



MANIPUR UNIVERSITY
CANCHIPUR, IMPHAL

SYLLABUS FOR FOUR YEAR
UNDERGRADUATE COURSE IN ENGLISH
2022

CHOICE BASED CREDIT SYSTEM

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2022

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Department of English and Cultural Studies

**Prepared by the Undergraduate Board of Studies 2022-25,
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ENGLISH HONOURS

COURSE CONTENT

ENGLISH CORE COURSE

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DISCIPLINE SPECIFIC ELECTIVE

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| 2. | DSE-602 | British Literature: Post-World War II | - Page 52 |
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| 3. | DSE-703 | Literature and Cinema | - Page 63 |
| | | *(OR) Science Fiction and Detective Literature | - Page 64 |
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GENERIC ELECTIVE COURSE

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| 2. | GEC-402 | Language and Linguistics | - Page 33 |
| | | *(OR) Text and Performance | - Page 35 |
| 3. | GEC-503 | Language and Indian Literature | - Page 46 |
| 4. | GEC-604 | American and British Literature | - Page 55 |
| | | *(OR) Media and Mass Communication Skills | - Page 57 |
| 5. | GEC-705 | New Literatures in English | - Page 65 |
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| 6. | GEC-806 | Contemporary India: Women and Empowerment | - Page 73 |
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*Colleges may wish to opt for these electives depending on the availability of specialists and other required resources.

ABILITY ENHANCEMENT (COMPULSORY) COURSE

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SKILL ENHANCEMENT COURSE

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| 2. SEC-202 | Creative Writing | - Page 18 |

VALUE ADDITION COURSE

Value Addition Courses (vac) are those courses that will help develop the capacities of human beings – intellectual, aesthetic, social, physical, emotional and moral in an integrated manner.

Unit colleges may develop the courses according to their convenience. The courses are as follows- drama, music, Thang-Ta, different sports disciplines, NCC, NSS, health care, yoga, dance, fine arts, debate, quiz, elocution etc. The list is not exhaustive.

VAC carries 2 credits each. A total of 8 VAC courses are offered in undergraduate. Semester 1 and 2 will have two VAC courses each i.e. a total of 4 VAC courses in 1st year while there will be one VAC course each in 3rd, 4th, 5th and 6th semester. Students should offer at least five VACs in undergraduate course.

ABSTRACT

1st Semester

Two Core Papers: ECC-101; ECC-102

One Ability Enhancement Compulsory Course: AEC-101

One Skill Enhancement Course: SEC-101

Two Value Addition Courses: VAC-101, VAC-102

Sl No	Paper Code	Title	Marks	Credits
1	ECC-101	Indian Classical Literature	100	6 (5+1)
2	ECC-102	European Classical Literature	100	6 (5+1)
3	AEC-101	English Language Teaching	100	4
4	SEC-101	Translation Studies	100	4
5	VAC-101	As mentioned in the Content		2
6	VAC-102	As mentioned in the Content		2

2nd Semester

Two Core Papers: ECC-203; ECC-204

One Skill Enhancement Course: SEC-202

Two Value Addition Courses: VAC-203, VAC-204

Sl No	Paper Code	Title	Marks	Credits
1	ECC-203	Indian Writing in English	100	6 (5+1)
2	ECC -204	British Poetry and Drama: 14 th To 17 th Century	100	6 (5+1)
3	SEC-202	Creative Writing	100	4
4	VAC-203	As mentioned in the Content		2
5	VAC-204	As mentioned in the Content		2

3rd Semester

Three Core Papers: ECC-305; ECC-306; ECC-307

One Generic Elective Course: GEC-301

One Value Addition Course: VAC-305

Sl No	Paper Code	Title	Marks	Credits
1	ECC-305	American Literature	100	6 (5+1)
2	ECC-306	British Poetry and Drama – 17 th and 18 th Century	100	6 (5+1)
3	ECC-307	British Literature – 18 th Century	100	6 (5+1)
4	GEC-301	Introduction to Literature	100	6 (5+1)
5	VAC-305	As mentioned in the Content		2

4th Semester

Three Core Papers: ECC-408; ECC-409; ECC-410

One Generic Elective Course: GEC-402

One Value Addition Course: VAC-406

Sl No	Paper Code	Title	Marks	Credits
1	ECC-408	Literary Criticism	100	6 (5+1)
2	ECC-409	British Romantic Literature	100	6 (5+1)
3	ECC-410	British Literature – 19 th Century	100	6 (5+1)
4	GEC-402	Language and Linguistics (or) *Text and Performance	100	6 (5+1)
5	VAC-406	As mentioned in the Content		2

** Colleges may wish to opt for these electives depending on the availability of specialists and other required resources.*

5th Semester

Two Core Papers: ECC-511; ECC-512

One Discipline Specific Elective: DSE-501

One Generic Elective Course: GEC-503

One Value Addition Course: VAC-507

Sl No	Paper Code	Title	Marks	Credits
1	ECC-511	Literary Theory	100	6 (5+1)
2	ECC-512	British Literature – The Early 20 th Century	100	6 (5+1)
3	DSE-501	Modern Indian Writing in English Translation (or) *Travel Writing	100	6 (5+1)
4	GEC-503	Language and Indian Literature	100	6 (5+1)
5	VAC-507	As mentioned in the Content		2

6th Semester

Two Core Papers: ECC-613; ECC-614

One Discipline Specific Elective: DSE-602

One Generic Elective Course: GEC-604

One Value Addition Course: VAC-608

Sl No	Paper Code	Title	Marks	Credits
1	ECC-613	Modern European Drama	100	6 (5+1)
2	ECC-614	Postcolonial Literature	100	6 (5+1)
3	DSE-602	British Literature: Post-World War II (or) *Autobiography	100	6 (5+1)
4	GEC-604	American and British Literature (or) *Media and Mass Communication Skills	100	6 (5+1)
5	VAC-608	As mentioned in the Content		2

** Colleges may wish to opt for these electives depending on the availability of specialists and other required resources.*

