

Structure of BA Honours English Under

Learning Outcomes-based Curriculum Framework for Undergraduate Education

*Syllabus applicable for students seeking admission to the
BA Honours English, Programme*

*under LOCF
w.e.f. the academic year 2021-22*

Subject to the approval of Board of Studies, School Board and Academic Council

Syllabus for 3-Year English Honours Program in Department of English Studies, CUJ

Structure of B.A. (Hons.) English Syllabus under Learning Outcome based Curriculum Framework (LOCF)

Course Type & Description	Credits assigned
CC – Core Courses in the Discipline	6
AECC- Ability Enhancement Compulsory Courses	4
SEC- Skill-enhancement Elective Courses or Ability Enhancement Elective Courses (AEEC) chosen from a pool of courses designed to provide value-based and/or skill based instruction.	4
DSE- Discipline Specific Elective courses chosen from a pool of courses offered by the main discipline/subject of study.	6
GE- Generic Elective courses chosen generally from an unrelated discipline/subject, with an intention to seek exposure. A core course offered in a discipline/subject may be treated as an elective by other disciplines/subjects and vice versa and such electives may also be referred to as Generic Elective.	4

Semester-wise Distribution of Courses

Semester	Core Courses	Other Courses	
I	C-1 : 6 credits	AECC-1	GE-1
	C-2 : 6 credits		
II	C-3 : 6 credits	AECC-1	GE-2
	C-4 : 6 credits		
	C-5 : 6 credits		

III	C-6 : 6 credits	SEC-1	GE-3
	C-7 : 6 credits		
IV	C-8 : 6 credits	SEC-2	GE-4
	C-9 : 6 credits		
	C-10 : 6 credits		
V	C-11 : 6 credits	DSE 1	
	C-12 : 6 credits	DSE 2	
VI	C-13 : 6 credits	DSE 3	
	C-14 : 6 credits	DSE 4	

Proposed Syllabus for Graduation in Semester I & II Session 2021)

Semester s	Sl. No	Course Name	Core/Optiona I	Credits
Semester I (Odd)	1	Introduction to English Literature	Core 1	6
	2	British Poetry and Drama: From Medieval to Renaissance	Core 2	6
	3	English/MIL Communication	Compulsory (AECC 1)	4
	4	GE 1	Optional (GE-1)	6
Total Credit for Semester I				22
Semester s	Sl. No	Course Name	Core/Optiona I	Credits
Semester II (Even)	1	Classical literature: Indian & European	Core 3	6
	2	Indian Writings in English	Core 4	6
	3	EVS *	Compulsory (AECC 2)	4
	4	GE 2	Optional (GE-2)	6
Total Credit for Semester II				22
		Course Name		Credits

Semester s	Sl. No		Core/Optiona I	
Semester III (Odd)	1	C 5	Core 5	6
	2	C 6	Core 6	6
	3	C 7	Core 7	6
	4	SEC !	(SEC 1)	4
	5	GE 3	Optional (GE-3)	6
Total Credit for Semester III			28	
Semester s	Sl. No	Course Name	Core/Optiona I	Credits
Semester IV (Even)	1	C 8	Core 8	6
	2	C 9	Core 9	6
	3	C 10	Core 10	6
	4	Soft Skills	(SEC 2)	4
	5	GE 4	Optional (GE-4)	6
Total Credit for Semester IV.			28	
Semester s	Sl. No	Course Name	Core/Optiona I	Credits
Semester V (Odd)	1	C 11	Core	6
	2	C 12	Core	6
	3	DSE 1	DSE 1	6
	4	DSE 2	DSE 2	6
	5	DSE 3	DSE 3	6
	6	DSE 4	DSE 4	6
Total Credit for Semester V			24	
Semester	Sl. No	Course Name	Core/Optiona I	Credits
Semester VI (Even)	1	C 13	Core 13	6
	2	C 14	Core 14	6
	3	DSE 1	DSE 1	6
	4	DSE 2	DSE 2	6
	5	DSE 3	DSE 3	6
	6	DSE 4	DSE 4	6
Total Credit for Semester VI			24	

C 1**Introduction to English Literature****Course Statement**

This course is intended to familiarise students with the origin and development of English Literature from the early period up to the twentieth century. In the History of English Literature emphasis will be on the different dialects and sources of vocabulary in English. As far as the History of English Literature is concerned, the emphasis will be on different trends, movements and authors. Further, this course aims to acquaint students with various genres, literary terms and concepts.

Course Objectives

The course aims to

Acquaint students with different ages in the history of English Literature

Enable students to know life and works of seminal literary figures

this course aims to acquaint students with various genres, literary terms and concepts.

Facilitating the Achievement of Course Learning Outcomes

1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit I

Anglo-Saxon Literature

Unit II

Medieval Literature

Unit III

Renaissance Literature

Unit IV

Restoration Literature

Neo-Classical Literature

Unit I

Romantic Literature

Unit II

Victorian Literature

Unit III

Modern Literature

Unit IV

Contemporary Literature

Unit V

Genres: Tragedy, Comedy, Novel, Lyric and Epic.

Terms and concepts: Mimesis, Symbol, Imagination, Realism.

Rhetoric and Prosody

Suggested Readings

- Strang, B. 1970. A History of English, Methuen
- Baugh, A. C. & T. Cable. 1993. A History of the English Language, Routledge
- Freeborn, D. 1992. From Old English to Standard English, McMillan
- Kachru, B. B. (ed) 1996. The Other Tongue: English across Culture, OUP
- Albert, Edward. A History of English Literature
- Sampson, George. A Concise Cambridge History of English Literature
- Sanders, Andrew., The Short Oxford History of English Literature
- Legouis, Emile. A Short History of English Literature
- Ford, Boris ed. A New Pelican Guide to English Literature, Vols. 1-8
- Daiches, David. A Critical History of English Literature, Vols. 1-4
- Anthony Toyne. An English Reader's History of England
- Carter, Ronald and McRae, John. 2001. The Routledge History of Literature in English: Britain and Ireland, Second Edition, London and New York: Routledge
- Sanders, Andrew. 2004. The Short Oxford History of English Literature, Fourth edition, Oxford: Oxford UP
- Trevelyan, G. M. 1992. English Social History, London, Penguin

C 2

BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURY

Course Statement

This course is designed to acquaint the learners with the beginnings of British literature and enlightenment. It also traces the reflection of enlightenment on the literature from early stages of renaissance movement. The content also introduces the students with various genres such as sonnet, comedy and revenge tragedy.

Course Objectives

- The aim of the course is to understand the tradition of English literature beginning from medieval period.

-develop a clear understanding of Renaissance Humanism and debates on Renaissance man engage with the texts from the earliest Anglo-Saxon narratives to key Renaissance writers appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.

Facilitating Achievement of Course Learning

Sr. No.	Course Learning Outcome	Teaching and Learning Activity	Assessment Task
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course content

Unit I

a. Cædmon - "Hymn"

b. Geoffrey Chaucer - General Prologue to *The Canterbury Tales*

Unit II

a. Edmund Spenser Selections from *Amoretti*:

Sonnet LXVII 'Like as a huntsman...'

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

b. **Sir Thomas Wyatt**

'What vailleth truth, or by it to take pain?'

'If Fancy would favor'

Unit III

Christopher Marlowe - *Doctor Faustus*

or

Thomas Kyd - *The Spanish Tragedy*

Unit IV

Thomas Middleton - *The Revenger's Tragedy*

Or

Webster: *Duchess of Malfi*

Unit V

William Shakespeare - *A Midsummer Night's Dream*

Suggested Topics

- the Anglo-Saxon lyric
- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- Revenge Plays

Suggested Readings

M.H. Abrams, *The Norton Anthology of English Literature*, 4th Edition, W.W. Norton and Company, New York and London, 1979.

Gordon Braden ed., *Sixteenth-Century Poetry: An Annotated Anthology*, Blackwell Publishing Ltd, 2005.

Douglas Bush, *The Renaissance and English Humanism*, University of Toronto Press, 1962.

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.

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.

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.

Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

C 3

Classical Literature: Indian and European

Course Statement

This course provides an introductory and humanist foundation to English studies, to be considered essential reading. It enables an exploration of classical Sanskrit, Greek and Latin literature in English translation, tracing its impact and influence on canonical English literature from the period of the Renaissance to the contemporary times. The paper offers a wide-ranging perspective on the aesthetic, philosophical, and social concerns of classical literature. It introduces students to multiple genres and forms, including the epic, tragedy, the lyric, and the

Course Objectives

The course aims to

- study significant sections of Vyasa's Mahabharata in order to determine conceptualisation and representation of class, caste, gender, and philosophical context of the epic battle over rights and righteousness;
- study Sanskrit drama, to appreciate its debts to Natyashastra in their formal aspects; explore the central concerns of Sanskrit drama in relation to notions of the ideal ruler, lover, friend, and spouse; the voices of the poor and the marginalised, the position of women in different social strata, the subversive use of humour, and the performative aspects of Sanskrit theatre;
- explore the historical, cultural, and philosophical origins of epic and tragedy; engage with both in their distinctive form, style, and characterization, including their representation of human aspirations, foibles, grandeur, and vulnerability;
- study the history of ideas pertaining to the human-social-divine interface in theorisations on form, narrative, social organization, and aesthetics in the writings of Plato, Aristotle etc.
- study explorations of human relations in classical literature in multiple genres, and to examine a woman writer's standpoint on love, war and the primacy of the gendered self.
- study to holistically comprehend and appreciate classical literature keeping comparative perspective in mind.

Facilitating Achievement of Course Learning

Sr. No.	Course Learning Outcome	Teaching and Learning Activity	Assessment Task
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1

Selected Section from Ved Vyasa's Mahabharata

Yaksha Prashna (Aranya Parva), Game of Dice, Sequel to Dicing (Sabha Parva)

The Temptation of Karna (Udyog Parva) tr. J.A.B Buitenen or K.M Ganguli

Unit 2

Kalidas - Abhigyanashakuntalam (Penguin ed)

OR

Shudraka - Mrcchkatika tr. M.R Kale (Motilal Banarasidass)

Unit 3

Homer - The Illiad (Penguin Classics) (Selections)

OR

Selections from Hesoid's Theogony (Hymn to the Muses, Cosmogony, Olympian Gods)

Selected Poems of Sappho - A Hymn to Venus, Hymn to Aphrodite, Fragment 31.

Selections from Ovid's Metamorphoses (Orpheus and Eurydice, Venus and Adonis, Atlanta and Hippomenes, Death of Adonis) Book X

Unit 4

Sophocles - Oedipus Rex tr. Robert Fagles (The Three Theban Plays. Penguin eds.)

OR

Sophocles - Antigone tr. Robert Fagles (The Three Theban Plays. Penguin eds.)

Unit 5

Plato's Republic (Book X)

Selections from Marcus Aurelius's Meditation (Book XI)

Selection from Seneca's Letters from a Stoic (XC, XLVII)

Selection from Bharat's Natyashastra - Chapter 6 (Sentiments), Chapter 20 (Ten Kinds of Plays)

Suggested Readings

Iravati Karve's Draupadi in Yuganta (79 - 105)

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

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.

Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26

C 4

INDIAN WRITING IN ENGLISH

Course Statement

This course charts the highlights of Indian literary writing in English, including those works of translation that have been translated by the authors themselves. All the four major genres, Poetry, Prose, Novel and Drama, will be studied in some detail in representative selections. This would help in understanding the movement from traditional and imitative modes of representation as seen in the early poetry and novels, to recent modes of experimentation.

Course Objectives

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

to Understand the growth and spread of Indian Writings in English.

engage with the major genres and forms of Indian Writings and develop fundamental skills required for close reading and critical thinking of the texts and concepts

appreciate and analyse the prose, poems and plays written in English or translated into English by Indian writers.

Learn about major movements and figures of Indian Literature in English through the study of selected literary texts

Instil values and develop human concern in students through exposure to literary texts

Facilitating Achievement of Course Learning

Sr. No.	Course Learning Outcome	Teaching and Learning Activity	Assessment Task
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
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Course Contents

1. **Unit I:** Poetry

Tagore Selections from Gitanjali

Toru Dutt Casuarina Tree

Sarojini Naidu Coromandal Fishers

Nissim Ezekiel: Night of the Scorpion

Derozio: Freedom to the Slave, The Orphan Girl

Kamala Das: Introduction, My Grandmother's House

AK Ramanujan: The Striders/ Relations

Unit II: Novel (**Any One**)

Raja Rao: The Serpent and the Rope

R.K. Narayan: The Guide

Unit III: Drama (Any One)

Girish Karnad: Yayati

Vijay Tendulkar: Ghasiram Kotwal

Unit IV: Essay (Any One)

Rabindranath Tagore: The Religion of the Forest

CD Narasimhaiah: Towards an Understanding of the Species called 'Indian Writings in English' Amitav Ghosh: Confluence and Crossroads: Europe and the Fate of the Earth

Suggested Readings

Naik, M. K. A History of Indian English Literature. Delhi: Sahitya Akademi, 1992.
Devy, G. N. After Amnesia: Tradition and Changes in Indian Literary Criticism. Hyderabad: Orient Longman and Sangam Books, 1992.

Mukherji, Minakshi. The Twice Born Fiction. New Delhi: Heinemann, 1971.

Nandy, A. The Intimate Enemy: Loss and Recovery of Self Under Colonialism. Delhi, OUP, 1983.

Radhakrishnan, N. Indo Anglian Fiction: Major Trends and Themes. Madras: Emerald. 1984.

Rao, Krishna. The Indo-Anglian Novels and the Changing Tradition. Mysore: Rao and Raghavan, 1973.

Vishwanathan, G. Masks of Conquest: Literary Study and British Role in India. New York: Columbia University Press, 1989.

Iyenger, K R S. Indian Writing in English. New Delhi. Sterling Publisher, 1984.

Olney, James, (Ed.) Autobiography Essays-Theoretical and Critical. New Jersey: Princeton U P. 1980.

Anderson, Linda. Autobiography. London: Routledge, 2001.

Pradeep Tripathi, Ajmer. Multiple Celebration, Celebrating Multiplicity: Girish Karnad. Madras: ARAW LII publication, 2009.

Ansani, Shyam M. New Dimensions of Indian English Novels, Delhi: Doaba House, 1987.

Devy, G.N. An Another Tongue: Essays on Indian English Literature, Madras: Macmillan India Ltd. 1995.

Gandhi, Leela. Post-Colonialism, New: Oxford University Press, 2002.

Gokak, V K Indian and World Culture, Delhi: Sahitya Akademi, 1989.

Gupta, Balram G S. (Ed.) Studies in Indian Fiction in English, Gulbarga: JIWE Publications, 1987.

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

- Jha, Gauri Shankar. *Current Perspectives in Indian English Literature*. New Delhi, Atlantic Publishers, 2006.
- Kumar, Gajendra and Uday Shankar Ojha. *The Post Modern Agony and Ecstasy of Indian English Literature*, New Delhi: Sarup Book Publishers, 2009.
- Mehrotra, Arvind Krishna (Ed.) *A Concise History of Indian Literature in English*, Ranikhet: Permanent Black, 2010.
- Narasimhaiah, C D. (Ed.) *Makers of Indian English Literature*, Delhi: Pencraft International, 2000.
- Awari, M.D. *Arun Joshi is a Novelist*, Snevardhan, Pune, 2014
- Amur, G. S. (Ed.) *Indian Reading in Common Wealth Literature*. New Delhi: Sterling Publishers, 1985.
- Mehrotra, A. K. (Ed.) *Twelve Modern Indian Poets*. Calcutta: OUP, 1992.
- Nandy Pritish. *Indian Poetry in English Today*, Delhi: OUP, 1976.
- Sarang, Vilas. (Ed.) *Indian English Poetry since 1950*, Anthology. Hyderabad: Disha Books, 1990.
- Ameeruddin, Syed (ed.) *Indian Verse in English*, Madras: Poet Press India, 1977.
- Deshpande Gauri. (Ed.) *An Anthology of Indian English Poetry*, Delhi: Hind Pocket Books, n.d.
- Dwivedi, A.N. (Ed.) *Indian Poetry in English*, New Delhi: Arnold Heinemann, 1980.
- King, Bruse. *Modern Indian Poetry in English*, Delhi: OUP, 1987.
- Kharat, S. *Cheating & Deception Motif in the Plays of Girish Karnad*, Sahitya Manthan, Kanpur, 2012
- Parthasarathy, R. (Ed.) *Ten Twentieth-Century Indian Poets*, Delhi: Oxford University Press, 1976.
- Peeradina, S. (ed.) *Contemporary Indian Poetry in English*, Bombay: The Macmillan Co., 1972.
- Sett, A.K. (ed.) *An Anthology of Modern Indian Poetry*, London: John Murray, 1929.
- Singh, R.P.N.(ed.) *A Book of English Verse on Indian Soil*, Bombay: Orient Longmans, 1967.
- Jain R. S. *Dalit Autobiography*. Nagar, Ritu Publications. 2010
- Pandey Sudhakar, Raj Rao (Ed.). *Image of India in Indian Novel in English*, Orient Blackswan, 1991

GENERIC ELECTIVE COURSE 1

Literature and Gender: G1

Course Statement

This paper intends to challenge the normative comprehension of gender structure and familiarise students with its humane and neglected aspects. A thorough analysis and evaluation of the texts/media incorporated will enhance their sensitivity towards gender and reinforce their holistic development.

