

SYLLABUS
FOR
UNDER GRADUATE COURSE
IN
ENGLISH
(Bachelor of Arts Examination)
Under Choice Based Credit System

Course structure of UG English Honours

Semester	Course	Course Name	Credits	Total marks
I	AECC-I	AECC-I	04	100
	C-I	British Poetry and Drama: 14th to 17th Centuries	06	100
	C-II	British Poetry and Drama: 17th and 18th Century	06	100
	GE-I	Academic Writing and Composition	06	100
			22	
II	AECC-II	AECC-II	04	100
	C-III	British Prose: 18th Century	06	100
	C-IV	Indian Writing in English	06	100
	GE-II	Gender and Human Rights	06	100
			22	
III	C-V	British Romantic Literature	06	100
	C-VI	British Literature 19th Century	06	100
	C-VII	British Literature: Early 20th Century	06	100
	GE-III	Nation, Culture, India	06	100
	SEC-I	SEC-I	04	100
			28	
IV	C-VIII	American Literature	06	100

	C-IX	European Classical Literature	06	100
	C-X	Women's Writing	06	100
	GE-IV	Language and Linguistics	06	100
	SEC-II	SEC-II	04	100
			28	
Semester	Course	Course Name	Credits	Total marks
V	C-XI	Modern European Drama	06	100
	C-XII	Indian Classical Literature	06	100
	DSE-I	Literary Theory	06	100
	DSE-II	World Literature	06	100
			24	
VI	C-XIII	Postcolonial Literatures	06	100
	C-XIV	Popular Literature	06	100
	DSE-III	Partition Literature	06	100
	DSE-IV	Writing for Mass Media	06	100
	OR			
	DSE-IV	Dissertation	06	100*
			24	

*RED: Employability

*BLUE: Skill Development

ENGLISH

Core Course -14 papers

Discipline Specific Elective - 4 papers (3+1 Paper or Project)

Generic Elective for Non English students- 4 Papers. In case the University offers 2 subjects with two papers each in GE, then papers 1 and 2 will be the GE paper

Marks per paper – Midterm : 20 marks, End term : 80 marks, Total – 100 marks Credit per paper –

6

Project (Hard Copy-80, Presentation-20)

PROGRAMME OBJECTIVES:

- **Developing Linguistic Proficiency:** To enhance students' command of the English language through comprehensive training in grammar, vocabulary, and communication skills, enabling effective expression in both oral and written forms.
- **Fostering Critical and Analytical Thinking:** To cultivate the ability to critically analyze literary texts, genres, and theories, encouraging students to engage with diverse perspectives and cultural contexts.
- **Understanding Literary Traditions and Movements:** To provide a thorough grounding in major literary traditions, movements, and canonical works across different periods, with a focus on British, American, and World Literature in English.
- **Encouraging Interdisciplinary Approaches:** To promote the integration of literary studies with other disciplines, such as history, philosophy, and cultural studies, allowing students to appreciate the interconnectedness of literature with broader social, cultural, and intellectual currents.
- **Enhancing Research Competence:** To equip students with the skills necessary for conducting independent research, including the ability to locate, evaluate, and synthesize scholarly resources, leading to well-founded arguments and original insights in their academic work.
- **Promoting Ethical and Social Awareness:** To instill a sense of ethical responsibility and social awareness by engaging students with literature that addresses issues of gender, race, class, and human rights, fostering empathy and a commitment to social justice.
- **Preparing for Professional and Academic Careers:** To prepare students for diverse career paths by developing transferable skills such as critical thinking, communication, and research, as well as providing a foundation for advanced studies in literature, linguistics, and related fields.

PROGRAMME OUTCOMES:

After completion of the programme:

- Students should demonstrate effective use of grammar, vocabulary, and communication skills in both oral and written forms.
- Students should learn to critically analyze and interpret literary texts, genres, and theories from diverse perspectives.
- Students should be able to identify and contextualize major literary traditions, movements, and canonical works across different periods.
- Students will integrate insights from history, philosophy, and cultural studies to enrich their understanding of literature.
- Students should conduct independent research, including locating, evaluating, and synthesizing scholarly resources to support original arguments.
- Students should engage with literature addressing social issues, demonstrating an understanding of ethical responsibility and commitment to social justice.
- Students will apply critical thinking, communication, and research skills to advance in diverse career paths and academic pursuits.

SEMESTER-I

Core Paper I

BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

Introduction:

The paper seeks to introduce the students to British poetry and drama from the 14th to the 17th century. It helps students sample and explore certain seminal texts from the early modern period, covering the genesis of modern English poetry and the Renaissance that set British poetry and drama on their glorious course to greatness.

UNIT 1: Historical overview

(i) The period is remarkable in many ways: 14th century poetry evokes an unmistakable sense of “modern” and the spirit of Renaissance is marked in the Elizabethan Drama. The Reformation brings about sweeping changes in religion and politics. A period of expansion of horizons: intellectual and geographical.

UNIT 2: Geoffrey Chaucer

(i) *The Pardoner’s Tale*

UNIT 3: Spenser: “Sonnet 34 (Amoretti)”

(i) Shakespeare: “That time of the year...” (Sonnet 73) (ii) Ben Jonson: “Song to Celia”

(iii) John Donne: “Sunne Rising”

UNIT 4: Shakespeare

- (i) *Macbeth*

COURSE OUTCOMES:

Students should be able to:

- CO-1: Identify key figures, texts, and historical milestones of 14th to 17th-century British poetry and drama.
- CO-2: Explain the Renaissance's influence on modern English poetry and drama.
- CO-3: Analyze and interpret themes and contexts of selected early modern texts.
- CO-4: Critique and compare the evolution of poetic forms and dramatic structures.
- CO-5: Evaluate the impact of early modern British poetry and drama on later literary traditions.

Text Books

- Texts as prescribed in Units 2,3,4

Reference Books

- *The Pelican Guide to English Literature*. Ed. Boris Ford. Vol 1
- *The Age of Chaucer English Literature in Context*. Paul Poplawski. Cambridge UP, 2008
- *Routledge History of Literature in English*. Ronald Carter & John Mc Rae. London:

Routledge, 1997

- *Shakespeare for Beginners* by Brandon Toropov
- *English Literature* by Jonathan Bate (Ch. 7 “Shakespeare and the Dramatic Literature”)

Core Paper II

BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURY

Introduction:

The Introduction of this paper is to acquaint students with the Jacobean and the 18th century British poetry and drama, the first a period of the acid satire and the comedy of humours, and the second a period of supreme satiric poetry and the comedy of manners.

UNIT 1: Historical overview

1. (i) 17th
2. (ii) 18th

UNIT 2: Milton: “Lycidas”

(i) Andrew Marvell: “To His Coy Mistress”

(ii) Alexander Pope: “Ode On Solitude”

(iii) Aphra Behn: “I Led my Silvia to a Grove”

(iv) Robert Herrick: “His Return to London”

UNIT 3: Ben Jonson: *Volpone*

UNIT 4: Dryden: *All For Love*

COURSE OUTCOMES:

Students should be able to:

CO-1: Recognize key poets, playwrights, and works from the Jacobean and 18th-century periods of British literature.

CO-2: Elucidate the characteristics of acid satire, comedy of humours, and comedy of manners in Jacobean and 18th-century British poetry and drama.