7th Semester

Two Core Papers: ECC-715; ECC-716

One Discipline Specific Elective: DSE-703

One Generic Elective Course: GEC-705

Sl No	Paper Code	Title	Marks	Credits
1	ECC-715	Popular Literature	100	6 (5+1)
2	ECC-716	Women's Writing	100	6 (5+1)
3	DSE-703	Literature and Cinema (or) *Science Fiction and Detective Literature	100	6 (5+1)
4	GEC-705	New Literatures in English (or) American Literature	100	6 (5+1)

8th Semester

Two Core Papers: ECC-817; ECC-818

One Discipline Specific Elective: DSE-804

One Generic Elective Course: GEC-806

Sl No	Paper Code	Title	Marks	Credits
1	ECC-817	Research Methodology	100	6 (5+1)
2	ECC-818	World Literature	100	6 (5+1)
3	DSE-804	Dissertation (or) *Research Internship	100	6 (5+1)
4	GEC-806	Contemporary India – Women and Empowerment (or) *British Romantic Literature	100	6 (5+1)

** Colleges may wish to opt for these electives depending on the availability of specialists and other required resources.*

**Learning Outcomes based Curriculum Framework (LOCF) for
English Literature (B.A. Hons.) Undergraduate Programme**

(Being introduced from 2022)

Course Structure:

1st Semester

Two Core Papers: ECC-101; ECC-102

One Ability Enhancement Compulsory Course: AEC-101

One Skill Enhancement Course: SEC-101

Two Value Addition Courses: VAC-101, VAC-102

Sl No	Paper Code	Title	Marks	Credits
1	ECC-101	Indian Classical Literature	100	6 (5+1)
2	ECC-102	European Classical Literature	100	6 (5+1)
3	AEC-101	English Language Teaching	100	4
4	SEC-101	Translation Studies	100	4
5	VAC-101	As mentioned in the Content		2
6	VAC-102	As mentioned in the Content		2

SEMESTER – I

CORE PAPER

ECC-101: INDIAN CLASSICAL LITERATURE

Course Level Learning Outcomes:

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

- explain the eco-socio-political-cultural context of the age that produced Indian classical literature from its early beginning till 1100 AD
- appreciate the pluralistic and inclusive nature of Indian classical literature and its attributes
- historically situate the classical literature and diverse literary cultures from India, mainly from Sanskrit, but also Prakrit and Pali by focusing on major texts in the principal genres
- trace the evolution of literary culture(s) in India in its/their contexts, issues of genres, themes and critical cultures
- understand, analyze and appreciate various texts with comparative perspectives

Course Content:

Unit 1: Vyasa's *Dicing and Sequel to Dicing*

Unit 2: Excerpts from *The Ramayana*

Unit 3: Bharatamuni's *Natyashastra* (Chapter 1 on the origin of drama)

Unit 4: Kalidasa's *Shakuntala*

Suggested Readings:

1. Bharata, *Natyashastra*, tr. Manmohan Ghosh, vol. I, 2nd edn. Calcutta: Granthalaya, 1967.
2. 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.
3. A.V. Kieth, *History of Sanskrit Literature*. Oxford: OUP, 1920.
4. A.K. Warder, *Indian Kavya Literature*, 8 Volumes. Delhi: Motilal Banarsidas, 2011

SEMESTER – I

CORE PAPER

ECC-102: EUROPEAN CLASSICAL LITERATURE

Course Level Learning Outcomes:

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

- historically situate classical European, i.e., Greek and Latin literary cultures and their socio-political-cultural contexts
- engage with classical literary traditions of Europe from the beginning till the 5th century AD
- grasp the evolution of the concept of classic and classical in the European literary thinking and its reception over a period of time
- appreciate classical literature of Europe and pursue their interests in it
- examine different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives
- develop ability to pursue research in the field of classics
- develop academic and practical skills in terms of communication and presentation and also learn about human and literary values of classical period

Course Content:

Unit 1: Homer's *Illiad*; Book 1, 18 & 24

Unit 2: Sophocles, *Oedipus Rex*

Unit 3: Aristophanes' *Lysistrata* / Virgil's *Aeneid*

Unit 4: Dante, *The Divine Comedy (Inferno)*

Suggested Readings:

1. Homer, *The Illiad*. Tr. E.V. Rieu. Harmondsworth: Penguin, 1985.
2. Sophocles, *Oedipus the King*. Tr. Robert Fagles in *Sophocles: The Three Theban Plays*. Harmondsworth: Penguin, 1984.
3. Richard Rutherford, *Classical Literature: A Concise History*. Oxford: Blackwell Publishing, 2005.

SEMESTER – I

ABILITY ENHANCEMENT COMPULSORY COURSE

AEC-101: ENGLISH LANGUAGE TEACHING

Course Level Learning Outcomes:

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

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

Course Content:

Literature:

- (i) O. Henry, *The Gift of Magi*
- (ii) Guy de Maupassant, *The Necklace*
- (iii) William Wordsworth, *Solitary Reaper*
- (iv) Dylan Thomas, *Fern Hill*

Speaking and Writing Skill:

- | | |
|----------------------------------|--|
| (i) Speaking Skills – | a) Dialogue
b) Group Discussion
c) Public Speech
Interview |
| (ii) Reading and Understanding - | a) Close Reading
b) Comprehension
c) Analysis and Interpretation |
| (iii) Writing - | a) Documentation
b) Note Making
c) Letter Writing |

Suggested Reading:

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

SEMESTER – I

SKILL ENHANCEMENT COURSES

SEC-101: TRANSLATION STUDIES

Course Level Learning Outcomes

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

- critically appreciate the process of translation
- engage with various theoretical positions on Translation
- think about the politics of translation
- assess, compare, and review translations
- translate literary and non-literary texts

Course Content:

- Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India.
- Exercises in different Types / modes of translation, such as: Different approaches to translation from fidelity to transcreation Functional / communicative translation Technical /Official translation as opposed to literary translation Audio-visual translation
- Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.
- Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi films.
- Exercises to comprehend Equivalence in translation: Structures – equivalence between the source language and target language at the lexical (word) and syntactical UGC Document on LOCF English 105 (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.
- Translation of various kinds of short texts from short stories to news reports, poems and songs, to advertisements both print and audio-visual

Suggested Readings:

1. Lawrence Venuti, *Essays in The Translation Studies Reader*, London: Routledge, 2000.
2. Andre Lefevere, *Translation/History/Culture: A Sourcebook*, London: Routledge, 1992.
3. Harish Trivedi and Susan Bassnett, Introduction to *Postcolonial Translation: Theory and Practice* (London: Routledge, 1999)
4. Avadhesh Kumar Singh, "Translation Studies in the 21st Century", *Translation Today*, Vol. 8, Number 1, 2014, pp. 5-45. Susan Bassnett, *Translation Studies*, London: Routledge, 1998.

