

Hingalgañj Mahavidyalaya

Department of English

Learning Objective and Academic Plan for B.A Honours in English Literature Under CBCS

(Based on UGC LOCF)

Program Objectives

The specific objectives of the BA programme in English Literature (Honours) are to develop in the student the ability to demonstrate the following outcomes:

1. Disciplinary Knowledge of English Literature and Literary Studies
2. Communication Skills
3. Critical Thinking
4. Analytical Reasoning
5. Problem Solving
6. Research-Related Skills
7. Self-Directing Learning
8. Multicultural Competence
9. Values: Moral and Ethical, Literary and Human
10. Digital Literacy

BA English (Honours) Courses

A. Core Courses

CC 1: INDIAN CLASSICAL LITERATURE [Paper Code: ENGACOR01T]

Course Level Learning Outcomes

Students are expected to understand and explain the eco-socio-political-cultural context of the age that produced Indian classical literature from its early beginning till 1100 AD and realize the pluralistic and inclusive nature of Indian Classical Literature and its traits. They would be able to historically situate the classical literature and diverse literary cultures from India, mainly from Sanskrit, but also other ancient Indian languages by focusing on major texts in the principal genres, the evolution of literary cultures with a comparative perspective.

Course Content

Group A. Background discussion on Indian epic, themes and recension, classical Indian drama, theory and praxis, alamkara and rasa, dharma and the heroic.

Group B.

- Vyasa, "The Book of the Assembly Hall" in The Mahabharata, trans, & ed. J.A.B Buitenen.
- Sudraka, Mrcchakatika trans M.M. Ramachandra Kale.

Group C.

- Banabhatta, Kadambari (Chp I & II)
- Kalidasa, 'Abhijnana Shakuntalam' in The Loom of Time, trans. Chandra Rajan.

Pattern of Questions

Internal: 05 (attendance) & internal exam from Group A (20 marks)

End Semester:

Group B. Two long questions with internal choice from each of the two texts of 10 marks each.

1 short note out of 2 of 5 marks.

Group C. Two long questions with internal choice from each of the two texts of 10 marks each.

1 short note out of 2 of 5 marks.

SUGGESTED READINGS

- Bharata, Natyashastra, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta:Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
- Chaturvedi Badrinath, The Mahabharata: An Inquiry in the Human Condition (Hyderabad: OBS, 2007)
- Iravati Karve, 'Draupadi', in Yuganta: The End of an Epoch (Hyderabad: Disha,1991) pp. 79–105.
- J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., Indian Philosophy, vol. V , Theory of Value: A Collection of Readings (New York: Garland,2000) pp. 33–40.
- Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in Orientalism and the Postcolonial Predicament: Perspectives on South Asia, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.
- Sheldon Pollock, ed & trans, A Rasa Reader: Classical Indian Aesthetics (Hyderabad: OBS, 2017 Indian ed).
- Henry W. Wells, The Classical Drama of India (NY: Asia Publishing House, 1963)

CC 2: EUROPEAN CLASSICAL LITERATURE

Course Level Learning Outcomes

The paper would enable the students to historically situate Classical European (Greek and Latin) literary cultures and their socio-politico-cultural contexts. They would be able to have an idea about classical literary traditions of Europe from the beginning till the 5th century AD. It includes an awareness of evolution of the concept of classic and its impact over the ages. The paper engages the students with the study of texts from a variety of genres and develops a comparative perspective. Along with understanding the literary merit of the pieces studied, the students would develop an understanding of values and principles that governed the classical periods.

Course Content

Group A. Background study- the epic, comedy and tragedy in classical drama, the Athenian city state, catharsis and mimesis, satire, literary cultures in Augustan Rome.

Group B.

- Homer, The Illiad, Bk I & II, trans. E.V. Rieu.
- Sophocles, 'Oedipus the King' in Sophocles: The Three Theban Plays, trans. Robert Fagles.

Group C.

- Ovid, Selections from Metamorphoses, 'Bacchus' (BK III)
- Plautus, Pot of Gold, trans. E.F.Watling.

Pattern of Questions

05 attendance. Questions to be set from Group A for internal of 20 marks.

End Semester:

Group B. Two long questions with internal choice, from each of the two texts of 10 marks each.

1 short note out of 2 of 5 marks

Group C. Two long questions with internal choice, from each of the two texts of 10 marks each.

1 short note out of 2 of 5 marks

SUGGESTED READINGS

- Aristotle, Poetics, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
- Plato, The Republic, Book X, tr. Desmond Lee (London: Penguin, 2007).

- Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73

CC 3: INDIAN WRITING IN ENGLISH

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate include appreciation of the historical trajectory of various genres of Indian Writing in English from colonial times till the present. The students would be able to critically engage with Indian literary texts written in English in terms of colonialism/postcolonialism, regionalism, and nationalism, critically appreciate the creative use of the English language in Indian English writers and approach the texts from multiple perspectives based on historical and social positions.

Course Content

Background study—Indian English, Indian English Literature and its readership, themes and context of the Indian English novel, the aesthetics of Indian poetry, modernism in Indian English literature.

