304	60	40	100
		4.3) Indian Diasporic Writing EL-304	60	40	100
		4.4) Women Writing – ENG – EL-404	60	40	100
Total					400

Semester IV

	Paper Type	Title of Paper	END SEM	INTERNAL	TOTAL
13	Core	1) Fiction II – ENG – 401	60	40	100
14		2) Literary Criticism & Theory II – ENG – 402	60	40	100
15	Elective	3) Indian Literature in English II – ENG – EL-403	60	40	100
		3.1) American Literature II – ENG – EL-403	60	40	100
16	Open Elective	4) Dissertation	100		100
		4.1) <u>New Literatures in English</u> – ENG – EL-404	60	40	100
		4.2) Translation Studies EL-404	60	40	100
Total					400

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Syllabus for M.A. English
Semester Course (2018 -19 onwards)

M.A. Course in English shall comprise 4 semesters. Each semester shall have 4 courses. In all, there shall be **16 courses**. Each course will be having 5 credits and shall carry **100 marks**. Of these, **60 marks shall be reserved for theory** (end-Semester examination) and **40 marks for tutorials/seminars (internal assessment)**.

However, in course 5, titled "Linguistics and English Language Teaching", only 40 marks shall be reserved for theory (end-Semester examination), 20 marks for Practical/Viva-voce exam and 40 marks for internal assessment.

Of these courses, **Course Nos. 1 to 11, 13 and 14 shall be treated as Core Courses**, **Course nos. 12 and 15** as Elective Courses and the starred items are meant for detailed study. The theory component of each paper shall be of three hours' duration. There will be 80 credits in the PG Programme. Course 16 (both Optional B & Optional C) would be treated as Elective Course open even to the students of other departments/faculties.

Courses of Studies:

Semester I

SN	Paper Type	Title of Paper	END SEM	INTERNAL	TOTAL
1	Core	1) Introduction to Linguistics – ENG - 101	60	40	100
2		2) Poetry I (Chaucer to Blake) – ENG – 102	60	40	100
3	Core	3) Drama I (Marlowe to Wilde excluding Shakespeare) – ENG – 103	60	40	100
4		4) Prose – ENG – 104	60	40	100
Total					400

Semester II

SN	Paper Type	Title of Paper	END SEM	INTERNAL	TOTAL
5	Core	1) Linguistics and English Language Teaching – ENG – 201	60 (40 for theory and 20 for practical/viva voce)	40	100
6		2) Poetry II (Wordsworth to Arnold) – ENG – 202	60	40	100
7	Core	3) Drama II (Shakespeare) – ENG – 203	60	40	100
8		4) Fiction I (Defoe to	60	40	100

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M.A.in English
SEMESTER- I

Course 1: An Introduction to Linguistics

Course Objective: The need for learning and mastering the English language has, over the last few decades, grown enormously all over the world; India is no exception. This course will help students in understanding the subtle nuances of English language and acquire the art of spoken English. Besides, this course will also help students understand the evolution of English language.

Learning Outcomes (LOs): The learners will develop:

1. Understanding of phonology as mechanics of language.
2. Better understanding of the language.
3. Better English pronunciation and better usage of English in real- life situations.
4. Understanding the evolution of English Language from ancient times to the modern.

UNIT I:

- (a) Language: Definition, Nature and Characteristics
- (b) Linguistics: Definition, Nature and Scope
- (c) Branches of Linguistics

UNIT II:

- (a) Phonetics: Definition and Branches of Phonetics
- (b) The Production of Speech: Speech Mechanism, Active and Passive Articulators
- (c) Phonology of English: Phoneme, Vowels, Diphthongs, Consonants, Phonemic Transcription, Stress, Intonation

UNIT III:

- (a) Morphology: Morpheme, Allomorph, Types of morpheme
- (b) Syntax: Structuralism, Constituency and Constituency Tests, Deep and Surface Structure

UNIT IV:

- (a) Semantics: Conceptual and Associative Meaning; Lexical Relations
- (b) Pragmatics: Role of Context in meaning, Speech Acts.

Recommended Readings:

1. Yule, George. *The Study of Language*. 6th Edition (South Asia edition). Cambridge University Press.
2. Varshney, R. L. *An Introductory Textbook of Linguistics and Phonetics*
3. Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. Laxmi Publications.
4. S. K. Verma & N. Krishnaswami. *Modern Linguistics: An Introduction*. OUP.
5. Fromkin, V. (ed.) 2000. *Linguistics: An Introduction to Linguistics*. Cambridge: Blackwell.
6. Crystal, D. *Linguistics*. Harmondsworth: Penguin, 1971.
7. Gongapadhyay, A. *Essentials of English Philology, Phonetics, Linguistics*. (2nd Ed.). 2014.
8. Jespersen, Otto. *Growth and Structure of the English Language*: 2013 (Reprint)

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Pattern of Question Papers

End-semester examination

Section A: Ten Objective-Type Questions to be answered in a word or sentence each
- 10x2=20

Section B: There will be 7 questions and out of that 5 questions to be attempted-
8x5=40

Remaining 40 marks will be of internal assessment.