SEMESTER - II

Two Core Papers: ECC-203; ECC-204

One Ability Enhancement Compulsory Course: AEC-202

One Skill Enhancement Course: SEC-202

Two Value Addition Courses: VAC-203, VAC-204

Sl No	Paper Code	Title	Marks	Credits
1	ECC-203	Indian Writing in English	100	6 (5+1)
2	ECC -204	British Poetry and Drama: 14 th To 17 th Century	100	6 (5+1)
3	SEC-202	Creative Writing	100	4
4	VAC-203	As mentioned in the Content		2
5	VAC-204	As mentioned in the Content		2

SEMESTER – II

CORE PAPER

ECC-203: INDIAN WRITING IN ENGLISH

Course Level Learning Outcomes:

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

- appreciate the historical trajectory of various genres of IWE from colonial times till the present
- critically engage with Indian literary texts written in English in terms of colonialism/postcolonialism, regionalism, and nationalism
- critically appreciate the creative use of the English language in IWE
- approach IWE from multiple positions based on historical and social locations

Course Content:

Unit 1: R.K. Narayan, *Swami and Friends*

Unit 2:

- (i) H.L.V. Derozio 'To India – My Native Land'
- (ii) Kamala Das, 'My Grandmother's House'
- (iii) Nissim Ezekiel, 'The Night of the Scorpion'
- (iv) Robin S. Ngangom, 'A Poem for Mother'

Unit 3:

- (i) Rohinton Mistry 'Swimming Lesson'
- (ii) Shashi Deshpande 'The Intrusion'

Unit 4: Mahesh Dattani, *Tara*

Suggested Readings:

1. Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
2. Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
3. Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp.187–203.
4. Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.
5. Singh, Th. Ratankumar. *Golden Laurels: An Anthology of Poetry*. New Delhi: Cambridge University Press. 2009

SEMESTER – II

CORE PAPER

ECC-204: BRITISH POETRY AND DRAMA - 14TH TO 17TH CENTURY

Course Level Learning Outcomes:

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

- understand the tradition of English literature from 14th to 17th centuries.
- develop a clear understanding of Renaissance Humanism that provides the basis for the texts suggested
- engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.

Course Content:

Unit 1:

- (i) Geoffrey Chaucer *The Wife of Bath's Prologue*
- (ii) Edmund Spenser Selections from *Amoretti*
 - (a) Sonnet LXVII 'Like as a huntsman...'
 - (b) Sonnet LVII 'Sweet warrior...'
 - (c) Sonnet LXXV 'One day I wrote her name...'
- (iii) John Donne
 - (a) 'The Sunne Rising',
 - (b) 'Valediction: Forbidding Mourning'

Unit 2: Christopher Marlowe, *Tamburlaine*

Unit 3: William Shakespeare, *Hamlet*

Unit 4: William Shakespeare, *Twelfth Night*

Suggested Readings:

1. Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
2. John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
3. Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
4. Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.
5. Singh, Th. Ratankumar. *Golden Laurels: An Anthology of Poetry*. New Delhi: Cambridge University Press. 2009

SEMESTER – II

SKILL ENHANCEMENT COURSE

SEC-202: CREATIVE WRITING:

Course Level Learning Outcomes

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

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

Course Content:

Unit 1: What is Creative Writing?

Unit 2: The Art and Craft of Writing

Unit 3: Modes of creative Writing

Unit 4: Writing for the Media

Unit 5: Preparing for Publication

Suggested Readings:

1. Dev, Anjana Neira (2009). *Creative Writing: A Beginner's Manual*. Pearson, Delhi, 2009.
2. Morley, David (2007). *The Cambridge Introduction to Creative Writing*. Cambridge, New York.

SEMESTER - III

Three Core Papers: ECC-305; ECC-306; ECC-307

One Generic Elective Course: GEC-301

One Value Addition Course: VAC-305

SI No	Paper Code	Title	Marks	Credits
1	ECC-305	American Literature	100	6 (5+1)
2	ECC-306	British Poetry and Drama – 17 th and 18 th Century	100	6 (5+1)
3	ECC-307	British Literature – 18 th century	100	6 (5+1)
4	GEC-301	Introduction to Literature	100	6 (5+1)
5	VAC-305	As mentioned in the Content		2

SEMESTER – III

CORE PAPER

ECC-305: AMERICAN LITERATURE

Course Level Learning Outcomes:

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

- understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)
- understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.
- appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European (Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European (African, American Indian, Hispanic-American and Asian) writing traditions
- critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities
- critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- relate the African American experience in America (both ante-bellum and postbellum) to issues of exclusion in societies relevant to their learning experience
- analyze the American mind from global and Indian perspectives and situate the American in the contemporary world

Course Content:

Unit 1: Ernest Hemingway's *The Old Man and the Sea*

Unit 2: Arthur Miller's *All My Sons*

Unit 3:

- (i) Edgar Allan Poe 'The Purloined Letter'
- (ii) Maya Angelou: Selections from *I Know Why the Caged Bird Sings* (chaps 15 and 16)

- (iii) William Faulkner 'Dry September'

Unit 4:

- (i) Walt Whitman Selections from *Song of Myself* (Sections 1 & 2)
- (ii) Emily Dickinson's *Because I could not stop for Death*
- (iii) Robert Frost's *Mending Wall*
- (iv) Langston Hughes: 'The Negro Speaks of Rivers'

Suggested Readings:

1. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
2. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
3. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
4. Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
5. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39
6. Singh, Th. Ratankumar. *Golden Laurels: An Anthology of Poetry*. New Delhi: Cambridge University Press. 2009

SEMESTER – III

CORE PAPER

ECC-306: BRITISH POETRY AND DRAMA - 17TH AND 18TH CENTURIES

Course Level Learning Outcomes:

