

DEPARTMENT OF ENGLISH
DIBRUGARH UNIVERSITY



Syllabus for

M.A. English (CBCS)

Approved by the Board of Studies in English held on April 5, 2019

General Course Structure:

Semester	Courses with Credits				
	Core (Fixed)	Electives (Minimum)		AEC (Minimum)	Total (Minimum)
		DSE	GE		
I	3 Courses x 4 Credits=12	1 Course x 4 Credits=4	_____	1 Course x 2 Credits = 2	18
II	3 Courses x 4 Credits=12	1 Course x 4 Credits= 4	1 Course x 4 Credits= 4	_____	20
III	3 Courses x 4 Credits=12	1 Course x 4 Credits= 4	1 Course x 4 Credits= 4	1 Course x 2 Credits = 2	22
IV	3 Courses x 4 Credits=12	1 Course x 4 Credits= 4	_____	_____	16

Course Structure:**Details of Courses under M.A in English:****Courses****Credits**

I. Core Courses (C) (12 papers of 4 credits each)	12x4=48
II. Discipline Specific Elective Courses (DSE) (Minimum 4 papers of 4 credits each)	4x4=16
III. General Elective Courses (GE) (Minimum 2 papers of 4 credits each)	2x4=8
IV. Ability Enhancement Courses (AEC) (Minimum 2 papers of 2 credits each)	2X2=4

Total credits (Minimum):**76**

Course Titles with Course Codes:**Core Courses (C): (Credit: 04 each)**

- I. Late Medieval to Elizabethan (ENG-C-101)
- II. Jacobean to the Pre-Restoration (ENG-C-102)
- III. Restoration and the Eighteenth Century (ENG-C-103)
- IV. The English Romantics (ENG-C-201)
- V. The Victorian Age (ENG-C-202)
- VI. Classical Criticism to the New Critics (ENG-C-203)
- VII. The Modern Age and Beyond (ENG-C-301)
- VIII. Postcolonial Literature I (ENG-C-302)
- IX. Critical Theory I (ENG-C-303)**
- X. European Literature (ENG-C-401)
- XI. Postcolonial Literature II (ENG-C-402)
- XII. Critical Theory II (ENG-C-403)**

Discipline Specific Elective Courses (DSE): (Credit: 04 each)**(Minimum 4 papers to be selected)**

- I. Indian Writing in English I (ENG-DSE-101)
- II. American Literature I (ENG-DSE-102)
- III. Language I (ENG-DSE-103)
- IV. Indian Writing in English II (ENG-DSE-201)
- V. American Literature II (ENG-DSE-202)
- VI. Language II (ENG-DSE-203)
- VII. Cultural Studies I: Discourse (ENG-DSE-301)**
- VIII. Women and Literature I (ENG-DSE-302)
- IX. New Literatures in English I (ENG-DSE-303)**
- X. Cultural Studies II: Popular Culture (ENG-DSE-401)**
- XI. Women and Literature II (ENG-DSE-402)
- XII. New Literatures in English II (ENG-DSE-403)

General Elective Courses (GE): (Credit: 04 each)**(Minimum 2 papers to be selected)**

- I. Literature and Human Rights (ENG-GE-201)**
- II. Gender Studies (ENG-GE-202)
- III. Translation Studies (ENG-GE-203)**
- IV. Graphic Fiction (ENG-GE-204)
- V. Literature and the Environment (ENG-GE-301)

- VI. Film Studies (ENG-GE-302)
 VII. Northeast Writing (ENG-GE-303)
 VIII. Literature and Politics (ENG-GE-304)

**Ability Enhancement Courses (AEC): (Credit: 02 each)
 (Minimum 2 papers to be selected)**

- I. Academic Writing (ENG-AEC-101)
 II. Communication Skills (ENG-AEC-102)
 III. Basic Concepts of Translation (ENG-AEC-301)
 IV. Creative Writing (ENG-AEC-302)
 V. Soft Skills (ENG-AEC-303)

Table: (Course Structure)

I Semester 18 Credits	3 CORE COURSES (12 Credits) 1. Late Medieval to Elizabethan ENG-C-101 2. Jacobean to the Pre-Restoration ENG-C-102 3. Restoration and the 18 th Century ENG-C-103	Discipline-Specific Electives (All 3 Offered) (4 Credits) 1. IWE I ANB/LK ENG-DSE-101 2. American I MS/DD ENG-DSE-102 3. Language I NA ENG-DSE-103		Ability Enhancement Course (Both offered) (2 Credits) 1. Academic Writing ENG-AEC-101 2. Communication Skills ENG-AEC-102
II Semester 20 Credits	3 CORE COURSES (12 Credits) 1. The English Romantics ENG-C-201 2. The Victorian Age ENG-C-202 3. Classical Criticism to the New Critics ENG-C-203	Discipline-Specific Electives (All 3 Offered) (4 Credits) 1. IWE II ENG-DSE-201 2. American II ENG-DSE-202 3. Language II ENG-DSE-203	General Elective (Only Two Offered) (4 Credits) 1. Literature and Human Rights ENG-GE-201 2. Gender Studies ENG-GE-202 3. Translation Studies ENG-GE-203 4. Graphic Fiction ENG-GE-204	
III Semester 22 Credits	3 CORE COURSES (12 Credits) 1. The Modern Age and Beyond ENG-C-301 2. Postcolonial Literature I ENG-C-302 3. Critical Theory I ENG-C-303	Discipline-Specific Electives (Only 2 Offered) (4 Credits) 1. Cultural Studies I: Discourse ENG-DSE-301 3. Women and Literature I ENG-DSE-302 4. New Literatures in English I ENG-DSE-303	General Elective (Only Two Offered) (4 Credits) 1. Literature and the Environment ENG-GE-301 2. Film Studies ENG-GE-302 3. Northeast Writing ENG-GE-303 4. Literature and Politics ENG-GE-304	Ability Enhancement Course (Both Offered) (2 Credits) 1. Basic Concepts of Translation ENG-AEC-301 2. Creative Writing ENG-AEC-302 3. Soft Skills ENG-AEC-303
IV Semester 16 Credits	3 CORE COURSES (12 Credits) 1. European Literature ENG-C-401 2. Postcolonial Literature II ENG-C-402 3. Critical Theory II ENG-C-403	Discipline-Specific Electives (All 3 Offered) (4 Credits) 1. Cultural Studies II: Popular Culture MB ENG-DSE-401 2. Women and Literature II ENG-DSE-402 3. New Literatures in English II ENG-DSE-403		

CORE COURSES

FIRST SEMESTER

Course Code: ENG-C-101

Course Title: Late Medieval to Elizabethan Age

Nature of Course: Core

Total Credits Assigned: 4

Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course intends to familiarise the learners with the socio-cultural and historical background of English literature from late Medieval to the Elizabethan period.
- It would introduce the learners with historical and social contexts including religion, church, Feudalism, land, printing, Tudor dynasty, gender, war, disease, merchant class, international trade, social life (chivalry, morality), and geography that form the backdrop of the literature produced during this period.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Twenty-four (24) contact hours will be allotted to Unit I, Twenty-four (24) contact hours to Unit II and Twenty(20) contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions etc.

Required Readings:

Unit I: Poetry

“Sir Gawain and the Green Knight” (Part I)/ Selections from *Morte de Arthur* (section on the death of Arthur)

Geoffrey Chaucer- Prologue to *The Canterbury Tales*

Thomas Wyatt- “Farewell Love”, “Dido in Love”/ Surrey- “Soote season”, “My Lute Awake”

Edmund Spenser- *Amoretti* - Sonnet 34, 54, 65,79

Philip Sidney- *Astrophel and Stella* (Sonnet9, 34, 72, 106)

William Shakespeare- Sonnet 20, 71, 126, 147

Unit II: Drama

Christopher Marlowe- *The Jew of Malta*/ Thomas Kyd- *The Spanish Tragedy*

William Shakespeare - *Hamlet, The Merchant of Venice/ Henry IV- Part I/ Measure for Measure*

Unit III: Non-Fictional Prose

Margery Kempe- “Pilgrimage to Jerusalem”, “The birth of her first child and her first vision”

Francis Bacon- “Of Travel”, “Of Marriage and Single Life”, “Of Superstition”

Elizabeth-I- Speech to the Troops at Tilbury

Mode of Assessment

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions+2 short notes/analysis (8+8+4+4)=24 Marks

Unit II: 3 broad questions(8+8+8)=24Marks

Unit III: 1 broad question + 1 short note/analysis(8+4)=12 Marks

Total: 60 Marks

Expected Learner Outcome:

- At the end of the course, learners are expected to be acquainted with the socio-political conditions as well attendant ideologies of the time.
- They are expected to be familiar with the ideological shift from the medieval to Renaissance Humanism through a critical reading of the texts prescribed.
- They would be able to identify the development of literary genres such as poetry (long verse, sonnet), drama (tragedy, comedy, historical play), non-fiction (essay, autobiography) in the context of the period.

Recommended Readings:

M.H Abrams (ed.) *The Norton Anthology of English Literature Vol. 1*

David Lowenstein and Janel Mueller (eds.) *The Cambridge History of Early Modern English Literature*

Gillian Rudd *The Complete Critical Guide to Geoffrey Chaucer*

Patrick Cheney *Reading Sixteenth Century Poetry*

Maurice Evans *English Poetry in the Sixteenth Century*

Michael R.G. Spiller *The Development of the Sonnet: An Introduction*

Michael Hattaway. *Elizabethan Popular Theatre: Plays in Performance*

Charles T Prouty *Studies in the Elizabethan Theatre*

G.K Hunter *English Drama 1586- 1642: The Age of Shakespeare*

Jill Kraye and M.W.F. Stone. *Humanism and Early Modern Philosophy*

Course Code: ENG-C-102
Course Title: Jacobean to the Pre-Restoration
Nature of Course: Core
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course has been designed with the purpose of familiarising the learners with the sweeping contexts of the seventeenth-century, which includes courtly love, religion and Christianity, travel and discovery, chivalry, war, monarchy, social change, court and the city, science and empiricism, humanism, internationalism (trade and maritime politics foreign relations, translations and cultural exchange, early Orientalism), rise of English Criticism, disease, fine arts, gender and sexuality, civil war, among others.
- To emphasise how the empirical turn to philosophy impacted the literary productions of England, thereby ushering in Metaphysical poetry, plays and poetry on representation of women's issues, women's writing, modern political theory and philosophy, etc.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Sixteen (16) contact hours will be allotted to Unit I, Thirty (30) contact hours to Unit II and Eighteen (18) contact hours to Unit III. Learners are to be evaluated through seminar presentations, viva-voce, term papers, home assignments, in-semester exams, group discussions and so forth. The learners on culmination of the course are expected to be acquainted with both the texts and the contexts of the given period.

Required Readings:

Unit-I: Poetry

John Donne- "The Sunne Rising", "A Valediction: Forbidding Mourning" "Holy Sonnets 14, 17"
 George Herbert- "The Windows", "Man"
 Andrew Marvell- "Bermudas", "The Definition of Love"
 Mary Wroth – "Sweetest Love, Return Again", "In this Strange Labyrinth"
 AemiliaLanyer – "Eve's Apology in Defense of Women"

Unit-II: Drama

Ben Jonson- *Volpone/The Alchemist*
 Webster- *The White Devil*
 Thomas Middleton- *Women Beware Women/ The Changeling*

Unit-III: Non- Fictional Prose

James I- "A counter-blaste to Tobacco"
 Margaret Cavendish- *The Blazing World* (selections)
 Milton- "On Divorce"/*Areopagitica* (Selections)
 Thomas Hobbes- Chapter XIII of *Leviathan*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional Test 1: 10 marks, Sessional Test 2: 10marks, Seminar Presentation: 10 marks,
Group Discussion/Viva –voce: 5 marks, Attendance: 5 marks)

Total : 40 Marks

Final Examination (End-Semester): 60 Marks

Unit I: 2 broad questions+1 short note/analysis (8+8+4=20) Marks

Unit II: 3 broad questions(8+8+8=24) Marks

Unit III: 1 broad question+2 short notes/analysis (8+4+4=16) Marks

Total: 60 Marks

Expected Learner Outcome:

- The learners on culmination of the course are expected to be acquainted with both the texts and the contexts of the given period.
- It will familiarise the learners with the sweeping contexts of the seventeenth-century, which includes courtly love, religion and Christianity, travel and discovery, chivalry, war, monarchy, social change, court and the city, science and empiricism, humanism, internationalism (trade and maritime politics foreign relations, translations and cultural exchange, early Orientalism), rise of English Criticism, disease, fine arts, gender and sexuality, civil war, among others.
- The learners will be able to acquaint themselves with the characteristic trends of culture and literature that distinguish these works from those of the preceding and the following periods.

Recommended Readings:

Abrams, M.H., Greenblatt, Stephen, ed. *The Norton Anthology of English Literature, Vol. I*
 Sanders, Andrew. *The Short Oxford History of English Literature*
 Legouis, Emile. *A Short History of English Literature*
 Daiches, David. *A Critical History of English Literature, Vol. I*
 Alexander, Michael. *A History of English Literature*
 Trevelyan, G.M. *English Social History- A Survey of Six Centuries- Chaucer to Queen Victoria*
 Birch, Dinah, ed. *The Oxford Companion to English Literature (Seventh Edition)*, London: OUP, 2009.

Course Code: ENG-C-103
Course Title: Restoration and Eighteenth Century
Nature of Course: Core
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- The course aims to acquaint the learners with the different movements and themes which were dominant during the Neo-Classical Age (Restoration and Augustan) in English literary history.
- Through an extensive study of a wide range of texts and authors, the learners would be encouraged to explore the key contextual concerns of that period including scientific developments, political turmoil, urbanization, colonization, slave trade, commercialization along with other social and cultural developments.
- Taking the diverse contexts into account, the learners would be enabled to trace the development, significance and relevance of literary expressions such as satire, mock-epics, comic plays, prose pieces serving as significant precursors to the novel, periodical essays and biographies.
- The course shall also encourage the learner to delve into the field of Women's literature through a careful study of leading female authors and poets of that period.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Twenty (20) contact hours shall be allotted to Unit I, Fourteen (14) contact hours to Unit II and Thirty (30) Contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through seminar presentations, viva-voce, term papers, homeassignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:

Unit 1 Poetry

Milton *Paradise Lost* Book IX

John Dryden *Mac Flecknoe*

Alexander Pope- *Epistle to Dr. Arbuthnot*

Katherine Philips- "To my Excellent Lucasia"

Ann Yearsley- "A Poem on the Inhumanity of Slave Trade (Selections)"

Unit II Fiction

Aphra Behn- *Oronooko*

Henry Fielding- *Joseph Andrews/ Tom Jones*

Daniel Defoe- *Robinson Crusoe*

Unit III Drama and Non-Fictional Prose

Oliver Goldsmith- *She Stoops to Conquer*

Richard Sheridan- *The School for Scandal/ The Rivals*

Jonathan Swift- *A Modest Proposal*
 Joseph Addison and Richard Steele- Spectator 10 (selections)
 Samuel Johnson – *Life of Pope/Life of Cowley*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions+ 1 short notes/analysis (8+8+4)=20 Marks

Unit II: 2 broad questions (8+8)=16 Marks

Unit III: 2 broad questions+ 2 short notes/analysis (8+8+4+4)=24 Marks

Total: 60 Marks

Expected Learner Outcome:

- At the end of the course the learners would be able to achieve a holistic understanding of the Neo-classical Age and approach their texts critically within the relevant political, social and cultural contexts.
- The learners would develop a neat and clear understanding of the English literary history spanning from Restoration to Augustan Age in a chronological order.
- The learners would be able to identify the influence of British political developments on literary expressions especially about the emergence popular genre of that period such as satire.

Recommended Readings:

M.H Abrams, Stephen Greenblatt (ed.) *The Norton Anthology of English Literature Vol. 1*
 Andrew Sanders, *The Short Oxford History of English Literature*
 Emile Legouis, *A Short History of English Literature*
 David Daiches, *A Critical History of English Literature Vol. 2*
 Michael Alexander, *A History of English Literature*
 G.M. Trevelyan, *English Social History - A Survey of Six Centuries - Chaucer to Queen Victoria*
 Dinah Birch (ed.), *The Oxford Companion to English Literature (Seventh Edition)*.
 London:OUP, 2009

SECOND SEMESTER

Course Code: ENG-C-201

Course Title: The English Romantics

Nature of Course: Core

Total Credits Assigned: 4

Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- The objective of the course is, first, to familiarise the learner with the historical background of the period keeping in mind the sweeping social, political and economic changes that accompanied English imperialism.
- The learner will be able to critically examine the poetry, prose and fiction of the Romantic Period, with attention drawn to the emergence of women's writing, the advocacy for women's social and political rights, and publishing in a challenging climate dominated by gentrified expectations of behaviour.
- The course aims to guide the learner to identify and engage with the important works of the Romantic era, their authors, and their stylistic devices.
- The course will also introduce the learners with new critical frameworks in order to investigate and re-read the texts in the light of recent concerns, such as class, gender, and Orientalism.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Twenty-six (26) contact hours will be allotted to Unit I, Sixteen (16) contact hours to Unit II, and Twenty-two (22) contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:

Unit I: Poetry

William Blake - "Holy Thursday", "The Poison Tree," "London"

James Thompson - "Rule Britannia"

Helen Maria Williams - "On the Bill which was Passed Regulating the Slave Trade"

Felicia Hemans - "The Suttee"

William Wordsworth - "Upon Westminster Bridge", "Steamboats, Viaducts and Railways", "The Old Cumberland Beggar"

Samuel Taylor Coleridge - "The Rime of the Ancient Mariner"

Shelley - "England 1890," "Ode to a Skylark"

John Keats - "Ode on a Grecian Urn," "Ode on Melancholy"

Unit II: Prose

Charles Lamb - "Old China"

Thomas De Quincey - The Malay sequence from *The Confessions of an Opium Eater* (Excerpt from *Norton Anthology*)

Mary Wollstonecraft - Selections from *A Vindication of the Rights of Women* (Excerpt from *Norton Anthology*)

Unit III: Fiction

Jane Austen –*Persuasion/ Northanger Abbey*

Mary Shelley – *Frankenstein*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

unit i: 4 broad questions (8+8+8+8) =32 marks

unit ii: 3 short questions (4+4+4) =12 marks

unit iii: 2 broad question (8+8) =16 marks

Total: 60 Marks

Expected Learner Outcome:

- Learner would be able to critically appreciate the immense contribution of writers, poets, and essayists to the British literary canon of the Romantic period.
- The learner will be able to locate the Romantic movement beyond its literary trappings, contextualizing it within the radical and volatile political, social and economic shifts during the time, including but not limited to the American and French Revolutions, the abolition movement and the Industrial Revolution.
- The learner will be able to better locate the reactionary spirit of the age, as a response to the Neo-classical period as well as a precursor to the Victorian Age.