Note: Dissertation will be of 100 marks out of which 25 marks will be for viva voce.

**Course Outcome
Master of Arts in English**

The Master's programme in English Literature is a course of four semesters. It involves the manifestation of the modern meaning of literature which involves a deep understanding of the major writers of each genre and century. The first year (semester one and two) propose to deliver to students the major theoretical concepts of various ages, inductive in approach and chronological in sequence. The second year (semester three and four) concentrate to germinate a research aptitude and critical faculty amongst the students. The proposed outcome of the entire programme is to bestow the students with a creative and critical intelligence alongside with the knowledge of English Literature.

Eng. 101: An Introduction to Linguistics

This course will introduce students to Linguistics, its definition, nature and characteristics, and notions related to Phonetics, Morphology as well as Syntax.

Eng. 102: Poetry I (Chaucer to Blake)

This course is a survey of English Poetry from the period of Chaucer till that of the Romantic poet William Blake. A detailed analysis of poems by prescribed poets will help students understand the evolution of English poetry.

Eng. 103: Drama I (Marlowe to Wilde excluding Shakespeare)

This is a detailed survey of English drama by major English playwrights with special reference to pre-Shakespearean drama, the Restoration Comedy of Manners and Revenge tragedy.

Eng. 104: Prose

This paper enables students to understand the origin, development and evolution of periodical essays through a study of certain representative texts.

Eng. 201: Linguistics and English Language Teaching

A continuation of Eng 101, this course will acquaint students with various concepts of Sociolinguistics, Psycholinguistics, Language Pedagogy and Stylistics.

Eng. 202: Poetry II (Wordsworth to Arnold)

Students will be aware of basic differences between Romantic and Victorian poetry, analysing the main themes and characteristics of both periods with reference to representative works.

Eng. 203: Drama II (Shakespeare)

The students will be introduced to Shakespearean drama and criticism, through a detailed study of a few of his major works.

Eng. 204: Fiction I (Defoe to Hardy)

This course will enable the students to have a detailed study of the representative novels of the 18th and 19th century.

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SEMESTER II

Course 5: Linguistics and English Language Teaching

UNIT I: Sociolinguistics

Language and Dialect, Language and society, Language Variation, Register, Idiolect, Diglossia, Elaborated Code and Restricted Code, Pidgin, Creole, Code switching, Code-mixing, Jargon, Standard Language, Isogloss, Speech community, Monolingualism, Bilingualism, Multilingualism

UNIT II: Psycholinguistics

Language and Mind, Competence and Performance, Communicative Competence, Perspectives of Language Acquisition, Stages of Child Language Development

UNIT III: Language Pedagogy

Acquisition and learning, Learner Factors in Second Language Acquisition, Audio-Visual Aids, Grammar-translation Method, Direct Method, Bilingual method, Audio-lingual approaches, Communicative approaches

UNIT IV: Stylistics

Definition, Meaning, Nature and Scope of Stylistics; Functions of Language; Language and Style; Context and Style; Foregrounding; Stylistics, Linguistics and Literary Criticism

Recommended Readings:

1. Yule, George. *The Study of Language*. 6th Edition (South Asia edition). Cambridge University Press.
2. Corder, S. Pit. *Introducing Applied Linguistics*. Penguin Education, 1973.
3. Suzanne Romaine. *Language in Society: An Introduction to Sociolinguistics*. OUP.
4. Krishnaswamy, N., Verma, S. K., Nagarajun, M. *Modern Applied Linguistics*. Macmillan
5. Crystal, D. *Linguistics*, Harmondsworth: Penguin, 1971.
6. Peter Trudgill. *Sociolinguistics*. Penguin, 1994
7. Ferdinand De Saussure. *Course in General Linguistics* (With introduction by Jonathan Culler), Fontana: Collins. 1974.
8. Chambers, J.K. *Sociolinguistic Theory*. London: Blackwell. 1995.
9. Richards, J.C. and Rodgers, T.S. *Approaches and Methods in Language Teaching*. Third Edition. Cambridge University Press, 2014.
10. Goatly, A. *Explorations in stylistics*. Oakville, CT: Equinox Pub. 2008.