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

- identify the major characteristics of the Comedy of Manners and Mock-Heroic poetry
- demonstrate in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the 17th and 18th centuries
- examine critically key themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, among others
- show their appreciation of texts in terms of plot-construction, socio-cultural contexts and genre of poetry and drama
- analyze literary devices forms and techniques in order to appreciate and interpret the texts

Course Content:

Unit 1: John Milton, *Paradise Lost: Book 1*

Unit 2: John Webster, *The Duchess of Malfi*

Unit 3: Aphra Behn, *The Rover*

Unit 4: Alexander Pope, *The Rape of the Lock*

Suggested Readings:

1. The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
2. Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
3. Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
4. John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

SEMESTER – III

CORE PAPER

ECC-307: BRITISH LITERATURE - 18TH CENTURY

Course Level Learning Outcomes:

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

- explain and analyze the rise of the critical mind
- trace the development of Restoration Comedy and anti-sentimental drama
- examine and analyze the form and function of satire in the eighteenth century
- appreciate and analyze the formal variations of Classicism
- map the relationship between the formal and the political in the literature of the neoclassical period

Course Content:

Unit 1: William Congreve, *The Way of the World*

Unit 2: Jonathan Swift, *Gulliver's Travels* (Books III and IV)

Unit 3:

- (i) Samuel Johnson, *London*
- (ii) Thomas Gray, *Elegy Written in a Country Churchyard*

Unit 4: Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*

Suggested Readings:

1. Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
2. Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
3. Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed.
4. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7

SEMESTER – III

GENERIC ELECTIVE COURSE

GEC PAPER-301: INTRODUCTION TO LITERATURE

Course Level Learning Outcomes:

Some of the learning outcomes of the course 'Introduction to Literature' that learners of the course are required to demonstrate run thus:

- Understanding of issues like literature, literariness, literary values and basic literary concepts
- have a basic understanding of development of English literature in terms of various movements
- engage with the genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- appreciate and analyse the select literary poems and plays in the larger socio-cultural contexts of the time
- develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, tone and style, and elements of prosody

Course content

Unit 1: Essay or excerpts on Reading Literature on topics like 'why read literature', 'the meaning of literature', 'literariness', literary values', 'function of literature', pleasure of reading, introduction to major literary concepts

Unit 2: Brief Outline of English literature and its main Movements (Classicism, Romanticism, Realism, Naturalism, Expressionism, Symbolism and Modernism)

Unit 3: Tales and stories (selections from different traditions of storytelling such as Panchatantra, Aesop's Fables, selections from Tales from Shakespeare, S Maugham and any others)

Unit 4: Epic (excerpts from The Mahabharata, Illiad, Odyssey, or Paradise Lost) or Drama (Shakespeare/Shaw/Checkov)

Unit 5: Novel (Bach: Jonathan Livingstone Seagull) or collection of short stories Unit F: Nonfiction: Essays (examples) or Autobiography/Biography/Travel Writing

Suggested Activities:

Workshops on Appreciating literature, poetry, drama, short stories, novels and comparison between literary works and their filmed or adapted versions

Suggested Readings:

1. W H Hudson, *An Introduction to the Study of English Literature*, Maple Press, 2003 ed.
2. P. Varghese, *Introduction to English Literature*, Alfa Publications, 2011.
3. Martin Gray, *A Dictionary of Literary Terms*, Blackwell, 1998.
4. Terry Eagleton, *How to Read a Poem*, John Wiley & Sons, 2011 ed.
5. Stephen Greenblatt, et al. eds. *The Norton Anthology of English Literature*, Norton & Co. 2012 ed.

SEMESTER – IV

Three Core Papers: ECC-408; ECC-409; ECC-410

One Generic Elective Course: GEC-402

One Value Addition Course: VAC-406

SI No	Paper Code	Title	Marks	Credits
1	ECC-408	Literary Criticism	100	6 (5+1)
2	ECC-409	British Romantic Literature	100	6 (5+1)
3	ECC-410	British Literature – 19 th Century	100	6 (5+1)
4	GEC-402	Language and Linguistics (or) *Text and Performance	100	6 (5+1)
5	VAC-406	As mentioned in the Content		2

SEMESTER – IV

CORE PAPER

ECC-408: LITERARY CRITICISM

Course Level Learning Outcomes:

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

- understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods
- learners will be able to understand fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)
- learners will be able to grasp a wide range of literary philosophers and critics whose works had informed and shaped the discourse of literary theory
- learners will have knowledge about major, critical movements and critics in various critical traditions – Indian(schools of Rasa, Alamkar, Riti, Dhvani, Vakroti, Auchitya) and Western (Greek, Roman, English, German, Russian and French)
- learners will be able to identify theoretical and critical concepts with critics/texts/movements with which they are associated and understand them in their contexts
- learners will be able to apply various theoretical frameworks and concepts to literary and cultural texts
- learners will be able to evaluate and analyze strengths and limitations of critical/theoretical frameworks and arguments
- learners will be able to strengthen and deepen their interpretative skills

Course Content:

Unit 1:

- (i) *Indian Literary Theory*
- (ii) *Aristotle, Poetics*
- (iii) *Cassius Longinus, On the Sublime*

Unit 2:

- (i) *William Wordsworth, Preface to Lyrical Ballads*
- (ii) *Samuel Taylor Coleridge, Biographia Literaria*

Unit 3:

- (i) *T.S. Eliot, The Function of Criticism*
- (ii) *I.A. Richards, Principles of Literary Criticism*

Unit 4:

- (i) Victor Shklovsky, *Art as Technique* (excerpts)
- (ii) Northrop Frye, *The Anatomy of Criticism* (excerpts)

Suggested Readings:

1. A.H. Gilbert, *Literary Criticism: Plato to Dryden*. Detroit: Wayne University Press, 1962.
2. David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*. London & New York: Routledge, 2000.
3. Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.
4. Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993.
5. S.K. Dey, *History of Poetics*. New Delhi: MLBS, 1960.
6. Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009.

SEMESTER – IV

CORE PAPER

ECC-409: BRITISH ROMANTIC LITERATURE

Course Level Learning Outcomes:

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

- understand Romanticism as a concept in relation to ancillary concepts like Classicism
- understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences
- analyze and understand the main characteristics of Romanticism
- appreciate the canonical and representative poems and prose of the writers of the Romantic period.
- develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, style, and elements of prosody.
- appreciate and analyze the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity
- relate Romantic literary texts to other forms of expression such as painting, for instance.