Recommended Readings:

M.H Abrams, Stephen Greenblatt (ed.) *The Norton Anthology of English Literature Vol. 2*

Andrew Sanders, *The Short Oxford History of English Literature*

Emile Legouis, *A Short History of English Literature*

David Daiches, *A Critical History of English Literature Vol. 2*

Michael Alexander, *A History of English Literature*

G.M. Trevelyan, *English Social History - A Survey of Six Centuries - Chaucer to Queen Victoria*

Dinah Birch (ed.), *The Oxford Companion to English Literature (Seventh Edition)*. London: OUP, 2009

Course Code: ENG-C-202
Course Title: The Victorian Age
Nature of Course: Core
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- The course intends to familiarize the learners with the different forms of literary expressions such as dramatic monologue, children’s literature, fantasy literature, autobiographical fiction, scientific treatise, detective fiction which flourished during the Victorian Age.
- It also aims to enable the learners’ understanding of the significant contexts pertaining to the Victorian period about politics, colonialism, science, culture, religion, industrialization, race, gender and sexuality.
- Along with literary analysis of texts, the learners will be encouraged to explore the history of the Women’s Movement that geared up during this period in Britain.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Eighteen (18) contact hours shall be allotted to Unit I, Sixteen (16) contact hours to Unit II and Thirty (30) contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:

Unit-I: Poetry

Elizabeth Barrett Browning- “To George Sand: A Recognition”
 Robert Browning- “Two in a Campagna”, “The Laboratory”
 Tennyson- “Ulysses”, Selections from *In Memoriam*
 Christiana Rossetti- extracts from “The Goblin Market” (lines1-140)

Unit II: Non-Fictional Prose

Carlyle- Queen Victoria at 18
 J.S. Mill- selections from *Subjection of Women* (Norton extracts)
 Charles Darwin- Introduction – *On the Origin of Species*
 Matthew Arnold- extracts from *Culture and Anarchy* (first two Norton selections)

Unit III: Fiction

Thomas Hardy- From *The Wessex Tales*

Charles Dickens- *Bleak House*

Lewis Carroll- *Alice's Adventure in Wonderland*

Arthur Conan Doyle- "*The Speckle Band*"/Wilkie Collins- *The Moonstone*

Charlotte Bronte – *Jane Eyre*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 1 broad question+ 1 short note/analysis (8+8)= 16 Marks

Unit II: 1broad question+ 2 short note/analysis (8+4+4)=16 Marks

Unit III: 3broad questions+1 short note/analysis (8+8+8+4)=28 Marks

Total: 60 Marks

Expected Learner Outcome:

- At the end of the course the learners would be able to situate their texts within the relevant historical and cultural contexts of the Victorian Age.
- They would be able to grasp the significance of the Victorian age as a transitional phase located between two other significant periods of British literary history, the Romantic Age that precedes it and the Modern Age that follows.
- They would be able to engage in intertextual analysis and comparative reading across the different units of the course.

Recommended Readings:

Sandra Gilbert and Susan Gubar- *The Madwoman in the Attic: The Woman Writer and the Nineteenth-century Literary Imagination*

Elaine Showalter- *A Literature of Their Own: British Women Novelists from Bronte to Lessing*

Eric Hobsbawm- *The Age of Revolution: 1789-1848*

Cornelia Pearsall - *Tennyson's Rapture: Transformation in Victorian Dramatic Monologue*

James Eli Adams- *A History of Victorian Literature*

Isabelle Armstrong- *Victorian Poetry: Poetry, Poetics and Politics*

Richard Cronin, Alison Chapman and Antony H. Harrison (ed.)- *A Companion to Victorian Poetry*

Dierdre David (ed.)- *Cambridge Companion to Victorian Novel*

Richard Cronin- *Romantic Victorians: English Literature, 1824-1840*

Course Code: ENG-C-203

Course Title: Classical Criticism to the New Critics

Nature of Course: Core

Total Credits Assigned: 4

Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- To acquaint learners with the art/craft of criticism of literary texts as have been practiced from the classical period to the early twentieth century.
- To provide the learners a broad survey of the history and development of literary criticism and theory in Western Culture from Plato and Aristotle to the early twentieth century.
- The learners would be familiarized with ideas as disparate as mimesis, representation, tragedy, republic, nature, the sublime, perception, the text, reception and so forth.
- The learners would be encouraged to read/analyse critically different texts from the lens provided by these concepts of criticisms and theories.

Course Structure:

This four-credit course has been divided into three units: Unit-I, Unit-II, and Unit III. The course will be completed within sixteen weeks (64 contact hours). Eighteen (18) contact hours will be allotted to Unit I, Twenty-six (26) contact hours to Unit II and Twenty (20) contact hours to Unit III.

Required Readings:

Unit I

Plato: *The Republic* Book 10 (Norton extracts)

Aristotle: "On Representation" (section I-IX of *Poetics*)

Horace: *Ars Poetica*

Longinus: *On the Sublime*

Unit II

Sir Philip Sidney: *An Apology for Poetry*

Pope: "Essay on Criticism"

Burke: Part I Section VII of "The Sublime" (Norton extracts)

Dr. Samuel Johnson: *Preface to Shakespeare*

P.B. Shelley: from "The Defence of Poetry" (Norton page no.713-717)

John Keats: *Letter* to Benjamin Bailey (November 22, 1817)/ Negative Capability (Letter to George and Tom Keats)

Matthew Arnold: "Function of Criticism at the Present time"/ "The Study of Poetry"

Unit III

T.S. Eliot: "Hamlet and its Problems"/ "The Metaphysical Poets"

F.R. Leavis: "Literary Criticism and Philosophy" from *The Common Pursuit*

I.A. Richards: "Poetry and Belief"

Wimsatt and Beardsley: "The Intentional Fallacy"

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/Viva voce: 5 marks, Attendance: 5 marks)

Total: 40 Marks

End Semester Examination: 60 Marks

Unit I: 2 broad questions (8+8)= 16 Marks

Unit II: 2 broad questions + 2 short notes/analysis (8+8+4+4)= 24 Marks

Unit III: 2 broad questions + 1 short notes/analysis (8+8+4)= 20 Marks

Total: 60 Marks

Expected Learner Outcome(s):

- The learners at the culmination of the course would be able to understand the fundamental concepts of criticism.
- The learners would be able to evaluate literary texts by deploying the theories and concepts of criticism as formulated by philosophers and critics since antiquity.
- The learners at the end of the course would be able to comprehend the subtle distinctions between criticism and theory.

Recommended Readings:

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London: Oxford University Press, 1971.

- Abrams, M.H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10th ed. USA: Wadsworth, Cengage Learning, 2012.
- Adams, Hazard. *Critical Theory Since Plato*. 2nd ed. California: Harcourt Brace Jovanovich College Publishers, 1992.
- Barton, Edwin J., and Glenda A. Hudson. *A Contemporary Guide to Literary Terms with Strategies for Writing Essays about Literature*. Boston, USA: Houghton Mifflin, 2004.
- Brooks, Cleanth, and Paul Rand. *The Well Wrought Urn: Studies in the Structure of Poetry*. California: Harcourt Brace, 1947.
- D.J. Enright, and E.DeChickera. *English Critical Texts*. London: OUP, 1962.
- Daiches, David. *Critical Approaches to Literature*. 2nd ed. London: Orient Longman Pvt. Ltd, 2005.
- Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature*. 4th ed. London: Oxford University Press, 1999.
- Hudson, W.H. *An Introduction to the Study of Literature*. New Delhi: Atlantic Publishers and Distributors Pvt. Ltd, 2006.
- Leitch, Vincent B., ed. *The Norton Anthology of Theory and Criticism*. London: W. W. Norton and Company, 2001.
- M. A. R Habib. *A History of Literary Criticism and Theory: From Plato to the Present*. Malden, MA: Blackwell Publishing, 2008.
- Preminger, Alex. *Princeton Encyclopedia of Poetry & Poetics*. New Jersey: Princeton University Press, 1972.
- S. Ramaswami and V. S. Sethuraman. *The English Critical Tradition: Volume 1 & 2*. New Delhi: Macmillan, 2014.
- Waugh, Patricia. *Literary Theory and Criticism*. London: OUP, 2006.
- Wellek, Rene, and Austin Warren. *Theory of Literature*. London: Penguin, 1980.

THIRD SEMESTER

Course Code: ENG-C-301
Course Title: The Modern Age and Beyond
Nature of Course: Core
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- To familiarise learners with such early and mid-twentieth century epoch-making events as the two world wars, the holocaust, empire and the end of empire, migration, decolonisation, migration, student's uprising, economic crisis (the Great Depression), information revolution and so forth, reflected through literature.
- To represent other significant signposts, which include the dominance of science and technology, the formation of the Three worlds theory, importance accorded to the preservation and conservation of the ecology and environment, interest in intellectual history, underscoring the phenomenon of globalisation, New Social Movements among others.
- To represent the fraught, crisis-ridden 'modern condition' which finds ample resonance in the English texts of the Modern Period, thereby producing a literature marked by violence, the uncanny, fragmentation, alienation, neuroses, existentialist predicament, absurdity, social/ist commitment, experimentation, inner life, macabre etc.

Course Structure:

This course will comprise of four credits, which will be completed within sixteen weeks (64 contact hours). Eighteen (18) contact hours will be allotted to Unit I, Eighteen (16) contact hours to Unit II and Thirty (30) contact hours to Unit III. Learners are to be evaluated through seminar presentations, viva-voce, term papers, home assignments, in-semester exams, group discussions and so forth.

Required Readings:**UnitI: Poetry**

G.M. Hopkins- "God's Grandeur", "Felix Randal"

Wilfred Owen- "Anthem for Doomed Youth"/Strange Meeting

W.B. Yeats- "Easter 1916", "Byzantium", "Adam's Curse"

W.H. Auden- "Museum of fine arts", "Fleet Visit"

T.S. Eliot- "Prelude", *The Waste Land*

Phillip Larkin- "Church Going", "Sad Steps"

Ted Hughes- Hawk Roosting, Thought-Fox

Seamus Heaney- "Digging", "Punishment"

Fleur Adcock- "The Soho Hospital for Women"

UnitII: Drama

Eugene Ionesco- *The Bald Soprano/The Chairs*

Harold Pinter- *Mountain Language/The Dumb Waiter/Betrayal*

Tom Stoppard- *Rosencrantz and Guildenstern are Dead/Travesties*

UnitIII: Fiction

Joseph Conrad- *Nostramo/ Lord Jim*

James Joyce- "Araby"

Virginia Woolf- *To The Lighthouse*

E.M. Forster – *Passage to India*

D.H. Lawrence – *The Rainbow*

Julian Barnes- *England, England/* Graham Swift- *Waterland*

Angela Carter- "The Bloody Chamber"

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional Test 1: 10 marks, Sessional Test 2: 10marks, Seminar Presentation: 10 marks,
Group Discussion/Viva –voce: 5 marks, Attendance: 5 marks)

Total : 40 Marks

Final Examination (End-Semester) 60 Marks

Unit I: 2 broad questions+1 short answer type question(8+8+4=20) Marks

Unit II: 2 broad questions+1 short answer type question(8+8+4=20) Marks

Unit III: 2 broad questions+1 short answer type question(8+8+4=20) Marks

Total: 60 Marks

Expected Learner Outcome:

- The learners on culmination of the course are expected to be acquainted with both the texts and the contexts of the given period including the various artistic movements such as vorticism, expressionism, cubism, Dadaism, surrealism etc. that emerged as a mode of resistance against the cataclysmic imperialistic wars.
- They will be able to understand and appreciate the different scientific, technological and political and philosophical developments that define the very essence of the Modern Age.
- The learners will be able to acquaint themselves with the characteristic trends of modernist art, culture and literature that distinguish these works from those of the preceding and the following periods.

Recommended Readings:

- Childs, Peter. *Modernism* (The New Critical Idiom Series). London: Routledge, 2007
- Choudhury, Bibhash. *English Social and Cultural History*. New Delhi: Prentice Hall, 2010.
- Conrad, Joseph. *Heart of Darkness* (Norton Critical Edition)
- Esslin, Martin *The Theatre of the Absurd*, Anchor Books, New York, 1961
- Eyre, Richard and Nicholas Wright, *Changing Stages: A View of British and American Theatre in the Twentieth Century*, Alfred A. Knopf, New York, 2001
- Innes, Christopher. *Modern British Drama: 1890-1990*, Cambridge University Press, Cambridge, 1992
- Matz, Jesse. *The Modern Novel: A Short Introduction*. Oxford: Wiley Blackwell, 2008.
- Perkins, David. *A History of Modern Poetry: From the 1890s to the High Modernist Mode*. Harvard University Press, 1976.
- Ramazani, Jahan. *The Norton Anthology of Modern and Contemporary Poetry*. Norton, 1973.
- Styan J.L. *Modern Drama in Theory and Practice*, Cambridge University Press, Cambridge 1981
- Swift, Graham. *Waterland*. London: Picador Classic, 2015.
- Woolf, Virginia. *To the Lighthouse* (Longman Study Texts). Harlow: Longman, 1984.

Course Code: ENG-C-302
Course Title: Postcolonial Literature I
Nature of Course: Core
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course introduces postcolonial literature to the learners. The importance of postcolonial studies in a globalised world in which more than three-quarters of the people living in the world today have had their lives shaped by the experience of colonialism, cannot be overestimated. The focus in the course is on literary texts and literary analysis. The literary works chosen are English language texts from the erstwhile colonized countries including the countries subsumed under the rubric “the Commonwealth”.
- In this course, we will deploy postcolonial theory to engage critically with texts within a postcolonial framework. We will focus on such issues as language, identity, point of view, displacement, physical and mental colonisation, Decolonisation, nationalism, fundamentalism, globalisation and diaspora, colonial legacy, gender and sexuality, regionalism, ethnicity, genocide, race, and so forth, and we will discuss how such issues are expressed in the literary texts.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Twelve (12) contact hours shall be allotted to Unit I, Thirty-six (36) contact hours to Unit II, and Sixteen (16) contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:

UnitI: Poetry

Margaret Atwood- “Journals of Susanna”/“Disembarking at Quebec”
 Judith Wright- “Nigger’s Leap, New England”,
 A.D. Hope- “Australia”
 Derek Walcott- “Ruins of a Great House”
 Mudrooroo- “They Give Jacky Rights”

UnitII: Fiction

Michael Ondaatje- *Anil’s Ghost*
 Alice Munro- “The Photographer”
 Thomas King- “The One about Coyote Going West”
 Jean Rhys- *Wide Sargasso Sea*

Salman Rushdie- *Haroun and the Sea of Stories*

Chinua Achebe- *No Longer at Ease*

Patrick White *Wars*/Thomas Keneally- *The Chant of Jimmie Blacksmith*

Unit III: Non-Fiction

George Lamming- *The Pleasures of Exile*

Frantz Fanon- from *The Wretched of the Earth/ Black Skin, White Mask*

Gauri Viswanathan: from *The Masks of Conquest*

Edward Said: Introduction of *Orientalism*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions (8+8)=16 Marks

Unit II: 3 broad questions+ 1 short note/analysis (8+8+8+4)=28 Marks

Unit III: 1 broad question + 1 short note/analysis (8+4+4)=16 Marks

Total: 60 Marks

Expected Learner Outcome:

- The learner will be able to develop the understanding of the discursive practices and constructions under the postcolonial framework.
- To familiarize the learners with the historical discourses of race, class, gender, ethnicity in a variety of colonial and postcolonial contexts through the prescribed texts.
- To enhance the understanding of the learners in the context of critiquing colonial contexts while also revisiting the problematic encounter between coloniser and colonised.

Recommended Readings:

M. H. Abrams. *A Glossary of Literary Terms*.

Harcourt Brace M.E. Chamberlain, *The Scramble for Africa, 3rd edition*, Pearson Education Limited, 2010.

Bill Ashcroft, Gareth Griffiths, Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-Colonial Literature*, London, New York: Routledge, 2nd edition, 2002.

Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation*, London, New York: Routledge, 2nd edition 2008.

Course Code: ENG-C-303
Course Title: Critical Theory I
Nature of Course: Core
Total Credits Assigned: 4

Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- To introduce learners to Critical Theory – a field of inquiry involving continental philosophy, linguistics, anthropology, sociology, literature and so forth.
- To provide various strategies of reading literary texts by deploying discourses ranging from Structuralism to Poststructuralism and beyond.
- To explore rigorously ideas related to Text, Author, Society and Politics.
- To inform learners about possibilities of reading literary texts by deploying discourses strategically.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Twelve (12) contact hours will be allotted to Unit I, and twenty-six (26) contact hours each for Unit II and Unit III. All texts are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:

Unit I: New Criticism-Formalism-Structuralism

Ransom: "Criticism, Inc."

Shklovsky: "Art as Technique"

Jakobson: "Two Aspects of Language and Two Types of Aphasic Disturbances"

Saussure: "The Nature of the Linguistic Sign"

Unit II: Poststructuralism- Reader-Oriented Theories- New Historicism-Postmodernism

Derrida: "Signature Event Context"/ "Structure, Sign and Play in the Discourse of Human Sciences"

Lacan: "Insistence of the Letter in the Unconscious"

Barthes: "The Death of the Author"

Stanley Fish- "Is There a Text in This Class?"