Group A- Poetry

H.V. Derozio—‘Freedom to the Slave’

Michael Madhusudan—‘I Stood in Solitude,-- and as I looked’

Kamala Das- Introduction

K. Ramanujan—‘Another View of Grace’

Nissim Ezekiel—‘The Night of the Scorpion’

Jayanta Mahapatra-Hunger

Group B- Fiction

Novel:

R.K.Narayan—The Guide

Short Stories:

Sashi Deshpande—‘The Intrusion’

Ruskin Bond- ‘Tiger, Tiger, Burning Bright’

Salman Rushdie- ‘The Free Radio’

Group C—Drama

Girish Karnad- Tughlaq

Pattern of Questions:

Internal of 20 marks from Group C; 05 on attendance.

End Semester:

Group A. 2 long questions out of 4 from poetry of 10 marks each.

1 reference to context questions out of 2 of 5 marks.

Group B. One long question from novel with internal choice of 10 marks.

1 long question out of 2 from short stories of 10 marks and 1 short question out of 2 of 5 marks.

SUGGESTED READINGS

- Arvind K. Mehrotra, *An Illustrated History of Indian Literature in English* (Delhi & Ranikhet: Permanent Black, 2017)
- Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
- Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
- Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp.
- M.K. Naik, *History of Indian English Literature* (New Delhi: Sahitya Akademi, 1982)
- Adya Rangacharya, *The Indian Theatre* (National Book Trust, 1971)
- Mulk Raj Anand, *The Indian Theatre* (London: Dennis Johnson, 1955)
- Balwant Gargi, *Folk Theatre of India* (Seattle: Univ of Washington P, 1966)
- Krishna Sen, *Critical Essays on R K Narayan's The Guide, With an Introduction to Narayan's Novels* (Hyderabad: OBS, 2004)

CC 4: BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate include understanding the tradition of English literature from 14th to 17th centuries and developing a clear understanding of Renaissance Humanism that provides the basis for the texts suggested. Students would be able to engage with the major genres and forms of English Literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts.

Course Content

Group A. Background:

- The historical, political, socio-cultural background, literary/intellectual details. The generic/social history of poetry and poetic forms (to be tied up with the poems of the period that are being taught).
- The development of English drama on the Elizabethan and Jacobean stage.
- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- The Writer in Society

Group B. Poetry

Geoffrey Chaucer— Prologue (lines 1-42)

Spenser – ‘One day I wrote her name’

Shakespeare, Sonnets: 30, 129

Donne, ‘Cannonization’

Marvell, ‘To His Coy Mistress’

Herbert, ‘Pulley’

Group C. Drama

The following texts are for detailed study:

Christopher Marlowe- Tamburlaine I, OR William Shakespeare-Macbeth

William Shakespeare- Twelfth Night, OR Ben Jonson—Alchemist

Pattern of Questions:

Internal: 05 on attendance; 20 from Group A.

End Semester:

Group B: 2 essay type questions from poetry out of 3 of 10 marks each.

1 reference to context from poems out of 2 of 5 marks.

Group C: 2 essay type questions with internal choice from each of the two plays containing 10 marks each.

One locate and annotate out of 2 of 5 marks.

SUGGESTED READINGS

- Pico Della Mirandola, excerpts from the Oration on the Dignity of Man, in The Portable Renaissance Reader, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.) Page 10 of 37
- John Calvin, 'Predestination and Free Will', in The Portable Renaissance Reader, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11
- Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of The Courtier, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
- Philip Sidney, An Apology for Poetry, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

CC 5: AMERICAN LITERATURE

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate include understanding the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century). Students would be able to appreciate the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts that include the idea of democracy, Melting pot, Multiculturalism, etc. They would understand the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European descent, as well as writers from black and non-European traditions. There would be an awareness of the complex nature of American society and the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities. Students would be able to relate the African American experience in America to issues of exclusion in societies relevant to their learning experience. They would be able to analyze the American mind from global and Indian perspectives and situate the American in the contemporary world

Course Content

Background Study-the American dream, social realism and the American novel, folklore and the American novel, Black women's writing, the question of form in American poetry.

Group A- Poetry

Anne Bradstreet-'The Prologue'

Walt Whitman -'Passage to India' (lines 1–68)

Langston Hughes- 'The Negro Speaks of Rivers'

Alexie Sherman Alexie-'Crow Testament'; 'Evolution'

Group B- Fiction

Novel:

Tonny Morrison-- Beloved

Short Stories:

Edgar Allan Poe -‘The Purloined Letter’

F. Scott Fitzgerald- ‘The Crack-up’

William Faulkner -‘Dry September’

Nathaniel Hawthorne -‘The Ambitious Guest’

Group C- Drama

Tennessee Williams- A Street Car Named Desire

Pattern of Questions:

Internal : 05 on attendance; 20 marks exam on Group C

End Semester:

Group A. 1 long question out of two from poetry of 10 marks.

2 reference to context questions out of three of 5 marks each.

Group B. One long question from novel with internal choice of 15 marks.

1 long question of 15 marks out of 2 from short stories.

SUGGESTED READINGS

- Krishna Sen & Ashok Sengupta, A Short History of American Literature (Hyderabad: OBS, 2017)
- Hector St John Crèvecoeur, ‘What is an American’, (Letter III) in Letters from an American Farmer (Harmondsworth: Penguin, 1982) pp. 66–105.
- Frederick Douglass, A Narrative of the life of Frederick Douglass (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
- Henry David Thoreau, ‘Battle of the Ants’ excerpt from Brute Neighbours, in Walden (Oxford: OUP, 1997) chap. 12.
- Ralph Waldo Emerson, ‘Self Reliance’, in The Selected Writings of Ralph Waldo Emerson, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
- Toni Morrison, ‘Romancing the Shadow’, in Playing in the Dark: Whiteness and Literary Imagination (London: Picador, 1993) pp. 29–39.