Course Objectives

The students will be able to

- a) strengthen their understanding of gender.
- b) define and evaluate the constitution of gender.
- c) classify and differentiate the normative concept from the actual.
- d) identify the ways in which gender roles are affected by culture, privilege, power and tradition.

Facilitating the Achievements of Course Learning Outcomes

Sr. No.	Course Learning Outcome	Teaching and Learning Activity	Assessment Task
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit 1: Novel

When I Hit You by Meena Kandasamy

Unit 2: Short Story

“Exile” by Sukirat

Unit 3: Poetry

- "Exclusively on Venus" by Trace Peterson
- "Rape" by Adrienne Rich
- "Legacies" by Nikki Giovanni
- "The Applicant" by Sylvia Plath

Unit 4: Essay

- Chakraborty, Runa and Paunksnins, Sarunas. "Masculine Anxiety in the Films of Anurag Kashyap". Tasveer Ghar, October 2018.
<http://www.tasveergharindia.net/essay/masculine-anxiety-anurag-kashyap.html>
- "Our Bodies, Ourselves: Reproductive Rights" by bell hooks (from the collection, *Feminism is for Everybody*)

Suggested Reading

- Adichie, Chimamanda Ngozi. *Dear Ijeawele: A Feminist Manifesto in Fifteen Suggestions*. London: Fourth Estate, 2018.
- Anzaldúa, Gloria. *Borderlands: The New Mestiza*. California: Aunt Lute Books, 1987.
- Atwood, Margaret. *The Handmaid's Tale*. UK: Vintage, 1996.
- Atwood, Margaret. "Unpopular Gals". *Good Bones and Simple Murders*. McClelland & Stewart, 1994, pp. 9-11.
- Bandopadhyay, Manobi. *A Gift of Goddess Lakshmi*. New Delhi: Penguin Random House India, 2017.
- Bose, Sugata. "How nationalists devised the idea of equating India with a mother". *Scroll.in*, 2017, amp.scroll.in/article/847511/how-the-idea-of-equating-india-with-a-mother-was-devised-by-nationalists
- *Chhapaak*. Directed by Meghna Gulzar, Fox Star Studios, 2020.
- *English Vinglish*. Directed by Gauri Shinde, Eros International, 2012.
- Gay, Roxane, editor. *Not That Bad: Dispatches from Rape Culture*. Australia: Allen & Unwin, 2019.
- Hossain, Rokeya Sakhawat. *Sultana's Dreams*. Library of Alexandria, 2016.
- Hudson, Valerie M., Ballif-Spanvill, Bonnie, Caprioli, Mary, Emmett, Chad F, editors. *Sex and World Peace*.
- Hurston, Zora Neale. *Sweat*. US: Rutgers University Press, 1997.
- Lorde, Audre. *Sister Outsider*. London: Penguin Classics, 2019.
- Machado, Carmen Maria. *Her Body and Other Parties*. USA: Graywolf Press, 2017.
- *Made in Dagenham*. Directed by Nigel Cole, Paramount Pictures, 2010.
- Mootoo, Shani. *Cereus Blooms At Night*. Canada: Penguin Random House, 2009.
- Moraga, Cherrie L., Anzaldúa, Gloria E., editors. *This Bridge Called My Back: Writings by Radical Women of Color*. US: Kitchen Table Press, 1983.

- Moran, Caitlin. *How to Be a Woman*. Delhi: RHUK, 2012. New York: Columbia University Press, 2014.
- Munro, Alice. "Boys and Girls". *Dance of the Happy Shades*. Vintage International, 1998, pp. 115-131.
- Orenstein, Peggy. *Don't Call Me Princess: Essays on Girls, Women, Sex, and Life*. New York: Harper Paperbacks, 2018.
- *Pink*. Directed by Aniruddha Roy Chowdhury, Forum Films, 2016.
- *Sara's*. Directed by Jude Anthony Joseph, Amazon Prime Video, 2021.
- Selvadurai, Shyam. *Funny Boy*. New Delhi: Penguin India, 2000.
- Shraya, Vivek. *I'm Afraid of Men*. Canada: Penguin Canada, 2018.
- Solnit, Rebecca. *Men Explain Things to Me: And Other Essays*. London: Granta Books, 2014.
- *The Assistant*. Directed by Kitty Green, Bleecker Street, 2020.
- *The Danish Girl*. Directed by Tom Hooper, Universal Pictures, 2016.
- *The Great Indian Kitchen*. Directed by Jeo Baby, Amazon Prime Video, 2021.
- Walker, Alice. *The Color Purple*. London: Weidenfeld & Nicolson, 2014.
- *XXY*. Directed by Lucía Puenzo, Pyramide Distribution, 2007.

GENERIC ELECTIVE COURSE 2

Literature and Environment: G2

Course Statement

This paper will introduce students to the new field of ecologically oriented literary studies, or 'ecocriticism'. This paper critically examine various cultural constructions of 'nature' and 'the body' in a range of texts highlighting and exemplifying different discourses of nature (e.g. mythological, philosophical, scientific) and literary genres (e.g. narrative, poetry). In addition, consideration will be given to the emergence of a number of distinct approaches within ecocritical studies, such as critical ecofeminism, biosemiotics, ecophenomenology, ecopsychology and environmental justice.

Course Objectives

Help students develop an understanding of some of the implications of ecological thinking in relation to literary and cultural studies.

2. Enhanced their ability to recognise and discuss critically the cultural assumptions about 'nature' and 'the body' informing a variety of significant (religious, philosophical and creative) texts from a range of geographical and historical contexts.

3. Get students familiar with a number of distinct approaches within ecocritical literary and cultural studies.

4. Make them aware of the implications of their own assumptions regarding nature and the body for their self-understanding, relations with others and mode of being in the world.

Facilitating the Achievement of Course Learning Outcomes

Sr. No.	Course Learning Outcome	Teaching and Learning Activity	Assessment Task
1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
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Course Contents

UNIT 1

Introduction: What is Environmental Literature, Conservation, Naturalism, Primitivism, Industrialization, Eco-criticism, Eco Feminism, Different Movements

UNIT 2

Essays

Rachel Carson's *Silent Spring* Selections

Vandana Shiva's *Staying Alive* Selections

UNIT 3

Fiction: *The Hungry Tide*/*The Gun Island* by Amitav Ghosh

UNIT 4

Poetry

Hone Tuwhare-*No Ordinary Sun*, *Friend*

Rabindra Nath Tagore: *Stray Birds*,

Jacinta Kerketta: '*Angor*' Selections

Suggested Readings

-Armbruster, Karla and Wallace, Kathleen (2001) *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*, Charlottesville: UP of Virginia

-Branch, Michael P. and Slovic, Scott (2003), *The ISLE Reader: Ecocriticism, 1993-2003*, Athens, GE: U of Georgia Press

-Elder, John (1985), *Imagining the Earth: Poetry and the Vision of Nature*, Urbana: Uni. of Illinois Press