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9. Jaydeep Sarangi. *A Textbook of Linguistics and Phonetics*: 2011 (4th Ed.)
10. Rabin Kumar Das. *A Handbook of Language, Linguistics and Philology*.
11. David Abercrombie. *Studies in Phonetics and Linguistics*. Oxford University Press, 1965.
12. J. Harold B Allen. *Applied English Linguistics*. 1964.
13. Chomsky. *Reflections on Language*. Random House, 1975.
14. Andrew Radford, et al. *Linguistics: An Introduction*. Cambridge University Press, 1999.
15. D. Thakur. *Syntax*. Patna: Bharati Bhavan, 1998

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List of New Course(s) Introduced

Department : *English and Foreign Language*

Programme Name : B.A.ENGLISH HONS.

Academic Year : *2019-20*

List of New Course(s) Introduced

Sr. No.	Course Code	Name of the Course
01.	ENGE301T	Media and Communication Skills
	ENGE401T	Contemporary India: Women and Empowerment
03.	ENCR301T	American Literature
04.	ENCR302T	Popular Literature
05.	ENCR303T	British Poetry and Drama: 17th and 18th Centuries
06.	ENCR401T	British Literature: 18th Century
07.	ENCR402T	British Romantic Literature
08.	ENCR403T	British Literature: 19th Century
09.	ENSEC301T	Business Communication
10.	ENSEC405T	English Language Teaching



The following new courses of B.A. English Hons. and M.A.English were introduced in the THIRD and FOURTH Semesters:

B.A.ENGLISH HONS.		
ENGE301T	Media and Communication Skills	SEMESTER III
ENSEC301T	Business Communication	SEMESTER III
ENCR301T	American Literature	SEMESTER III
ENCR302T	Popular Literature	SEMESTER III
ENCR303T	British Poetry and Drama: 17th and 18th Centuries	SEMESTER III
ENCR401T	British Literature: 18th Century	SEMESTER IV
ENCR402T	British Romantic Literature	SEMESTER IV
ENCR403T	British Literature: 19th Century	SEMESTER IV
ENSEC405T	English Language Teaching	SEMESTER IV
ENGE401T	Contemporary India: Women and Empowerment	SEMESTER IV

Scheme and Syllabus



BA ENGLISH HONS. UNDER CBCS SCHEME

Courses	FULL MARKS (End Sem 70+30 Internal assessment)	Credits Theory +Tutorial
	Core Courses (14 Papers)	100 x14=1400
Discipline Specific Elective (4 Papers)	100 x4=400	4x6=24
Generic Elective/Interdisciplinary (4 Papers)	100x4=400	4X6=24
Ability Enhancement Compulsory Courses (AE) (2 Papers of 4 Credits each)	100 x 2=200	4X2=8
Skill Enhancement Courses (SE) (2 Papers of 4 Credits each)	100x2=200	4X2=8

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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.

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- 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:

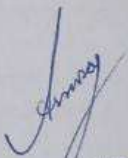
- a. Case studies on current issues Indian journalism
- b. Performing street plays
- c. Writing pamphlets and posters, etc.

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


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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, Naturalistic

Topics for Student Presentations:

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

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- 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

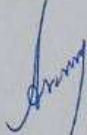
Objective: This paper introduces students to the concepts of gender and sexuality with special reference to the ideas of masculinity, femininity and patriarchy. A history of the contribution of women to the both the Pre-independence and the post-independence movements in India is discussed. Various contemporary 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


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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



V. Ability Enhancement Elective Course (Any Two)

Paper 1: Film Studies

Syllabi not received

Paper 2: English Language Teaching (Any four)

Course Level Learning Outcomes

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

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

COURSE CONTENT

1. Knowing the Learner
2. Structures of English Language
3. Methods of teaching English Language and Literature
4. Materials for Language Teaching
5. Assessing Language Skills
6. Using Technology in Language Teaching

Suggested Readings

1. Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
2. Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).
3. Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).
4. *Business English* (New Delhi: Pearson, 2008).
5. R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient BlackSwan, 4th edn, 2013).
6. Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).

Paper 3: Soft Skills

Course Level Learning Outcomes

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

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9. Toury, Gideon. *Translation Across Cultures*. New Delhi : Bahri Publications Private Limited, 1987.

Paper 5: Creative Writing

Course Level Learning Outcomes

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

- recognize creativity in writing and discern the difference between academic/non creative and creative writing
- develop a thorough knowledge of different aspects of language such as figures of speech, language codes and language registers so that they can both, identify as well as use these; in other words, they must learn that creative writing is as much a craft as an art
- develop a comprehensive understanding of some specific genres such as fiction, poetry, drama and newspaper writing
- distinguish between these as well as look at the sub divisions within each genre (such as in poetry, different forms like sonnets, ballads, haiku, ghazal, etc)
- process their writing for publication and so must have the ability to edit and proofread writing such that it is ready to get into print.