Greenblatt: "Towards a Poetics of Culture"

Foucault: "We 'Other Victorians'"

Jean Baudrillard- "Simulacra and Simulation"

Unit III:Marxism- Postcolonial Theory- Feminism

Benjamin: “The Work of Art in the Age of Mechanical Reproduction”

Raymond Williams- “Dominant, Residual and the Emergent”

Althusser: “Ideology and Ideological State Apparatuses” (From *Lenin and Philosophy*)

Spivak: “Can the Subaltern Speak?”

Bhabha: “The Commitment to Theory”

Showalter: “Towards a Feminist Poetics”

Kristeva: “Revolution in Poetic Language” (From *The Kristeva Reader*)

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions(8+8)=16 Marks

Unit II: 2 broad questions+ 1 short note/analysis (8+8+4+4)=24 Marks

Unit III: 2 broad questions+ 1 short note/analysis (8+8+4)=20 Mark

Total: 60 Marks

Expected Learner Outcome:

- After completing this course, learners will be able to understand the philosophical shift from believing in the metaphysics of “presence” to that of “absence”, from “center” to “decentering.”
- They will be able to understand the problematic of meaning-making which is not stable or fixed, but provisional and undecidable. This would provide an impetus to learners to think critically on any topic and arrive at their interpretations.

Recommended Readings:

Andrew Bennett etc. *An Introduction to Literature, Criticism and Theory*. Pearson Education India. 1995

Hans Bertens *Literary Theory: The Basics*. Psychology Press. 2001.

Jonathan Culler *Literary Theory: A Very Short Introduction*. OUP. 1997.

Lois Tyson *Critical Theory Today*. Garland Pub.,1999.

M.A.R. Habib *A History of Literary Criticism and Theory*. Wiley-Blackwell 2005.

Patricia Waugh *Literary Theory and Criticism*. OUP. 2007.

Peter Barry *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester UP. 1995.

Pramod K. Nayar *Contemporary Literary and Cultural Theory*. Pearson Education India. 2010.

Terry Eagleton *Literary Theory: An Introduction*. University of Minnesota Press, 1983.

FOURTH SEMESTER

Course Code: ENG-C-401
Course Title: European Literature
Nature of Course: Core
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- To acquaint the learner with the vast terrain and trajectory of pan European literary cultures right from nineteenth century Realism to late twentieth century Postmodernism.
- To familiarize the learner with the specific national literary traditions about Russia, Albania, Greece, France, Norway, Italy and Germany.
- To enable the learner to engage with the interface between literary expressions and their political/philosophical/cultural contexts such as the First/Second World War and totalitarian regime.
- To shape their understanding of various literary conventions such as Realism, Surrealism, Magic Realism and Absurdism regarding specific texts and authors.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Eighteen (18) contact hours will be allotted to Unit I, Sixteen (16) contact hours to Unit II and Thirty (30) contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:

Unit 1: Poetry

C.P. Cavafy “Waiting for the Barbarians”, “Ithaca”
 Rainer Maria Rilke “Love-song”, “Autumn”, “Self-portrait”
 Anna Akhmatova “Requiem”
 Federico Garcia Lorca “Sleep Walking Ballad”
 Paul Celan “Death Fugue”

Unit II: Non-Fictional Prose and Drama

Henrik Ibsen- *The Wild Duck*
 Kundera- from *The Art of the Novel*
 Umberto Eco- *Belief or Non-belief?: A Dialogue* (Selections)

Unit III: Fiction

Nikolai Gogol “The Overcoat”
 Franz Kafka – *In the Penal Colony/ The Trial*

Albert Camus – *The Outsider*
 Vladimir Nabokov – *Pale Fire*
 Ismail Kadare – *The Pyramid*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions+ 1 short note/analysis (8+8+4)=20 Marks

Unit II: 2 broad questions (8+8)=16 Marks

Unit III: 2 broad questions+2 short notes/analysis (8+8+4+4)=24 Marks

Total: 60 Marks

Expected Learner Outcome:

- The learners would be able to identify the key literary, philosophical and cultural movements in European history.
- To draw parallels and contrasts between the diverse themes and contexts that inform the plethora of texts offered in this course.
- To assess their own social and political realities in the light of the issues raised by the concerned texts and authors.
- To identify the unique traits and defining features of a particular literary genre whether it is poetry, drama, fiction and short story.

Recommended Readings:

Nancy K. Anderson. *Anna Akhmatova: The Word That causes Death's Defeat.*

Julian Preece (Ed.) *The Cambridge Companion to Kafka.*

Frederico Garcia Lorca: Selected Poems. Translated by Martin Sorrell.

Caryl Emerson. *The Cambridge Introduction to Russian literature.*

Pericles Lewis (Ed.) *The Cambridge Companion to European Modernism.*

Thomas Lemke. *Biopolitics: An Advanced Introduction.*

Eric Aurbach. *Mimesis: The Representation of Reality in Western literature.*

Brian Docherty (Ed.) *Twentieth Century European Drama*

EndreAdy-Jorge Guilleen (Ed.) *Critical History of Poetry: European Poets.*

Course Code: ENG-C-402
Course Title: Postcolonial Literature II
Nature of Course: Core
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course will be in continuation with the core paper on Postcolonial Literature (**Postcolonial Literature I**) initiated in the Third Semester.
- The texts and contexts will include issues pertaining to nationalism, exile and the experience of migration, globalisation and diaspora identity, colonial legacy as revisited and re-narrated by the texts, gender and sexuality, regionalism, ethnicity, genocide, race, neocolonialism, new imperialisms, Three world's theory, universalisms, among others.
- The course aims to reiterate the critical awareness of the postcolonial condition as it manifests in post-national societies.
- The learners of this course are expected to know the new forms of colonialism that have emerged in the wake of the changing geopolitical scenario dominated by market forces and evolving technologies.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Twelve (12) contact hours shall be allotted to Unit I, Thirty-six (36) contact hours to Unit II, and Sixteen (16) contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:

UnitI: Poetry

Wole Soyinka- "Telephone Conversation"
 Mahmoud Darwish- "A Letter from Exile"
 Pablo Neruda- "The Way Spain Was"
 Meena Alexander- "Birthplace with Buried Stones"

UnitII: Fiction

J.M. Coetzee- *Waiting for the Barbarians*
 Buchi Emecheta- *The Joys of Motherhood*
 Nadine Gordimer- *July's People*
 Romesh Gunasekera- *Reef*
 Nuruddin Farah- *Maps*

Hanif Kureishi – *My Beautiful Laundrette*, “Under the Rainbow sign”
 Joe Sacco- *Palestine*

Unit III: Non-Fiction

Sara Suleri- extracts from *Meatless Days*

Aijaz Ahmed. “*Jameson’s Rhetoric of Otherness and the Three World’s Theory*”

Antonio Negri & M. Hardt. *Empire (Selections)*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions (8+8)=16 Marks

Unit II: 3broad questions+ 1 short note/analysis (8+8+8+4)=28 Marks

Unit III: 1 broad question+ 2 short notes/analysis (8+4+4)=16 Marks

Total: 60 Marks

Expected Learner Outcome:

- The learner would be able to recognize and problematize/deglamourize canonical literature using non-Western perspectives.
- Learners would be enabled to distinguish between different colonial contexts even as they are revisited under the broader rubric such as Commonwealth, Indian and World literatures.
- Learners would be able to grasp the complicity and complexity of colonialism vis-à-vis race, gender, class and sexuality.
- To differentiate between theoretical frameworks and positions in order to substantiate their engagement with postcolonial text.
- To appreciate and reflect on their involvement as postcolonial subjectivities in both their local and global contexts.

Recommended Readings:

Ashcroft, Bill, Gareth Griffiths, & Helen Tiffin, eds., *The Post-Colonial Studies Reader*. 1995.

- Ashcroft, Bill, Gareth Griffiths, & Helen Tiffin, eds., *The Empire Writes Back*. 1989.
- Bahri, Deepika, Mary Vasudeva: *Between the Lines: South Asians and Postcoloniality*. 1996.
- Barker, Francis, Peter Hulme. *Colonial Discourse, Postcolonial Theory*. 1994.
- Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. 1995.
- Childs, Peter & R. J. Patrick Williams. *An Introduction to Post-Colonial Theory*. 1997.
- Mohanram, Radhika & Gita Rajan: *English Postcoloniality: Literatures from Around the World*. 1996.
- Mongia, Padmini: *Contemporary Postcolonial Theory: A Reader*. 1996.
- Moore-Gilbert, Bart: *Postcolonial Theory: Contexts, Practices, Politics*. 1997.
- Walder, Dennis: *Post-Colonial Literatures in English: History, Language, Theory*. 1998.
- Williams, Patrick & Laura Chrisman, eds.: *Colonial Discourse and Post-Colonial Theory: A Reader*. 1993.

Course Code: ENG-C-403
Course Title: Critical Theory II
Nature of Course: Core
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- To underscore the post-theoretical developments emerging in the wake of the poststructuralist revolution.
- To familiarise learners with discourses that have cropped up to address the contemporary socio-political issues. It is a step forward in acknowledging the importance of the ‘world’ instead of being preoccupied with only the ‘word’.
- To enable appreciation of worldliness of texts, which in turn makes the act of reading/writing/interpreting ethical.
- Raising consciousness of environmental, LGBTQ, etc. issues.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). There are four (4) units. Twenty (20) contact hours shall be allotted to unit I, Fourteen (14) contact hours to Unit II, Twelve (12) contact hours to Unit III, and Eighteen (18) contact hours to Unit IV. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, group discussions and so forth. The learners on culmination of the course are expected to be acquainted with both the texts and the contexts of the given period. All texts are compulsory.

Required Readings:

Unit I: Ecocriticism- Ethical Criticism

Glotfelty: “Introduction” (*The Ecocriticism Reader*)

Campbell: “The Land and Language of Desire! Where Deep Ecology and Post-Structuralism Meet” (*The Ecocriticism Reader*)
 Clark: “Anthropocene: Questions of Definition” (*Ecocriticism on the Edge*)
 Levinas: “The Trace of the Other”
 Irigaray: “An Ethics of Sexual Difference”
 Badiou: “The Problem of Evil”

Unit II: Queer Theory- Trauma Theory

Eve Kosofsky Sedgwick: “Epistemology of the Closet”
 Judith Butler: “Subversive Bodily Acts” (from *Gender Trouble*)
 Cathy Caruth: “The Wound and the Voice” (from *Unclaimed Experience*)
 Jeffrey C. Alexander: “Towards a Theory of Cultural Trauma”

Unit III: Spatial Theory

Lefebvre: Chapter 1 (*The Production of Space*)
 Soja: “Selections” (*Postmodern Geographies*)
 Bachelard: “Selections” (*The Poetics of Space*)

Unit IV: Chaos Theory- Assemblage Theory (8+8=16 Marks)

Patrick Brady: “Chaos Theory, Control Theory, and Literary Theory or: A Story of Three Butterflies” (*Modern Language Studies, Vol. 20, No. 4, Literature and Science* (Autumn, 1990))
 DeLanda: “Assemblages against Totalities” (*A New Philosophy of Society*)
 Deleuze and Guattari: “Introduction: Rhizome” (*A Thousand Plateaus*)

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions+1 short note/analysis (8+8+4) = 20 Marks
 Unit II: 1 broad questions+ 1 short note/analysis (8+4) = 12 Marks
 Unit III: 1 broad question+ 1 short note/analysis (8+4) = 12 Marks
 Unit IV: 2 broad questions (8+8) =16 Marks

Total: 60 Marks

Expected Learner Outcome:

- After completing this course, learners will be better equipped with the intellectual resources to read/analyse literary texts and cultural phenomena from the lens of recent discursive practices.
- They will be able to value the relevance of spatial, environmental, ethical, traumatic, rhizomatic, LGBTQ poetics and politics.
- In doing so, their perception of the world as well as the word would be broadened to value interdisciplinarity, sexuality and gender difference, polyphony, and the aporiatic.

Recommended Readings:

Cavallaro, Dani. *Critical and Cultural Theory*. Athlone Press, 2001 2.

Milner, Andrew and Jeff Browitt. *Contemporary Cultural Theory: An Introduction*, 3rd Edition. Routledge, 2002

Nealon, Jeffrey T. and Susan Searls Giroux. *The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences* (Culture and Politics Series). Rowman and Littlefield, 2003.

DISCIPLINE SPECIFIC ELECTIVES

FIRST SEMESTER

Course Code: ENG-DSE-101

Course Title: Indian Writing in English I

Nature of Course: Discipline Specific Elective

Total Credits Assigned: 4

Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- To introduce the learners to the growth of Indian Writing in English in the colonial and the postcolonial period.
- To familiarize learners to the major trends and movements, and figures of Indian Writing in English through the study of select texts.
- To provide the learners a comprehensive understanding of the impact of colonialism and its legacy in the inception and dissemination of Indian Writing in English
- To familiarize the students with the historical and cultural milieu in which the texts have been produced and its impact on the text produced during that period.

Course Structure:

This four-credit course has been divided into three units pertaining to three genres including Poetry, Fiction and Non-Fictional Prose and Drama. The course will be completed within sixteen weeks (64 contact hours). Twenty-one (21) contact hours each shall be allotted to Unit I and Unit II respectively, and twenty-two (22) contact hours shall be devoted to Unit III.

Required Readings:

Unit I: Poetry

Henry Derozio: "To India, My Native Land"

Toru Dutt: "Our Casuarina Tree"

Rabindranath Tagore: Selections from *Gitanjali*

Nissim Ezekiel: "Background Casually"

Jayanta Mahapatra: "Dawn at Puri", "Calcutta Whorehouse"

A.K. Ramanujan: "Small-scale Reflections on a Great House"

Kamala Das: "The Old Playhouse," "The Dance of the Eunuchs", "Words"

UnitII: Fiction

R.K. Narayan: *The Guide/ Waiting for the Mahatma*

AmitavGhosh:*The Shadow Lines*

Kamala Markandaya:*The Coffer Dams/ Nectar in a Sieve*

UnitIII: Non-Fictional Prose and Drama

Macaulay's *Minutes on Education*, 1835

M.K Gandhi: On Satyagraha

B.R. Ambedkar: Chapter VI *What Congress and Gandhi Have Done to the Untouchables*

Jawaharlal Nehru: from *The Discovery of India*

AurobindoGhosh: *The Foundations of Indian Culture*

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

Mode Of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/Viva voce: 5 marks, Attendance: 5 marks)

End Semester Examination: 60 Marks

Unit I: 2 broad questions + 1 short note/analysis (8+8+4)= 20 Marks

Unit II: 2 broad questions + 1 short note/analysis (8+8+4)= 20 Marks

Unit III: 2 broad questions + 1 short note/analysis (8+8+4)= 20 Marks

Total – 60 Marks

Expected Learner Outcome:

- At the end of the course the learners are expected to have a good knowledge of the literary, socio-historical and cultural contexts of the early period of Indian Writing in English.
- The learners are expected to develop critical reading skills which would enable them to analyse and examine the prescribed texts.

- The learners would inculcate a good understanding of the nuances of Indian art, aesthetics and philosophy.

Recommended Readings:

- Ansani, Shyam M. *New Dimensions of Indian English Novels*. Delhi: Doaba House, 1987.
- Deshmane, Chetan, ed. *Muses India: Essays on English-Language Writers from Mahomet to Rushdie*. Jefferson, NC, and London: McFarland & Co., 2013.
- Deshpande, Gauri. (Ed.) *An Anthology of Indian English Poetry*. Delhi: Hind Pocket Books, n.d.
- Devy, G. N. *After Amnesia: Tradition and Changes in Indian Literary Criticism*. Hyderabad: Orient Longman and Sangam Books, 1992.
- Devy, G.N. *An Another Tongue: Essays on Indian English Literature*. Madras: Macmillan India Ltd. 1995.
- Dwivedi, A.N. (Ed.) *Indian Poetry in English*. New Delhi: Arnold Heinemann, 1980.
- Gokak, V K. *Indian and World Culture*. Delhi: SahityaAkademi, 1989.
- Iyenger, K R S. *Indian Writing in English*. New Delhi. Sterling Publisher, 1984.
- King, Bruce. *Modern Indian Poetry in English*. Delhi: OUP, 1987.
- Mehrotra, A. K. (Ed.) *Twelve Modern Indian Poets*. Calcutta: OUP, 1992.
- Mehrotra, Arvind Krishna (Ed.) *A Concise History of Indian Literature in English*. Ranikhet: Permanent Black, 2010.
- Mukherji, Meenakshi. *The Twice-Born Fiction*. New Delhi: Heinemann, 1971.
- Naik, M. K. *A History of Indian English Literature*. Delhi: Sahitya Akademi, 1992.
- NandyPritish. *Indian Poetry in English Today*. Delhi: OUP, 1976.
- Narasimhaiah, C D. (Ed.) *Makers of Indian English Literature*. Delhi: Pencraft International, 2000.
- 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.
- Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Role in India*. New York: Colombia University Press, 1989.

Course Code: ENG-DSE-102

Course Title: American Literature I

Nature of Course: Discipline Specific Elective

Total Credits Assigned: 4

Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course has been designed to introduce the learners with the American experience /difference as captured in the seminal works of American Literature.

- To focus on the major developments in poetry, fiction, and drama. After completion of the course learners would be acquainted with various periods of American Literature, myths of America, its Puritan background, the dominant currents of American thought-race, nature, land, migration, nation, capitalism, as well as the history of the period leading up to the Civil War and beyond.
- To underline the problem of an American identity, within America and in the context of transatlantic exchanges.

Course Structure:

This course will comprise of four credits, which will be completed within sixteen weeks (64 contact hours). Twenty (20) contact hours shall be allotted to unit I, Twenty-eight (28) contact hours to Unit II and Sixteen (16) contact hours shall be allotted to Unit III. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, group discussions and so forth.