- Gaard, Greta and Murphy, Patrick (1998), *Ecofeminist Literary Criticism. Theory, Interpretation, Pedagogy*, Urbana/Chicago: Univ. of Illinois Press
- Glacken, Clarence J. (1967), *Traces on the Rhodian Shore: Nature and Culture in Western Thought from Ancient Times to the End of the Eighteenth Century*, Berkeley: University of California Press
- Glotfelty, Cheryl and Fromm, Harold, *The Ecocriticism Reader: Landmarks in Literary Ecology*, Athens, GA: Georgia UP, 1996.
- Harrison, Robert Pogue (1992), *Forests: The Shadow of Civilization*, Chicago: Uni. of Chicago Press
- Jagtenberg, Tom and McKie, David (1997), *Eco-Impacts and the Greening of Postmodernity. New Maps for Communication Studies, Cultural Studies, and Sociology*, London: Sage
- Kerridge, R. and N. Sammells, *Writing the Environment: Ecocriticism and Literature*, London: Zed Books, 1998.
- Meeker, Joseph W. (1972), *The Comedy of Survival: Studies in Literary Ecology*, New York: Scribner's
- Morton, Timothy (2007), *Ecology without Nature: Rethinking Environmental Aesthetics*, Cambridge, MA: Harvard UP.
- Murphy, Patrick (1995), *Literature, Nature, Other: Ecofeminist Critiques*, Albany: SUNY Press
- Oelschlaeger, Max (1991), *The Idea of Wilderness: From Prehistory to the Age of Ecology*, New Haven: Yale UP
- Schama, Simon (1995), *Landscape and Memory*, New York: Knopf
- Short, John R. (1991), *Imagined Country: Society, Culture and Environment*, London/New York: Routledge
- Soule, Michael E. and Lease, G. (eds) (1995), *Reinventing Nature? Responses to Postmodern Deconstruction*, Washington D.C.: Island Press.
- Websites: <https://asle.org>; <http://www.ecologicalhumanities.org/>

Semester 3

18th Century British Literature: Prose/ ENG/211010

Course Statement

This is a course covering a variety of prose texts written in eighteenth-century England. It is designed to represent a comprehensive study of texts. The first unit consists of Samuel Richardson: *Pamela* and Daniel Defoe: *Robinson Crusoe*. The course includes the major authors of the eighteenth-century Samuel Richardson and Daniel Defoe with some of their representative texts, as well as writers of the same time like Joseph Addison and Richard Steele. The course also includes works of other major writers of that time like Jonathan Swift and Henry Fielding. The latter half of the century is marked by the emerging genre of the novel and Fielding's first novel *Joseph Andrews* included here, is considered by many to be one of the earliest English novels. Some other writers included in this course are Charles Lamb, William Hazlitt, and Anne Radcliffe.

Course Objectives

This course aims to

- study Fielding's *Joseph Andrews* providing a brilliant example of the amalgamation of previous genres which made the new genre of the novel, and to look at his indebtedness to Richardson despite the overt satire on *Pamela*;
- examine the eighteenth century as a great period for prose writing
- encourage an extended discussion on texts like *Robinson Crusoe*, *A Tale of a Tub*, "Dream Children", "My First Experience with Poets", *Mysteries of Udolpho* and *Evelina*

Course Contents

Unit I (Any One)

Samuel Richardson: *Pamela*

Unit II

Daniel Defoe: *Robinson Crusoe*

Unit III

Selections from Spectator

Unit IV

Jonathan Swift: *A Tale of a Tub*

Unit V

Henry Fielding: *Joseph Andrews*/Tom Jones/Sterne: Life and Opinions of Trisram Shandy, Gentleman

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Reading Texts	Interaction with the teacher in the classroom	Reading material together in small groups,
2.	Understanding texts	Interactive discussions in small groups in Tutorial classes	Initiating discussion topics, participation in discussions
3.	Expressing themes through writing	How to think critically and write with clarity	Writing essay length assignments
4	Demonstrating conceptual understanding in class tests	Discussing exam questions	Presentation by each student in Classroom

BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES

ENG/211020

Course Statement

The paper explores the British Literature in the 17th Century with its varied genres, the historical ruptures and the intellectual debates of the time. It begins with Shakespeare's tragedy *Macbeth*, exploring the issues of succession and individualism pertinent to the Jacobean age. The paper explores the theme of love and religion as depicted in the poetry of metaphysical poets and themes of chivalry and love in cavalier poets. Aphra Behn, currently one of the most popularly studied writers of the Restoration, offers an opportunity to discuss the paradox of Tory conservatism and the woman's question in Restoration stage. Pope's *The Rape of the Lock* extends the mock epic tradition to the early 18thC as a representative of the neoclassical aesthetics. The readings enable a wide philosophical and political understanding of the period.

Course Objectives

This course aims to

- help students explore poetry, drama and prose texts in a range of political, philosophical and cultural material from the end of the Renaissance through the English Civil War and Restoration in the seventeenth century;
- examine the turmoil about succession and questions on monarchy as they lead up to the civil war, both in drama like Shakespeare and Behn as well as in the poetry of Milton;
- show a new interweaving of the sacred and the secular subjects of poetry 17th C;
- study Bacon's essay on deformity through the lens of disability and its definitions, linked back to Montaigne in the earlier paper;
- analyse Cartesian dualism that provides a basis for reading ideas of body and mind in the period and after;
- explore Hobbes's views on materialism and the equality of men, as they are interestingly juxtaposed with his argument for a strong state and his view of man as selfish by nature;
- show how Winstanley's writing, on the other hand, brings together Christianity and communality in a radical argument for equality after the civil war; and
- explore the newness of this century in Cavendish's bold exploration of natural philosophy or science as a domain for women

Facilitating the Achievement of Course Learning Outcomes

1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Content

Unit 1.

William Shakespeare *Macbeth/Othello*

Unit 2.

Metaphysical and Cavalier Poetry

John Donne-The Flea, Good Morrow

Herbert-The Collar,

Andrew Marvell-To His Coy Mistress

Herrick's- To Daffodils,

Lovelace-To Lucasta, Going to the Wars

Suckling-Song: Why so pale and wan fond lover?

Unit 3

Aphra Behn-The Rover/Sheridan-The School for Scandal

Unit 4

Congreve: The Way of the World/Wycherley, The Country Wife

Unit 5.

Alexander Pope *The Rape of the Lock*

Essential reading

Note: This is a literature-based course, and therefore, all these texts are to be considered essential reading.

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

Week 1 -- Introduction to the Jacobean period, the Civil War, and the Restoration: period, genres, and themes;

Week 2 – Shakespeare *Macbeth* Week 3 -- Shakespeare (contd) Week 4 – Shakespeare (contd)
Week 5 - Milton, *Paradise Lost* Week 6 -- Milton (contd)

Week 7 – Milton (contd)
Lanyer, ‘Eve’s Apology in Defense of Women’, section from *Salve Deus*

Rex Judaeorum
Week 8 – Aphra Behn , *The Rover*

Week 9 – Behn (contd)
Week 10 – Pope, *The Rape of the Lock* Week 11 – Pope (Contd)
Week 12 - Readings:

Week 14 – Concluding Lectures on the 17th C: From the Jacobean to the Neoclassical.

Women Writings/ENG/211030

Course Objectives

The course aims to

Acquaint students with different ages in the history of English Literature

Enable students to know life and works of seminal literary figures

this course aims to acquaint students with various genres, literary terms and concepts.

Facilitating the Achievement of Course Learning Outcomes

1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
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2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit I

POETRY (Any Four)

- Emily Dickinson: "this is my letter to the world"/"I Cannot Live With You"
- Adrienne Rich: "Snapshots of a Daughter in Law"/"What Kinds of Times are These"
- Maya Angelou: "I Know Why the Caged Bird Sings"
- Mary Gilmore: "Marri'd"/"A Little Ghost"
- Kamala Das: "An Introduction"/"My Mother at Sixty Six"
- Temsula Ao: "Man to Woman"/"Woman to Man"
- Alev Adil: "Girne 1997"/"Forgotten Songs"
- Ijemoa Umebinyuo: "Conversations with Broken Girls"/"Poem No. 1"
- Warsan Shire: "Backwards"/"The House"
- Gabriela Mistral: "Woman: The Mad One"/"God Wills It"

Unit II

SHORT STORY (Any Two)

- Jhumpa Lahiri: "A Temporary Matter"
- Charlotte Perkins Gilman: "The Yellow Wallpaper"
- Chimamanda Ngozi Adichie: "A Private Experience"
- Katherine Mansfield: "A Cup of Tea"
- Shani Mootoo: "Out on Main Street"
- Josephine Rowe: "A Small Cleared Space"
- Ismat Chughtai: "Lihaaf"
- Karen Tei Yamashita: "Mothers Are Blamed For Everything, And I Was Tired Of Being Blamed"
- Carmen Maria Machado: "The Husband Stitch"