Course Content:

Unit 1:

- (i) William Blake;
 - (a) *The Lamb*
 - (b) *The Tyger*
 - (c) 'Introduction' to *The Songs of Innocence*
- (ii) Robert Burns;
 - (a) *A Bard's Epitaph*

Unit 2:

- (i) William Wordsworth, *Tintern Abbey*
- (ii) Samuel Taylor Coleridge, *Kubla Khan*

Unit 3:

- (i) Lord Byron, *Childe Harold*: canto III, verses 36–45 (lines 316–405)
- (ii) Percy Bysshe Shelley, *Ode to the West Wind*
- (iii) John Keats 'Ode to a Nightingale'

Unit 4: Mary Shelley, *Frankenstein***Suggested Readings:**

1. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
2. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
3. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
4. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

SEMESTER – IV

CORE PAPER

ECC-410: BRITISH LITERATURE - 19TH CENTURY

Course Level Learning Outcomes:

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

- identify and analyze the socio-economic-political contexts that inform the literature of the period
- comment on the historical and political awareness of literary texts as reflected in the transition from nature to culture across various genres
- understand the conflict between self and society in different literary genres of the period
- link the rise of the novel to the expansion of Colonialism and Capitalism
- understand the transition from Romantic to Victorian in literature and culture
- link the Victorian temper to political contexts in English colonies
- link the changes in the English countryside to changes brought about in similar settings in India

Course Content:

Unit 1: Jane Austen, *Pride and Prejudice*

Unit 2: Charlotte Bronte, *Jane Eyre*

Unit 3: Charles Dickens, *Hard Times*

Unit 4:

- (i) Alfred Tennyson, *Ulysses*
- (ii) Robert Browning 'My Last Duchess', 'The Last Ride Together'
- (iii) Christina Rossetti, *The Goblin Market*

Suggested Readings:

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

SEMESTER – IV

GENERIC ELECTIVE COURSE

GEC-402: LANGUAGE AND LINGUISTICS

Course Level Learning Outcomes

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

- recognize/understand the structure and various parts of the language
- understand the existence of language in the form of different dialects based on a set of established factors
- identify the various functions a language performs and the roles assigned to it
- understand that all languages behave alike and develop a tolerance for other languages
- understand that making errors is a process of learning and not hesitate to use language for the fear of making errors

Course Content:

UNIT 1: Language: language and communication; language varieties: standard and non- standard language; language change. (From Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.)

UNIT 2: Structuralism:

- (i) Distinctive features of human language. (Here we discuss how language used for human communication though unique, shares several features with animal communication.)
- (ii) Language learning and acquisition: (Here we discuss how a child learns language in an atmosphere of love and leisure in contrast to what happens in school. The implications this understanding will have on both learning and teaching language can be explored in brief.)

(Saussure, Ferdinand de. 1966. *Course in general linguistics*. New York: McGraw Hill 'Introduction' Chapter 3)

UNIT 3: Phonology and Morphology (Akmajian, A., R. A. Demers and R, M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed.; Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7

UNIT 4: Syntax and semantics: categories and constituents phrase structure; maxims of conversation. [Akmajian, A., R. A. Demers and R, M Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass.; MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.]

Suggested Reading:

1. Selinker, L (1975) *An Introduction to Linguistics*, London, Longman
2. Fromkin and Rodman. (1975) *Human and Animal Communication*. London, Pergamon.
3. Syal, Puspinder et.al. (2009). *An Introduction to Linguistics: Language, Grammar and Semantics*, New Delhi, PHI
4. Mohanraj, Jayashree. (2014) *Let's Hear them Speak*, New Delhi, Sage

(OR)

GEC-402: TEXT AND PERFORMANCE

Course Level Learning Outcomes:

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

- distinguish between a dramatic text and a performance text
- appreciate the evolution of drama in the West and in India in terms of both, form and content, from tradition to modernity, as well as have a thorough knowledge of different theatre styles in India and the West
- to appreciate the difference between drama and other genres
- develop a comprehensive understanding of the process of performance and the entire paraphernalia involved from theatrical space and lights/sound/costume to the use of voice and body
- learn a wide variety of skills from acting and directing to script writing, costume designing, prop making and technical skills like sound and light as well as production.
- display their knowledge of different aspects of text and performance through their production and not just through theoretical knowledge.

Course Content:

UNIT 1: Introduction

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist

UNIT 2: Theatrical Forms and Practices

1. Types of theatre, semiotics of performative spaces, e.g. proscenium 'in the round', amphitheatre, open-air, etc.
2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

UNIT 3: Theories of Drama

1. Theories and demonstrations of acting: Stanislavsky, Brecht
2. Bharata

UNIT 4: Theatrical Production

1. Direction, production, stage props, costume, lighting, backstage support.
2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

Suggested Readings:

1. Marco de Marinis, *The Semiotics of Performance*, Bloomington: Indiana University Press, 1993.
2. Elaine Aston, *Theatre of Sign System*, Psychology Press, 1991.

SEMESTER – V

Two Core Papers: ECC-511; ECC-512

One Discipline Specific Elective: DSE-501

One Generic Elective Course: GEC-503

One Value Addition Course: VAC-507

Sl No	Paper Code	Title	Marks	Credits
1	ECC-511	Literary Theory	100	6 (5+1)
2	ECC-512	British Literature – The Early 20 th Century	100	6 (5+1)
3	DSE-501	Modern Indian Writing in English Translation (or) *Travel Writing	100	6 (5+1)
4	GEC-503	Language and Indian Literature	100	6 (5+1)
5	VAC-507	As mentioned in the Content		2

SEMESTER – V

CORE PAPER

ECC-511: LITERARY THEORY

Course Level Learning Outcomes:

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

- have a historical overview of major literary theorists, particularly of the 20th century
- show an understanding of historical and philosophical contexts that led to the development of literary theory and its practices
- develop awareness of various literary theories and the way they enrich and change our thinking about language, literature and society
- historically situate literary theorists whose works had informed and shaped various literary theoretical discourses
- identify theoretical concepts with theorists and movements with which they are associated and in the process understand their contexts
- apply various theoretical frameworks and concepts to literary and cultural texts
- evaluate and analyze strengths and limitations of theoretical frameworks and arguments
- sharpen interpretative skills in the light of various theoretical frameworks