CO-3: Scrutinize the themes, literary devices, and social commentary present in representative texts from these periods.

CO-4: Compare the stylistic and thematic differences between Jacobean satire and 18th-century satiric poetry.

CO-5: Estimate the enduring influence of Jacobean and 18th-century satirical poetry and comedy on subsequent literary movements and genres.

Text Books

• Texts prescribed in units 2, 3, 4 (All the texts are freely available on the sites such as www.poetryfoundation.org, www.bartleby.com, <http://www.poemhunter.com> etc. In addition, the following anthologies may be consulted.)

Reference Books

- *Routledge History of Literature in English*. Ronald Carter & John Mc Rae. London: Routledge, 1997
- Black, Joseph (Ed). : *The Broadview Anthology of British Literature* Concise Edition, Vol. A. Broadview Press, London, 2007.
- Corns, T N (ed.) *The Cambridge Companion to English Poetry*. Cambridge: University Press, 1973

- Ford, Boris ed. *The Pelican Guide to English Literature*. Vol 3. From *Donne to Marvell* in. Harmondsworth: Penguin Books, 1976.
- Parry, G.: *The Seventeenth Century: The Intellectual and Cultural Context of English Literature*. Harlow: Longman, 1989.
- Sherwood, T. G: *Fulfilling the Circle: A Study of John Donne's Thought*, Toronto, Toronto Press, 1984.

Generic Elective Paper I

ACADEMIC WRITING AND COMPOSITION

Introduction:

This paper seeks to train the students in the basic writing skills required for writing competently in the academic context.

UNIT 1:

(i) Introduction to the Writing Process: with a focus on Academic Writing

UNIT 2:

(i) Writing in one's own words: Summarizing and Paraphrasing

UNIT 3:

(i) Critical Thinking: Synthesis, Analysis, And Evaluation

UNIT 4:

(i) Citing Resources: Editing, Book and Media Review

COURSE OUTCOMES:

Students will be able to:

CO-1: Recall the steps involved in the academic writing process, enabling them to outline and plan their writing effectively.

CO-2: Explain the principles of summarizing and paraphrasing, ensuring they can accurately rewrite content in their own words without altering the original meaning.

CO-3: Apply critical thinking skills to analyze and synthesize information from various sources, constructing well-argued academic papers.

CO-4: Differentiate between various citation styles and evaluate the credibility of sources, applying these techniques in their own academic writing.

CO-5: Produce comprehensive book and media reviews, synthesizing their understanding of the content with their critical evaluation skills to generate original, insightful critiques.

Reference Books:

- Liz Hamp-Lyons and Ben Heasley, *Study Writing: A Course in Writing Skills for Academic Purposes* (Cambridge UP, 2006)
- Ilona Leki, *Academic Writing: Exploring Processes and Strategies*. New York: CUP, 2nd edn, 1998
- Stanley Fish, *How to Write a Sentence and How to Read One*. Harpar Perennial. 2011.
- *Literature and the art of Communication*, Cambridge University Press
- Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing*. New York: Norton, 2009.

SEMESTER-II

Core Paper III

BRITISH PROSE: 18TH CENTURY

Introduction:

The introduction of the paper is to acquaint the students with a remarkable, newly evolved form of literature: the essay. The period is also known for its shift of emphasis from reason to emotion.

Unit 1: Historical Overview: Restoration, Glorious Revolution, Neo-classicism, and Enlightenment

Unit 2: Mary Wollstonecraft “The Rights and Involved Duties of Mankind Considered” (Chapter 1, *A Vindication of the Rights of Women*)

Unit 3: Joseph Addison: Essays

i) “Friendship”, “Good Nature”, “Six Papers on Wit”

(From *Joseph Addison: Essays and Tales*, [<http://www.biblioteca.org.ar/libros/167707.pdf>])

Unit 4: Samuel Johnson

i) “Narratives of Travelers Considered”, and “Obstructions of Learning”

(From Samuel Johnson’s *Essays*[<http://www.johnsonessays.com/>])

COURSE OUTCOMES:

Students should be able to:

CO-1: Identify key essayists and their influential works from the 18th century.

CO-2: Describe the characteristics of the essay as a literary form and the period's shift from reason to emotion.

CO-3: Explore the themes and rhetorical strategies used in 18th-century British essays.

CO-4: Compare the approaches of different essayists in addressing social, cultural, and philosophical issues.

CO-5: Assess the impact of 18th-century British prose on the development of modern literary forms and thought.

Text Books

Texts prescribed in Units 2, 3, 4. Web sources are indicated against the texts in brackets.

Reference Books

- *Routledge History of Literature in English*. Ronald Carter & John Mc Rae. London: Routledge, 1997
- *Norton Anthology of English Literature*. Vol 2 (Head notes on the periods and authors featured in the chapter)
- *English Literature* by Jonathan Bate (Ch. 4 “The Study of English”)
- Pelican Guide to English Literature. Ed. Boris Ford. Vol 4. From Dryden to Johnson
- O. M. Myres “Introduction” to *The Coverley Papers*
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Core Paper IV

INDIAN WRITING IN ENGLISH

Introduction: Indian writing has been the fastest growing branch of Indian literature in the last one hundred years. It has produced a rich and vibrant body of writing spanning all genres. As a ‘twice born’ form of writing, it partakes of both the indigenous and the foreign perspectives and has an inherent tendency to be postcolonial. This paper seeks to introduce the students to the field through a selection of representative poems, novel and play.

Unit 1: Historical Overview

Indian writing in English, the key points of which are East India Company’s arrival in India, Macaulay’s 1835 Minutes of Education, India’s first war of independence and the establishment of colleges to promote Western education and the evolution of Indian writing in English in 20th century.

Unit 2:

- i) Sarojini Naidu “The Bangle Sellers”
- ii) A.K. Ramanujan “Obituary”

- iii) Jayanta Mahapatra “Grandfather”
- iv) Nissim Ezekiel “Night of the Scorpion”

Unit 3: R. K. Narayan’s *The Guide*

Unit 4: Mahesh Dattani’s *Final Solutions*

COURSE OUTCOMES:

Students should be able to:

CO-1: Label key authors and works in Indian writing in English from the past century.

CO-2: Explain the dual influence of indigenous and foreign perspectives in Indian writing in English.

CO-3: Examine the themes and stylistic features of selected poems, novels, and plays from Indian literature in English.

CO-4: Compare the representation of postcolonial themes across different genres in Indian writing in English.

CO-5: Evaluate the contribution of Indian writing in English to global literature and its role in shaping postcolonial discourse.

Text Books: Texts prescribed in Units 2,3, 4.

Reference Books

- Mehrotra, Arvind Krishna. *Concise History of Indian Literature in English*. Permanent Black, 2010.
- K. Srinivas Ayenger. *A History of Indian Writing in English*
- M.K Naik *History of Indian Writing in English*
- Vinay Dharwadker “The Historical Formation of Indian English Literature” in Sheldon Pollock (ed) *Literary Cultures in History*
- *Modern Indian Drama: Issues and Interventions* (ed) Lakshmi Subramanyam

Generic Elective Paper II **Gender and Human Rights**

Introduction: This paper seeks to familiarize the students with issues of inequality, and oppression of caste, race and gender.