Unit III

NOVEL (Any One)

- Charlotte Brontë: *Jane Eyre*
- Toni Morrison: *The Bluest Eye*
- Han Kang: *The Vegetarian*
- Githa Hariharan: *Thousand Faces of the Night*
- Bessie Head: *A Question of Power*
- Buchi Emecheta: *The Bride Price*
- Meena Kandasamy: *When I Hit You*
- Arundhati Roy : *The God of Small Things*
- Carolina De Robertis: *Cantoras*
- Christina Stead: *The Man Who Loved Children*
- Jean Rhys: *Wide Sargasso Sea*

Unit IV

FILMS/THEATRE (Any One)

- Adaptation of Louisa May Alcott's *Little Women* (2019)
- Deepa Mehta's *Water*
- Manjula Padmanabhan: *Harvest* (Play)
- Sarah Kane: *Blasted* (Play)
- Reese Witherspoon: *Wild*
- Niki Caro: *Whale Rider*
- Lorraine Hansberry: *A Raisin in the Sun* (Play)
- Manjula Padmanabhan: *Lights Out* (Play)

Unit V (Any Two)

CRITICISM

- Virginia Woolf - *A Room of One's Own*
- Simone De Beauvoir - *The Second Sex* (Excerpts)
- Barbara Smith - *Toward a Black Feminist Criticism*
- Alice Walker - *In Search of Our Mother's Garden* (Excerpts)
- Helen Cixous - *The Laugh of the Medusa*
- Elaine Showalter - *Feminist Criticism in the Wilderness*
- Toril Moi - *Sexual/Textual Politics* (Excerpts)
- Oyèrónkẹ́ Oyěwùmí: *The Invention of Women: Making an African Sense of Western Gender Discourses* (Excerpts)
- Judith Butler - *Gender Trouble* (Excerpts)
- Nawal El Saadawi - *Women, Creativity and Dissidence*
- Germaine Greer: *The Female Eunuch*

Semester IV

British Romantic Literature/ENG/221010

Course Objectives

The course aims to

Acquaint students with different ages in the history of English Literature

Enable students to know life and works of seminal literary figures

this course aims to acquaint students with various genres, literary terms and concepts.

Facilitating the Achievement of Course Learning Outcomes

1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

Course Contents

Unit I

Poetry:

Early Romantics-

William Blake - "The Lamb/The Tyger"

William Wordsworth - "Lines Composed A Few Miles above Tintern Abbey"

Samuel Taylor Coleridge - "Christabel"

Robert Burns - "A Red, Red Rose/ To a Mouse"

Later Romantics-

Percy Bysshe Shelley - "To a Skylark/The Spirit of Solitude/Ode to the West Wind"

John Keats - "Ode to a Nightingale/Ode on a Grecian Urn"

Lord Byron - "She Walks in Beauty/When We Two Parted"

Unit II

Novel I:

Jane Austen - *Pride and Prejudice/Emma*

OR

Walter Scott - *Ivanhoe*

Unit III

Novel II:

Mary Shelly - *Frankenstein*

OR

Johann Wolfgang von Goethe - *The Sorrows of Young Werther*

OR

Horace Walpole - *The Castle of Otranto*

Unit IV

Short Story:

Washington Irving - *The Legend of Sleepy Hollow*

Edgar Allan Poe - *The Tell-Tale Heart*

Unit V

Criticism:

William Wordsworth - *Preface to Lyrical Ballads*

Samuel Taylor Coleridge - *Biographia Literaria* (Chapter XIII & Chapter XIV)

British Literature: 19th Century

ENG/221020

Course Statement

This paper focuses on the Victorian period of English literature and covers a large historical span from 1814 to 1900. Individual units deal with important examples of the novel form, with one unit on Victorian poetry.

Course Objectives

This course aims to

- introduce students to the Victorian Age in English literature through a selection of novels and poems that exemplify some of the central formal and thematic concerns of the period;
- focus on some novels, a major genre of the nineteenth century, so as to show both the formal development of the genre as well as its diverse transactions with the major socio-historic developments of the period; and
- introduce the students, through the readings to the main intellectual currents of the period.

Course Contents

Unit I

Emily Bronte: *Wuthering Heights*

Unit II

Robert Browning: **Andrea Del Sarto/Porphyria's Lover**

Alfred Tennyson: *Crossing the Bar/Ulysses*

Matthew Arnold: *Dover Beach, Rugby Chapel*

G.M Hopkins: *God's Grandeur, Pied Beauty*

D.G Rossetti: *Blessed Damozel*

Christina Rossetti. *Uphill*

Unit III

Charles Dickens: *Great Expectations/ A Tale of Two Cities*

Unit IV

George Eliot: *Middlemarch/Mill on the Floss*

Unit V

Thomas Hardy: *Far from the Madding Crowd/The Mayor of the Casterbridge*

Facilitating the Achievement of Course Learning Outcomes

Unit No.	Course Learning Outcomes	Teaching and Learning Activity	Assessment Tasks
1.	Reading Texts	Interaction with the teacher in the classroom	Reading material together in small groups,

2.	Reading Texts	Interaction with the teacher in the classroom	Reading material together in small groups,
3.	Understanding texts	Interactive discussions in small groups in Tutorial classes	Initiating discussion topics, participation in discussions
4.	Expressing themes through writing	How to think critically and write with clarity	Writing essay-length assignments
5.	Demonstrating conceptual understanding in-class tests	Discussing exam questions	Presentation by each student in Classroom
6.	Demonstrating conceptual in exams	Discussing and answering techniques	Class tests

AMERICAN LITERATURE

Semester: 4

This course offers students an opportunity to study the American literary tradition as a tradition which is distinct from, and almost a foil to, the traditions which had developed in European countries, especially in England. A selection of texts for this course therefore highlights some of the key tropes of mainstream America's self-perception, such as Virgin Land, the New World, Democracy, Manifest Destiny, the Melting-Pot, and Multiculturalism. At the same time there are specifically identified texts that draw the attention of students to cultural motifs which have been erased, brutally suppressed or marginalized (the neglected and obscured themes from the self-expression of the subaltern groups within American society) in the mainstream's pursuit of the fabled American Dream. A careful selection of writings by Native Americans, African Americans, as well as texts by women and other sexual minorities of different social denominations seek to reveal the dark underside of America's progress to modernity and its gradual emergence as the most powerful nation of the world.

Course Objectives:

The course aims to acquaint students with the wide and varied literatures of America: literature written by writers of European, particularly English, descent reflecting the complex nature of the society that emerged after the whites settled in America in the 17th century; include Utopian

narrative transcendentalism and the pre- and post- Civil War literature of the 19th century introduce students to the African American experience both ante-bellum and post-bellum reflected in the diversity of literary texts, from narratives of slavery, political speeches delivered by Martin Luther King Jr. and Frederick Douglass, as well as the works of contemporary black woman writers familiarize students with native American literature which voices the angst of a people who were almost entirely wiped out by forced European settlements; and include modern and contemporary American literature of the 20th century.

Facilitating the Achievement of Course Learning Outcomes

Unit Course Learning Teaching and Assessment Tasks No. Outcomes Learning Activity

1.	Understanding concepts	Interactive discussions in small groups in Tutorial classes	Reading material together in small groups, initiating discussion topics, participation in discussions
2.	Expressing concepts through writing	How to think critically and write with clarity	Writing essay length assignments
3.	Demonstrating conceptual and textual understanding in tests and exams	Discussing exam questions and answering techniques	Class tests

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Course Content

Unit 1

Play

Arthur Miller, The Death of a Salesman/Tennessee William, The Glass Menagerie

Unit 2

Novel/Novella

Earnest Hemingway, Old Man and the Sea/ For Whom the Bell Tolls

/Edward Fitzgerald, The Great Gatsby

Unit 3

Poetry

Robert Frost, Stopping by the woods

Walt Whitman, selections from Leaves of Grass

H.W. Longfellow, Psalm of Life

Emily Dickinson, Because I could not stop for death

Langston Hughes, Negro Speaks of River

Allen Ginsberg, A Supermarket in California

Sylvia Plath, Mirror

Unit 4

Short Stories Any Two

Edgar Allan Poe 'The Purloined Letter'

William Faulkner 'Dry September'

Flannery O'Connor, 'Everything that Rises Must Converge'

Unit 5:

Essay Any Two

Ralph Waldo Emerson, Self-Reliance/

Thoreau, selections from Walden/

Adrienne Rich, 'When We Dead Awaken: Writing as Re-Vision'

Suggested readings restoration and 18th century literature

British Literature 1640-1789, An Anthology. 2d Edition. Ed. Robert DeMaria, Jr. Blackwell, 2001.