Course Content:

Unit 1: Edward W. Said, *Introduction to Orientalism*

Unit 2: Marxism;

- (i) Louis Althusser, *Ideology and Ideological State Apparatuses*
- (ii) Antonio Gramsci, *Hegemony*

Unit 3: Structuralism and Post-structuralism

- (i) Ronald Barthes, *Death of the Author*
- (ii) Jacques Derrida, *Structure, Sign and Play*

Unit 4: Feminism

- (i) Helene Cixous
- (ii) Elaine Showalter

Suggested Readings:

1. David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*. London & New York: Routledge, 2000.
2. Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.
3. Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993.
4. Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009

SEMESTER – V

CORE PAPER

ECC-512: BRITISH LITERATURE - THE EARLY 20TH CENTURY

Course Level Learning Outcomes:

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

- trace the history of modernism in the socio-cultural and intellectual contexts of late nineteenth century and early twentieth century Europe
- link and distinguish between modernity and modernism
- explain the links between developments in science and experiments in literature
- explain the history of early twentieth-century modernism in the light of stream of consciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism
- identify and analyze the use and modernist technique in different genres in early twentieth century British literature
- trace the history of the self and subjectivity in literature in the light of colonial consciousness
- explain and analyze the idea of form in modernist literary texts from across major genres

Course Content:

Unit 1: Joseph Conrad, *Heart of Darkness*

Unit 2: D.H. Lawrence, *Sons and Lovers*

Unit 3: Virginia Woolf, *Mrs Dalloway*

Unit 4:

A) W.B. Yeats

(i) *The Second Coming*

(ii) *Sailing to Byzantium*

B) Ezra Pound,

(i) *The Tree*

(ii) *The Return*

C) T.S. Eliot 'The Love Song of J. Alfred Prufrock'

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.
4. Singh, Th. Ratankumar, *Ezra Pound and Imagist Poetry* (New Delhi: Rajesh Publications, 2005)

SEMESTER – V

DISCIPLINE SPECIFIC ELECTIVE

DSE-501: MODERN INDIAN WRITING IN ENGLISH TRANSLATION

Course Level Learning Outcomes:

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

- appreciate the diversity of modern Indian literatures and the similarities between them
- understand and creatively engage with the notion of nation and nationalism
- appreciate the impact of literary movements on various Indian literatures
- critically engage with significant social issues like caste and gender • understand the historical trajectories of Indian literatures

Course Content:

Unit 1: Short Fiction

- (i) Premchand, *The Shroud*
- (ii) Ismat Chughtai, *The Quilt*

Unit 2: Poetry

- (i) Rabindranath Tagore, *The Child; Light, Oh Where is the Light*
- (ii) G.M. Muktibodh, *The Void*
- (iii) Amrita Pritam, *I say Unto Waris Shah*
- (iv) Thangjam Ibopishak, *Land of Half-Humans*

Unit 3: Drama

Dharamvir Bharati, *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).

Unit 4: Fiction

Pacha Meitei, *Imphal and its Climatic Conditions*

Suggested Readings:

1. Rabindranath Tagore, 'Nationalism in India,' in *Nationalism* (Delhi: Penguin Books, 2009) pp. 63-83.
2. Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, No. 151 (Sept./Oct. 1992).
3. B.R. Ambedkar, 'Annihilation of Caste' in *Dr. Babasaheb Ambedkar: Writings and Speeches*, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.

4. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34–45.
5. G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1–5.

(OR)

DSE-501: TRAVEL WRITING**Course Level Learning Outcomes:**

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

- map the social-historical-political-economic contexts of Travel Writing from regional, national and global perspectives
- explain the origin and reception of Travel Writing in chosen locations
- appreciate and analyze the relationship of Travel Writing to colonialism
- see the link between Travel Writing and history writing: Travel Writing as an alternative history or supplement to historical writing
- see the link between travel writing and translation
- analyze travel writing in relation to colonial and postcolonial positions
- appreciate the role of travel in shaping selfhood and otherness and relate the growth of Travel Writing to regional national and global identities
- critically engage with the accounts of places visited by foreigners and how their impressions change local perspectives of the places

Course Contents:

UNIT 1: Ibn Batuta: ‘The Court of Muhammad bin Tughlaq’, Khuswant Singh’s *City Improbable: Writings on Delhi*, Penguin Publisher/ Verrier Elwin: From A Philosophy for NEFA (‘A Pilgrimage to Tawang’)

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

UNIT 2: Selections from Mark Twain: *The Innocent Abroad* (Chapters 7, 8, 9) or Richard Wright: Pagan Spain Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The City of Viceroys), Harper Perennial

*Selections from Vikram Seth: *Heaven Lake* or Amitav Ghosh: *Dancing in Cambodia* or William Dalrymple: *City of Djinns* (Prologue, Chapters I and II) Penguin Books

UNIT 3: Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing

UNIT 4: Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter ‘Love, War and Widow’, Westland, 2013.

Or Marianne Postans (selections from *Western India 1838*) or Elizabeth Vickland (appropriate selections from *Daughter of Brahma*)

UNIT 5: Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

Suggested Readings:

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

SEMESTER – V

GENERIC ELECTIVE COURSE

GEC-503: LANGUAGE AND INDIAN LITERATURE

Course Level Learning Outcomes:

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

- see literature as a fine form of expression.
- use literature for analysis to understand the use of language
- see language as a major source of transmitting culture
- show the understanding of literature in the form of extrapolation (see the relevance of a story, poem, play etc in their own lives)

Course Content

Unit 1: Language

- (i) Why language matters
- (ii) Functions of language
- (iii) Language and class, gender, ethnicity, identity
- (iv) Bilingualism and multilingualism

Unit 2: Indian Literature

Short Fiction

- (i) Ved Vyasa : *The Mahabharat* 'The Eklavya Episode
- (ii) Omprakash Valmiki: *Joothan*
- (iii) Yumlembam Ibomcha: *Water*