Unit 1: Unit I and II of Gender Sensitivity (UNESCO Module 5)

Unit 2: Dr. Babasaheb Ambedkar's "Castes in India"

Unit 3: *We Should All Be Feminists* by Chimamanda Ngozi Adichie

Unit 4: *Sultana's Dream* (a novella): Rokeya Sakhawat Hossain

COURSE OUTCOMES:

Students should be able to:

CO-1: Gain an understanding of the historical and social contexts that contribute to inequality and oppression related to caste, race, and gender.

CO-2: Critically analyze how social structures perpetuate discrimination and marginalization based on caste, race, and gender.

CO-3: Evaluate the effectiveness of various human rights frameworks in addressing issues of inequality and oppression.

CO-4: Develop gender sensitivity and awareness, recognizing the importance of inclusivity and equality in societal development.

CO-5: Apply their understanding of gender and human rights to advocate for social justice and equality in diverse contexts.

Text Books: Texts prescribed in Unit 1, 2, 3, 4.

Reference Books

- Babasaheb Ambedkar, Writings and Speeches, Vol 1, Compiled by Vasant Moon. Ambedkar Foundation, 2014.
- Chimamanda Ngozi Adichie-*We Should All Be Feminists*. London: Fourth Estate, 2014.
- Rokeya Sakhawat Hossain- *Sultana 'a Dream*. Penguin Classics, 2005.
- UNESCO- Gender Sensitivity, Zambia, 2000.

http://www.unesco.org/education/mebam/module_5.pdf

AECC II

MIL (Alternative English)

Introduction: This paper is focused upon developing one fundamental skills of Language learning; reading which needs a through rethink and revision. In order to build a strong base for acquisition of the communication skills, suitable reading content is selected from diverse areas in prose form.

This would boost the learner's competence in expressive and comprehension skills. The well-researched language exercise in the form of usage, vocabulary and grammar is the other area that should attract the teacher and learner to work out for giving decent shape to the mastery of English language.

Unit 1: Short Story

- i) Jim Corbett- The Fight between Leopards
- ii) Dash Benhur- The Bicycle
- iii) Dinanath Pathy- George V High School
- iv) Alexander Baron- The Man Who Knew too much
- v) Will F Jenkins- Uneasy Homecoming

Unit 2: Prose

- i) Mahatma Gandhi- The Way to Equal Distribution
- ii) S Radhakrishnan- A Call to Youth
- iii) C V Raman- The Elixir of Life
- iv) Harold Nicolson- An Educated Person
- v) Claire Needell Hollander- No Learning Without Feeling

Unit 3: Comprehension of a passage and answering the questions

Unit 4: Language Exercises- Test of vocabulary, usage and grammar

COURSE OUTCOMES:

Students should be able to:

CO-1: Improve their ability to comprehend and analyze diverse prose content, forming a strong foundation for communication skills.

CO-2: Expand their vocabulary through targeted language exercises, enhancing their expressive capabilities.

CO-3: Develop a solid grasp of grammar, enabling them to use English more accurately and effectively.

CO-4: Engage with reading materials critically, improving their ability to interpret and respond to various texts.

CO-5: Apply their enhanced reading, vocabulary, and grammar skills to achieve greater fluency and confidence in English communication.

Text Books: All Stories and Prose Pieces

Reference Books

- *The Widening Arc: A Selection of Prose and Stories*, Ed. A. R. Parhi, S Deepika, P Jani, Kitab Bhavan, Bhubaneswar
- *A Communicative Grammar of English*, Geoffrey Leech.
- *A University Grammar of English*, Randolph Quirk and Sidney Greenbaum
- *Developing Reading Skills*. F. Grellet. Cambridge: Cambridge University Press, 1981

SEMESTER-III

Core Paper V

BRITISH ROMANTIC LITERATURE

Introduction:

The paper aims at acquainting the students with the Romantic period and some of its representative writers. The students will be able to sample some seminal works of the Romantic age which gave expression to the key ideas of the period such as return to nature, subjectivity, desire for personal freedom and the defiance of classicism-imposed restrictions on poetic form.

UNIT1: Historical overview

(i) The period otherwise known as The Romantic Revival; The Age of Revolution as it owes its origin to the epoch-making French Revolution of 1789. The emphasis on the organic relationship between man and Nature, individual liberty and unbridled desire free from the shackles of classicism made this period unique—Romanticism vs. Classicism.

UNIT2:

- (i) Thomas Gray: “Elegy Written in a Country Churchyard,”
- (ii) William Blake: “A Poison Tree” and “Chimney Sweeper”

UNIT3:

- (i) William Wordsworth’s “Tintern Abbey”
- (ii) S. T. Coleridge: “Kubla Khan,”
- (iii) John Keats: “Ode to a Nightingale,”

(iv) P. B. Shelley: “Ode to the West Wind,”

UNIT4:

(i) William Wordsworth’s *Preface* to the 2nd edition of *Lyrical Ballads*

COURSE OUTCOMES:

Students should be able to:

CO-1: Identify key writers and seminal works of the Romantic period.

CO-2: Explicate the core ideas of Romanticism, such as return to nature, subjectivity, and personal freedom.

CO-3: Probe how Romantic writers expressed their defiance of classicism-imposed restrictions on poetic form.

CO-4: Compare the treatment of nature, emotion, and freedom in the works of different Romantic writers.

CO-5: Determine the impact of Romanticism on the evolution of literary forms and its lasting influence on modern literature.

Text Books

- Texts prescribed in Units 2,3,4

Reference Books

- Paul Poplawski, *English Literature in Context*, “The Romantic Period”
- *Routledge History of Literature in English*. Ronald Carter & John McRae. London: Routledge, 1997
- Norton Anthology of English Literature. Vol2(Head notes on the periods and authors featured in the paper)
- *Pelican Guide to English Literature. Vol 5.From Blake to Byron*. Ed. Boris Ford
- Maurice Bowra, *The Romantic Imagination*
- *English Literature*. Jonathan Bate(Ch.5“Periods and Movements”)

Core Paper VI

BRITISH LITERATURE 19TH CENTURY

Introduction:

This paper seeks to introduce the students to the exploits of the 19th century British Literature in prose, especially fiction and cultural criticism. It also includes samples of Victorian poetry.

UNIT1: Historical overview

(i) The 19th century British literature though mainly famous for the Romantic Movement, was also a witness to major socio-political developments like industrialization, technological advancements and large-scale mobilization of people from the rural to the urban centers.

UNIT2: Poetry

(i) Tennyson; “Break, Break, Break”, Robert Browning, “My Last Duchess”

(ii) Criticism: Matthew Arnold: “The Study of Poetry”

UNIT3: Jane Austen

(i) *Pride and Prejudice*

UNIT4: Charles Dickens

(i) *Hard Times*

COURSE OUTCOMES:

Students should be able to:

CO-1: Identify key authors and works in 19th-century British fiction, cultural criticism, and Victorian poetry.

CO-2: Explain the major themes and social issues addressed in 19th-century British literature.

CO-3: Examine the narrative techniques and literary styles used in 19th-century British prose and poetry.

CO-4: Differentiate the representation of cultural and social concerns in fiction, criticism, and poetry of the Victorian era.

CO-5: Estimate the influence of 19th-century British literature on contemporary literary and cultural thought.