Required Readings:

UnitI: Poetry

Anne Bradstreet- "Upon the Burning of Our House"

Phillis Wheatley- "On being brought from Africa to America"/On Imagination

Philip Ferneau- "On the Emigration to America and Peopling the Western Country"/The Indian Burying Ground

Walt Whitman- "I Hear America Singing", "The Wound Dresser"

Emily Dickinson- "After Great Pain", "Soul selects her own society", "A bird came down the walk", "Because I could not stop for death, I'm Nobody"

UnitII: Fiction

Nathaniel Hawthorne- *The Scarlet Letter/ The House of Seven Gables*

Harriet Beecher Stowe- *Uncle Tom's Cabin*

Herman Melville- "Bartleby, the Scrivener"

Edgar Allen Poe- "The Tell-Tale Heart"/ "The Purloined Letter"

Ernest Hemingway- *The Snows of Kilimanjaro/The Sun Also Rises*

Unit III: Non-Fictional Prose

William Bradford- *Of Plymouth Plantation* (Chapter two)

Mary Rowlandson – *First and Second Remove*

R. W. Emerson- “The American Scholar”/H.D. Thoreau- extracts from *Walden*

Thomas Jefferson- “Declaration of Independence”

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional Test 1: 10 marks, Sessional Test 2: 10 marks, Seminar Presentation: 10 marks, Group Discussion/Viva –voce: 5 marks, Attendance: 5 marks)

Total: 40 Marks

Final Examination (End-Semester): 60 Marks

Unit I: 2 broad questions + 1 short answer type question(8+8+4) =20 Marks

Unit II: 3 broad questions + 1 short answer type question(8+8+8+4) =28 Marks

Unit III: 1 broad question +1 short answer type question(8+4) =12 Marks

Total: 60 Marks

Expected Learner Outcome:

- The learners on culmination of the course are expected to be acquainted with various periods of American Literature, myths of America, its Puritan background, the dominant currents of American thought- race, nature, land, migration, nation, capitalism, as well as the history of the period leading up to the Civil War and beyond.
- By the end of the course the learners would be familiar with the American Literary Scene as well as both the texts and the contexts of the given period.

Recommended Readings:

Forester, Norman et al, eds. *American Poetry and Prose. 3 Vols.* Boston: Houghton Mifflin Company, 1970.

O’Connor, William Van, ed. *Seven Modern American Novelists.* Minneapolis: University of

- Minnesota Press, 1959.
- Ammons, Elizabeth. *Harriet Beecher Stowe's Uncle Tom's Cabin: A Casebook*. New York: Oxford University Press, 2007.
- Tompkins, Jane. "Sentimental Power: Uncle Tom's Cabin and the Politics of Literary History". *Sensational Designs: The Cultural Work of American Fiction, 1970-1860*. New York: Oxford University Press, 1985: 122-146.
- Mack, Maynard, ed. *Twentieth Century Interpretations of Walden*. Englewood Cliffs, N.J.: Prentice Hall Inc. 1968.
- Sayre, Robert, ed. *New Essays on Walden*. New York: Cambridge UP, 1992.
- Harding, Walter. *Critical Essays on Henry David Thoreau's Walden*. Boston: G.K. Hall, 1988.
- Briggs, Julia. *Night Visitors: The Rise and Fall of the English Ghost Story*. London: Faber, 1977.
- Thompson, G.R., ed. *Great Short Works of Edgar Allen Poe*. New York: Harper and Row Publishers, 1970.
- Howarth, William, ed. *Twentieth Century Interpretations of Poe's Tales*. Englewood Cliffs, N.J.: Prentice Hall, 1971.
- Thompson, G. R. *Poe's Fiction: Romantic Irony in the Gothic Tales*. Madison: University of Wisconsin Press, 1973.
- Leavis, F. R. *The Great Tradition*. London: 1948.
- Lodge, David. *The Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel*. London: Routledge, 2002.
- Lubbock, Percy. *The Craft of Fiction*. London: Jonathan Cape, 1921.
- Baker, Carlos. *Hemingway: The Writer as Artist*. Princeton: 1952.

Course Code: ENG-DSE-103
Course Title: Language I
Nature of Course: Discipline Specific Elective
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- The general objective of this course is to acquaint the students with the basic concepts of linguistics and applied linguistics.
- To familiarize them with the relationship between language and literature.
- Specifically, the course aims to (i) consolidate and extend the student's understanding of some of the broad areas of linguistics such as phonology, syntax and semantics, as well as that of applied linguistics and rhetoric; (ii) provide the necessary theoretical background to language and its bearings on literature and literary studies.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Thirteen (13) contact hours each shall be allotted to Unit I to Unit IV, and Twelve (12)

contact hours to Unit V. All units are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, group discussions and so forth.

Unit I: Linguistics as an interdisciplinary field

Language: language and communication; properties of human language;
Nature and scope of applied linguistics: language and society, language and mind, language and the brain.

Unit II: English Phonology & Morphology

Phonology: phoneme; A detailed description of the sounds of English and their transcription, the syllable in English; The phonological environment: weak forms, assimilation, juncture, intonation; Rhythm in prose and poetry

English morphology: Morpheme word, word classes, inflection, derivation, compounding

Unit III: Modern English Syntax and Semantics

Categories and constituents, predicates and argument structure, lexical meaning relations: synonymy, antonymy, hyponymy, ambiguity, contradiction, tautology, entailment and presupposition; pragmatics and speech act

Functional notions: subject, direct object etc. subject-predicate, head-modifier etc.

Immediate Constituent Analysis: notion of hierarchical organization of words into phrases, phrases into clauses, etc.

Phrase structure rules: the notion of rewrite rule, phrase structure grammars etc.

Transformation rules: the transformational alteration of basic sentence patterns, some important transformations etc.

Unit IV: Language & Society

Language as a socio-cultural subsystem;

Linguistic Competence and Communicative Competence; Variations in Language, Language in Contact; Code switching as a communicative strategy

Unit V : Language & Literature

Text and discourse: rhetorical analysis relating to discourse components (eg. Cohesion and Coherence); Stylistic Analysis From Theory To Practice: analysis of selected literary and critical texts; the language of literature

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional Test 1: 10 marks, Sessional Test 2: 10marks, Seminar Presentation: 10 marks, Group Discussion/Viva –voce: 5 marks, Attendance: 5 marks)

Total : 40 Marks

Final Examination (End-Semester) 60 Marks

Unit 1: 3 Short Answer Type Questions (3x4=12)

Unit 2: 3 Short Answer Type Questions (3x4=12)

Unit 3: 3 Short Answer Type Questions (3x4=12)

Unit 4: 1 Long Answer + 1 Short note (8+4=12)

Unit 5: 1 Short Note + 1 broad analysis (4+8=12)

Total: 60 Marks

Expected Learner Outcome:

- After completion of the Course, the learners will be able to understand the basic concepts of language and linguistics and recognise the different constituents of a linguistic structure.
- Through an introduction to the basic concepts of applied linguistics, they should be able to appreciate the different ways in which acquisition, comprehension and use of language can be influenced by various psychological, neurological and social factors.
- They are expected to gain proficiency in English pronunciation and familiarise themselves with different processes of formation of word and other higher syntactic constructions like the phrase, clause and sentence.
- The learners should also be able to comprehend as to how the changing trends in society have a bearing on the overall structure of a language and how individuals cope up with the changing scenarios by adopting various communication strategies.
- Taking the English language as a specific point of reference, they should be able to gain an understanding of the different meaning making processes in a language.
- Further, the learners upon completion of the Course should be better able to appreciate the importance of linguistic items in the analysis of literary texts and should also be better equipped and motivated to create texts which are grammatically cohesive and semantically coherent.

Recommended Readings:

Akmajian, Adrian & Richard A. Demers et al. *Linguistics: An Introduction to Language and Communication*. New Delhi: PHI Learning Pvt. Ltd. 2010.

Bradford, Richard. *Stylistics*. Oxon: Routledge, 2005

- Balasubramanian, T. *A Textbook of English Pronunciation for Indian Students*. Chennai: Macmillan, 2012 (Reprint)
- Chierchia, Gennaro and Sally McConnell-Ginet. *Meaning and Grammar: An Introduction to Semantics*. Cambridge, Massachusetts: MIT Press, 2000
- Cowie, A.P. *Semantics*. Oxford: OUP, 2009
- Mills, Sara. *Discourse*. Oxon: Routledge, 2004
- Nagarajan, M. And S.K. Verma et.al. *Modern Applied Linguistics* .Chennai:Macmillan, 1992.
-

SECOND SEMESTER

Course Code: ENG-DSE-201
Course Title: Indian Writing in English II
Nature of Course: Discipline Specific Elective
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- To provide the learners a comprehensive understanding of concepts like— postcolonialism, decolonization, nationalism, gender and power politics, ethnicity, subaltern studies, ecocriticism, globalization etc.
- To introduce the learners to select texts from the North East region of India thereby providing a platform to discuss and interact on various issues of emerging trends witnessed in the growing literary discourse that have emanated from this region.
- To encourage the learners to develop critical readings skills, which would include both a close reading of the select texts as well as reading those texts taking into consideration the co-text and context in which they were produced.

Course Structure:

This four-credit course has been divided into three units pertaining to three genres including Poetry, Non-Fictional Prose and Drama and Fiction. The course will be completed within sixteen weeks (64 contact hours). Twenty one (21) contact hours shall be allotted to Unit I, twenty two (22) contact hours to Unit II and twenty one (21) contact hours shall be devoted to Unit III.

Required Readings:

UnitI: Poetry

Parthasarathy: Selections from *Exile*

Arun Kolatkar: “An Old Woman”, “Biograph”, “Between Jejuri and the Railway Station”

Gieve Patel: “On Killing a Tree”, “Evening”, “Post Mortem”

Daruwalla: “Mistress”, “Hawk”, “Wolf”

Jusawalla: from *Missing Person*

Eunice de Souza: “Growing up Catholic in Goa”

Intiaz Dharkar: “She Must Be from Another Country”

TemsulaAo: “Soul-Bird”

Mamang Dai: “The Sorrow of Women”

UnitII: Non-Fictional Prose and Drama

NayantaraSahgal: *The Schizophrenic Imagination*

KanchaIlaiah: Chapter from “Why I am not a Hindu?”

GirishKarnad: *Tughlaq/ Hayavadana*

Mahesh Dattani: *On a Muggy Night in Mumbai*

UnitIII: Fiction

Arundhati Roy: *The God of Small Things*

AravindAdiga: *The White Tiger*

EasterineIraluKire: *Bitter Wormwood*

MamangDai :*The Legends of Pensam*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/Viva voce: 5 marks, Attendance: 5 marks)

End Semester Examination: 60 Marks

Unit I: 2 broad questions + 1 short note/analysis (8+8+4)= 20 Marks

Unit II: 2 broad questions + 1 short note/analysis (8+8+4)= 20 Marks

Unit III: 2 broad questions + 1 short notes/analysis (8+8+4)= 20 Marks

Expected Learner Outcome(s):

- At the end of the course the learners are expected to develop critical reading skills enabling them to read the texts using contemporary theoretical frameworks like— postcolonialism, subaltern studies, marxism, gender studies, ecofeminism, power relations and place studies etc.
- The learners would be able to understand the role and impact of emerging trends in Indian English Literature from the Northeast region thus enabling them to merge the gap between *marga/desi* traditions.

Recommended Readings:

- Deshpande, Gauri. (Ed.) *An Anthology of Indian English Poetry*. Delhi: Hind Pocket Books, n.d.
- Devy, G. N. *After Amnesia: Tradition and Changes in Indian Literary Criticism*. Hyderabad: Orient Longman and Sangam Books, 1992.
- Dwivedi, A.N. (Ed.) *Indian Poetry in English*. New Delhi: Arnold Heinemann, 1980.
- Gandhi, Leela. *Postcolonial Theory*. New: Oxford University Press, 2002.
- Jain, Jasbir. *Beyond Postcolonialism: Dreams and Realities of a Nation*. Jaipur: Rawat Publications, 2006.
- King, Bruce. *Modern Indian Poetry in English*. Delhi: OUP, 1987.
- Mehrotra, A. K. (Ed.) *Twelve Modern Indian Poets*. Calcutta: OUP, 1992.
- Mehrotra, Arvind Krishna (Ed.) *A Concise History of Indian Literature in English*. Ranikhet: Permanent Black, 2010.
- Misra, Tilottoma (ed). *The Oxford Anthology of Writings from North-East India*. New Delhi: OUP, 2011.
- NandyPritish. *Indian Poetry in English Today*. Delhi: OUP, 1976.
- Nandy, A. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. Delhi, OUP, 1983.
- Narasimhaiah, C D. (Ed.) *Makers of Indian English Literature*. Delhi: Pencraft International, 2000.
- 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.
- Rushdie, Salman. *Imaginary Homelands*. London: Random House, 2010.

Course Code: ENG-DSE-202
Course Title: American Literature II
Nature of Course: Discipline Specific Elective
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- The course is designed to introduce the learners with the American experience/difference as captured in seminal works of American literature in the post-World War context.
- It focuses on the major developments and trends in poetry, fiction, non-fictional prose and drama.
- The course offers a comprehensive understanding of issues such as race, nature, migration, land, nation, capitalism, American modernism, the rise of the Native American voice in the context of American experience.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Eighteen (18) contact hours shall be allotted to Unit I, Sixteen (16) contact hours for Unit II and Thirty (30) Contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:

Unit I: Poetry

Robert Frost- “After Apple Picking”, “Out Out”,

Carl Sandburg- “Chicago”/ Allen Ginsberg- first section “Howl”

Wallace Stevens- “The Idea of Order at Key West”, “Anecdote of The Jar” / “Peter Quince at The

Clavier” / “Thirteen Ways of Looking at a Blackbird”

Ezra Pound- “The River Merchant’s Wife: A letter”, “In a Station of the Metro”

Langston Hughes- “The Negro Speaks of Rivers”/ “I too Sing America”

Sylvia Plath- “Purdah”

Marianne Moore- “Silence”/ Adrienne Rich- “A Valediction Forbidding Mourning

Unit II: Non-Fictional Prose and Drama

Langston Hughes- “The Negro Artist and the Racial Mountain”/ Alice Walker- “In Search of Our

Mother’s Gardens”

W.E.B. Du Bois- “Double Consciousness”

Eugene O’Neill- *The Hairy Ape*

Tennessee Williams- *The Streetcar Named Desire/ Cat on a Hot Tin Roof*

Unit III: Fiction

William Faulkner- *The Sound and The Fury*

Toni Morrison- *Sula/ The Bluest Eye*

N. Scott Momaday- *House Made of Dawn*

Thomas Pynchon- *The Crying of Lot 49*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions (8+8)=16 Marks

Unit II: 2 broad questions+ 1 short note/analysis (8+8+4)=20 Marks

Unit III: 3 broad questions(8+8+8)=24 Marks

Total: 60 Marks

Expected Learner Outcome:

- At the end of the course the learners would be able to situate their texts within the relevant historical and cultural contexts of the given period.
- They would be acquainted with the various periods of American literature and the dominant currents of American thought.
- They would also be able to problematise the development of an American identity within America and in the context of trans-Atlantic exchanges.

Recommended Readings:

Richard Ruland and Malcolm Bradbury- *From Puritanism to Postmodernism: A History of American Literature*

Nandana Dutta - *American Literature*

Louis Untermeyer- *Modern American Poetry: An Introduction*

Alfred Benedixen and Stephen Burt (ed.)- *The Cambridge History of American Poetry*

Paula Geyh (ed.)- *The Cambridge Companion to Postmodern American Fiction*

C.W Bigsby- *A Critical Introduction to Twentieth Century American Drama*

Richard Gray- *A History of American Literature*

--- *American Poetry of the Twentieth Century*

Course Code: ENG-DSE-203

Course Title: Language II
Nature of Course: Discipline Specific Elective
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course has been designed to acquaint the students, firstly, with different ways in which linguistic concepts facilitate appreciation of literary texts and secondly to enable an understanding of the theoretical concepts related to language teaching.
- The Course has therefore been divided into two parts: while part A deals with the concepts related to different linguistic theories of literature, part B discusses aspects concerning second language teaching.
- Specifically, this course aims to (i) provide to the learners an orientation towards appreciation of the formal aspects that go into creation of a literary text and (ii) to enable them to focus on the teaching and acquisition of English as a second language.

Course Structure:

This course will comprise of three units, which will be completed within sixteen weeks(64 contact hours). Seventeen(17) contact hours each will be allotted to Unit I and II and thirty(30) contact hours will be devoted to Unit III.

Part A: Language and Literary Criticism

Unit I

Study of the Metaphor:

Texts:

I.A. Richards. 'Metaphor' and 'The Command of Metaphor', Lectures V and VI in *The Philosophy of Rhetoric*

W. K. Wimsatt and Munroe Beardsley. 'The Intentional Fallacy', in W. K. Wimsatt, *The Verbal Icon: Studies in the Meaning of Poetry* (Lexington: University of Kentucky Press, 1954), pp. 3-20.

Unit II

Structuralism:

Ferdinand de Saussure; synchronic and diachronic approaches; langue and parole; sign, signifier, signified and semiology; syntagmatic and paradigmatic relations
Introduction to Structuralist theories: metaphor and metonymy, narratology, structuralist poetics

Part B: English Language Teaching

Unit III

ELT as a Branch of Applied Linguistics; ELT in India

Theories of Language Learning and their relevance to Language Teaching: behaviourist and mentalist approaches

Differences between first language and second language learning: attitudes to error, interlanguage; memory and motivation

Methods and materials: approaches, methods and techniques

Language Syllabuses: Structural, Situational, Notional-functional, Communicative

Evaluation: Continuous and Comprehensive, Language Tests, Remedial Teaching

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional Test 1: 10 marks, Sessional Test 2: 10marks, Seminar Presentation: 10 marks, Group Discussion/Viva –voce: 5 marks, Attendance: 5 marks)

Total : 40 Marks

Final Examination (End-Semester) 60 Marks

Unit I: 2 broad questions+1 short answer type question(8+8+4=20) Marks

Unit II: 2 broad questions+1 short answer type question(8+8+4=20) Marks

Unit III: 2 broad questions+1 short answer type question(8+8+4=20) Marks

Total : 60 Marks

Expected Learner Outcome:

- After completing the course, the students will be able to understand the significance of a linguistic approach towards appreciation of literary texts.