CC 6: POPULAR LITERATURE

Course Level Learning Outcomes

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

Include understanding the characteristics of various genres of non-literary fiction, engaging with debates on high and low culture, canonical and non-canonical literature, appreciating how popular literature belongs to its time. Students would be able to Use various methods of literary analysis to interpret popular literature.

Course Content

Background study—Coming of age, the canonical and the popular, caste, gender and identity,

ethics and education in children's literature, sense and nonsense, the graphic novel.

Group A.

Lewis Carroll—Through the Looking Glass

Group B.

Agatha Christie—The Murder of Roger Ackroyd

J.K. Rowling--The Philosopher's Stone (Harry Potter Series)

Group C.

Shyam Selvadurai—Funny Boy

Herge-Tintin in Tibet

Pattern of Questions:

Internal: 05 on attendance; 20 exam on Herge (Group C)

End Semester:

Group A. 1 question from with internal choice of 15 marks

1 short question/note out of 2 of 5 marks.

Group B. 2 long questions of 10 with internal choices from each text

Group C. One question with internal choice of 10 marks.

SUGGESTED READINGS

- Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (ARIE L, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., Post Independence Voices in South Asian Writings (Delhi: Doaba Publications, 2001) pp. 51–65.

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

CC 7: BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate include identifying the major characteristics of the Comedy of Manners and Mock-Heroic poetry, demonstrating in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the 17th and 18th centuries and examining key themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, among others. Students would be able to show their appreciation of texts in terms of plot-construction, socio-cultural contexts and genre of poetry and drama.

Course Content

- Group A. History, politics and socio-cultural background, religious & secular thought in the 17th century, its impact on literature. Poetry with special reference to the change and the emergence of new forms and styles, verse satires, neoclassical norms, emergence of mock-epic.

John Milton - *Paradise Lost* Book I

Alexander Pope - *The Rape of the Lock* (Cantos I & III)

- Group B. Theatre of decadence; closing and restoration of the stage; court, stage and commercial theatre; women and the theatre; comedy of manners and its detractors; beginning of stage reformation and the latter playwrights of the Restoration; Dryden and Heroic tragedy; domestic tragedies of Thomas Otway.

John Webster - *The White Devil*

Aphra Behn - *The Rover*

Pattern of questions:

Internal: 05 on attendance; 20 on Aphra Behn

End Semester:

Group A. One essay type question of 10 marks out of two from *Paradise Lost*.

One reference to context question out of two of 5 marks from PL.

One essay type ques out of two from The Rape of 10 marks

One reference to context out of two of 5 marks from The Rape

Group B. One essay type question from drama with internal choice of 15 marks.

One locate and annotate out of two of 5 marks.

SUGGESTED READINGS

- The Holy Bible, Genesis, chaps. 1–4, The Gospel according to St. Luke, chaps. 1–7 and 22–4.
- John Milton, *The Doctrine & Discipline of Divorce* (Ch. I & II)
- John Dryden, 'A Discourse Concerning the Origin and Progress of Satire,' *The Norton Anthology of English Literature and Progress of Satire*, in, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.
- Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
- Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
- Bonamy Dobree, *Restoration Comedy 1660–1720* (Oxford: Clarendon Press, 1924)
- Edward Burns, *Restoration Comedy: Crises of Desire and Identity* (London & Hong Kong, 1987)
- Thomas Fujimura, *The Restoration Comedy of Wit* (Princeton, Princeton UP, 1952)
- Laura Brown, *English Dramatic Form, 1660–1700* (New Haven, Yale UP, 1981)
- Christopher Hill, *Milton and the English Revolution*, (London & Boston: Faber & Faber, 1977).

CC 8: BRITISH LITERATURE 18TH CENTURY

Course Level Learning Outcomes

Some of the course learning outcomes include tracing the development of restoration Comedy and Anti-sentimental drama, understanding 18th century Satire, formal variations of Classicism and the relationship between the formal and the political in the literature of the Neoclassical Period.

Course Content

Suggested background topics—the 18th century as the age of prose and reason; the Enlightenment and Neoclassicism; the mock-epic and satire; the country and the city; rise of sensibility; the rise of the periodical press and the novel as a genre.

Group A. Poetry.

Samuel Johnson, 'London'; Gray, 'Elegy Written in a Country Churchyard'; Blake, Introduction to Songs of Innocence, 'The Lamb', 'The Tyger' from Songs of Experience.

Group B. Drama

William Congreve, The Way of the World

Group C. Fictional & Non-fictional Prose

Jonathan Swift, Gulliver's Travels BK.3 & 4.

Non-fictional Prose: Joseph Addison, 'The Scope of Satire'; Daniel Defoe, 'The Complete English Gentleman' in Literature and Social Order in Eighteenth-Century England, ed Stephen Copley (London, 1984); Samuel Johnson, Essay 156 in The Rambler from Selected Writings: Samuel Johnson, ed Peter Martin (Cambridge, Mass, 2009: 194-97).

Pattern of Questions:

Internal: Group B to be covered in internal assessment of 20 marks; 05 on attendance.

End Semester:

Group A. 2 long questions out of 3 of 10 each from poetry;

One locate & annotate of 5 marks out of 2.

Group C.