Text Books:

- Texts prescribed in Units 2, 3, 4

Reference Books:

- *English Literature in Context*. Paul Poplawski. Cambridge. UP, 2008
- *Routledge History of Literature in English*. Ronald Carter & John McRae. London: Routledge, 1997
- Norton Anthology of English Literature. VI2 (Head notes on the period and authors featured in the paper)
- *English Literature*. Jonathan Bate (Ch.4 “The Study of English”, Ch.5 “Periods and Movements”)
- Terry Eagleton, *The English Novel*.

Core Paper VII

BRITISH LITERATURE: EARLY 20TH CENTURY

Introduction:

The paper aims at acquainting the students with the literature of Britain in the early 20th century, focusing on the modernist canon in poetry, novel, and literary criticism.

UNIT1: Historical overview

(i) Developments in society and economy, leading to a crisis in western society known as the First World War and the resultant change in the ways of knowing and perceiving. Marx’s concept of class struggle, Freud’s theory of the unconscious are to be discussed.

UNIT2: Poetry

(i) T. S. Eliot “Love Song of J. Alfred Prufrock”,

- (ii) Yeats: “Second Coming”,
- (iii) Wilfred Owen: “Strange Meeting”,
- (iv) Siegfried Sassoon: “Suicide in the Trenches”
- (v) Criticism: T. S. Eliot: “Tradition and the Individual Talent”

UNIT3:

- (i) Virginia Woolf: *Mrs. Dalloway*

UNIT4:

- (i) J M Synge: *Riders to the Sea*

COURSE OUTCOMES:

Students should be able to:

CO-1: Recognize key modernist writers and their contributions to early 20th-century British literature.

CO-2: Describe the defining characteristics of modernism in poetry, novels, and literary criticism.

CO-3: Examine the themes and techniques used by modernist writers to convey the complexities of early 20th-century life.

CO-4: Contrast the approaches of different modernist authors in their exploration of fragmentation, disillusionment, and innovation in form.

CO-5: Assess the impact of modernist literature on the evolution of literary thought and its influence on subsequent literary movements.

Text Books

- Texts prescribed in Units 2,3,4

Reference Books:

- *Pelican Guide to English Literature: Vol.7. The Modern Age* (ed.) Boris Ford
- *Routledge History of Literature in English*. Ronald Carter & John McRae. London: Routledge, 1997
- *English Literature*. Jonathan Bate(Ch.5 “Periods and Movements”)
- *Modernism*. Critical Idiom. By Peter Faulkner
- *Modernism*. New Critical Idiom. By Peter Childs

Generic Elective Paper III
NATION, CULTURE, INDIA

Introduction:

This paper seeks to introduce students across disciplines to basic ideas about Indian cultural ethos mediated through literature.

UNIT1:

(i) *An Autobiography (My Experiments With Truth)*-M. K. Gandhi. Part V, 'The First Experience' (Chapters I) to 'Face to Face with Ahimsa' (Chap XIV)

UNIT2:

(i) "Secularism and Its Discontents"- Amartya Sen (from *The Argumentative Indian*)

UNIT3:

(i) "Nationalism in India"- Rabindranath Tagore (from *Nationalism*)

UNIT4:

(i) "The Renaissance in India"- Sri Aurobindo (from *The Renaissance in India and Other Essays*)

COURSE OUTCOMES:

Students should be able to:

CO-1: Gain a foundational understanding of the key concepts and values that shape Indian cultural identity as reflected in literature.

CO-2: Analyze how Indian literature reflects and engages with the nation's cultural diversity and historical context.

CO-3: Explore the intersections between literature, culture, and other disciplines to appreciate the broader implications of Indian cultural ethos.

CO-4: Critically engage with literary texts to examine the portrayal of national and cultural themes in Indian literature.

CO-5: Cultivate a culturally informed perspective that enhances their understanding of India's rich literary and cultural heritage.

Text Books

Texts prescribed in Units 1,2,3,4

Reference Books:

- A. L. Basham, *Wonder that was India*
- D. D. Kosambi, *Culture and Civilization of Ancient India in Historical Outline*
- Romila Thapar, *Time as a Metaphor in Human History*
- Pawan K. Verma, *The Great Indian Middleclass*

SKILL ENHANCEMENT COURSES (SEC)

Optional for SEC I paper Total Marks- 100

Skill Enhancement Courses (SEC Optional) ENGLISH COMMUNICATION

Introduction: This paper intends to build up the four primary skills in students in the academic as well as in the wider domains of use like public offices. The books recommended only provide guidelines for what to teach, and the list is in no way exhaustive. Teachers must be free and resourceful enough to collect teaching materials on their own, and even use newspaper clippings as teaching materials.

This is an activity-based, goal-oriented, functional course in English Communication, which aims to make the students able and efficient communicators by helping them to be self-reflexive about English. This course has a pre-defined context of being supportive and complementary to the core courses in various disciplines. Therefore, unlike most other courses in English Communication on offer, it does not seek to build facile fluency that passes off as communicative competence. Rather, it intends to equip the students with the relevant skills of presentation and expression needed in the academic as well as in the professional domains of communicative use. While reading skills exercises are meant to promote the acquisition of analytical and comprehension skills, writing skills exercises are centered on sentence construction, paragraph development and précis writing. Teachers must be free and flexible enough in relation to teaching materials, using newspaper clippings, non-conventional and multi-media resources in the classroom. There is ample scope to build the speaking and listening skills of students in the way the course is planned with an emphasis on interactive learning and articulation.

UNIT1: Introduction

- (i) What is communication?
- (ii) Types of communication (Horizontal, Vertical, Interpersonal, Grapevine),

(iii) Uses of Communication, Inter-cultural communication, Communication today: (iv) Distinct features of Indianisation, alternative texts of language learning, global English And English in the print and electronic media in India.

UNIT2: The Four Skills and Prospect of new material in language learning

- (i) Listening-Passive and active, Speaking effective, intelligibility and clarity
- (ii) Methods and techniques of reading such as skimming, scanning and searching for information; Reading to understand the literal, metaphorical and suggested meaning of a passage,
- (iii) Identifying the tone (admiring, accusatory, ironical, sympathetic, evasive, indecisive, ambiguous, neutral etc.) of the writer and view-points.
- (iv) Cohesive and Coherent writing.

UNIT3: Grammatical and Composition Skills

- (i) Doing exercises such as filling in the blanks, correcting errors, choosing the correct forms from alternative choices, joining clauses, rewriting sentences as directed, replacing indicated sections with single words, opposites, or synonyms, using correct punctuation marks, understanding and using formal and informal styles, and learning to recognize and use officialese, sexism, racism, and jargon.
- (ii) Learning to understand the information structure of a sentence, including the topic-focus relationship; strategies for thematization, postponement, emphasis, and structural compression (such as deletion of redundant parts, nominalization, cleft and pseudo-cleft sentences, and elliptical structures); logical connectors between sentences; methods of developing a paragraph; and the structure and development of an essay.

UNIT4: Exercises in Written Communication

- (i) Précis writing
- (ii) Note-taking skills
- (iii) Writing reports
- (iv) Guidelines and essentials of official correspondence for making enquiries, complaints and replies
- (v) Making representations; writing letters of application for jobs; writing CV, writing letters to the editor and social appeals in the form of letters/pamphlets.