Poetry

- (iv) Faiz Ahmed Faiz '*Do not Ask*'
- (v) Asadullah Khan Ghalib '*Desire Comes by the Thousands*'
- (vi) Laishram Samarendra '*Let's Climb the Hill Today*'
- (vii) Thangjam Ibopishak '*Land of Half Humans*'

Suggested Readings

1. Fromkin, Victoria, David Blair and Peter Collins. 1999. *An Introduction to Language*. Harcourt Brace, Javanovich: NY (Pages 362-370)
2. Crystal, David. 1997. *The Cambridge Encyclopaedia of Language*. Cambridge: CUP
3. Poddar, A. 1969. *Language and Society in India*: Proceedings of a Seminar IAS: Shimla, pages 76-88, 136-143
4. Cummins J and M. Swain. 1986. *Bilingualism in Education*. Longman: London (Chapter 8)
5. Selections for detailed study from *Indian Literature: An Introduction/Bharatiya Sahitya: ek Parichay*, edited by Anjana Dev, Sanam Khanna and Bajrang Bihari Tiwari (Delhi: Pearson, 2005: reprinted 2006)
6. Samarendra Laishram. *Lotus Blooms in the Garden of the East*. trans. Th. Ratankumar Singh. Kolkata: Sahitya Akademi. 2016.

SEMESTER – VI

Two Core Papers: ECC-613; ECC-614

One Discipline Specific Elective: DSE-602

One Generic Elective Course: GEC-604

One Value Addition Course: VAC-608

SI No	Paper Code	Title	Marks	Credits
1	ECC-613	Modern European Drama	100	6 (5+1)
2	ECC-614	Postcolonial Literature	100	6 (5+1)
3	DSE-602	British Literature: Post-World War II (or) *Autobiography	100	6 (5+1)
4	GEC-604	American and British Literature (or) *Media and Mass Communication Skills	100	6 (5+1)
5	VAC-608	As mentioned in the Content		2

SEMESTER – VI

CORE PAPER

ECC-613: MODERN EUROPEAN DRAMA

Course Level Learning Outcomes:

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

- understand the role of theatre and drama in the introduction and shaping of modernity
- understand and engage with concepts like realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre, the theatre of the absurd, etc.
- understand how meaning is created in theatre and be able to write about innovations introduced into theatrical practice in the late nineteenth and the twentieth century

Course Content:

Unit 1: Henrik Ibsen, *A Doll's House*

Unit 2: Bertolt Brecht, *The Good Woman of Szechuan*

Unit 3: Samuel Beckett, *Waiting for Godot*

Unit 4: Eugene Ionesco, *Rhinoceros*

Suggested Readings:

1. Constantin Stanislavski, chap. 8, 'Faith and the Sense of Truth', In *An Actor Prepares*, 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.

SEMESTER – VI

CORE PAPER

ECC-614: POSTCOLONIAL LITERATURES

Course Level Learning Outcomes:

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

- understand the social-historical-political-economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule
- understand the scope of postcolonial literatures in India and elsewhere, primarily as a response to the long shadow of colonialism, not just of colonial occupation
- see through a corpus of representative postcolonial texts from different colonial locations: the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it
- appreciate and analyze the growing spectres of inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and similar locations
- critically engage with issues of racism and imperialism during and after colonial occupation
- appreciate the changing role and status of English in postcolonial literatures
- link colonialism to modernity

Course Content:

Unit 1: Chinua Achebe, *Man of the People*

Unit 2: Salman Rushdie, *Shame*

Unit 3:

- (i) Nongthombam Kunjamohon, *The Taste of an Hilsa*
- (ii) Ama Ata Aidoo, *The Girl who can*
- (iii) Grace Ogot 'The Green Leaves'

Unit 4:

- (i) Derek Walcott, *A Far Cry from Africa*
- (ii) Mamang Dai, *The Voice of the Mountain*
- (iii) Pablo Neruda, *Tonight I can Write*
- (iv) Laishram Samarendra, *Lotus Blooms in the Garden of the East*

Suggested Readings:

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
2. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987)
4. Kunjamohan Nongthombam. *The Taste of an Hilsa*. trans. Th. Ratankumar Singh. Kolkata: Sahitya Akademi. 2009
5. Samarendra Laishram. *Tale of a Land*. trans. Th. Ratankumar Singh. Imphal: Sathou Lup 2013

SEMESTER – VI

DISCIPLINE SPECIFIC ELECTIVE

DSE-602: BRITISH LITERATURE; POST-WORLD WAR II

Course Level Learning Outcomes:

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

- understand the social-historical-political-economic contexts of Post-World War II British Literature
- understand the relationship between World War II and the end of colonialism
- identify the social-historical-political changes in England after World War II
- see through a corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories
- grasp the changing role of English in the new world order
- critically analyze and link changes in social norms to new literary forms
- engage with the idea of the postmodern and the rise of the postmodernist aesthetics
- appreciate the importance of location in understanding the self and the other

Course Content:

Unit 1: John Fowles, *The French Lieutenant's Woman*

Unit 2: John Carey, *The Unexpected Professor*

Unit 3: Hanif Kureishi, *My Beautiful Laundrette*

Unit 4:

- (i) Philip Larkin, *Whitsun Wedding*
- (ii) Ted Hughes, *Thought Fox*
- (iii) W.H. Auden, *The Unknown Citizen*
- (iv) Dylan Thomas, *Poem in October*

Suggested Readings:

1. Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989), pp. 23–38.
2. Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995), pp. 1–16.
3. Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997)

(OR)

DSE-602: AUTOBIOGRAPHY**Course Level Learning Outcomes:**

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

- demonstrate a familiarity with kinds of writing which seek to represent and make sense of the experiences of the individual.
- understand the relationship between self and history, truth, claims and fiction in private and public spheres.
- explain the working of memory, politics of memory and its role in constructing identity.
- explain and analyze how life writing provides alternatives to existing ways of writing history.
- examine the status of life writing as a literary form and the history of its reception
- appreciate the emergence of life writing non-western context.