Eighteenth-Century Poetry, An Annotated Anthology. Eds. David Fairer and Christine Gerrard. Blackwell, 1999

AB = Oroonoko, and Other Works. Ed. Janet Todd. Penguin, 1992.

Broadview Anthology of Restoration & Early Eighteenth-Century Drama. Ed. J. Douglas Canfield. Broadview, 2001.

Semester V

Twentieth Century British Literature

Course Statement

This paper provides a broad view of 20th century British literature, both in terms of time and genre. The transition from 19th century literary and artistic methods and forms to the growth of modernism in England cannot be understood without referring to similar developments on the continent. The inclusion of Baudelaire in the prose readings is an important step in charting this transition and its theoretical underpinnings. The course is also designed to include critical and radical perspectives on questions of war, the nature of art, and the relationship between individuals and the state in the 20th century. Finally the course also addresses questions relating to peculiarly modern forms of subjectivity and selfhood without which our existence within the modern world cannot be understood or analysed.

Course objectives

This course aims to

- develop an understanding among students of the various forms of critique of modernity that evolved in England (and Europe) in the course of the 20th century;
- help students comprehend the path-breaking and avant-garde forms of literary expression and their departures from earlier forms of representations;
- facilitate an understanding of the impact of the two world wars on literary expression and the various political/ideological positions of the European intelligentsia vis-à-vis the phenomenon; and
- create awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the 20th century.

Unit I

Joseph Conrad: *Heart of Darkness*/Virginia Woolf: *Mrs. Dalloway*

Unit II

William Golding: *Lord of the Flies*/ Murdoch: *Bell*

Unit III

T.S. Eliot: *Murder in the Cathedral*/Shaw: *Pygmalion*

Unit IV

W.B. Yeats: *The Second Coming*, *Sailing to Byzantium*
T.S. Eliot 'The Love Song of J. Alfred Prufrock', *The Hollow Men*'

Ezra Pound: In a Station of the Metro

Unit V

Rupert Brook: Soldier

Wilfred Owen: Anthem for Doomed Youth

Philip Larkin: Ambulance

Ted Hughes: The Hawk Roosting/Crow

Auden: Musee des Beaux Arts/The Shield of Achilles/ September 1, 1939

Suggested Readings

Harding, Jason. "STEVEN MATTHEWS. T. S. Eliot and Early Modern Literature." *The Review of English Studies*, vol. 65, no. 269, Oxford UP, Sept. 2013, pp. 375–77.

Dickinson, Renée. *Female Embodiment and Subjectivity in the Modernist Novel: The Corporeum of Virginia Woolf and Olive Moore*. Routledge, 2012.

Kern, Stephen. *The Modernist Novel: a critical introduction*. Cambridge University Press, 2011.

Matz, Jesse. *The Modern Novel: A Short Introduction*. John Wiley & Sons, 2008

Shiach, Morag, ed. *The Cambridge Companion to the Modernist Novel*. Cambridge University Press, 2007.

Liebler, Naomi Conn. *Early Modern Prose Fiction*. 2006.

Bell, Michael J. "The Metaphysics of Modernism." Cambridge University Press eBooks, 1999, pp. 9–32.

Schiralli, Martin, and Michael H. Levenson. "A Genealogy of Modernism: A Study of English Literary Doctrine 1908-1922." *The Journal of Aesthetic Education*, vol. 21, no. 4, University of Illinois Press, Jan. 1987, p. 162.

Rubin, William Stanley, and William S. Rubin. *Dada, surrealism, and their heritage*. New York: Museum of Modern Art, 1968.

Literary Criticism

Course Objective: The course will provide a comprehensive understanding of literary criticism within the context of English literature. By exploring various critical approaches, the students will develop analytical skills and deepen their understanding of the complexities and nuances of literary texts.

Course Outcomes: The course will enable students to:

Develop a nuanced understanding of the relationship between literary texts, culture, and society.

Evaluate and critique existing critical interpretations and arguments in English literature.

Aristotle

Poetics

Unit II

Wordsworth: Preface to Lyrical Ballads

Coleridge: Biographia Literaria, Chapter xiii-xvii

Unit III

Arnold: Selected essays from the collection of Culture and Anarchy

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

Unit IV

I A Richards: Practical Criticism (Selections)

Ogden: Meaning of Meaning

Unit V

Natyashastra

Selections

Suggested Readings

1. C.S. Lewis: Introduction in An Experiment in Criticism, Cambridge University Press 1992
2. M.H. Abrams: The Mirror and the Lamp, Oxford University Press, 1971
3. Rene Wellek, Stephen G. Nicholas: Concepts of Criticism, Connecticut, Yale University 1963
4. Taylor and Francis Eds. An Introduction to Literature, Criticism and Theory, Routledge, 1996
5. Belsey, Catherine. The Practice of Criticism: Literary and Cultural Studies. Routledge, 2021.
6. Eagleton, Terry. Literary Theory: An Introduction. Wiley-Blackwell, 2008.
7. Eagleton, Terry. How to Read Literature. Yale University Press, 2013.
8. Gilbert, Sandra, and Susan Gubar. The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination. Yale University Press, 2000.
9. Leitch, Vincent B., editor. The Norton Anthology of Theory and Criticism. W. W. Norton & Company, 2018.
10. Waugh, Patricia. The Cambridge Introduction to Literary Criticism. Cambridge University Press, 2006.

Modern Indian Writing in English Translation

Course Objectives

This course aims to enable students to understand the importance of translation as an essential tool for understanding a different language. This course aspires to give a glimpse of the vast diversity of modern Indian writing in bhasha traditions. It aims to encourage students to appreciate the complexities of translated texts. The vital importance of English as a link language will also be understood post completion of the course.

Course Outcome

The students will learn to appreciate the need for translation in a multi-lingual, multi-cultural diversity. They will understand the reasons for the differences in texts as far as translation is concerned. They will appreciate the changing functions and purposes of translation in the age of world literature and also acquire a skill of hands-on experience at translating from a source text to a target text.

Unit I (Poems) Any three (Course Faculty will Decide)

Amrita Pritam

I Say Unto Waris Shah (Trans. N.S Tasneem)

G. M Muktibodh

The Void (Trans. Vinay Dharwadker), So Very Far (Trans. Vishnu Khare & Adil Jussawalla)

Thangjam Ibopishak

Dali, Hussain, or Odour of Dream, Colour of Wind

Or

Land of Half Humans

Unit II (Short Stories) Any three

Premchand - The Shroud

Ismat Chughtai - The Quilt

Saadat Hasan Manto - Toba Tek Singh

Unit III (Novel) Any One (Course Faculty will Decide)

U. R Anandmurthy - Samskara (trans. A.K Ramanujan)

OR

Bhihsma Shahani - Tamas

Unit IV (Play)

Badal Sircar: *Beyond the Land of Hattamala*

Or

Dharamveer Bharti - Andha Yug

Unit V (Readings) Any three (Course Faculty will Decide)

Sujit Mukherjee - A Link literature for India

V. R Anandmurthy - Being a Writer in India (Tender Ironies, ed Dilip Chitre)

Namvar Singh - Decolonizing the Indian Mind

G N Devy - Introduction to After Amnesia

Suggested Reading :

- Raval, Piyush. "The Task of the Postcolonial (-Subaltern) Translator." *Translation Studies: Contemporary Perspectives on Postcolonial and Subaltern Translations*. Edited by Piyush Raval. New Delhi: Viva Books, 2012.
- Mukherjee, Sujeet. "A Link Literature for India." *Indian Literature* 56.3 (2012): 132-144.
- Mukherjee, Sujit. *Translation as Discovery*. Hyderabad: Orient Longman, 2006.
- Bassnett, Susan. *Translation Studies*. 3rd ed. London: Routledge, 2002.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 2nd ed. London: Routledge, 2001.
- Venuti, Lawrence. *The Translation Studies Reader*. 2nd ed. London and New York: Routledge, 2000.
- Dasgupta, Subhas. "Tagore's Concept of Translation: A Critical Study." *Indian Literature* 41.4 (1998): 101-112.
- Dharwadker, Vinay. "A. K. Ramanujan's Theory and Practice of Translation." *Post-Colonial Translation: Theory and Practice*. Edited by Susan Bassnett and Harish Trivedi. London: Routledge, 1999. 114-140.
- Singh, Namvar. *Decolonizing the Indian Mind*. Delhi: Rajkamal Prakashan, 1995.
- Devy, G.N. *Introduction to After Amnesia*. New Delhi: Orient Longman, 1992.
- Bassnett, Susan, and André Lefevere, eds. *Translation, History and Culture*. New York: P. Lang, 1990.
- Newmark, Peter. *Approaches to Translation*. 2nd ed. Oxford: Pergamon, 1981.
- Nida, Eugene A. *A Framework for the Analysis and Evaluation of Theories of Translation*. Edited by R.W. Brislin. New York: Wiley, 1976.