COURSE OUTCOMES:

Students should be able to:

CO-1: Develop effective verbal and non-verbal communication skills, enhancing their ability to convey ideas clearly and confidently.

CO-2: Improve their writing abilities by learning to structure their thoughts coherently and express them in grammatically correct English.

CO-3: Acquire a strong understanding of English grammar, enabling them to write and speak more accurately.

CO-4: Learn to edit and revise their written work, refining their writing for clarity, coherence, and correctness.

CO-5: Apply their communication, writing, and grammar skills in practical situations, preparing them for professional and academic success.

Reference Books:

- *Ways of Reading: Advanced reading Skills for Students of English Literature.* Martin Montgomery et al. London: Routledge, 2007.
- *Applying Communication Theory for Professional Life: A Practical Introduction.* Dainton and Zellely,
<http://tsime.uz.ac.zw/claroline/backends/download.php?url=L0ludHJvX3RvX2NvbW11bmljYXRpb25fVGh3J5LnBkZg%3D%3D&cidReset=true&cidReq=MB563>
- *Literature and the art of Communication*, Cambridge University Press.
- *Vistas and Visions*. Orient Black Swan (writing and grammar exercises at the end of lessons are recommended)
- 'Writing skills', *Remappings: An Anthology for Degree Classes* Orient Black Swan.
- *Indian English through Newspapers* (Chapter 4, 5 and 6), Concept, New Delhi, 2008.
- *Contemporary Communicative English*, S Chand
- *Technical Communication: A Reader Centred Approach*. P. V. Anderson. Wadsworth, Cengage.
- *A University Grammar of English* (Chapter 10, 13, 14) Randolph Quirk and Sidney Greenbaum: Pearson Education, India.

SEMESTER-IV

Core Paper VIII

AMERICAN LITERATURE

Introduction:

This is a survey paper providing an overview of canonical authors from American Literature in the established genres.

UNIT1: Historical overview

- (i) Genesis and evolution, and the defining myths of American Literature—city on a hill, the frontier spirit, the American Dream, manifest destiny, *e pluribus unum*

UNIT 2:

- (i) Walt Whitman: “Out of the Cradle Endlessly Rocking”,
- (ii) Robert Frost: “Stopping by the Woods on a Snowy Evening”,
- (iii) Emily Dickinson: “Because I could not stop for death”
- (iv) Maya Angelou: “I Know Why the Caged Birds Sing”

UNIT 3:

- (i) Arthur Miller: *The Death of a Salesman*

UNIT4:

- (i) Ernest Hemingway: *A Farewell to Arms*

Text Books

- Texts prescribed in Units 2,3,4 (All texts are available on the Internet.)

COURSE OUTCOMES

CO-1: Highlight key periods, movements, and authors that have shaped American literature into its rich and diverse form.

CO-2: Identify prominent authors and their celebrated works that define American Literature.

CO-3: Acknowledge and appreciate American texts' aesthetic value and literary merit, highlighting their beauty, significance, and impact.

CO-4: Gain insight into the country's values, beliefs, and experiences through poetry.

CO-5: Investigate how the pursuit of the American Dream and the devastation of World Wars influenced the national identity and consciousness.

Reference Books:

- *Pelican Guide to English Literature*. Vol.9. *American Literature*. Ed. Boris Ford
- *Highlights of American Literature*. Dr. Carl Bode (USIS)
- *A Short History of American Literature*, Krishna Sen and Ashok Sengupta. Orient BlackSwan, 2017
- *The Story of American Literature*. By Ludwig Lewisohn
- *Norton Anthology of American Literature*.

Core Paper IX

EUROPEAN CLASSICAL LITERATURE

Introduction:

This paper seeks to introduce the students to European Classical literature, commonly considered to have begun in the 8th century BC in ancient Greece and continued until the decline of the Roman Empire in the 5th century AD. The paper seeks to acquaint the students with the founding texts of the European canon.

UNIT 1: Historical Review

- (i) Classical Antiquity: ancient Greece, the rise and decline of the Roman Empire;
Geographical space: cultural history of the Greco-Roman world centered on the Mediterranean Sea

UNIT 2: Epic poetry

- (i) *Odyssey* (Book I)

UNIT 3: Tragedy

- (i) Sophocles: *Oedipus the King*

UNIT 4: Criticism

- (i) Aristotle: *Poetics* (Chapters:6,7,8)

TextBooks

- Texts prescribed in Units 2,3,4(All texts are available for free access on Project

Gutenberg <https://www.gutenberg.org/>)

COURSE OUTCOMES

CO-1: Examine the influence of the Greco-Roman world in shaping the course of Western literary tradition.

CO-2: Explore the foundational texts, authors, and ideas that shaped European literary history.

CO-3: Investigate the central ideas and literary devices employed in ancient European texts.

CO-4: Trace the trajectory and metamorphosis of literary genres like tragedy, comedy, and epic poetry.

CO-5: Evaluate the lasting legacy of classical luminaries like Sophocles, Homer, and Aristotle on literary development.

Reference Books:

- H.D.F. Kitto, *Form and Meaning in Greek Drama*
- H.D.F. Kitto, *The Greeks*
- Eric Auerbach, *Mimesis: The Representation of Reality in Western Literature*
- Gilbert Murray, *A History of Ancient Greek Literature*, Andesite Press, 2017.
- *Classicism: A Very Short Introduction* OUP

Core Paper X

WOMEN'S WRITING

Introduction:

The paper seeks to acquaint the students with the works of women writers from different cultures and nations in various genres. Further, it seeks to make them critically aware of the issues relating to the workings of patriarchy, issues of gender, and relations of desire and power.

UNIT1: Virginia Woolf

- (i) "Chapter1" from *A Room of One's Own*

UNIT2: Charlotte Bronte

- (i) *Jane Eyre*

UNIT3:

- (i) Kamala Das, 'An Introduction', 'The Sunshine Cat'
- (ii) Sylvia Plath, 'Mirror', 'Barren Woman'
- (iii) Eunice de Souza, 'Women in Dutch Painting', 'Remember Medusa'
- (iv) Shanta Acharya, 'Homecoming', 'Shringara'

UNIT4:

- (i) Ashapura Devi, *The Distant Window*

Text Books

- Texts prescribed in Units 1,2,3,4

COURSE OUTCOMES

CO-1: Examine the development of women's literary traditions and contributions.

CO-2: Consider how women's writing reflects and shapes societal attitudes towards gender, sexuality, and power

CO-3: Explore the representation of women's experiences, perspectives, and voices in literature.

CO-4: Analyze power relationships and dynamics in women's literature.

CO-5: Recognize and appreciate the literary value and significance of seminal works by women.

Reference Books:

- Toril Moi, *Sexual/ Textual Politics*
- Elaine Showalter, *A Literature of Their Own*
- Sandra Gilbert and Susan Guber, *The Mad Woman in the Attic*
- *The Distant Window*, Prachi Prakashan, Tr. Anima Bose, 1997
- Helen Carr, 'A History of Women's Writing' in *A History of Feminist Literary Criticism* By Gill Plain and Susan Sellers
- Mary Eagleton, 'Literary Representations of Women' in *A History of Feminist Literary Criticism* by Gill Plain and Susan Sellers

Generic Elective Paper IV
LANGUAGE AND LINGUISTICS

Introduction:

This paper aims to offer the students some fundamental knowledge in Linguistics and English Language Teaching (ELT). It also seeks to acquaint the students with the variety of English that people come in contact with in contemporary times with a special emphasis on Asia and in particular, India.