- They will be able to comprehend the different implications of the figurative nature of language while at the same time being familiar with the relevance of a structural approach towards analysis of literary texts.
- The students will also be able to acquaint themselves with the different theoretical approaches involved in the processes of learning and acquisition of English as a second language and with the methods and techniques involved with the teaching of English as a second language.

Recommended Readings:

Barthes, Roland. *Image-Music-Text*. London: Fontana, 1977

-----S/Z. New York: Hill and Wang: 1974.

Culler, Jonathan. *Structuralist Poetics*. London: Routledge, 1975.

de Saussure, Ferdinand. *Course in general linguistics*. New York: McGraw Hill, 1966

Doff, Adrian. *Teach English: A Training Course for Teachers*. Cambridge: CUP, 1988.

Klein, Wolfgang. *Second Language Acquisition*. Cambridge: CUP, 2012.

Nagaraj, Geetha. *English Language Teaching: Approaches, Methods Techniques*. Hyderabad: Orient Longman, 2005

Pit Corder, S. *Introducing Applied Linguistics*. London: Penguin, 1973.

Richards I.A. *The Philosophy of Rhetoric* New York: Oxford University Press, 1965.

Richards, J.C. and S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge:

CUP, 2001.

Wimsatt, W.K. *The Verbal Icon: Studies in the Meaning of Poetry*. Lexington: University of

Kentucky Press, 1954.

THIRD SEMESTER

Course Code: ENG-DSE-301
Course Title: Cultural Studies I: Discourse
Nature of Course: Discipline Specific Elective
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course introduces critical approaches and debates in the field of cultural studies and popular culture. Students will apply the theoretical approaches and methodologies of cultural studies to their topic of research.
- Lectures and discussions will be particularly concerned with exploring concepts and addressing questions such as: How do understandings and ideas about culture emerge from historical as well as theoretical perspectives? What arguments have historically been used to distinguish between high art and mass culture? How are race, gender, and class produced and consumed in the mass market?
- This course emphasises on developing skills in critical thinking and scholarly argumentation and documentation.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). There are Three units in all. Twenty (20) contact hours shall be allotted to Unit I, and twenty-two (22) contact hours shall be devoted to Unit II and Unit III respectively. Learners are to be evaluated through seminar presentations, viva-voce, term papers, home assignments, in-semester exams, group discussions and so forth. All texts are compulsory.

Required Readings:**Unit I: Making Culture – Popular**

Morris, “A Question of Cultural Studies”

Stuart Hall- “Encoding/Decoding”

Roland Barthes- *Mythologies* (Essay on the restaurant menu)

Umberto Eco- “The Myth of Superman” *The Return of the Reader*

Tony Bennett- “The Exhibitionary Complex”

Unit II: Race – Gender

West, “Black Postmodernist Practices”

hooks, “Postmodern Blackness” (Reader)

Hall, “What is ‘Black’ in Black Popular Culture (Reader)

Radway, “Reading the Romance” (Reader)

Rakow, “Feminist Approaches to Popular Culture” (Reader)

Winship, "Inside Women's Magazines"

Unit III: Post-Structuralism– Postmodernism

Foucault, "Method" (Reader)

Zizek, "From Reality to the Real" (Reader)

Barthes, "Myth Today" (Reader)

Baudrillard, "The Precession of Simulacra" (Reader)

Morris, "Feminism, Reading, Postmodernism" (Reader)

Creed, "From Here to Modernity" (Reader)

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions+ 1 short note/analysis (8+8+4) = 20 Marks

Unit II: 2 broad questions+ 1 short note/analysis (8+8+4) =20 Marks

Unit III: 2 broad questions+ 1 short note/analysis (8+8+4) =20 Marks

Total: 60 Marks

Expected Learner Outcome:

- After completing this course, learners will be acquainted with the theoretical postulations of Cultural Studies.
- They will get to know the foundational premises of this discipline, and the way it tries to interrogate distinction between 'high' and 'low' culture.
- Apart from these, learners will have the opportunity to appreciate the value embedded in different textual semiotics and genre.

Prescribed Texts:

Cultural Theory and Popular Culture: A Reader. Ed. John Storey

Cultural Theory and Popular Culture: An Introduction. John Storey

The Cultural Studies Reader. Simon During

Recommended Readings:

Adorno, T.W. (1991). *The Cultural Industry: Selected Essays on Mass Culture*

- Agger, B. (1992). *Cultural Studies as Cultural Theory*. London: Falmer Press.
- Baldwin, E. (2004). *Introducing Cultural Studies*. New York: Pearson/Prentice Hall.
- Barthes, R. (1973). *Mythologies*. London: Paladin.
- Belsey, C. (2005). *Culture and the Real: Theorizing Cultural Criticism*. London; New York: Routledge.
- Benjamin, W. (1968). *Illuminations*. New York: Schocken Books.
- Bourdieu, P. (1993). *The Field of Cultural Production*. Cambridge: Polity Press.
- Conner, S. (1989). *Postmodern Culture: An Introduction to Theories of the Contemporary*. Oxford: Blackwell.
- Crane, D. (1992). *The Production of Culture*. London: Sage.
- Day, G. (ed.). (1990). *Readings in Popular Culture*. London: Macmillan.
- Docker, J. (1994). *Postmodernism and Popular Culture: A Cultural History*. Cambridge: Cambridge University Press.
- During, S. (ed.). (1993). *The Cultural Studies Reader*. London: Routledge.
- Fiske, J. (1989). *Understanding Popular Culture*. Boston, MA: Unwin Hyman.
- Frow, J. (ed.). (1995). *Cultural Studies and Cultural Value*. Oxford; New York: Oxford University Press.
- Gramsci, A. (1985). *Selection from Cultural Writings*. London: Lawrence and Wishart.
- Hall, S. (1980). 'Cultural studies: Two paradigms,' *Media, Culture and Society*, 2, 57-72. Also in (1986). Collins, R. et al. (eds.). *Media Culture and Society: A Critical Reader*, London: Sage.
- Hebdige, D. *Subculture: The Meaning of Style*. London ; New York : Routledge, 1991.
- Huyssen, A. (1986). *After the Great Divide: Modernism, Mass Culture and Postmodernism*. London: Macmillan.
- Inglis, F. (1993). *Cultural Studies*. Oxford: Blackwell.
- Jameson, F. (1991). *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke University Press.
- Jencks, C. (1993). *Culture*. London: Routledge.
- Lefebvre, H. (1984). *Everyday Life in the Modern World*. Trans. S. Rabinovitch. New Brunswick: Transaction Books.

Course Code: ENG-DSE-302

Course Title: Women and Literature I

Nature of Course: Discipline Specific Elective

Total Credits Assigned: 4

Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course aims to develop in students the understanding of how to read any literary text from a gender perspective. Highlighting the politics of exclusion of women, the male dominant narratives, students will explore the cultural, social, economic, political and psychological biases inherent in the field of literature.

- This course is aimed to enable the students acquaint themselves with the tradition of women's writing, analyse the pervasive images of women in literature and examine the ways in which women use language to define their experiences.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Thirteen (13) contact hours each shall be allotted to Unit I to Unit IV, and Twelve (12) contact hours to Unit V. All units are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, group discussions and so forth.

Required Readings:

Unit I: Theoretical Background

Women in Literature: Feminist literary criticism, the history of feminist literary criticism, different phases of feminist literary criticism (men's treatment of women, 'gyno-criticism', the 'mad' woman, etc.) with reference to selected texts. The course teacher will select from among the following texts:

Virginia Woolf, *A Room of One's Own* (Selections)

Kate Millet *Sexual Politics* (Selections)

Toril Moi, *Sexual/Textual Politics* (Selections) "Feminist, Female, Feminine"

Elaine Showalter *A Literature of their Own* (Selections)

Sandra Gilbert and Susan Gubar, "Infection in the Sentence..." in *MadWoman in the Attic*

Helene Cixous: "The Laugh of the Medusa"

Adrienne Rich, "When We Dead Awaken: Writing as Revision"

Unit II: Poetry

Elizabeth Barrett Browning, *Aurora Leigh* (Selections)

Emily Dickinson, Poems (Selections)

Sylvia Plath, Poems (Selections)

Adrienne Rich, Poems (Selections)

HD Poems, (Selections)

Unit III: Fiction

Oscar Wilde, *The Picture of Dorian Gray*

George Eliot, *Middlemarch*/Charlotte Bronte, *Jane Eyre*

Virginia Woolf, *Orlando*

Kate Chopin, *The Awakening*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional Test 1: 10 marks, Sessional Test 2: 10marks, Seminar Presentation: 10 marks, Group Discussion/Viva –voce: 5 marks, Attendance: 5 marks)

Total : 40 Marks

Final Examination (End-Semester) 60 Marks

Unit I: 2broadquestions + 1 short answer type question (8+8+4=20)

Unit II: 2broad questions + 1 short answer type question (8+8+4=20)

Unit III: 2broad questions + 1 short answer type question (8+8+4=20)

Total: Sixty (60) Marks)

Expected Learner Outcome

- After completing the course, the learners will be able to understand feminism, feminist theories, and developments in feminist thought.
- They will be able to appreciate the issues specific to the study of literature by and on women.
- They will be able to read and analyse literary texts from a gendered perspective. Further, learners will understand the use of literature in self-expression.

Recommended Reading:

Armstrong, Nancy. *Desire and Domestic Fiction: A Political History of the Novel*. OUP: 1990

Belsey, Catherine and Jane Moore(eds.)*The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. Basingstoke and London: Macmillan Education, 1989.

Butler Judith. *Gender Trouble: Feminism and Subversion of Identity*. London: Routledge, 1990.

Clough P. *Feminist Thought*. Oxford: Blackwell, 1994

Eagleton Mary. 2003. *A Concise Companion to Feminist Theory*. Malden, MA: Blackwell.

-----*Feminist Literary Criticism*. New York: Routledge, 2015

Freedman Jane..*Feminism*. New Delhi: Viva Books, 2002.

Jacobus, Mary. *Women Writing and Writing about Women*. London & Sydney: Croom Helm,

1979

Lorber Judith. 1991. *The Social Construction of Gender*. London: Sage

Moers, Ellen. *Literary Women: The Great Writers*. New York : Doubleday, 1976.

Ruthven, K.K. *Feminist Literary Studies*. Cambridge: CUP, 1984.

Spivak, Gayatri. *In Other Worlds: Essays in Cultural Politics*. London & New York: Methuen, 1987.

Course Code: ENG-DSE-303

Course Title: New Literatures I

Nature of Course: Discipline Specific Elective

Total Credits Assigned: 4

Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- The objective of this course is to explore New Literatures in English from the context of Africa, Asia and the Caribbean. The reason for limiting the trajectory to these three geographical spaces is to underscore the idea of how colonization had a role to play in the shaping of the imagination of the writers of these spaces in ways different from Australia, New Zealand or Canada.
- To explore themes that are integral to the cultural imaginary of the people of these presently postcolonial spaces – their transactions and negotiations in the aftermath of decolonisation.
- To explore how and why decolonization was both liberating and traumatic for the postcolonial subject-positions.

Course Structure:

The course comprises of four credits with sixty-four (64) contact hours. Thirty contact hours (30) shall be allotted to Unit I, Fourteen (14) contact hours to Unit II, and Twenty (20) contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:**Unit I: Fiction**

Chimamanda Ngozi Adichie *Half of a Yellow Sun*
 Amos Tutuola *The Palm Wine Drinkard*
 Jamaica Kincaid *A Small Place*
 Rohinton Mistry *Such a Long Journey*
 Mohsin Hamid *The Reluctant Fundamentalist*
 James Goonewardene *One Mad Bid for Freedom*

Unit II: Poetry

Noemia De Sousa "If you want to know me"
 David Diop "Africa"
 Derek Walcott "A Far Cry from Africa"/ "Crusoe's Journal"
 Edward Kamau Brathwaite "Bermudas", "Soweto"
 Imtiaz Dharkar "Blessing"
 Claude Mc Kay "America"
 Una Marson "Another Mould"
 Meena Alexander "For My Father, Karachi 1947"
 Kaiser Haq "As Usual"

Unit III: Non-Fiction

Chinua Achebe. "The Role of the Writer in Africa." *There was a Country: A Personal History of Biafra*. London: Penguin, 2013.
 V S Naipaul "Conrad's Darkness and Mine." *Literary Occasions: Essays*. Ed. Pankaj Mishra. New York: Vintage, 2004.
 Urvashi Butalia "Memory." *The Other Side of Silence: Voices from the Partition of India*. New Delhi: Penguin, 1998. pp. 344-371.
 Jana Gohrisch. "Caribbean Literature II: Themes and Narratives." *Reading the Caribbean: Approaches to Anglophone Caribbean Literature and Culture*. Ed. Klaus Stierstorfer. Heidelberg: Universitätsverlag Winter, 2007. 51-72.
 Stuart Hall. "Cultural Identity and Diaspora." *Contemporary Postcolonial Theory: A Reader*. Ed. Padmini Mongia. London: Arnold, 1996. 110-21.

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 3 broad questions (8+8+8) =24 Marks

Unit II: 1 broad question+ 2 short note/analysis (8+4+4)= 16 Marks

Unit III: 2 broad questions+ 1 short note/analysis (8+8+4)= 20 Mark

Total: 60 Marks

Expected Learner Outcome:

- After completing this course, learners will be able to relate to the literature emerging from Africa, Asia and the Caribbean.
- They will be able to see that colonialism affected the culture of these spaces in different ways, the symptoms of which get overly or covertly reflected in the texts produced by the postcolonial subjects.

Recommended Readings:

- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1991.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989.
- Brazier, Jana Evans, and Anita Mannur, eds. *Theorizing Diaspora: A Reader*. Malden:Blackwell, 2003.
- Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard University Press, 1997.
- Döring, Tobias. *Caribbean-English Passages: Intertextuality in a Post-Colonial Tradition*. London: Routledge, 2002.
- Döring, Tobias. *Postcolonial Literatures in English*. Stuttgart: Klett, 2008.
- Fludernik, Monika, ed. *Diaspora and Multiculturalism: Common Traditions and New Developments*. Amsterdam: Rodopi, 2003.
- Giddens, Anthony. *The Consequences of Modernity*. Stanford: Stanford University Press, 1991.
- Gohrisch, Jana. "Caribbean Literature II: Themes and Narratives." *Reading the Caribbean: Approaches to Anglophone Caribbean Literature and Culture*. Ed. Klaus Stierstorfer. Heidelberg: Universitätsverlag Winter, 2007. 51–72.
- Hall, Stuart. "Cultural Identity and Diaspora." *Contemporary Postcolonial Theory: A Reader*. Ed. Padmini Mongia. London: Arnold, 1996. 110–21.
- Held, David, and Anthony McGrew, eds. *The Global Transformation Reader: An Introduction to the Globalization Debate*. Cambridge: Polity Press, 2004.
- James, Louis. *Caribbean Literature in English*. London: Longman, 1999.

- Macaulay, Thomas Babington. "Minute on Education (1835)." *South Asian Literatures*. Eds. Gerhard Stilz and Ellen Dengel-Janic. Trier: WVT, 2010. 92–94.
- Mishra, Vijay. *Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. London: Routledge, 2008.
- Said, Edward W. *Culture and Imperialism*. New York: Vintage, 1993.
- Saunders, Patricia Joan. *Alien-Nation and Repatriation: Translating Identity in Anglophone Caribbean Literature*. Lanham: Lexington Books, 2007.
- Skinner, John. *The Stepmother Tongue: An Introduction to New Anglophone Fiction*. Basingstoke: Macmillan, 1998.
- Talib, Ismail. *The Language of Postcolonial Literatures: An Introduction*. London: Routledge, 2002.

FOURTH SEMESTER

Course Code: ENG-DSE-401
Course Title: Cultural Studies II: Popular Culture
Nature of Course: Discipline Specific Elective
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course introduces critical approaches and debates in the field of popular culture.
- Lectures and discussions will be particularly concerned with questions, such as: How do understandings and ideas about culture emerge from historical as well as theoretical perspectives? What arguments have historically been used to distinguish between high art and mass culture? How are race, gender, and class produced and consumed in the mass market?
- This course emphasises on developing skills in critical thinking and scholarly argumentation and documentation.
- The fictions chosen will underscore the value of popular literature as an art form that could be considered as useful as 'canonical' texts.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Thirty (30) contact hours shall be allotted to Unit I and Thirty-four (34) contact hours to Unit II. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, group discussions and so forth.

Required Readings:**Unit I: Discourse**

Bourdieu, "Distinction & the Aristocracy of Culture" (Reader)
 De Certeau, "The Practice of Everyday Life" (Reader)
 Fiske, "Shopping for Pleasure"
 Simmel, "The Philosophy of Fashion" (PDF)
 Saeed, "Musical Jihad" (Reader)
 Rachel Dwyer- "Shooting Stars: The Indian Film Magazine *Stardust*"
 AshisNandy- "The Intelligent Film Critic's Guide to Indian Cinema"
 Kirschenbaum, "What is Digital Humanities..."
 Haraway, "A Cyborg Manifesto"

Unit II: Literature

Paulo Coelho *Alchemist*
 Dan Brown *Da Vinci Code*
 Stieg Larsson *The Girl with the Dragon Tattoo*
 Stephanie Meyer *Twilight*
 JK Rowling *Harry Potter and the Philosopher's Stone*
 Ayn Rand *The Fountainhead*
 Chetan Bhagat *Five Point Someone*
 Ankush Saikia *Dead Meat*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 3broad questions+I short note/analysis (8+8+8+4) = 28 Marks

Unit II: 3broad questions+ 2 short notes/analysis (8+8+8+4+4) = 32 Marks

Total: 60 Marks

Expected Learner Outcome:

- After completing this course, learners will be able to find discursive values to aspects from everyday lives that are not, most often, considered good enough for serious intellectual discussion/scrutiny.

- This course would enable learners to celebrate popular culture as manifestation of art-forms that despite having a consumerist angle, has value as cultural products for the society.