- Ananthamurthy, U.R. "Being a Writer in India." *Tender Ironies*. Edited by Dilip Chitre. New Delhi: Oxford UP, 1972.

Lago, Mary A. "Tagore in Translation: A Case Study in Literary Exchange." *Books Abroad* 46.3 (1972): 416-421.

Course Objective

The objective of this course is to explore the diverse and rich literary works produced by diaspora communities around the world. Students will critically examine the themes, styles, and cultural influences that shape diaspora literatures. They will gain an understanding of the complexities of identity, belonging, and displacement. By the end of the course, students will develop a deeper appreciation for the global significance of diaspora literatures and their contribution to the broader literary landscape.

Course Outcome

After completing the course, students will be able to:

- Analyse and interpret literary works from various diaspora communities, understanding the significance of their cultural, historical, and sociopolitical contexts.
- Identify common themes and motifs in diaspora literature, such as exile, migration, hybrid identities, and the search for home.
- Evaluate the influence of diaspora writers on shaping contemporary literary movements and the wider world of literature.
- Develop an understanding of the complexities of representation, cultural appropriation, and authenticity in diaspora literary works.

Literatures of Diaspora

Unit 1

Novels (Any One) Course Faculty will Decide)

The Namesake by Jhumpa Lahiri

Americanah by Chimamanda Ngozi Adichie

Homegoing by Yaa Gyasi

Pachinko by Min Jin Lee

We Need New Names by Noviolet Bulawayo

The Ghosts Are Family by Maisy Card

The In-Between World of Vikram Lall by M.G. Vassanji

Half a Life by V. S. Naipaul

Mangoes on the Maple Tree by Uma Parameswaran

Two Lives by Vikram Seth

Unit II

Short Stories (Any Two) Course Faculty will Decide)

Out on Main Street by Shani Mootoo
Tales of Tenderness and Power by Bessie Head
A Collector of Treasures by Bessie Head
When She Was Queen by M.G. Vassanji
Clothes by Chitra Banerjee Divakaruni

Unit III

Poems

Meena Alexander's "The Journey" / "Torn Branches"
Hasheemah Afaneh's "Remember the Name" / "The Borders Where Time Stopped"
Abdullah al-Baradouni, in "From Exile to Exile"
Mahmud Darwish: "I Come From There" / "Passport"

Unit IV

Films

Mississippi Masala by Mira Nair
Provoked by Jag Mundhra
Shores Far Away by Savyasaachi Jain

Unit V

Essays

William Safran: "Diasporas in Modern Societies: Myths of Homeland and Return"
World Literature and Diaspora Studies by Jason Frydman

- Mehta, Sandhya Rao, ed. *Exploring Gender in the Literature of the Indian Diaspora*. UK: Cambridge Scholars Publishing, 2015. Print
- Dwivedi, Om Prakash, and Lisa Lau, eds. *Indian Writing in English and the Global Literary Market*. London: Palgrave Macmillan, 2014.
- Jha, Gauri Shankar. *Indian Diaspora: Women English Writer*. Jaipur: Yking Books, 2013.
- Mahabir, Kumar. *Indian Diaspora in the Caribbean*. New Delhi: Serial Publications, 2011.
- Jain, Ravindra K. *Nations, Diaspora, Trans-nation: Reflection from India*. New Delhi: Routledge, 2010.
- Dufoix, S. *Diasporas*. Berkeley: University of California Press, 2008.
- Grewal, Inderpal. *Transnational America: Feminism, Diasporas and Neoliberalism*. London: Duke University Press, 2005.
- Mehta, Brinda. *Diasporic (Dis)location: Indo-Caribbean Women Writers Negotiate the Kala Pani*. Jamaica: The University of West Indian Press, 2004.
- Merchant, Hoshang. *Yaraana*. New Delhi: Penguin, 1999.
- Hall, S. "Cultural Identity and Diaspora." *Identity: Community, Culture, Difference*. Ed. J. Rutherford. London: Lawrence and Wishart, 1990.
- Jayaram, N. *The Indian Diaspora: Dynamics of Migration*. New Delhi: Sage Publications: 2004. Print.

Semester VI

Introduction to General Linguistics

Course Objectives:

- Introduce students to the fundamental concepts and theories in linguistics, providing a comprehensive understanding of language as a complex system.
- Familiarize students with the major subfields of linguistics, including phonetics, phonology, morphology, syntax, semantics, and pragmatics.
- Enable students to analyze the structure and components of language at various levels, fostering critical thinking and analytical skills in linguistic analysis.
- Explore the relationship between language, society, and culture, highlighting the impact of language on social identity and communication patterns.
- Examine the role of linguistics in various professional and academic fields, demonstrating the practical applications of linguistic knowledge.

Course Outcomes: By the end of the course, students will be able to:

- Define language and identify its key characteristics as a system of communication.
- Demonstrate a comprehensive understanding of the major subfields of linguistics and their significance in language analysis.
- Analyze the phonetic, phonological, morphological, syntactic, semantic, and pragmatic features of languages.
- Evaluate the impact of language on social interactions, cultural practices, and identity formation.
- Apply linguistic knowledge in practical settings, recognizing the relevance of linguistics in diverse fields.

Unit 1. Introduction:

What is Language? Basic Characteristics of human language. (Design Features). Sign Language and its Characteristics. What is Linguistics? Key concepts, Key thinkers and their contributions

Unit 2. Phonetics and Phonology:

Introducing IPA. What is Phonetics? Articulatory phonetics. Acoustic phonetics. Auditory phonetics. What is Phonology? Key Concepts

Unit 3. Morphology:

What is Morphology? Key Concepts. Different Kinds of Word-formations

Unit 4. Syntax, Semantics and Pragmatics:

Syntactic categories (N, V, P, D), Syntactic tree Constituency tests. Phrase structure rules and phrase structure trees. Recursion. Ambiguity. What is Semantics and Pragmatics? Word Meaning and Sentence Meaning. Ambiguity, Contradictions, Entailment and Implicature.

Unit 5: Language and its interfaces

Language and Society. CDA,

References:(Latest Publications first)

- Finegan, Edward. *Language: Its Structure and Use*. Cengage, 2018.

- Akmajian, Adrian, et al. *Linguistics: An Introduction to Language and Communication*. 7th ed., MIT Press, 2017.
- Fromkin, V., Rodman, R., & Hyams, N. *An Introduction to Language* (11th ed.). Cengage Learning, 2017.
- Heller, M. *The Sociolinguistics of Language*. Routledge, 2017.
- O'Grady, William, et al. *Contemporary Linguistics: An Introduction*. Bedford/St. Martin's, 2017.
- Radford, Andrew, et al. *Linguistics: An Introduction*. Cambridge University Press, 2017.
- Traxler, M. J. *Introduction to Psycholinguistics: Understanding Language Science*. Wiley-Blackwell, 2017.
- Wardhaugh, R., & Fuller, J. M. *An Introduction to Sociolinguistics* (7th ed.). Wiley-Blackwell, 2015.
- Ladefoged, Peter, and Keith Johnson. *A Course in Phonetics*. Cengage, 2014.
- Yule, George. *The Study of Language*. Cambridge University Press, 2014.
- Crystal, David. *The Cambridge Encyclopedia of Language*. Cambridge University Press, 2010.
- Verma, S.K. *Linguistics for Language Teaching*. Oxford University Press, 2010.
- Pinker, S. *The Language Instinct: How the Mind Creates Language*. Harper Perennial, 2007.
- Kapoor, Kapil. *Dimensions of Panini Grammar*. D.K. Print World Ltd, 2005.
- Lyons, John. *Language and Linguistics: An Introduction*. Cambridge University Press, 2002.