UNIT1:

- (i) Language: What is Language, Linguistics, Branches and Scope, Applied Linguistics
Global Englishes: Who Speaks English today? Standard Language and Language
Standards, Language Variation, Postcolonial English, Pidgin and Creole, English in
Asia and Europe

UNIT 2:

- (i) Phonology and Morphology

UNIT3:

- (i) Syntax

UNIT4:

- (i) Semantics

COURSE OUTCOMES

CO-1: Understand the complexity and nuance of language.

CO-2: Gain insight into the multiple facets of linguistic analysis.

CO-3: Investigate the linguistic and social outcomes of language adaptation and diversification.

CO-4: Examine how language is used in larger units like conversations, texts, and genres to create meaning and achieve social goals.

CO-5: Develop linguistic creativity and innovation, highlighting the importance of cultivating original, imaginative, and effective language use.

Reference Books

- *Introductory book on Linguistics and Phonetics* by RL Varshney
- *Global Englishes: A Resource Book for Students*, Jennifer Jenkins, 3rd Edn, Special Indian Edition, Routledge, 2016
- *An Introduction to Language and Communication*,
- A R Parhi, 'Localising the Alien: Newspaper English and the Indian Classroom', *English Studies in India*, Springer, 2018.
- Adrian Akmajian, R.A.Demers, AnnK Farmer and R.M.Harnish, Prentice Hall of India, 2012
- David Crystal, *Linguistics*
- Braj B Kachru, *The Indianization of English* (OUP)
- David Crystal, *English as a World Language*

English SEC II: Soft Skills

Credit: 4, Full Marks 100 (Mid Term 20+End Term 80)

Introduction:

This paper seeks to introduce the English Hons Students to the areas of Soft Skills including positive attitude, developing communication skills (reading, writing, speaking, listening), emotional intelligence, teamwork and leadership that will enable them to be skilled individual necessary to deal with the demands of the job orientated world.

Unit 1: Introducing Yourself

- i. Introduction to Soft Skills
- ii. Self-Discovery and Developing Positive Attitude
- iii. Forming Values and Improving Perception

Unit 2: Developing Communication Skills

- i. Effective Communication Skills Basics (Reading, Writing, Speaking, Listening)
- ii. Business Communication Skills (Letter, Report, Memos)
- iii. Advanced Communication skills (presentation, speech, debate, group discussion)

Unit 2: Emotional Intelligence

- i. Body Language, Etiquette and Manners

- ii. Pre-Interview Preparation Technique: Writing CV/Resume
- iii. Characteristics of Job Interview and Answering Strategies

Unit 4: Teamwork and Leadership

- i. Aspects of Team Building
- ii. Skills and Need for Teamwork
- iii. Characteristics and Role of Team Leader

COURSE OUTCOME

CO-1: Understand the core principles of Soft Skills to navigate complex social situations, achieve goals, and succeed in professional life.

CO-2: Respond to unexpected events with agility, resilience, and clear communication.

CO-3: Enhance communication and interpersonal skills to effectively interact with others, build strong relationships, and convey ideas.

CO-4: Embrace continuous learning and self-improvement to establish as a reliable and trustworthy communicator.

CO-5: Promote appreciation and inclusivity of diverse perspectives and backgrounds instilling a sense of responsibility and commitment to shared goals.

Reference Books

- *English and Soft Skills*. S.P. Dhanavel. Orient Blackswan.
- *Soft Skills: Know Yourself and Know the World*. Dr. K. Alex. S. Chand.
- *Personality Development and Soft Skills*. Barun K. Mitra. Oxford
- *Communication Skills*. Sanjay Kumar and Pushpa Lata. Oxford

SEMESTER-V

Core Paper XI

MODERN EUROPEAN DRAMA

Introduction:

The aim of this paper is to introduce the students to the best of experimental and innovative dramatic literature of modern Europe.

UNIT 1: Historical Review

(1) 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

UNIT 2: Henrik Ibsen

(1) *Ghosts*

UNIT 3: Eugene Ionesco

(1) *Chairs*

UNIT 4: Bertolt Brecht

(1) Life of Galileo

Text Books

Texts prescribed in Units 1, 2, 3, 4

COURSE OUTCOMES

CO-1: Trace the development of groundbreaking and avant-garde dramatic literature in Modern Europe.

CO-2: Examine the influence of historical events, cultural movements, and intellectual currents on modern dramatic literature.

CO-3: Highlight the transformation of the dramatic landscape that paved the way for future dramatic practitioners.

CO-4: Explore how various movements and playwrights challenged conventional theatrical forms and themes, leading to innovation and experimentation.

CO-5: Analyze non-linear narrative structures and fragmented storytelling in the dramatic works of Ibsen, Ionesco, and Brecht.

Web Resources

Ionesco: <http://www.kkoworld.com/kitablar/ejen-ionesko-kergedan-eng.pdf>

Ibsen: <http://www.gutenberg.org/files/8121/8121-h/8121-h.htm>

Reference Books:

- 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. 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. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303-24.
- Raymond Williams, *Drama from Ibsen to Brecht*
- Jean Genet, *Reflections on Theatre* (London: Faber & Faber) Chapter 2: "The Strange World Urb..." pp. 63-74.
- *Theatre of Absurd*. Martin Esslin

Core Paper XII

INDIAN CLASSICAL LITERATURE

(Training of teachers essential for teaching this course)

Introduction

This paper seeks to create awareness among the students of the rich and diverse literary and aesthetic culture of ancient India

UNIT 1: Introduction to the history and genesis of Indian Classical Literature

UNIT 2: Sanskrit Drama-1

Kalidasa, *Abhijnanarakuntalam*, Act IV, tr. M.IR Kale, Motilal Banarasi Dass, New Delli

UNIT 3: Sanskrit Drama-2

(1) *Mrcchakatika* by Sudraka, Act I, tr. M.M. Ramachandra Kale (New Delhi: Moti Banarasidass, 1962)

UNIT 4: Aesthetics and Maxims

(i) Bharata's *Natyasastra*, Chapter VI on Rasa theory

Text Books

Texts prescribed in units II, III, IV

COURSE OUTCOMES

CO-1: Develop a deeper appreciation for the richness and diversity of Indian literary heritage.

CO-2: Understand the cultural, aesthetic, and literary values of Indian classical literature.

CO-3: Examine the role of classical literature in shaping Indian identity and tradition.

CO-4: Enrich critical thinking and analytical skills in understanding classical literature.

CO-5: Analyze the foundational texts of Indian classical literature that shaped Indian thought, art, and culture for centuries.

Reference Books:

- Kalidasa. Critical Edition. Sahitya Akademi
- Bharata's *Natyashastra*. English Translation by M.M. Ghosh. Vol 1. 2nd edition. Asiatic Society, Kolkata, 1950. Ch. 6 "Sentiments". Pp. 158-95
- J.A.B. Van Buitenen, "Dharma and Moksa" in Roy W. Perrett. Ed. *Indian Philosophy*.
- Vol 5, *Theory of Value: A Collection of Readings*. New York: Garland, 2000. Pp. 33-40
Vinay Dharwadkar, "Orientalism and the Study of Indian Literature", *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

- Haldhar Panda, Universals of Poetics

Discipline Specific Elective Paper-I

LITERARY THEORY

Introduction:

This paper seeks to expose the students to the basic premises and issues of major theoretical approaches to literary texts.