Required Readings:

Cultural Theory and Popular Culture: A Reader. Ed. John Storey
Cultural Theory and Popular Culture: An Introduction. John Storey
The Cultural Studies Reader. Simon During

Recommended Readings:

Adorno, T.W. (1991). *The Cultural Industry: Selected Essays on Mass Culture*
 Agger, B. (1992). *Cultural Studies as Cultural Theory*. London: Falmer Press.
 Baldwin, E. (2004). *Introducing Cultural Studies*. New York: Pearson/Prentice Hall.
 Barthes, R. (1973). *Mythologies*. London: Paladin.
 Belsey, C. (2005). *Culture and the Real: Theorizing Cultural Criticism*. London; New York: Routledge.
 Benjamin, W. (1968). *Illuminations*. New York: Schocken Books.
 Bourdieu, P. (1993). *The Field of Cultural Production*. Cambridge: Polity Press.
 Conner, S. (1989). *Postmodern Culture: An Introduction to Theories of the Contemporary*. Oxford: Blackwell.
 Crane, D. (1992). *The Production of Culture*. London: Sage.
 Day, G. (ed.). (1990). *Readings in Popular Culture*. London: Macmillan.
 Docker, J. (1994). *Postmodernism and Popular Culture: A Cultural History*. Cambridge: Cambridge University Press.
 During, S. (ed.). (1993). *The Cultural Studies Reader*. London: Routledge.
 Fiske, J. (1989). *Understanding Popular Culture*. Boston, MA: Unwin Hyman.
 Frow, J. (ed.). (1995). *Cultural Studies and Cultural Value*. Oxford; New York: Oxford University Press.
 Gramsci, A. (1985). *Selection from Cultural Writings*. London: Lawrence and Wishart.
 Hall, S. (1980). 'Cultural studies: Two paradigms,' *Media, Culture and Society*, 2, 57-72. Also in (1986). Collins, R. et al. (eds.). *Media Culture and Society: A Critical Reader*, London: Sage.
 Hebdige, D. *Subculture: The Meaning of Style*. London ; New York : Routledge, 1991.
 Huyssen, A. (1986). *After the Great Divide: Modernism, Mass Culture and Postmodernism*. London: Macmillan.
 Inglis, F. (1993). *Cultural Studies*. Oxford: Blackwell.
 Jameson, F. (1991). *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke University Press.
 Jencks, C. (1993). *Culture*. London: Routledge.
 Lefebvre, H. (1984). *Everyday Life in the Modern World*. Trans. S. Rabinovitch. New Brunswick: Transaction Books.
 McRobbie, A. (1994). *Postmodernism and Popular Culture*. London: Routledge.
 Miller, T. & McHoul, A. (1998). *Popular Culture and Everyday Life*. London: Sage.
 Milner, A. (1991). *Contemporary Cultural Theory*. Sydney: Allen and Unwin.
 Nelson, C. & Grossberg, L. (eds.). (1988). *Marxism and the Interpretation of Culture*. Urbana: University of Illinois Press.
 Sardar, Z. & Van Loon, B. (1999). *Introducing Cultural Studies*. Cambridge, UK: Icon.

- Shiach, M. (1989). *Discourse on Popular Culture*. Cambridge: Polity Press.
- Sim, S, (ed.). (1995). *The A-Z Guide to Modern Literary and Cultural Theorists*. Hemel Hempstead: Harvester Wheatsheaf.
- Storey, J. (2003). *Cultural Studies and the Study of Popular Culture* (2nd ed.). Athens: University of Georgia Press.

Course Code: ENG-DSE-402
Course Title: Women and Literature II
Nature of Course: Discipline Specific Electives
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course aims at enabling the learners to explore the intersections between post colonialism, feminism and literature.
- The specific objective of this course is to enable the students to understand the different aspects of the colonial discourse from the perspective of the non-White feminist scholarship.
- The course is aimed at facilitating the learner's understanding of the different strategies of representation of the non-white woman in western feminist discourse.
- With the help of texts by writers from the third world, this course aims to make the learners alert to the variety of differences governing the lives of the women from these areas which has consequentially led to the emergence of distinct scholarship by /on the Third World Woman.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Thirteen (13) contact hours each shall be allotted to Unit I to Unit IV, and Twelve (12) contact hours for Unit V. All units are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, group discussions and so forth.

Course Contents:

Unit I: Theoretical Perspectives

Chandra Talpade Mohanty, “Under the Western Eyes: Feminist Scholarship and Colonial Discourses”

Gayatri Spivak, “Three Women’s Texts and a Critique of Imperialism

Tharu and Lalita. Introduction, *Women Writing in India*

Buchi Emecheta, “Feminism with a Small f”

Unit II: Women and Asian Literature

Rabindranath Tagore, “The Wife’s Letter”

Kamala Das, “The Suicide”, “Relationships”

Mahasweta Devi, “The Breastgiver”

Ismat Chughtai, “The Quilt”

Indira Goswami, “Sanskar”

Temsula Ao, “The Edge”

Anita Desai, *Clear Light of Day*

Bapsi Sidhwa, *Ice Candy Man*

Rokeya Sakhawat Hossain *Sultana’s Dream/ Padmarag*

Yasmin Gooneratne *The Sweet and Simple Kind/ A Change of Skies*

Unit III: Women and African Literature

Ama Ata Aidoo, *Changes: A Love Story*

Chimamanda Adichie, *Purple Hibiscus*

Naguib Mahfouz, *Palace Walk* (1990)/Leila Aboulela, *Translator*(1999)

Nawal El Sadaawi, *God Dies by the Nile* (1976)/ *Two Women in One*(1968)

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional Test 1: 10 marks, Sessional Test 2: 10marks, Seminar Presentation: 10 marks, Group Discussion/Viva –voce: 5 marks, Attendance: 5 marks)

Total : 40 Marks

Final Examination (End-Semester) 60 Marks

Unit I: Two broad questions +One short answer type question (8+8+4=20)

Unit II: Two broad questions +One short answer type question (8+8+4=20)

Unit III: Two broad questions +One short answer type question (8+8+4+20)

Total: 60 Marks

Expected Learner Outcome:

- At the end of the course the learners will be able to acquaint themselves with the intersectional, international and transnational approaches to and perspectives on feminist scholarship.
- The learners will gain an understanding of the socio-cultural and historical events that shape the parameters or representation of women across different geographical and cultural boundaries.
- The learners will be able to analyse the critical framework of western feminist scholarship and its points of departure from that of/by third world feminist critical discourse.

Recommended Reading:

Adichie, Chimamanda. *Purple Hibiscus*. New York: Anchor, 2003.

_____ *We Should All be Feminists*. New York: Anchor, 2012.

Amad, Leila. *Women and Islam: Historical Roots of a Modern Debate* (1992)

Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Delhi: Penguin Random House India, 2017.

Chaudhuri, Sukanta (ed.) *Rabindranath Tagore: Selected Short Stories*. New Delhi: Oxford, 2000

Davies, Carole Boyce. *Black Women Writing and Identity: Migrations of the Subject*

Mohanty, Chandra Talpade. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. New Delhi: Zubaan, 2003

Saadawi, Nawal El. *The Hidden Face of Eve*. London: Zed Books, 1980

Sidhwa, Bapsi. *Ice Candy Man*. Oxford: Heineman, 1988

Taiwo, Oladale. *Female Novelists in Africa*. Palgrave Macmillan, 1985.

Tharu, Susie and K. Lalita. *Women writing in India: 600 B.C. to the Early 20th Century*. New York: The Feminist Press at The City University of New York, 1991.

Course Code: ENG-DSE-403
Course Title: New Literatures II
Nature of Course: Discipline Specific Elective
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course aims at introducing learners to the emergent body of literature emanating from the settler colonies of Australia, Canada and New Zealand.
- This module will examine the various ways in which the writers negotiate the issues of settler colonialism, race-relations, homeland and cultural conflicts in their works.
- Learners will be familiarised with the way how a literary text can be read in relation to its context.

Course Structure:

This four-credit course has been divided into three units: (1) Unit-I Poetry, (2) Unit-II Non-Fiction (3) Unit-III Fiction. The course will be completed within sixteen weeks (64 contact hours). Twenty one (21) contact hours each shall be allotted to Unit I and Unit II respectively and twenty two (22) contact hours shall be devoted to Unit III.

Unit I: Poetry

Oodgeroo Noonuccal (Kath Walker): "Last of His Tribe", "White Australia", "Civilization"
 Lionel Fogarty: "Black Woman", "Long ago a brown alighted story was told"
 George Elliott Clarke: "The Ballad of Othello Clemence", "Discourse on Pure Virtue"
 Hone Tuwhare: "No Ordinary Sun", "Thoughts on a Sufi Proverb"
 James K. Bexter: "New Zealand"
 Louise Wallace: "Although it is small it is greenstone"

Unit II: Non-Fiction

Alan Frost: *Botany Bay: The Real Story (Selections)*
 Anna Johnson & Alan Lawson: "Settler Post-colonialism and Australian Literary Culture"
 Tony Ballantyne: "Race and the Webs of Empire" from *Webs of Empire: Locating New Zealand's Colonial Past*

Unit III: Fiction

Kim Scott: *That Deadman Dance*

Patrick White: *Voss*

Christos Tsiolkas: *Loaded*

Keri Hulme: *Bone People*

Beatrice Culleton Mosionier: *In Search of April*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/Viva voce: 5 marks, Attendance: 5 marks)

Total: 40 Marks

End Semester Examination: 60 Marks

Unit I: 2 broad questions + 1 short note/analysis (8+8+4) = 20 Marks

Unit II: 2 broad questions (8+8) = 16 Marks

Unit III: 3 broad questions (8+8+8) = 24 Marks

Total: 60 Marks

Expected Learner Outcome(s):

- The learners at the culmination of the course would be in a position to understand the fundamental concepts of settler colonial literature.
- The learners would be able to evaluate literary texts keeping in view the issues of race relationship, first colonial contact, civilization, land ethics, indigenous identity and cultural memory.

Recommended Readings:

Robinson, Roger. & Wattie Nelson. *The Oxford Companion to New Zealand Literature*, Oxford: OUP, 1998.

Sugars, Cynthia. *The Oxford Handbook of Canadian Literature*, Oxford: OUP: 2016.

Wilde, H. William. *The Oxford Companion to Australian Literature*, Oxford: OUP: 1994.

GENERAL ELECTIVES

SECOND SEMESTER

Course Code: ENG-GE-201
Course Title: Literature and Human Rights
Nature of Course: General Elective
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course will examine how literature has helped to create and critique modern concepts of human rights and humanitarianism.
- It will focus on the ethical and political questions that arise from this discourse in contemporary works of literature from across the globe.
- This course will investigate what storytelling can hope to accomplish in the wake of mass violence and examine the new kinds of responsibility that these stories create in a globalizing world.
- It will analyse different visions of the human that enable these visions and explore how human rights and humanitarian practices relate to the history of Western imperialism.
- By the end of this course, learners should be able to analyse literary and cultural narratives in relation to theories of human rights and humanitarianism, think critically about cultural discourses of human rights and humanitarianism and produce close readings of literary and cultural texts.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Fifteen (15) contact hours shall be allotted to Unit I, Thirty-four (34) contact hours to Unit II and Fifteen (15) hours to Unit III. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, group discussions and so forth.

Required Readings:

Unit I: Essays

Mill, John Stuart .“On Liberty,” in Mill, *Three Essays*.

Arendt, Hannah. 1966. “The Decline of the Nation-State and the End of the Rights of Man,” In

The Origins of Totalitarianism. New ed., New York: Harcourt, Brace, and World, 1966), Ch. 9.

Rawls, John. [1967] 1986. "Distributive Justice." In *Readings in Social and Political Philosophy*, ed., Robert M. Stewart. New York: Oxford University Press, 196- 211.

Amartya Sen "Elements of a Theory of Human Rights," *Philosophy and Public Affairs* 32(4), Autumn 2004, pp. 315-356.

Nussbaum, Martha C. 1997. "Capabilities and Human Rights," *Fordham Law Review* 66 (2), 273-300.

Bhabha, Homi K. 2001. "Cultural Choice and the Revision of Freedom," in Sarat, Austin, and Kearns, Thomas R. eds. *Human Rights: Concepts, Contests, Contingencies*. Ann Arbor, MI: Michigan University Press, 45-62

Unit II: Literature

Margaret Atwood *The Handmaid's Tale*

Jamaica Kincaid *The Autobiography of My Mother*

Vladimir Nabokov *Invitation to a Beheading*

Ralph Ellison *Invisible Man*

Bama *Sangati*

Jean Anouilh *Antigone*

Arthur Miller *The Crucible*

Unit III: Life Writing

Maya Angelou *I Know Why the Caged Bird Sings* (8)

Nien Ching *Life and Death in Shanghai* (4+4=8)

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions + 1 short notes/analysis (8+8+4) = 20 Marks

Unit II: 3 broad questions (8+8+8) = 24 Marks

Unit III: 1 broad question + 1 short notes/analysis (8+4+4) = 16 Marks

Total: 60 Marks

Expected Learner Outcome:

- After completing this course, learners will realise how violation of human rights have been a recurring theme in human history, and how such violations find ample resonance in literature. Violation of human rights are not only manifested in repressive, authoritarian regimes, but could happen in microcosmic structures, like family.
- Since this course attempts to address issues of violation of human rights on the level of race, class, caste, gender, sexuality, and so forth, learners will be able to comprehend how preservation of human rights is so essential, and may be inspired to act proactively for the defense of the same.

Recommended Readings:

Ishay, Micheline R., ed. 2007. *The Human Rights Reader*. 2nd ed. New York: Routledge.

Forsythe, David. 2009. *Encyclopedia of Human Rights*, New York: Oxford University Press

Arat, Zehra F.K. 2006. *Human Rights Worldwide: A Reference Handbook*. Santa Barbara, CA:

ABC-CLIO, Inc., Ch.1-2

Donnelly, Jack. 2013. *Universal Human Rights in Theory and Practice*. 3rd ed., New York:

Cornell University Press.

Course Code: ENG-GE-202
Course Title: Gender Studies
Nature of Course: General Elective
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- To introduce the learners to the vast interdisciplinary academic field of Gender Studies from a literary perspective.
- To familiarize the learners with the diverse concerns of Gender Studies including Women's Rights, Masculinities, Alternative Sexualities, LGBT Rights and so on.
- To encourage the learners to explore the complex gender-based themes and issues which are raised by authors across time, historical epoch and geographic and cultural locations.
- To enable the learners to study how gender intersects with other socio-cultural spheres such as class, race, caste and ethnicity.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Twenty (20) contact hours shall be allotted to Unit I, Twenty-four (24) contact hours to Unit II and Twenty-four (24) contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:**Unit 1 Poetry**

Adrienne Rich "Cartographies of Silence"
 Maya Angelou "Still I Rise", "Phenomenal Woman"
 Kamala Das "An Introduction", "My Grandmother's House"
 Vikram Seth "Through Love's Great Power"
 Mamang Dai "The Voice of the Mountain"

Unit II: Short Story and Novels

Kate Chopin "The Story of an Hour"
 Devdutt Pattanaik *The Pregnant King*
 Shyam Selvadurai *Funny Boy*
 Laxmi Narayan Tripathi *Me Hijra, Me Laxmi*
 Nalini Jamela *The Autobiography of a Sex Worker*
 Mamoni Raisom Goswami *An Unfinished Autobiography* (Excerpts) / *The Man from Chinnamasta*
 Moushumi Kandali "A Tale of Thirdness" Trans Atrayee Gohain

Unit III: Critical Essays/Articles

Judith Butler Selections from *Gender Trouble*
 R. Raj Rao Selections from *Criminal Love? Queer Theory, Culture and Politics in India.*

Bell Hooks Selections from *Feminism is for Everybody*
 R. W. Connell "Hegemonic Masculinity"
 Susie Tharu and Tejaswini Niranjana "Problems for a Contemporary Theory of Gender"

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions (8+8)=16 Marks
 Unit II: 2 broad questions+ 1 short note/analysis(8+8+4+4)=24 Marks
 Unit III: 2 broad questions+ 1 short note/analysis (8+8+4)=20 Marks

Total: 60 Marks

Expected Learner Outcome:

- At the end of the course the learners would develop a critical awareness of contemporary issues around gender.
- The learners would be equipped to identify how gender influences and inspires various literary texts.
- The learners would be able to contextualise their own experiences of gender politics in a socio-cultural milieu

Recommended Readings:

Nivedita Menon, *Seeing Like a Feminist*
 Christina Hughes, *Key Concepts in Feminist Literary Theory*
 David Glover and Cora Kaplan, *Genders: The New Critical Idiom*
 Anne Cranny-Francis, *Gender Studies: Terms and Debates*
 Chandra Talpade Mohanty, *Feminism Without Borders*
 Deborah Cameron, *On Language and Sexual Politics*
 Judith Butler, *Bodies that Matter*
 Uma Chakravarti, *Gendering Caste: Through a Feminist Lens*
 Lin Foxhall and John Salmon *Thinking Men: Masculinity and its Self-Representation in the Classical Tradition.*

Course Code: ENG-GE-203
Course Title: Translation Studies
Nature of Course: General Elective
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- Introduce students to translation studies as separate discipline of knowledge
- Increase their awareness related to the nature of translation and arouse their interest to independently pursue translation theory issues;
- Enable students to deal with translation as linguistic procedure and as socially constructed and oriented activity;
- Increase students' awareness related to social functions of translation;
- Enable them to link theory and practice;
- Develop students' contrastive knowledge and their critical thinking skills;
- Enable them to develop self-assessing and self-correcting techniques in order to monitor their own progress.

Course Structure:

The course comprises of four credits with sixty-four (64) contact hours. Twelve (12) contact hours shall be allotted to Unit I, Twenty-two (22) contact hours to Unit II, Eighteen (18) contact hours to Unit III, and Twelve (12) contact hours to Unit IV. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Course Contents:

Unit I: Introduction to Translation Studies

History of the practice of translation in the west - concepts and evolution
 History of the practice of translation in India.
 Earliest translators and their strategies
 Evolution and formation of translation as a separate discipline.
 Basic concepts and terminology of Translation Studies.