- One essay type question with internal choice from Swift of 15 marks
- One long question from non-fictional prose of 10 marks.

SUGGESTED READINGS

- William Congreve, The Way of the World, ed. Shirshendu Chakrabarty (Hyderabad: OBS, 2007)
- Jonathan Swift, Gulliver's Travels, ed. Pramod K Nayar (Hyderabad: OBS, 2011)
- Rasselas Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from The Life of Pope, in The Norton Anthology of English Literature, vol.1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.
- Oliver Goldsmith, 'An Essay on the Theatre; or, A Comparison between Laughing and Sentimental Comedy.' E-text from Project Gutenberg

- Boris Ford. *From Dryden to Johnson. The New Pelican Guide to English Literature* (London: Penguin Books, 1957)
- Stephen Copley, *Literature and Social Order in Eighteenth Century England* (London: Croom Helm, 1984)
- G.J. Barker-Benfield, *The Culture of Sensibility: Sex and Society in Eighteenth Century Britain* (Chicago & London: Chicago UP, 1996)
- Robert D. Hume, *The Development of English Drama in the Late Seventeenth Century*. (Oxford: Clarendon P, 1976).
- John Loftis, *Comedy and Society from Congreve to Fielding* (Stanford: Stanford UP, 1959).
- Chandrava Chakravarty, *Gendering the Nation: Identity Politics and the English Stage* (Hyderabad: Orient BlackSwan, 2013).

CC 9: BRITISH ROMANTIC LITERATURE

Course Level Learning Outcomes

Some of the course learning outcomes include understanding Romanticism as a concept in relation to ancillary concepts like Classicism, understanding the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences, analyzing the main features of Romanticism especially through canonical and representative poems. Students would be able to appreciate concepts like common man, equality, freedom, sense of community and fraternity. They would gain understanding of the concept of sensibility.

Course Content

Backgrounds to Romantic, Victorian poetry—trends, traditions and techniques and a general overview of poets and their works. Social, political and intellectual developments and their impact on literature. Suggested topics are: reason & imagination; conceptions of man and nature; literature & revolution; the gothic; dramatic monologue, utilitarianism; victorian novel and the novelist in society; faith and doubt; marriage and sexuality.

Group A. Poetry

William Wordsworth- 'Tintern Abbey'; Ode on Intimations of Immortality

S.T. Coleridge- 'Kubla Khan,' Christabel I

P.B. Shelley- 'Ode to the West Wind', Ozymandias

John Keats— 'Ode on a Grecian Urn', Ode to Autumn

Group B: Fiction & Non-fiction:

Charles Lamb- Dream Children, The Superannuated Man

William Hazlitt- 'On the Love of the Country' from Selected Essays as edited by Geoffrey Keynes (London: Nonsuch Press, 1930).

Horace Walpole-The Castle of Otranto

Pattern of Questions:

Internal: 20 on Walpole; 05 on attendance

End Semester:

Group A. 2 long essay type question out of 3 of 15 marks each.

1 short questions/reference to context out of 2 to be set from poems not included in the long questions of 5 marks.

Group B. One long question out of 2 of 10.

1 short question/note out of 2 of 5 from non-fiction.

SUGGESTED READINGS

- William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
- John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–78.
- Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
- Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.
- M.H. Abrams, *Natural Supernaturalism* (NY & London: WW Norton & Company, 1971)
- Marilyn Gaull *English Romanticism: The Human Context* (NY & London: WW Norton & Company, 1988)
- M. H. Abrams *The Mirror and the Lamp* (Oxford: OUP, 1972)
- W. J. Bate *From Classic to Romantic* (Harvard, Mass.: Harvard UP, 2013 ed)
- M. H. Abrams, ed. *English Romantic Poets: Modern Essays in Criticism* (Oxford: OUP, 1975)
- Harold Bloom, ed. *Romanticism and Consciousness* (NY & London: WW Norton & Comp, 1970)
- Harold Bloom *The Visionary Company* (Garden City, NY: Doubleday 1961)
- Julia Prewitt Brown, *A Reader's Guide to the Nineteenth Century English Novel* (NY & London: Macmillan, 1985)

- Louis Cazamian, *The Social Novel in England, 1830-50: Dickens, Disraeli, Mrs. Gaskell, Kingsley*, trans. Martin Fido (1903)
- David Cecil, *Early Victorian Novelists: Essays in Revaluation* (Michigan: Bobbs Merrill, 1935)
- Catherine Gallagher, *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form, 1832-1867* (Chicago: U of Chicago P, 1985).

CC 10: BRITISH LITERATURE: 19TH CENTURY

Course Level Learning Outcomes

Some of the course learning outcomes include identification and analysis of the socio-economic-political contexts that inform the literature of the period, understanding the conflict between self and society in different literary genres of the period and understanding the transition from Romantic to Victorian in literature and culture. Students would be able to link the rise of the novel to the expansion of Colonialism and Capitalism, comment on the historical and political awareness of literary texts as reflected in the transition from nature to culture across various genres and understand the compromises and the conflicts of the Victorian Englishmen and women especially in context of Darwinism, loss of faith, industrialization, Utilitarianism and colonial expansion.