UNIT 1:

- (1) New Criticism (“Language of Paradox” by Cleanth Brooks)

UNIT 2:

- (1) Marxist Criticism (Terry Eagleton: “Literature and Ideology” from Marxism and Literary Criticism)

UNIT 3:

- (1) Feminist Criticism (Second Sex, Vol 1 Introduction “Facts and Myths”)

UNIT 4:

- (1) Structuralism (“The Nature of Linguistic Sign” by Saussure)

Text Books

Texts prescribed in Units 1, 2, 3, 4

Course Outcomes

- CO-1: Understand the fundamental concepts and principles of literary theory.
- CO-2: Explore the historical and cultural contexts of literary movements and theories.
- CO-3: Cultivate a deeper understanding of the complexities of human experience through literature.
- CO-4: Investigate the role of power, identity, and ideology in shaping literary texts.
- CO-5: Engage with diverse perspectives and approaches in literary theory.

Reference Books

- Peter Barry, *Beginning Theory*
- Terry Eagleton, *Literary Theory*
- David Lodge, ed. *Twentieth Century Criticism*
- David Lodge, ed. *Modern Criticism and Theory: A Reader*
- Jonathan Culler, "In Pursuit of Signs"
- Tony Bennett, *Formalism and Marxism (New Accents)*

Discipline Specific Elective Paper-II

WORLD LITERATURE

Introduction:

This paper proposes to introduce the students to the study of world literature through a representative selection of texts from around the world. The idea is to read beyond the classic European canon by including defining literary texts from other major regions/countries except the United States of America-written in languages other than English, but made available to the readers in English translation.

UNIT 1: European

- (i) Albert Camus: *The Outsider*

UNIT 2: Caribbean

- (i) V S Naipaul: *A Bend in the River*

UNIT 3: Canadian Short Fiction

- (i) Alice Munroe: "The Bear Came Over the Mountain", "Face"

UNIT 4: Latin American Poetry

- (i) Pablo Neruda : "Tonight I can Write" and "Every day you play"
- (ii) Octavio Paz: "Between going and staying the day wavers" and "Motion"

Text Books

- Texts prescribed in Units 1, 2, 3, 4

Course Outcomes

- CO-1: Explore the diversity of human experiences and cultures through literature.
- CO-2: Highlight the importance of literary works that reflect, shape, and facilitate global perspectives, cultural exchange, and cross-cultural understanding.
- CO-3: Develop a more inclusive literary appreciation by embracing the diverse voices and experiences of global cultures.
- CO-4: Enhance a nuanced understanding of the global human experience, emphasizing the importance of balancing appreciation for diversity with recognition of shared humanity.
- CO-5: Cultivate critical thinking skills in comparative literary analysis across languages and cultures

Web Resources:

- Alice Munro's short Stories <http://www.newyorker.com/magazine/2013/10/21/the-bearcame-over-the-mountain-2><http://www.newyorker.com/magazine/2008/09/08/face>
- Poems of Octavio Paz http://www.poetrysoup.com/famous/poems/best/octavio_paz

Reference Books:

- Weltliteratur: John Wolfgang von Goethe in *Essays on Art and Literature* Goethe : The Collected Works Vol.3
- Rabindranath Tagore "World Literature": *Selected Writings On Literature and Language: Rabindranath Tagore* Ed. Sisir Kumar Das and Sukanta Chaudhuri
- Goethe's "World Literature Paradigm and Contemporary Cultural Globalization" by John Pizer
- "Something Will Happen to You Who Read": Adrienne Rich, Eavan Boland' by Victor

Luftig .JSTOR iv. *Comparative Literature* University of Oregon.

- “WLT and the Essay” *World Literature Today* Vol. 74, No. 3, 2000. JSTOR Irish University Review, Vol.23 Spring 1, Spring-Summer.
- What is world Literature? (Introduction) David Damrosch
<http://press.princeton.edu/chapters/i7545.html>
- Tagore’s comparative world literature
<https://www.academia.edu/4630860/>
Rabindranath_Tagores_Comparative_World_Literature

SEMESTER-VI

Core Paper XIII

POSTCOLONIAL LITERATURES

Introduction:

This paper seeks to introduce the students to postcolonial literature —a body of literature that responds to European colonialism and empire in Asia, Africa, Middle East, the Pacific and elsewhere. The paper aims to provide the students with the opportunity to think through the layered response – compliance, resistance, mimicry, subversion – that is involved in the production of post-independence literature

UNIT1:

- Postcolonialism: Elleke Boehmer (From *Literary Theory and Criticism* Ed. Patricia Waugh)
 - The post in Postcolonial,
 - Movements and theories against Empire
 - Leading Postcolonial Thinkers (Frantz Fanon, Edward Said, Gayatri Spivak, Homi Bhabha)

UNIT2: Raja Rao

- Kanthapura*

UNIT3: Jean Rhys

- WideSargassoSea*

UNIT4: Athol Fugard

Blood Knot

Text Books

- Texts prescribed in Units 1,2,3,4

COURSE OUTCOMES

CO-1: Develop a contextual understanding of colonialism, acknowledging its historical roots, cultural manifestations, and ongoing consequences.

CO-2: Examine the intersections between literature, power, and identity in the context of colonialism, imperialism, and decolonization.

CO-3: Investigate the role of literature in resisting, subverting, and challenging colonial power dynamics.

CO-4: Cultivate empathy and understanding of diverse postcolonial experiences and perspectives.

CO-5: Enrich critical thinking skills in evaluating the complexities of colonial and postcolonial experiences.

Reference Books:

- Chinua Achebe: “English and the African Writer” (Available online)
- Ngugiwa Thiong’o: “The Quest for Relevance” from *Decolonizing the Mind: The Politics of Language in African Literature*
- Leela Gandhi, *Postcolonial Theory: An Introduction*. OUP, 1998.
- Bill Ashcroft, Gareth Griffin, Helen Tiffin, *The Empire Writes Back: Theory and Practice of Post-Colonial Literature*.
- Edward Said. *Orientalism*.

Core Paper XIV
POPULAR LITERATURE

Introduction:

This paper seeks to introduce the students to genres such as children's literature, detective fiction and campus fiction, which have a "mass" appeal, and can help us gain a better understanding of the popular and folk roots of literature.

UNIT1: Introduction to the concept

- (i) What is popular literature?
- (ii) Debate between popular and high cultures ('highbrow' v/s 'lowbrow')
- (iii) What is Genre fiction?
- (iv) Debate between genre fiction and literary fiction

Essays for discussion:

- Lev Grossman: "Literary Revolution in the Supermarket Aisle: Genre Fiction is Disruptive Technology"
<http://entertainment.time.com/2012/05/23/genre-fiction-is-disruptive-technology/>
- Arthur Krystal: "Easy Writers: Guilty pleasures without guilt"
<http://www.newyorker.com/magazine/2012/05/28/easy-writers>
- Joshua Rothman: "A Better Way to Think About the Genre Debate"
<http://www.newyorker.com/books/joshua-rothman/better-way-think-genre-debate>
- Stephen Marche: "How Genre Fiction Became More Important than Literary Fiction"
<http://www.esquire.com/entertainment/books/a33599/genre-fiction-vs-literary-fiction/>

UNIT2: Children's Literature

- (i) Lewis Carroll: *Alice in Wonderland*

UNIT3: Detective Fiction

- (i) Arthur Conan Doyle: *The Hound of the Baskervilles*

UNIT4: Campus Fiction

- (i) Chetan Bhagat: *Five Point Someone*

TextBooks

- Essays given for discussion under unit I and Texts prescribed in Units 2,3,4

Course Outcomes

CO-1: Study the historical and cultural context of popular literature

CO-2: Recognize the widespread influence and far-reaching consequences of popular literature on a global scale.