COURSE CONTENT

- Unit 1. What is Creative Writing
- Unit 2. The Art and Craft of Writing
- Unit 3. Modes of creative Writing
- Unit 4. Writing for the Media
- Unit 5. Preparing for Publication

Recommended book: *Creative writing: A Beginner's Manual* by Anjana Neira Dev and Others, Published by Pearson, Delhi, 2009.

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Paper 6: Business Communication (Any four)

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 7: 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 Reagents.
2. L. Hamp-Lyons and B. Heasley: *Study Writing; A course in written English*. For academic and professional purposes, Cambridge Univ. Press.


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- 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

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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

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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

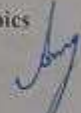
1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. Shyam Selvadurai *Funny Boy*
4. Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability/ Autobiographical Notes on Ambedkar* (For the Visually Challenged students)

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. Ranraj.


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eds., *Post-Independence: Voices in South Asian Writing* (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. Niccolò 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.


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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

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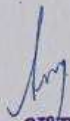


Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- 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*


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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'


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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'

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List of New Course(s) Introduced

Department : *English and Foreign Language*

Programme Name : B.A.ENGLISH HONS.

Academic Year : *2020-21*

List of New Course(s) Introduced

Sr. No.	Course Code	Name of the Course
01.	ENCR501T	Women's Writing
02.	ENCR502T	British Literature: The Early 20th Century
03.	ENDSE501T	Literary Criticism
04.	ENDSE502T	Literature of the Indian Diaspora
05.	ENCR601T	Modern European Drama
06.	ENCR601T	Postcolonial Literatures
07.	ENDSE607T	Autobiography
08.	ENDSE601T	Partition Literature



The following new courses of B.A. English Hons. and M.A.English were introduced in the Fifth and Sixth Semesters:

B.A.ENGLISH HONS.		
ENCR501T	Women's Writing	SEMESTER V
ENCR502T	British Literature: The Early 20th Century	SEMESTER V
ENDSE501T	Literary Criticism	SEMESTER V
ENDSE502T	Literature of the Indian Diaspora	SEMESTER V
ENCR601T	Modern European Drama	SEMESTER VI
ENCR601T	Postcolonial Literatures	SEMESTER VI
ENDSE607T	Autobiography	SEMESTER VI
ENDSE601T	Partition Literature	SEMESTER VI

Scheme and Syllabus



BA ENGLISH HONS. UNDER CBCS SCHEME

Courses	FULL MARKS (End Sem 70+30 Internal assessment)	Credits Theory +Tutorial
	Core Courses (14 Papers)	100 x14=1400
Discipline Specific Elective (4 Papers)	100 x4=400	4x6=24
Generic Elective/Interdisciplinary (4 Papers)	100x4=400	4X6=24
Ability Enhancement Compulsory Courses (AE) (2 Papers of 4 Credits each)	100 x 2=200	4X2=8
Skill Enhancement Courses (SE) (2 Papers of 4 Credits each)	100x2=200	4X2=8

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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.

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- 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*
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- 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 are 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

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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*

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2. Bertolt Brecht *The Good Woman of Sechuan*
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 are 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*

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2. Gabriel Garcia-Marquez *Chronicle of a Death Foretold*
3. Bessie Head 'The Collector of Treasures'
Arma Ata Aidoo 'The Girl who can't 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. Ngugi 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 McGurk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

II. Discipline Centric Elective (Any Four)


Detailed Syllabi

Paper I: 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 are 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


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COURSE CONTENT

1. Pranchand '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 Mahan 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 Dharwadkar) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadkar and A.K. Ramanujan (New Delhi: OUP, 2000).
Amrita Pritam 'I Sky Urta 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 Ibopistak Singh 'Duli, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Rohin 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. Seidhar (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. Harsh 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

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Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate are 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 : *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 Hutynak, 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 are 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

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The State and Culture

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

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- 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

- V.S. Naipaul, *Bend in the River* (London: Picador, 1979).
- 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)
- 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)
- 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 Sufal 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 *Fossilized* (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

- 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.
- David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1-64, 65-85.
- Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol. 1 (2000), pp. 54-68.
- 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:

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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 Unfolded Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453-72.
b) Manik Bandhopadhyay, 'The Final Solution', tr. Rani Ray, *Mapping: 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 Antharjanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alak 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. Urvasi 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. 304-53.

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Films

Garam Hawa (dir. M.S. Sathyu, 1974)
Khamosh Pani: Silent Waters (dir. Sabiha Sumar, 2003)
Sabarnarekha (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 are 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 are 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', Khushwant Singh's *City*

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- 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 Djinns* (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 are:

- 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

- 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).
- 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).
- 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).
- 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:

- James Olney, 'A Theory of Autobiography' in *Metaphors of Self: the meaning of autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.
- Laura Marcus, 'The Law of Genre' in *Autobiographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
- Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp. 1-17.
- 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.

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