Course Content

Historical Background: Utilitarianism; The 19th Century Novel; Marriage and Sexuality; The Writer and Society; Faith and Doubt; The Dramatic Monologue

Group A. Poetry

Tennyson- 'Ulysses'; 'The Lady of Shallot'

Robert Browning - 'My Last Duchess'; 'The Last Ride Together'

Christina Rossetti -- 'The Goblin Market'

Matthew Arnold- Dover Beach

Group B. Novel

Jane Austen - Pride and Prejudice

Charles Dickens—David Copperfield

Group C. Non-fictional Prose:

Arnold – 'Modern Elements in Literature'

Darwin- 'Introduction'. Origin of Species (TEXT PROVIDED, Courtesy Project Gutenberg)

Carlyle- Heroes and Hero Worship, Lecture III, 'The Hero as Poet' (only the portion on Shakespeare)

Pattern of Questions:

Internal 20 on Dickens; 05 on attendance

End Semester:

Group A. Two long questions of 10 marks each out of 3.

1 reference to context of 5 marks each out of 2.

Group B. One long question of 15 marks with internal choice from Austen.

Group C. One long question of 10 marks out of 2.

SUGGESTED READINGS

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

CC 11: WOMEN'S WRITING

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate include recognition of the importance of gender specificity in literature and understanding the representation of female experience in literature. Students would be able to explain the difference between the feminine and the feminist as opposed to the female, examine and detect the role played by socio-cultural-economic contexts in defining woman and link the status of woman to social discrimination and social change. They would be able to have idea about location-specific trajectory of female bonding, sisterhood and empowerment and eventually examine the relationship of women to work and production. They would be able to understand concepts like confessional writing, sexual politics and women's rights.

Course Content

Background study:

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

Group A: Poetry

Emily Dickinson- 'I cannot live with you'

Sylvia Plath - 'Daddy', 'Lady Lazarus'

Eunice De Souza 'Advice to Women', 'Bequest'

Group B. Fiction

Jean Rhys—The Wide Sargasso Sea

Charlotte Perkins Gilman- 'The Yellow Wallpaper'

Katherine Mansfield - 'Bliss'

Group C: Non-fiction

1. Mary Wollstonecraft A Vindication of the Rights of Woman (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.

2. Ramabai Ranade 'A Testimony of our Inexhaustible Treasures', in Pandita Ramabai Through Her Own Words: Selected Works, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324.

3. Rassundari Debi, excerpts from Amar Jiban in Susie Tharu & K. Lalita eds. Women's Writing in India. Vol 1.

Pattern of Questions:

Internal of 20 on Mary Wollstonecraft; 05 on attendance

End Semester:

Group A. One long question of 10 marks out of two;

2 reference to context out of three of 3 or 5 marks each.

Group B. One long question from Jean Rhys of 15 marks with internal choice;

Group C. One long question of 10 marks out of two.

One short question of 5 marks out of 2.

SUGGESTED READINGS:

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
4. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97

CC 12: BRITISH LITERATURE: THE EARLY 20TH CENTURY

Course Level Learning Outcomes

Some of the course learning outcomes of this course include tracing the history of modernism in the socio-cultural and intellectual contexts of late 19th century and early 20th century Europe, linking and distinguishing between modernity and modernism, explaining the links between developments in science and experiments in literature and explaining the history of early twentieth-century modernism in the light of stream of consciousness, Psychoanalysis, Imagism etc. Students would be able to identify and analyze the use and modernist technique across different genres in early 20th century British literature.

Course Content

Background Readings:

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

Group A. Poetry

W.B. Yeats 'Lake Isle of Innisfree, 'Sailing to Byzantium'

T.S. Eliot 'The Love Song of J. Alfred Prufrock', Preludes,

Owen- Spring Offensive

Rupert Brooke- Peace

W.H.Auden- Musée des Beaux Arts

Group B. Fiction

Joseph Conrad- Heart of Darkness.

D.H. Lawrence- Sons and Lovers

Virginia Woolf- To the Lighthouse

Pattern of questions:

Internal of 20 marks on D.H.Lawrence; 05 on attendance.

End Semester:

Group A.

2 long questions out of 3 of 10 marks each.

Group B. 2 long questions of 15 marks each from novels with internal choice from each.

SUGGESTED READINGS:

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

CC 13: MODERN EUROPEAN DRAMA

Course Level Learning Outcomes

Some of the course learning outcomes of this course include understanding the role of theatre and drama in the introduction and shaping of modernity, concepts like realism, naturalism, symbolism, expressionism, the epic theatre, the theatre of the absurd etcetera. The students would be able to understand how meaning is created in theatre and be able to write about innovations introduced into theatrical practice in the late nineteenth and the twentieth century.

Course Content

Background Reading:

Politics, Social Change and the Stage, Text and Performance, European Drama: Realism and Beyond

Tragedy and Heroism in Modern European Drama, The Theatre of the Absurd

Plays:

1. Henrik Ibsen- A Doll's House
2. Bertolt Brecht -The Good Woman of Szechuan
3. Samuel Beckett -Waiting for Godot
4. Eugene Ionesco- Rhinoceros

Pattern of Questions:

Internal on Samuel Beckett of 20 marks; 05 on attendance

End Semester:

3 long questions each of 15 marks from the plays with internal choice from each play.

1 short note out of 3 of 5 marks.