LITERARY THEORY

OBJECTIVE: The course aims to develop a fundamental understanding of the major theoretical approaches and concepts within the field of literary theory. Further it aims to analyse and critically evaluate key texts and influential thinkers in the field of literary theory. It will also enhance critical thinking skills by examining the ways in which different theoretical perspectives shape literary interpretation.

OUTCOME: By the end of this course, students will be able to demonstrate a deep understanding of major theoretical approaches and concepts in the field of literary theory and apply theoretical perspectives to examine and interpret texts from diverse genres, periods, and cultural backgrounds. They will also be able to effectively communicate complex theoretical ideas in oral presentations and written assignments, demonstrating clarity and coherence.

Unit 01: Structuralism and Poststructuralism

- Ferdinand de Saussure: *Course in General Linguistics* (Selection)

- Claude Levi-Strauss: *Myth and Meaning* (Selection)
- Jacques Derrida: "Structure, Sign and Play in the Discourse of the Human Sciences"

Unit 2: Psychoanalysis

- Sigmund Freud: *The Ego and the Id*
Or
Civilization and Its Discontents (Selection)
- Jung: *The Collected Works of C. G. Jung* (Selection)
- Jacques Lacan:
"The Instance of the Letter in the Unconscious, or Reason Since Freud"
OR
The Ego in Freud's Theory and in the Technique of Psychoanalysis (Selection)
- Julia Kristeva: *The Kristeva Reader* (Selection)

Unit 3: Marxism, New Historicism Raymond Williams: *Culture and Society* (Selection)

- Louis Althusser: *Lenin and Philosophy and Other Essays* (Selection)
- Stephen Greenblatt: *Renaissance self-fashioning* (Selection)
- Helene Cixous: "The Laugh of the Medusa"
- Judith Butler: *Gender Trouble: Feminism and the Subversion of Identity* (Selection)

Unit 4: Postcolonialism

- Edward Said: *Orientalism* (Section)
- Homi K Bhabha: "Of Mimicry and Man"
- Gayatri Spivak: *The Spivak Reader* (Selection)
- Dipesh Chakrabarty: "Postcoloniality and the Artifice of History"
- Partha Chatterjee: "Nationalism as a Problem"

Unit V

Feminism

- Helene Cixous: "The Laugh of the Medusa"
- Judith Butler: *Gender Trouble: Feminism and the Subversion of Identity* (Selection)

Suggested Reading

- Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*. Orient Longman, 2006.
- Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Oxford University Press, 2006.
- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Blackwell, 2005.
- Barry, Peter. *Beginning Theory: An Introduction to Literary & Cultural Theories*. Manchester University Press, 2004.
- Bertens, Hans. *Literary Theory: The Basics*. Routledge, 2003.
- Blamires, Harry. *A History of Literary Criticism*. Macmillan, 2001.
- Leitch, Vincent. *The Norton Anthology of Theory and Criticism*. Translated by Alix Strachey, W.W. Norton & Company, 2001.
- Robey, David and Ann Jefferson. *Modern Literary Theory*. Longman, 1986.
- Eagleton, Terry. *Marxism and Literary Criticism*. University of California Press, 1976.
- Wimsatt and Brooks. *Literary Criticism: A Short History*. Oxford & IBH Pub Co., 1974.

Postcolonial Literature

Course Objective

The objective of this course is to explore the rich and diverse field of postcolonial literature, examining the literary works produced in various regions and countries that have experienced the effects of colonization.

Course Outcomes

By the end of the course, students will be able to:

Demonstrate a comprehensive understanding of postcolonial literature and its key concepts.

Analyze and interpret postcolonial literary texts, considering the themes of identity, power, resistance, hybridity, and cultural representation.

Identify and evaluate the contributions of diverse postcolonial writers and their unique literary styles and techniques.

UNIT I

Homi K. Bhabha "The Commitment to Theory"

George Orwell's "Shooting an Elephant"

Ngugi Wa Thiong'O - Decolonising The Mind

Nawal El Saadawi

UNIT II

Wole Soyinka—*Dance of the Forest*

August Wilson—

UNIT III

Chinua Achebe-- *Things Fall Apart*

George Lamming's *In the Castle of My Skin*

Patrick White's *Voss*

Margaret Atwood's *Surfacing*

UNIT IV

Kath Walker-- "A Song of Hope"

Judith Wright--"For New England"

PK Page--"First Neighbours"

Unit V

Short Story (

Bessy Head: Collector of Treasures and other Botswana Village tales (Any two)

Jamaica Kincaid: Girl

Marquez: Handsomest Drowned Man in the World

Suggested Readings:

Ashcroft, Bill et al., editors. *The Empire Writes Back*. Routledge, 2006.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Key Concepts in Post-Colonial Studies*. Routledge, 1998.

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

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

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

Partition Literature

Course Objectives

This course will focus on the literary representations of the Partition. Through the analysis of various literary works, students will gain insight into the socio-political, cultural, and emotional impact of Partition on individuals and communities. The course will engage with themes such as identity, displacement, trauma, memory, and reconciliation, providing a comprehensive understanding of the Partition experience through the lens of literature.

Course Outcome

By the end of this course, students will be able to:

- Demonstrate a deep understanding of the historical and cultural context of the Partition of India.
- Analyse and interpret literary texts related to Partition, identifying key themes, literary techniques, and socio-political implications.
- Communicate their ideas and analyses of Partition literature effectively in oral and written forms.

UNIT I

Poetry

- Faiz Ahmed Faiz's-- *For Your Lanes, My Country*
- W.H. Auden's *Partition*
- Jibanananda Das-*Go Where You Will-I shall Remain on Bengal's Shore*
- Amrita Pritam's *Waris Shah*
- Shiv Kumar Batalvi's *Postcard*
- Agha Shahid Ali's *By the Waters of Sindh*

UNIT II

Novel

- Bapsi Sidhwa's *Ice-Candy Man*
- Amitav Ghosh's - *The Shadow Lines*

UNIT III

- Kamleshwar: *Partitions*
- Shauna Singh Baldwin: *What the Body Remembers*

UNIT IV

- Lalithambika Antharjanam's *A Leaf in the Storm*
- Saadat Hasan Manto's *Colder Than Ice*
- Navtej Singh's 'An Evening in Lahore'
- Shobha Rao's "The Lost Ribbon"
- Anirudh Kala "The Unsafe Asylum"
- Gulzar: "Raavi Paar"

UNIT V

Film Studies

- Sabiha Sumar: *Khamosh Paani*
- Ritwik Ghatak: *Subarnarekha*
- M.S. Sathyu: *Garam Hawa*

Khamosh Paani: Sabiha Sumar
Garam Hawa: M.S. Sathyu
Pinjar: Amrita Pritam
Subarnarekha: Ritwik Ghatak

Suggested Readings

- Jalil, Rakhshanda, editor. *Walking the Divide: The Many Faces of Partition*. Tranquebar, 2019.
- Mehta, Rini Bhattacharya, and Debali Mookerjea-Leonard, editors. *Partition Literature and Film: A Critical Introduction*. Routledge, 2019.
- Puri, Kavita, editor. *Partition Voices: Untold British Stories*. Bloomsbury Publishing, 2019.
- Zutshi, Chitrlekha, editor. *The Partition of India: Policies and Perspectives, 1935-1947*. Oxford University Press, 2013
- Oberoi, Radhika. *The White Line*. Harper Perennial, 2009.
- Pritam, Amrita. *Pinjar: The Skeleton and Other Stories*. Roli Books, 2003.
- Pandey, Gyanendra. *Remembering Partition: Violence, Nationalism and History in India*. Cambridge University Press, 2001.
- Ghosh, Amitav. *The Shadow Lines*. Mariner Books, 1988.

- Manto, Saadat Hasan. *Partition: A Human Tragedy*. Penguin Books, 1991.
- Lapierre, Dominique, and Larry Collins. *Freedom at Midnight*. Vikas Publishing House, 1975