CO-3: Analyze the representation of power dynamics and social hierarchies in popular literature.

CO-4: Examine the representation of diversity, inclusivity, and social justice in popular literature.

CO-5: Develop critical thinking skills in evaluating the literary merit and cultural value of popular literature.

Reference Books

- Leslie Fiedler, “*Towards a Definition of Popular Literature*” in *Super Culture: American Popular Culture and Europe*. Ed. C.W.E. Bigsby. pp. 29-38
- Leo Lowenthal, *Literature, Popular Culture and Society*
- Felicity Hughes, “Children’s Literature: Theory and Practice” in *English Literary History*. Vol. 45, 1978. pp. 542-61.
- Raymond Chandler, “The Simple Art of Murder”, *Atlantic Monthly*. Dec.1944 (available at <<http://www.en.utexas.edu/amlitprivate/scans/chandlerart.html>>)
- *Popular Fiction: Essays in Literature and History* by Peter Humm, Paul Stigant, Peter Widdowson
- Sumathi Ramaswamy, “Introduction”, in *Beyond Appearances?: Visual Practices and Ideologies in Modern India*. Pp.xiii

Discipline Specific Elective Paper-III
PARTITION LITERATURE

Introduction:

This paper seeks to expose the students to some significant writings on Indian partition, which brought untold miseries to those who lost lives and homes. The issues of loss, trauma, communalism etc. are explored by the texts.

UNIT 1: Defining Partition Literature

- Ritu Menon and Kamla Bhasin, “Introduction” from *Borders and Boundaries* (New Delhi: Kali for Women, 1998)

UNIT 2:

- W.H. Auden, “Partition”
- Agha Shahid Ali, “Learning Urdu”
- Faiz Ahmad Faiz, “The Dawn of Freedom”

UNIT 3: Bapsi Sidhwa

- *Ice-Candy-Man*

UNIT 4:

- Saadat Hasan Manto, “Toba Tek Singh” (from *Mottled Dawn*, Penguin India)
- Rajinder Singh Bedi, “Lajwanti” (Trans. Khushwant Singh)
- Lalithambika Antharjanam, “A Leaf in the Storm”

Textbooks

- Texts prescribed in Units 1, 2, 3, 4
- *Mottled Dawn* for Manto and Bedi in Unit 4, Penguin India
- *Borders and Boundaries*. New Delhi: Kali for Women, 1998

Course Outcomes

- **CO-1:** Understand the profound historical significance and enduring impact of the Partition.
- **CO-2:** Investigate the role of Partition literature in shaping national and cultural narratives.
- **CO-3:** Cultivate empathy and understanding of the human experiences and emotions expressed in Partition literature.
- **CO-4:** Understand the role of Partition literature in shaping cultural memory and heritage.
- **CO-5:** Develop critical thinking skills in evaluating the complexities of Partition and its aftermath.

Reference Books

- Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004)
- Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000)
- Sigmund Freud, “Mourning and Melancholia” in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041-53.

Discipline-Specific Elective Paper-IV:

WRITING FOR MASS MEDIA

UNIT 1:

- History of English in India
- Brief history of Journalism in English in India
- Status of English in India
- Indian writers of English and their treatment of the English language as a non-native variety

UNIT 2:

- Writing for the Print Media: News Stories, Features, Editorials (The teacher is required to cite examples and use material from mass media)

UNIT 3:

- Writing for the Electronic Media
- Advertisement caption writing and taglines (print and electronic)

UNIT 4:

- Email, Blogs, Social Networking
- Internet Journalism

Reference Books

- Rangaswamy Parthasarathy, *Journalism in India: From the Earliest Times to the Present Day*, Sterling.
- S.V. Parasher, *Indian English: Functions and Form*, Bahri Publications.
- Stephen McLaren, *Easy Writer*
- A.R. Parhi, *Indian English through Newspapers*, Concept Publications.
- G.L. Labru, *Indian Newspaper English*, B.R. Publishing House.
- Vinod Dubey, *Newspaper English in India*, Bahri Publications.
- Braj Kachru, *Indianization of English*
- Dutta and Parhi, "Prospect of Electronic Media as Curriculum in Non-Native Contexts," *I-Manager's Journal on English Language Teaching* (2014)
- Aijaz Ahmed, "Disciplinary English: Third-Worldism and Literature"
- C.D. Narasimhaiah (ed.), *Awakened Consciousness: Studies in Commonwealth Literature*, New Delhi: Sterling.
- Omkar N. Koul, *English in India: Theoretical and Applied Issues*, New Delhi: Creative Publishers

DSE Paper – IV: Dissertation/Research Project

(This option is available only for students with an aggregate of above 60%.)

DISSERTATION/RESEARCH PROJECT

Introduction and Outcome

A project is an individual or collaborative activity that is carefully planned to achieve a particular aim.

An undergraduate project involves individual research by students to (i) understand a particular topic or fact in their field of study in-depth, and (ii) strengthen their understanding of research processes and methods.

Undergraduate research is inquiry-based learning that involves practical work, not just classroom teaching and personal reading. Students learn to apply what they study in their courses to better appreciate different aspects of their field by working independently on projects. At the same time, they contribute something original to the courses they study.

An undergraduate research project is expected to explore specific topics within the student's field of study and should make an original contribution to the discipline in some manner. The results of quality undergraduate research can be presented in seminars and conferences, and published in research journals dedicated specifically to such work or in traditional academic journals with the student as a co-author.

There are many benefits of undergraduate research, including, but not limited to, real-world applications, research and professional experience, and better relationships between faculty and students. Relating coursework to out-of-class experiences, students train to work and think independently, take responsibility for their own learning, and take the initiative to solve problems on their own rather than relying on experts for answers. They also learn to work collaboratively in interdisciplinary research. Most of all, projects help students develop a variety of skill sets, making them confident and competent in their future careers.

The Research Process

Typically, all research answers three questions: what, why, and how.

- **What** states the research question to be investigated in a project.

- **Why** explains the purpose of the research and every step undertaken to conduct the research.
- **How** describes the stages of the research procedure.

To understand the research process and to conduct it practically requires a good background in research methodology. Students may study research methodology before undertaking their projects.

COURSE OUTCOMES

- **CO-1:** Conduct original research that contributes to the field of study.
- **CO-2:** Demonstrate the ability to communicate complex research findings effectively.
- **CO-3:** Develop and apply theoretical frameworks to literary analysis.
- **CO-4:** Contribute to the ongoing scholarly conversation about literary works and their significance.
- **CO-5:** Enrich and refine critical thinking, close reading, and analytical skills.