SUGGESTED READINGS:

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

CC 14: POSTCOLONIAL LITERATURES

Course Level Learning Outcomes

Some of the course learning outcomes for this course include understanding the social-historical-political-economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule; understanding the scope of postcolonial literatures in India and elsewhere, primarily as a response to the long shadow of colonialism, not just of colonial occupation. Students would be able to see through a corpus of representative postcolonial texts from different colonial locations: the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it, appreciate and analyse the growing spectres of inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it; to critically engage with issues of racism and imperialism during and after colonial occupation and link colonialism to modernity

Course Content

Background study—decolonization, globalization and literature; literature and identity Politics; writing for the new world; region, race and gender; postcolonial literatures and question of form.

Group A.

Pablo Neruda-- 'Tonight I can Write'; 'The Way Spain Was'

Derek Walcott --'A Far Cry from Africa'; 'Names'

David Malouf --‘Revolving Days’;‘Wild Lemons’

Mamang Dai --‘Small Towns and the River’;‘The Voice of the Mountain’

Group B. Fiction

Novels:

Chinua Achebe—Things Fall Apart

Gabriel Garcia Marquez-- Chronicle of a Death Foretold

Short Fiction:

Bessie Head ‘The Collector of Treasures’

Ama Ata Aidoo ‘The Girl who can’

Grace Ogot ‘The Green Leaves’

Pattern of Questions:

Internal of 20 marks on Marquez; 05 on attendance

End Semester:

Group A. 2 long questions of 10 marks each out of 2.

1 reference to context out of 2 of 5 marks.

Group B. One long question of 15 marks from novel with internal choice.

One long question of 10 out of 2 from short fiction

SUGGESTED READINGS

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

B. Discipline Centric Electives (Any Four)

DSE : OLD ENGLISH LITERATURE, PHILOLOGY, RHETORIC & PROSODY:

Course Level Learning Outcomes

Some of the course learning outcomes for this course include understanding the beginning and evolution of different genres during the early stages of English literature, link literary evolution with socio-political changes especially in connection to Scandinavian, French and Latin influences. Students would be able to identify gradual development of Christian ethos and see the major historical events as turning points for the evolution of English language and literature. They would be able to identify and appreciate the important rhetorical devices and metrical schemes through hands-on experience of scansion and metrical analysis. They would also be able to understand how English language integrated other languages and how colonialism had an impact on linguistic assimilation and evolution especially in context of India.

Course Content

Group A. Old English Literature:

- Old English Poetry- Background of the age, culture, structure of the epic, style, theme. A passage from Beowulf. The idea is to use an extract and from there work into the context and analyze how that shapes the writing.
- Non-epic, secular, elegiac poetry, theme, style, social picture, language, style : Deor's Lament
- Christian poetry- Caedmon's hymn; Cynewulf, Dream of the Rood
- Old English Prose - An overview

Group B. Philology:

Unit I. Growth and Structure of English Language

- Indo-European family of Languages, Grimm's Law, Latin, Greek, Scandinavian, French influences, Native Resources, Impact of the Bible, Influence of Shakespeare, American Influence, Philological notes.
- The following topics will be covered for short notes: Pre-Christian Latin loans; Scandinavian war & law terms; hybridism; Johnsonese; monosyllabism; back-formation; free and fixed compounds; French law terms; assimilation; ing-ending; s-ending.
- Word notes

Unit II. Growth & Structure of Indian English (Only word notes)

- Loan words

- Loan translations
- Hybrids
- Adaptations
- Diffusions

Students will be asked to write philological notes on the following Indian words:

pen, guru, lathi charge, tiffin-box, military hotel, 420, communal, out of station, batchmate, match

box.

Group C. Rhetoric & Prosody

Pattern of Questions:

Internal of 20 on Group C. Rhetoric & Prosody; 05 on attendance

End Semester:

Group A. 2 long questions of 10 marks out of three.

Group B. 1 long question of 10 marks out of two.

2 short notes out of 4 of 5 marks each.

Four word notes out of six of 2.5 marks each.

SUGGESTED READINGS

David Daiches- History of English Literature (Vol 1)

Otto Jespersen- Growth & Structure of the English Language

C.L. Wren—The English Language

A.C. Baugh—A History of the English Language

J.B. Greenough & G.L.Kittredge—Words and their Ways in English Speech

H.Yule & A.C. Burnell- Hobson-Jobson: A Glossary...

J. Sethi—Standard English & Indian Usage

A Handbook of Rhetoric and Prosody by Jaydip Sarkar & Anindya Bhattacharya (OrientBlackswan, 2017).

DSE. LITERARY TYPES & TERMS

Course Level Learning Outcomes

Some of the course learning outcomes for this course include understanding the fundamental traits of broad literary genres and their comparisons. Students would be able to understand how genres have evolved over time spanning from Aristotelian to postmodern ages, how newer genre of fiction has evolved and the conditions for its massive popularity. They would understand the important literary terms associated with Tragedy, Comedy and Novel and apply their understanding to appreciate literary texts.

Course Content

Group A. Literary types to be covered:

- Tragedy
- Comedy
- Novel

Group B . Literary Terms:

Terms related to Poetry—lyric, ballad, blank verse, caesura, carpe diem, heroic couplet, epic,

mock-epic, ode, sonnet, elegy, pastoral, refrain.

Terms related to Drama—anagnorisis, aside, antagonist, catastrophe, antihero, catharsis, chorus, conflict, climax, denouement, dramatic irony, hamartia, hubris, masque, peripety, three unities.

Terms related to Fiction—bildungsroman, character (flat, static, round, dynamic, stock), point

of view, gothic novel, epistolary technique, picaresque & picaresque, plot and subplot, setting, omniscient narrator, first person narrator, stream of consciousness.