Unit II: Central Issues and Theories of Translation

Issues:

Translation as secondary activity.

Concept of equivalence.

Translatability.

Translation of languages or cultures?

Theories:

Instrumental and hermeneutic concept of language and translation.

Theories of Nida, Itamar Evan-Zohar, Jakobson, Lefevere.

Unit III: Methods of Translation - Role Of The Translator

Methods:

Interlingual.

Intralingual.

Intersemiotic - Interpretation and Adaptation

Role:

The invisible translator.

Translator as traitor.

Strategies of translation.

Unit IV: Cultural Turn in Translation

The Politics of Translation.

The status of languages in the process of translation: from English to other languages or vice versa.

Translation in India - status of regional languages vis a vis Hindi and English Translation in a globalized world.

Postcolonial translation - Translation as part of nation building - case studies from India and other colonies Orientalist bend in translation of classical texts.

Required Readings:

Bassnett, Susan. *Translation Studies*. London: Methuen, 1980.

Venuti, Lawrence, ed. *The Translation Studies Reader*. London: Routledge, 2000.

Baker, Mona, ed. *The Routledge Encyclopaedia of Translation Studies*.

London: Routledge, 1998.

Trivedi, Harish Susan Bassnet. *Postcolonial Translation: Theory and Practice*. London:

Routledge, 1999.

Gentzler, Edwin. *Contemporary Translation Theories*. London: Routledge, 1993.

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Translation in practice: 15 marks
Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 1 broad question + 1 short note/analysis (8+4) =12 Marks

Unit II: 2 broad questions+ 1 short note/analysis (8+8+4)= 20 Marks

Unit III: 2 broad questions(8+8)= 16 Marks

Unit IV: 1 broad question+1 short note/analysis (8+4)=12 Marks

Total: 60 Marks

Expected Learner Outcome:

- After completing this course, learners will know about the history, methods, issues, and politics of translation
- They will be able to translate from the source language to the target language effectively
- It will equip them with the resources to take up translation as a profession.

Recommended Readings:

Andre Lefevere—*Translation, Rewriting and the Manipulation of Literary Fame*.(Routledge)

Anisur Rahman (ed)—*Translation, Poetics and Practice* (Creative Books)

Austin Warren and Rene Wellek, *Theory of Literature*

Avadhesh K Singh (ed)--*Translation: Its Theory and Practice* (Creative Books)

David Damrosch, *What is World Literature*,

- Eugene Nida and C Taber: *The Theory and Practice of Translation* (Leiden: E. G Brill)
 Harish Trivedi—*Colonial Transactions: English Literature and India* (Manchester University
 Homi Bhabha—*The Location of Culture* (Routledge)
 Matthew Arnold—‘On Translating Homer’ (*Essays by Matthew Arnold*) OUP
 Press)
 Rainer Schulte and others (ed) *Theories of Translation :An Anthology of Essays from Dryden
 to Derrida*
 Sherry Simon and Paul St-Pierre—*Changing the Terms* (Orient Longman)
 Sisir Kumar Das:*Indian Literature 1800-1910 and 1911-1956*
 Sujit Mukherjee—*Translation as Discovery* (Orient Longman)
 Susan Bassnett (ed)—*Translating Literature* (Boydell and Brewer)
 Susan Bassnett and Harish Trivedi (eds)—*Post-colonial Translation, Theory and Practice*
 Tejaswini Niranjana—*Siting Translation* (Orient Longman)
 Terry Eagleton—‘Translation and Transformation’ *Stand XIX*(3), 1972
 Theodore Savory—*The Art of Translation* (Cape)George Steiner—*After Babel: Aspects of Language and
 Translation* (OUP)

Course Code: ENG-GE-204

Course Title: Graphic Fiction

Nature of Course: General Elective

Total Credits Assigned: 4

Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- The course aims to introduce the learner to the possibilities of critical appreciation of modes of expression and media other than literary texts and to familiarise the learner with the burgeoning field of studies in graphic narratives, particularly, the graphic novel.
- The course objective will be to enable the learner to view the subject matter of the texts in the course as meriting a continuous and serious eye which grapple with themes ranging from biography, history, politics, subjectivity, sexuality, nationhood, among others.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Sixteen (16) contact hours will be allotted to Unit I, Twenty-four (24) contact hours to Unit II, and Twenty-four (24) contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Course Contents:

Unit I:An Introduction to the History of Graphic Narratives

The Language of Graphic Narratives

A History of Comics

The Study and Criticism of Comics as Literature

Unit II: Textual/Graphical/Narrative Analysis Part I

Art Spiegelmen*Maus*

Osamu Tezuka *Buddha Volume 2*

Alan Moore and Brian Bolland *Batman: The Killing Joke*

Marjane Satrapi *Persepolis: The Story of a Childhood*

Unit III: Textual/Graphical/Narrative Analysis Part II

Durga Bai, S. Anand, Srividya Natarajan, and Subhash Vyam *Bhimayana*

Amruta Patil *Kari*

Parismita Singh *The Hotel at the End of the World*

Bhagwati Prasad and Amitabh Kumar *Tinker.Soldier.Tap*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions+ 1 short note/analysis (8+8+4)=20 Marks

Unit II: 2 broad questions+ 1 short note/analysis (8+8+4)=20 Marks

Unit III: 2 broad questions+ 1 short note/analysis (8+8+4)=20 Marks

Total: 60 Marks

Expected Learner Outcome:

- After completing this course, learners will be able to enlarge the deliberative and sustained academic engagement with modes of publication and expression that have expanded the literary field.
- The learner would be able to critically appreciate the value of an art form that relies on visual semiotics to narrativize stories.

Recommended Readings:

Ahrens, Jörn and Arno Meteling. *Comics and the City: Urban Space in Print, Picture,*

Sequence. London and New York: Continuum, 2011.

Baetens, Jan and Hugo Frey. *The Graphic Novel: An Introduction*. Cambridge: Cambridge

University Press, 2014.

Chute, Hillary L. and Marianne DeKoven. "Introduction: Graphic Narrative," *MFS Modern*

Fiction Studies 52:4 (Winter 2006), 767-82.

Gardner, Jared. *Projections: Comics and the History of Twenty-First Century Storytelling*.

Stanford: Stanford University Press, 2012.

Magnussen, Anne and Hans-Christian Christiansen, eds. *Comics & Culture: Analytical and*

Theoretical Approaches to Comics. Copenhagen: Museum Tusulanum Press, 2000.

Horstkotte, Silke. "Zooming In and Out: Panels, Frames, Sequences, and the Building of

Graphic Storyworlds." In Daniel Stein & Jan-Noël Thon (eds), *From Comic Strips to*

Graphic Novels. Contributions to the Theory and History of Graphic Narrative,

pp. 27-48. Berlin and Boston: De Gruyter, 2015.

THIRD SEMESTER

Course Code: ENG-GE-301

Course Title: Literature and the Environment

Nature of Course: General Elective

Total Credits Assigned: 4

Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- The objective of the paper would be to introduce students to environmental criticism and its core concepts, as well as the various forms taken by its commitment to environmental praxis.
- To analyse creative representations of human with the non-human world and to familiarize the students with environmental literary texts from a range of periods along with their contexts.
- To provide the learners a comprehensive knowledge of the set literary texts that includes poetry, fiction and non-fiction and to relate those texts and interpreting them through conceptual tools of ecocriticism.

Course Structure:

This course will comprise of two credits, which will have to be completed within sixteen weeks (32 contact hours). Ten (10) contact hours will be allotted to Unit I, Ten (10) contact hours to Unit II, and Twelve (12) contact hours to Unit III. Learners are to be evaluated through seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:

Unit I: Defining Ecocriticism

Cheryll Glotfelty et al, "Introduction" (xv-xxxvii) in *The Ecocriticism Reader*

Raymond Williams, "The Green Language"

Crosby, Alfred. *Ecological Imperialism*

Lawrence Buell, *The Future of Environmental Criticism*,

Kerridge, Richard Environmentalism and Ecocriticism Part of Waugh, Patricia

Naess, Arne. "Politics and the Ecological Crisis: An Introductory Note"

Unit II: Fiction

N. Scott Momaday- *House Made of Dawn*

Gao Xingjian- *Soul Mountain*

Esterine Kire- *When the River Sleeps*

Kiran Desai- *The Inheritance of Loss*

Unit III: Non-Fiction and Poetry

Aldo Leopold *A Sand County Almanac: And Sketches Here and There* (1949)

Selections from *Silent Spring*

Henry David Thoreau- *Walden; or, Life in the Woods* (1854)

Select poetry of Gary Snyder

Select English Romantic poetry

Select Indian English Poetry

Select Indian English Poetry from Northeast India.

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions+ 1 short note/analysis (8+8+4) =20 Marks

Unit II: 2 broad questions+ 1 short note/analysis (8+8+4) =20 Marks

Unit III: 2 broad questions+ 1 short note/analysis (8+8+4) =20 Marks

Total: 60 Marks

Expected Learner Outcome:

- The learner would be able to identify, understand, and connect basic facts and key concepts like ecofeminism, Deep Ecology, Bioregionalism and so on involved in the study of environmental literature and culture.
- The learner would be able to analyze and evaluate the moral and ethical challenges involved in the practice of ecocriticism in a multicultural and global society.
- The learners are expected to inculcate a good understanding of the ideas like place, space and landscape central to the discipline of ecocriticism.

Recommended Readings:

Aldo Leopold. *A Sand County Almanac*. New York: Oxford UP, 1949.

Buell, Lawrence. *Environmental Imagination: Thoreau, nature writing and the formation of American culture*

Carson, Rachel. Selections from *Silent Spring* (1962). Chapter 1 “A Fable for Tomorrow” and Chapter 2 “The Obligation to Endure”. (London: Penguin Classics, 2000)

Coupe, Lawrence. *The Green Studies Reader: From Romanticism to Ecocriticism*:

Gifford, Terry. *Pastoral*.

Glotfelty, Cheryl and Harold Fromm, eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*.

Greg Garrard. *Ecocriticism*. New York: Routledge, 2004.

Guha, Ramachandra. *Social Ecology*.

Henry David Thoreau, *Walden*

Jeon, Deuk Ju, "Nature and poetry: An ecocritical approach to modern poetry (from the Romantic age to the ecological age)"

Lawrence Buell. *The Environmental Imagination*.

Lawrence Buell. *The Future of Environmental Criticism*.

Love, Glen A. *Practical Ecocriticism: Literature, Biology, and the Environment*.

Mellor, Mary. *Feminism and Ecology*.

Naess, Arne. “Politics and the Ecological Crisis: An Introductory Note”, ed. *Deep Ecology for the*

Twenty-First Century. George, Sessions. London. Shambhala. 1995.

Rachel Carson *Silent Spring* (1962)

Raymond Williams *The Country and the City*

Course Code: ENG-GE-302
Course Title: Introduction to Film Studies
Nature of Course: Core
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- This course is designed to enable learners to both creatively and critically engage with the art of film narrative.
- It has been devised to cater to the inclination of learners who envisage engagement with cinema and other visual narrative forms as critics or creators.
- After enrolling in this course, a learner may demonstrate his/her awareness of the intricacies of the art to secure placement in the entertainment industry, the television industry, various sites of film making, work as a film journalist or critic in the press and other media. A student may also proceed to be a researcher and/or an academic in related fields.

Course Structure:

The course is of four credits which will be completed in sixty-four (64) contact hours. Twenty-one (21) contact hours each shall be dedicated to Unit I and II and twenty-two (22) contact hours will be devoted to Unit III. The learners will be evaluated through term papers, seminar presentations and examinations.

Course Contents:

Unit I: Introduction to the Basic Terminology of Filmmaking

Mise en scene, long takes deep focus Shots (close up, medium shot, long shot) Editing: chronological editing, cross cutting, montage, continuity editing, continuity cuts, jump cuts, match cuts, 30 degree rule, 180 degree rule. Sound in the movies, colour in the movies. The production, distribution and reception of films; censorship etc.

Unit II: Introduction to Film Genres

The Major genres: Narrative, avant-garde, documentary Other genres: Thriller, melodrama, musical, horror, western, fantasy animation film noir expressionist historical, mythological, road movies

Unit III: Introduction to Major Movements and Theories

The silent era; classic Hollywood cinema, Neo-Realism, French New wave, Indian cinema Introduction to the film theories of Sergei Eisenstein, Andre Bazin, auteur theory, Christian Metz and Laura Mulvey, etc.

Case Studies of Classic Cinema

1. *The Great Dictator*– Silent Cinema, Montage
2. *Bicycle Thieves*: Neo-Realism
3. *The Godfather*: Hollywood Classic
4. *PatherPanchali*: Indian Classic

5. *Rashomon*: Asian Classic. Japanese Cinema
6. *Sholay*: Bollywood Classic
7. *Children of Heaven*: Iranian Classic
8. *La Dolce Vita*: Italian Classic

Required Readings:

1. Andre Bazin : The Evolution of the Language of Cinema ('What is Cinema')
2. Satyajit Ray: What is Wrong with Indian Films (from 'Our Films Their Films')
3. Ronald Abramson " Structure and Meaning in Cinema in Movies and Methods Ed. Bill Nichols
4. C.S. Venkitsweran ,Swayamvaram : Classic Prophecies in Film and Philosophy ed. K Gopinathan

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions+I short note/analysis (8+8+4) = 20 Marks

Unit II: 2 broad questions+ 1 short note/analysis (8+8+4) = 20 Marks

Unit III: 2 lbroad questions+ 1 short note/analysis (8+8+4) = 20 Marks

Total: 60 Marks

Expected Learner Outcome:

- After completing this course, learners will be able to understand the basic concepts of film studies in terms of its terminologies, genres, movements and theories.
- This course will be able to impart learners with technical and aesthetic aspects of film-making and its critical reception. These would equip learners with the theoretical and practical resources to take up film-making as a career, become a film theorist, or a film critic/reviewer.

Recommended Readings:

Bill Nichols (ed.) *Movies and Methods*, Volume I and II.Kolkata: Seagull Books, 1993.

Stanley Cavell, *The World Viewed: Reflections on the Ontology of Film*, Enlarged Edition. Cambridge, Massachusetts.: Harvard University Press, 1979.

Jean Mitry, *Semiotics and the Analysis of Film*. trans. Christopher King. Bloomington: Indiana University Press, 2000.

Philip Rosen, *Change Mummified: Cinema, Historicity, Theory*. Minneapolis: University of Minnesota Press, 2001.

- Gilles Deleuze, *Cinema I: The Movement Image*. trans. Hugh Tomlinson and Barbara Habberjam. London: Athlone Press, 1985.
- Gilles Deleuze, *Cinema 2: The Time-Image*. trans. Hugh Tomlinson and Robert Galeta, London: Athlone Press, 1989.
- Giorgio Agamben, *What is an Apparatus? and Other Essays*. Trans. David Kishik and Stefan Pedatella. Stanford University Press, 2009.
- Sean Cubitt, *The Cinema Effect*. Cambridge and London: The MIT Press. 2004.
- Paul Willemsen, *Looks and Frictions: Essays in Cultural Studies and Film Theory*. London: BFI, 1993.
- Satyajit Ray, *Our Films Their Films*. Hyderabad: Disha Books, 1993.
- Ritwik Kumar Ghatak, *Rows and Rows of Fences: Ritwik Ghatak on Cinema*. Kolkata: Seagull Books, 2000.
- Vijay Mishra, *Bollywood Cinema: Temples of Desire*. New York: Routledge, 2002.
- Ashish Rajadhyaksha, *Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency*. New Delhi: Tulika Books, 2009.

Course Code: ENG-GE-303
Course Title: Northeast Writing
Nature of Course: General Elective
Total Credits Assigned: 4
Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- The course aims to conceptualise, while also problematizing, the notion of a “Northeastern” writing in English, and will take recourse to texts which specifically locate the Northeastern region as a distinct socio-cultural and political space replete with diverse modes and forms of literary expression. Additionally, writers in English who hail from the Northeast, as well as those who have experienced the region will also be included. This will introduce the learners to literatures from the region, and inculcate a reading of the texts in the light of broader concerns, such as, but not limited to, nation, space, folklore, orality, identity, among others.
- This course also aims to accord due recognition to the growing interest in writing from the region, both commercial and academic. The course would bring into sharp focus voices from the region who are otherwise relegated to the periphery, academically, and thereby converge the idea of writings from the Northeast with that of a relevant amalgamation of Indian Writing in English.

Course Structure:

This course will comprise of four credits, which will have to be completed within sixteen weeks (64 contact hours). Twelve (12) contact hours shall be allotted to Unit I, Thirty-six (36) contact hours to Unit II, and Sixteen (16) contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Required Readings:**Unit I: Poetry**

TemsulaAo, "Stone-people from Lungterok"

NavakantaBarua, "How Old is the Night"

Mamang Dai, "Tapu", "An Obscure Place"

Ananya Guha, "Mymensingh"

Robin S. Ngangom, "When You Do Not Return"

Mona Zote, "What Poetry Means to Ernestina in Peril"

Kynpham S Nongkynrih, "Blasphemous Lines for Mother", "Bangladesh Impressions"

Paul Lyngdoh, "For Sale"

Unit II: Novels and Short Stories

TemsulaAo *These Hills called Home/Lauburnum for My Head*

Mamang Dai *Legends of Pensam*

Aruni Kashyap *A House with a Thousand Stories*

EasterineKire *A Naga Village Remembered/Anjum Hassan Lunatic in my Head*

Janice Pariat *Boats on Land*

Unit III: Non-Fiction

Sanjoy Hazarika Selections from *Writings on the Wall*

Udayan Mishra *The Periphery Strikes Back*

Sanjib Baruah Selections from *Durable Disorders*

Nandana Dutta – "Selections" from *Questions of Identity in Assam: Location, Migration, Hybridity*

Preeti Gill – Selections from *The Peripheral Centre: Voices from India's Northeast*

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions (8+8)=16 Marks

Unit II: 3 broad questions + 2 short notes/analysis (8+8+8+8+4+4)=32 Marks

Unit III: 1 broad question+ 1 short note/analysis (8+4)=16 Marks

Total: 60 Marks

Expected Learner Outcome:

- After completing this course, learners will be able to imaginatively and critically engage with English writing about and from the region and familiarise themselves of the immense interpretative and critical potential in relation to academia, especially in the context of power relations between the centre and the periphery.
- The learner would be able to appreciate the cultural and political value of studying writers and poets from the region who use their voice and mode of expression as a way of highlighting the various social and political concerns of the region.
- The learner would be able to locate the ecocritical perspectives in the texts as a way to reiterate the need to conserve not only the natural commons of the people of the region, but to increase awareness of the ecological, and consequently, socio-economic vulnerability of the region.