Pattern of Questions:

Internal of 20 on Comedy; 05 on attendance

End Semester:

One long question of 10 from Tragedy with internal choice.

One long question of 10 from Novel with internal choice.

6 short notes of 5 marks each from literary terms, taking two from each genre. The paper setter is advised to set 4 options from each group.

SUGGESTED READINGS:

- Aristotle. *Poetics*. Edited and translated by Stephen Halliwell. Loeb Classical Library 199. (Cambridge, Mass.: Harvard University Press, 1995.)
- Bayley, John. *Shakespeare and Tragedy*. (London: Routledge and Kegan Paul, 1981)
- Kelly, Henry Ansgar. *Ideas and Forms of Tragedy from Aristotle to the Middle Ages* (Cambridge, U.K.: Cambridge University Press, 1993).
- ——. *Tragedy and Comedy from Dante to Pseudo-Dante*. (Berkeley: University of California Press, 1989.)
- Nelson, T. G. A. *Comedy: An Introduction to the Theory of Comedy in Literature, Drama, and Cinema*. (New York: Oxford University Press, 1990.)
- Steiner, George. *The Death of Tragedy*. (New York: Knopf, 1961. Reprint, with new foreword, New York: Oxford University Press, 1980.)
- Williams, Raymond. *Modern Tragedy*. (London: Chatto and Windus, 1966. Reprint, with new afterword, London: Verso, 1979.)
- Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (Berkeley: U of California P, 2001)
- David Lodge, *The Art of Fiction* (London: Vintage, 1992)
- Stephen Hazell ed, *The English Novel: Development in Criticism since Henry James (A Casebook)*, (London: Macmillan, 1978)

[M.H. Abrams—A Glossary of Literary Terms

John Lennard—The Poetry Handbook]

Wilfred L. Guerin—A Handbook of Critical Approaches to Literature

Patricia Waugh—Literary Theory and Criticism

M.H. Abrams—A Glossary of Literary Terms

Patricia Waugh—Literary Theory and Criticism

DSE. AUTOBIOGRAPHY

Course Level learning Outcomes

Some of the course learning outcomes for this course include demonstrating a familiarity with kinds of writing which seek to represent and make sense of the experiences of the individual, understanding the relationship between self and history, truth, claims and fiction in private and public spheres. Students would be able to explain life writing as a literary form and the history of its reception, the working of memory, politics of memory and its role in constructing identity; explain and analyse how life writing provides alternatives to existing ways of writing history and appreciate the emergence of life writing non-western context.

Course Content

Group A: Self and Society, Role of memory, Autobiography as Resistance, Autobiography as Rewriting History

Group B: Jean-Jacques Rousseau's Confessions, Part One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000).

M. K. Gandhi's Autobiography or the Story of My Experiments with Truth, Part I Chapters II to IX, pp. 5-26 (Ahmedabad: Navajivan Trust, 1993).

Group C: Binodini Dasi's My Story and Life as an Actress, pp. 61-83 (New Delhi: Kali for Women, 1998).

A Revathi's The Truth about Me: A Hijra Life Story (Chapters I to IV) New Delhi, Penguin, 2010.

Pattern of Questions:

Internal Assessment of 20 marks on A Revathi's *The Truth about Me*; 05 on attendance.

End Semester:

Group B and C: 3 long questions of 15 marks each with internal choice from each text.

1 short note out of 3 of 5 marks.

SUGGESTED READINGS

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

DSE LITERARY CRITICISM

Course Level learning Outcome

Some of the course learning outcomes for this course include understanding the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods, difference between literary criticism and literary theory, and major, critical movements and critics in various critical traditions. Students would be able to identify theoretical and critical concepts with critics/texts/movements with which they are associated and understand them in their contexts, to strengthen and deepen their interpretative skills.

Course Content

Topics for Background Reading:

Summarising and Critiquing, Point of View, Reading and Interpreting, Media Criticism, Plot and Setting, Citing from Critics' Interpretations

Texts for detailed study:

Group A.

William Wordsworth: Preface to the Lyrical Ballads (1802)

S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV

Group B,

Virginia Woolf: *Modern Fiction*

T.S. Eliot: "Tradition and the Individual Talent" 1919; "The Function of Criticism" 1920

Group C.

I.A. Richards: *Principles of Literary Criticism*, Chapters 1,2 and 34 (London 1924) and *Practical Criticism* (London, 1929)

Group D.

Cleanth Brooks: "The Heresy of Paraphrase", and "The Language of Paradox" in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)

Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995.

Pattern of Questions:

Internal 20 on critical appreciation of a poem/prose piece; 05 on attendance.

End Semester:

4 long questions out of 5 of 10 marks each.

5 short questions out of 7 of 2 marks each. (to be answered in one sentence).

SUGGESTED READINGS:

1. C.S. Lewis: Introduction in *An Experiment in Criticism*, Cambridge University Press 1992
2. M.H. Abrams: *The Mirror and the Lamp*, Oxford University Press, 1971 Page 35 of 37
3. Rene Wellek, Stephen G. Nicholas: *Concepts of Criticism*, Connecticut, Yale University 1963
4. Taylor and Francis Eds. *An Introduction to Literature, Criticism and Theory*, Routledge, 1996

DSE: PARTITION LITERATURE

Course Level learning Outcomes

Some of the course learning outcomes for this course include explaining historical and socio-cultural factors responsible for the Partition of Indian Sub-continent; demonstrating critical understanding of manifestations of the experience of the partition in various art forms and linking the eco-socio-historical-cultural contexts and dimensions related to the Partition of India e.g. nation, nationalism, communication, violence, exile, homelessness, refugee, rehabilitation, resettlement, border and border lands (colonialism and post colonialism), literary responses to the partition in different parts of Indian continent. Students would be able to interpret texts and experience and relate it to their contexts and experiences

Course Content

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

Group A. Poetry

1. Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.

2. Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.

3. Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

Group B. Novel

1. Khuswant Singh—*Train to Pakistan*

2. Intizar Husain --*Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).

Group C. Short Fiction

3. a) Dibyendu Palit, 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.

b) Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.

c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.

d) Lalithambika Antharajanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alok Bhalla (New Delhi: Manohar, 2012) pp. 137–45.

Pattern of Questions:

Internal: 20 on Basti; 05 on attendance

End Semester:

Group A. One long question of 10 marks out of 2. 15

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1 locate & annotate out of 2 of 5 marks.

Group B. 1 long question of 15 marks with internal choice from novel.

Group c. 2 long questions of 10 each out of 3 from short stories.

SUGGESTED READINGS

- Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).

- Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).

- Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).

- Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953)

Films:

- Garam Hawa (dir. M.S. Sathyu, 1974).
- Khamosh Paani: Silent Waters (dir. Sabiha Sumar, 2003).
- Subarnarekha (dir. Ritwik Ghatak, 1965)

DSE Travel Writing

Course Level Learning Outcome

Some of the course learning outcomes for this course include mapping the social-historical-political-economic contexts of Travel Writing from regional, national and global perspectives; explain the origin and reception of Travel Writing in chosen locations, analysing the relationship of Travel Writing to colonialism and linking Travel Writing and history writing: Travel Writing as an alternative history or supplement to historical writing. The students would appreciate the role of travel in shaping selfhood and otherness and relate the growth of Travel Writing to regional national and global identities, and critically engage with the accounts of places visited by foreigners and how their impressions change local perspectives of the places

Course Content

Group A: Travel Writing and Ethnography, Gender and Travel, Globalisation and Travel, Travel and

Religion ,Orientalism and Travel.

Group B: Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in India by Al Biruni, edited by Qeyamuddin Ahmad, National Book Trust of India

Group C: Mark Twain: The Innocent Abroad (Chapter VII, VIII and IX) (Wordsworth Classic Edition)

Group D: William Dalrymple: City of Djinns (Prologue, Chapters I and II) Penguin Books

Pattern of Questions:

Internal: 05 on attendance; 20 marks exam on Group A.

End Semester:

3 essay type questions of 15 marks each with internal choice from each group.

2 short questions out of 4 of 2.5 marks each from the texts.

SUGGESTED READINGS

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

C. Skill Enhancement Courses

SEC: ENGLISH LANGUAGE TEACHING

Course Level Learning Outcome

Some of the course learning outcomes that students of this course are required to demonstrate include identification and classification of strategies used by a teacher to teach language and demonstrating clear understanding of the syllabus, its structure and development. Students would understand the structure of a textbook and its use, articulate the reasons for different types of tests the teacher administers and demonstrate the ways in which technology can be used for learning language.

Course Content

1. Knowing the Learners
 - i. Characteristics of a Good Language Learner
 - ii. Factors behind Success/Failure behind Language Learning
3. Teaching and Learning Basic Language skills
 - i. Listening, Speaking, Reading and Writing- Basics of Skill Development
4. Approaches and Methods of English Language Teaching
 - i. Grammar-Translation Method, ii. Direct Method, iii. Communicative Approach
5. Materials for Language Teaching:
 - i. Materials for Teaching Four language Skills (LSRW)
 - ii. Using the Textbook
 - iii. Using authentic Materials
 - iv. Using Teaching Aids

Evaluation modalities

- i. Attendance- 5
- ii. End-semester examination- 20

SUGGESTED READINGS:

Larsen-Freeman, Daine. 1986. Techniques and Principles in Language Teaching. Oxford:Oxford University Press.

Nagaraj, Geetha. 2010. English Language Teaching. New Delhi: Orient BlackSwan

Richards, J C and Rodgers, T S. 2001. Approaches and Methods in Language Teaching. 2nd ed. Cambridge: Cambridge University Press.

SEC: CREATIVE WRITING

Course level Learning Outcome

Some of the course learning outcomes that students of this course are required to demonstrate include recognizing creativity in writing and discern the difference between academic/non creative and creative writing and developing a thorough knowledge of different aspects of language such as figures of speech, language codes and language registers to identify as well as use these. Students would be able to treat creative writing is as much a craft as an art. They would develop a comprehensive understanding of some specific genres such as fiction, poetry, drama and newspaper writing and distinguish between these as well as look at the sub divisions within each genre. They would process their writing for publication and so must have the ability to edit and proofread writing such that it is ready to get into print.

Course Content

Group A

Unit 1. What is Creative Writing

Unit 2. The Art and Craft of Writing

Unit 3. Modes of Creative Writing

Group B

Unit 4. Writing for the Media

Unit 5. Preparing for Publication

Pattern of Questions:

Internal: 05 on attendance; 20 examination.

SUGGESTED READING:

- Creative writing: A Beginner's Manual by Anjana Neira Dev and Others (Delhi, 2009)