Recommended Readings:

Robin S. Nganbom & K. S. Nongkynrih *Dancing Earth: An Anthology of Poetry from North-East India*

Tilottom Misra *The Oxford Anthology of Writings from North-East India, Volume I & II*

Margaret Ch Zama *Emerging Literatures from Northeast India. The Dynamics of Culture, Society and Identity*

Indu Swami *Voices from the Hills: North East Indian English Poetry: A Critical Gaze*

Indu Swami *Exploring North East Indian Writings in English (2 Volumes)*

Course Code: ENG-GE-304

Course Title: Literature and Politics

Nature of Course: General Elective

Total Credits Assigned: 4

Distribution of Credit: 3 Lectures and 1 Tutorial

Course Objectives:

- To foreground the role of literature in reflecting society's political beliefs and culture. Fiction, whether in the form of novels, plays, or film, paints a picture of a specific time and place. In the hands of great authors, it reveals certain truths that may not be accessible to casual observers.
- By examining several works of fiction that span the course of Western civilization, the objective would be to underline what kinds of political truths are universal and how each society has dealt with the great questions of political life.

- Address questions such as --What is political authority and how is it constituted? How does narrative both shape and contest established political identities? How and why do political actors in the present negotiate the legacies of past injustice (for example, slavery, colonialism, state violence)? To what extent does the past shape and determine our political present (our sense of self, our relations with others)? Where might we find the cultural resources for resistance and/or political transformation? These are some of the moral and political questions that shall be pursued in this course.

Course Structure:

The course comprises of Three Units. Unit I titled “Political Texts” offers learners several essays on significant political philosophies from Niccolo Machiavelli to Giorgio Agamben. These political ideas would then be deployed in literary texts pertaining to the genres of “Drama” (Unit II) and “Fiction” (Unit III). The course is of four credits, which will be completed in sixty-four (64) contact hours. Twenty (20) contact hours will be allotted to Unit I and twenty-two (22) contact hours each will be devoted to Unit II and III. All texts are compulsory. The learners will be evaluated through term papers, seminar presentations and examinations.

Required Readings:

Unit I: Political Texts

Niccolo Machiavelli	<i>The Prince (selections)</i>
Jeremy Bentham	<i>Panopticon: The Inspection House(selections)</i>
Carl Schmitt	“The Concept of the Political”
Michel Foucault	<i>Discipline and Punish (selections)</i> “On Governmentality”
Giorgio Agamben	<i>Homo Sacer: Sovereign Body and the Bare Life (Selections)</i> <i>State of Exception (Selections)</i>

Unit IIDrama

Shakespeare:	<i>Julius Caesar</i>
Shaw	<i>Saint Joan</i>
Pinter	<i>The New World Order</i> <i>Party Time</i>

Unit III: Fiction

George Orwell:	<i>1984</i>
Franz Kafka:	<i>The Castle</i>
Ismail Kadare:	<i>The Palace of Dreams</i>

Mode of Assessment:

Internal Assessment: 40 Marks

(Sessional test 1: 10 marks, Sessional test 2: 10 marks, Seminar presentation: 10 marks, Group Discussion/viva voce: 5 marks, Attendance: 5 marks)

Total: 40 marks

Final Examination (End-semester): 60 Marks

Unit I: 2 broad questions+ 1 short note/analysis (8+8+4) = 20 Marks

Unit II: 2 broad questions+ 1 short note/analysis (8+8+4) =20 Marks

Unit III: 2 broad questions+ 1 short note/analysis (8+8+4) =20 Marks

Total: 60 Marks

Expected Learner Outcome:

- After completing this course, learners will be able to understand how politics have, most often, played pivotal roles in determining the fate of both society and the individual.
- They will be able to know the State apparatuses' mechanism for manufacturing consent through power, hegemony and ideology.
- The literary texts would complement the notions iterated in the political texts as pertinent illustrations of the themes underlined.

Recommended Readings:

Andrew Heywood *Political Theory: An Introduction*. Macmillan. 1999.

Leon P. Baradat *Political Ideologies: Their Origins and Impact*. Pearson. 2012.

O.P. Gauba *An Introduction to Political Theory*. Macmillan, 2000.

Michael Freedon, et al, ed. *Comparative Political Thought: Theorizing Practices*. Routledge. 2013.

ABILITY-ENHANCEMENT COURSES

FIRST SEMESTER

Course Code: ENG-AEC-101
Course Title: Academic Writing for Humanities
Nature of Course: Ability Enhancement Course
Total Credits Assigned: 2
Distribution of Credit: 2 Lectures

Course Objectives:

- To introduce the learner to the foundations of formal academic writing, specifically, for the Humanities.
- To familiarize the learner with the academic requirements in the formulation of papers, dissertations, thesis, terms papers, among others.
- To enable the learner express their research and arguments within the formal structure of academic writing.
- To encourage ethical as well as organized approach to research by means of the relevant literature review, citations, acknowledgement of sources, organizing references, among others.

Course Structure:

This course will comprise of two credits, which will have to be completed within eight weeks (32 contact hours). Nine (9) contact hours will be allotted to Unit I, Eight (8) contact hours to Unit II and Fifteen (15) Contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through their seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Course Contents:

Unit 1: Introduction to the Writing Process

Stages of the Writing Process including Planning, Drafting, Editing, Revision, and so on)

Compare and contrast academic writing with other modes of writing.

Unit II: Introduction to the Conventions of Academic Writing

Developing argument; thesis statement; abstract; structure; literature review; and so on.

Writing in one's own words: Summarizing and Paraphrasing

Proof-reading

Unit III: Critical Thinking

Syntheses, Analyses, and Evaluation

Structuring an Argument: Introduction, Interjection, and Conclusion

Citing Resources; Editing, Book and Media Review

Mode of Assessment:

Internal Assessment: 20 Marks

(Sessional test 1: 05 marks, Sessional test 2: 05 marks, Assignment/Presentation: 7.5 marks, Attendance:2.5 marks)

Total: 20 marks

Final (End-semester) Assessment: 30 Marks

As per the course-coordinator's instructions.

Total: 30 Marks

Expected Learner Outcome:

- The learners would be able to identify the key components of academic writing.
- To draw parallels and contrasts between the different forms of writing and expression.
- To assess their own writing in a neat, coherent, structured and organized manner; and to form arguments based on these principles.
- To identify the unique traits and defining features of a particular citation format, namely, the Modern Language Association.

Recommended Readings:

1. Stephen Bailey. *Academic Writing: A Practical Guide for Students*.
2. Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
3. Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
4. MLA Handbook, Eighth Edition (2016).

Course Code: ENG-AEC-102
Course Title: Communication Skills
Nature of Course: Ability Enhancement Course
Total Credits Assigned: 2
Distribution of Credit: 2 Lectures

Course Objectives:

- The course aims to develop and enhance the linguistic and communicative competence of the students.
- The focus is on honing the skills of reading, writing, listening, and speaking. By providing suitable examples, the students will be exposed to various forms of personal and professional communication.
- The self-learning tasks designed will facilitate to enhance effective communication skills in a modern, globalised context

Course Structure:

The course comprises of two credits with thirty-two (32) contact hours. Eight (08) contact hours will be allotted to Unit I, Six (06) contact hours to Unit II, Six (06) contact hours to Unit III, Six (06) contact hours to Unit IV, and Six (06) contact hours to Unit V. Learners are to be evaluated through oral/written presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Course Contents:

Unit 1: Language and Communication

Definition of Communication; Function and purpose of Communication; Process of Communication; Barriers of Effective Communication; Types of communication, Verbal communication, non-verbal communication; The Impact of Communication on Performance

Unit II: Oral Communications

Advantages and disadvantages of oral communication; Improving oral communication; One-to-One oral communication; Oral Presentations

Unit III: Listening Skills

What is listening; Types of Listening; Barriers of Effective Listening; Strategies for Effective Listening; Semantic Markers; Listening to Complaints.

Unit 4: Reading Skills

Introduction, Definition and Meaning of Reading, Purpose of Reading, Types of Reading, SQ3R Technique of Reading

Unit 5: Writing Skills

Note Taking; Paraphrasing; Elements of writing; Business Letter Writing; Other Business Communications; Technical writing; Job application; Report Writing.

Mode of Assessment:

Internal Assessment: 20 Marks

(Sessional test 1: 05 marks, Sessional test 2: 05 marks, Oral/Written presentation/Viva voce etc.: 7.5 marks, Attendance: 2.5 marks)

Total: 20 marks

Final Examination (End-semester): 30 Marks

As per the course-coordinator's instructions.

Total: 30 Marks

Expected Learner Outcome:

- After completing this course, learners will be able to effectively communicate with their peers.
- Their speaking, listening and writing skills will be enhanced.
- They will be able to draft letters, memos, reports effectively.

Recommended Readings:

Bovee, Courtland, L., John V. Thill and Barbara E. Schatzman. *Business Communication Today*: Seventh Edition. Delhi: Pearson Education, 2004.

Lesikar, Raymond V and Marie E. Flatley. *Basic Business Communication: Skills for Empowering the Internet Generation*: Ninth Edition. New Delhi: Tata McGraw-Hill Publishing Company Ltd., 2002.

Pease, Allan and Barbara Pease. *The Definitive Book of Body Language*. New Delhi: Manjul Publishing House, 2005.

Lesikar, Raymond V and John D. Pettit. *Report Writing for Business*. Boston: McGraw-Hill, 1998.

Ruesh, Jurgen and Weldon Kees. *Nonverbal Communication: Notes on Visual Perception of Human Relations*. Berkeley: University of California Press, 1966.

THIRD SEMESTER

Course Code: ENG-AEC-301
Course Title: Basic Concepts of Translation
Nature of Course: Ability Enhancement Course
Total Credits Assigned: 2
Distribution of Credit: 2 Lectures

Course Objectives:

- Introduce students to translation studies as separate discipline of knowledge
- Increase their awareness related to the nature of translation and arouse their interest to independently pursue translation theory issues;
- Enable students to deal with translation as linguistic procedure and as socially constructed and oriented activity;
- Increase students' awareness related to social functions of translation;
- Enable them to link theory and practice;
- Develop students' contrastive knowledge and their critical thinking skills;
- Enable them to develop self-assessing and self-correcting techniques in order to monitor their own progress.

Course Structure:

The course comprises of two credits with thirty-two (32) contact hours. Six (06) contact hours will be allotted to Unit I, Eleven (11) contact hours to Unit II, Nine (09) contact hours to Unit III, and Six (06) contact hours to Unit IV. Learners are to be evaluated through seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Course Contents:

Unit I: Introduction to Translation Studies

History of the practice of translation in the west - concepts and evolution
Basic concepts and terminology of Translation Studies.

Unit II: Central Issues and Theories of Translation

Issues:

Concept of equivalence.

Translatability.

Theories:

Theories of Nida, Itamar Evan-Zohar, Jakobson, Lefevere.

Unit III: Methods of Translation - Role of the Translator**Methods:**

Interlingual.

Intralingual.

Intersemiotic - Interpretation and Adaptation

Role:

The invisible translator.

Translator as traitor.

Strategies of translation.

Unit IV: Cultural Turn in Translation

The Politics of Translation.

The status of languages in the process of translation: from English to other languages or vice versa..

Postcolonial translation - Translation as part of nation building - case studies from India and other colonies Orientalist bend in translation of classical texts.

Required Readings:

Bassnett, Susan. *Translation Studies*. London: Methuen, 1980.

Venuti, Lawrence, ed. *The Translation Studies Reader*. London: R.outledge, 2000.

Baker, Mona, ed. *The Routledge Encyclopaedia of Translation Studies*.

London: Routledge, 1998.

Trivedi, Harish Susan Bassnet. *Postcolonial Translation: Theory and Practice*. London:

Routledge, 1999.

Gentzler, Edwin. *Contemporary Translation Theories*. London: Routledge, 1993.

Mode of Assessment:

Internal Assessment: 20 Marks

(Sessional test 1: 05 marks, Sessional test 2: 05 marks, Translation in practice/Assignment: 7.5 marks, Attendance: 2.5 marks)

Total: 20 marks

Final Examination (End-semester): 30 Marks

As per the course-coordinator's instructions.

Total: 30 Marks

Expected Learner Outcome:

- After completing this course, learners will know about the history, methods, issues, and politics of translation
- They will be able to translate from the source language to the target language effectively
- It will equip them with the resources to take up translation as a profession.

Recommended Readings:

Andre Lefevere—*Translation, Rewriting and the Manipulation of Literary Fame*. (Routledge)

Anisur Rahman (ed)—*Translation, Poetics and Practice* (Creative Books)

Austin Warren and Rene Wellek, *Theory of Literature*

Avadhesh K Singh (ed)—*Translation: Its Theory and Practice* (Creative Books)

Eugene Nida and C Taber: *The Theory and Practice of Translation* (Leiden: E. G Brill)

Harish Trivedi—*Colonial Transactions: English Literature and India* (Manchester University)

Rainer Schulte and others (ed) *Theories of Translation :An Anthology of Essays from Dryden to Derrida*

Sherry Simon and Paul St-Pierre—*Changing the Terms* (Orient Longman)

Susan Bassnett (ed)—*Translating Literature* (Boydell and Brewer)

Susan Bassnett and Harish Trivedi (eds)—*Post-colonial Translation, Theory and Practice*

Course Code: ENG-AEC-302
Course Title: Creative Writing
Nature of Course: Ability Enhancement Course
Total Credits Assigned: 2
Distribution of Credit: 2 Lectures

Course Objectives:

- To inculcate in the learner the basic guidelines of creative and literary expression.
- To encourage the imaginative and critical faculties of the learner so through application-based teaching
- To enable the learner to articulate their thought processes in a spontaneous and creative manner.

Course Structure:

This course will comprise of two credits, which will be completed within sixteen weeks (32 contact hours). Ten (10) contact hours will be allotted to Unit I, Ten (10) contact hours to Unit II, and Twelve (12) contact hours to Unit III. All texts are compulsory. Learners are to be evaluated through seminar presentations, viva-voce, term papers, home assignments, in-semester exams, end-semester exams, group discussions and so forth.

Course Contents:

Unit I: Poetry

Creative Writing: An Introduction

What is creativity?

Basic Rules of Grammar

Unit II: Fiction

Creative Expression

Figures of Speech

Unit III: Non-Fiction

Genres of Imaginative Writing

Select texts: Creative Reading

Book and Film Review

Mode of Assessment:

Internal Assessment:

(Sessional test 1: 05 marks, Sessional test 2: 05 marks, Presentation/Assignment: 7.5 marks, Attendance: 2.5 marks)

Total: 20 marks

Final Examination (End-semester): 30 Marks

As per the course-coordinator's instructions.

Total: 30 Marks

Expected Learner Outcome:

- The learner would be able to use the elements of the English language in their creative expressions.
- The learner would be able to grasp the conventions of different genres and modes of expression in the English language such as poetry, fiction, essay, and reviews.
- The learner would be able to expand their appreciation of other media.

Recommended Readings:

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

Selected texts and films.

Course Code: ENG-AEC-303

Course Title: Soft Skills

Nature of Course: Ability Enhancement Course

Total Credits Assigned: 2

Distribution of Credit: 2 Lectures

Course Objectives:

- To encourage and motivate learners to improve their interpersonal skills through the ability to face interviews, group discussions, public speaking confidently.
- To impart skills on proper body language, gestures and postures in everyday interactions so that it enables the learners to develop a confident, warm personality.
- To equip learners with technological skills to express themselves through online communication platforms like social networking sites, e-mail, power-point presentations etc.

Course Structure:

The course comprises of two credits with thirty-two (32) contact hours. Eight (08) contact hours will be allotted to Unit I, Six (06) contact hours to Unit II, Six (06) contact hours to Unit III, Six (06) contact hours to Unit IV, and Six (06) contact hours to Unit V. Learners are to be evaluated

through oral/written presentations, viva-voce, in-semester exams, end-semester exams, group discussions and so forth.

Course Contents:

Unit I: Non-verbal Communication and Body Language:

Forms of non-verbal communication;
 Interpreting bodylanguage cues;
 Kinesics; Proxemics;
 Chronemics;
 Effective use of body language.

Unit II: Interview Skills:

Types of Interviews;
 Ensuring success in job interviews;
 Appropriate use of non-verbal communication

Unit III: Group Discussion:

Differences between group discussion and debate;
 Ensuring success in group discussions.

Unit IV: Presentation Skills:

Oral presentation and public speaking skills;
 Business presentations.
 Technology-based Communication:

Unit V: Technology-based Communication:

Netiquettes:effective e-mail messages;
 power-point presentation;
 enhancing editing skills using computer software.

Mode of Assessment:

Internal Assessment: 20 Marks

(Sessional test 1: 05 marks, Sessional test 2: 05 marks, Oral/Written presentation/Viva voce etc.: 7.5 marks, Attendance: 2.5 marks)

Total: 20 marks

Final Examination (End-semester): 30 Marks

As per the course-coordinator's instructions.

Total: 30 Marks

Expected Learner Outcome:

- After completing this course, learners will be able to effectively communicate with their peers.
- Their verbal and presentation skills in public will be significantly enhanced.
- They will be able to face personal interviews, group discussions effectively.

Recommended Readings:

Pease, Allan and Barbara Pease. *The Definitive Book of Body Language*. New Delhi: Manjul Publishing House, 2005.

Ruesh, Jurgen and Weldon Kees. *Nonverbal Communication: Notes on Visual Perception of Human Relations*. Berkeley: University of California Press, 1966.