Course Content:**UNIT 1:**

- 1 .Jean-Jacques Rousseau's *Confessions* , Part I and Book 1 Tr Angela Scholar (New York. OUP 2000)
- 2 .M K Gandhi's *Autobiography: The Story of my Experiments with Truth* (5 – 26) Ahmedabad, Navjivan Press)

UNIT 2:

1. TJS George MS – *A Life in Music*. New Delhi, Harper Collins 2004 (first Three chapters)
2. Ramchandra Guha *Savaging the Civilized* New Delhi, Permanent Black 1999 (first three chapters)

UNIT 3:

1. Richard Wright *The Black Boy* (Chapter 1 pp 1-94) Picador 1984

UNIT 4:

1. *The Diary of Samuel Pepys* (selections) or *The Diary of Young Girl Anne Frank*
2. Sharan Kumar Limbale *The Outcaste* New Delhi OUP (pp 1-39)

Suggested Readings:

1. Roy Pascal, *Design and Truth in Autobiography*
2. James Olney, 'A Theory of Autobiography' in *Metaphors of Self* Princeton University Press 1972 (pp 3 – 50)
3. Laura Marcus The Law of Genre in Autobiographical Discourse Manchester University Press 1994 (pp 229 – 74)
4. Linda Anderson, 'Introduction' in *Autobiography* London, Routledge 2001 (pp 1 – 17)
5. Mary G Mason, 'The Other Voice' Autobiographies of Women Writers in *Life/Lines Theorizing Womens' Autobiography*. Ed Bella Brodzki and Celeste Shenck Cornell University Press 1988 (pp 19 – 44)
6. Rajkumar, Dalit *Personal Narratives*, Hyderabad, Orient Blackswan

SEMESTER – VI

GENERIC ELECTIVE COURSE

GEC-604: AMERICAN AND BRITISH LITERATURE

Course Level Learning Outcomes:

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

- understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)
- critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities
- critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- analyze the American mind from global and Indian perspectives and situate the American in the contemporary world
- engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.

Course Content:

Unit 1.

- (i) Emily Dickinson '*Because I could not Stop for Death*'
- (ii) Robert Frost '*The Road not Taken*'
- (iii) Maya Angelou '*Still I Rise*'

Unit 2.

- (i) William Shakespeare Sonnet 18 '*Shall I Compare Thee*'
- (ii) William Wordsworth '*Daffodils*'
- (iii) W.B. Yeats '*Second Coming*'

Unit 3. E. R. Braithwaite *To Sir With Love*

Unit 4. George Orwell *Animal Farm*

Suggested Readings:

1. Peter Alexander, *A History of English Literature*, 3rd ed. Palgrave Macmillan, 2017
2. M. H. Abrams, *A Glossary of Literary Terms*, 11th ed. Cengage, 2015 (entries on fiction and poetry)
3. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66-105.

(OR)

GEC-604: MEDIA AND COMMUNICATION SKILLS**Course Level Learning Outcomes:**

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

- develop the professional ability to communicate information clearly and effectively in all kinds of environment and contexts.
- demonstrate practical skills of various types of media writing, reviews, reports, programmes and discussions.
- demonstrate their familiarity with the new media, its techniques, practices of social media and hypermedia.
- critically analyze the ways in which the media reflects, represents and influences the contemporary world.
- identify avenues for a career in print and electronic media.

Course Content:

The texts suggested here are in addition to those in the CBCS syllabus. Some texts/portions have been changed keeping in view the Course Level Learning Outcomes (CLLO) as well as global guidelines in the LOCF documents. Stakeholders, as already suggested, may make amendments in the finalization of the corpus as well as the points raised in the CLLO.

UNIT 1: Introduction to Mass Communication

1. Mass Communication and Globalization
2. Forms of Mass Communication

Topics for Student Presentations:

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

UNIT 2: Advertisement

1. Types of advertisements
2. Advertising ethics
3. How to create advertisements/storyboards

Topics for Student Presentations:

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines

UNIT 3: Media Writing

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. Editing for Print and Online Media

Topics for Student Presentations:

- a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles
- d. Writing an editorial on a topical subject

UNIT 4: Introduction to Cyber Media and Social Media

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

Suggested Readings:

1. Bel, B. et al. *Media and Mediation*. New Delhi: Sage, 2005.
2. Bernet, John R, *Mass Communication, an Introduction*. New Jersey: Prantice Hall, 1989.
3. Stanley J. Baran and Davis, *Mass Communication Theory: Foundations, Ferment and Future*. Boston: Wadsworth Cengage Learning, 2012.
4. John Fiske, *Introduction to Communication Studies*. London: Routledge, 1982.
5. Katherine Miller, *Communication theories: Perspectives, Processes and Contexts*. New York: McGraw Hill, 2004.
6. Michael Ruffner and Michael Burgoon, *Interpersonal Communication*. New York & London: Holt, Rinehart and Winston 1981.
7. Kevin Williams, *Understanding Media Theory*. London & New York: Bloomsbury, 2015. V.S.
8. Gupta, *Communication and Development*. New Delhi: Concept Publication, 2000.

SEMESTER – VII

Two Core Papers: ECC-715; ECC-716

One Discipline Specific Elective: DSE-703

One Generic Elective Course: GEC-705

Sl No	Paper Code	Title	Marks	Credits
1	ECC-715	Popular Literature	100	6 (5+1)
2	ECC-716	Women's Writing	100	6 (5+1)
3	DSE-703	Literature and Cinema (or) *Science Fiction and Detective Literature	100	6 (5+1)
4	GEC-705	New Literatures in English (or) American Literature	100	6 (5+1)

SEMESTER – VII

CORE PAPER

ECC-715: POPULAR LITERATURE

Course Level Learning Outcomes:

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

- trace the early history of print culture in England and the emergence of genre fiction and best sellers
- engage with debates on high and low culture, canonical and non-canonical literature
- articulate the characteristics of various genres of non-literary fiction
- investigate the role of popular fiction in the literary polysystem of various linguistic cultures
- demonstrate how popular literature belongs to its time
- Use various methods of literary analysis to interpret popular literature

Course Content:

Unit 1: Lewis Carroll, *Through the Looking Glass*

Unit 2: Agatha Christie, *The Murder of Roger Ackroyd*

Unit 3: Vishwajyoti Ghosh, *This Side That Side: Restorying Partition*

Unit 4: Daphne du Maurier, *Rebecca*

Suggested Readings:

1. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby
2. Tzevetan Todorov, 'The Typology of Detective Fiction', in *The Poetics of Prose*
3. Janice Radway. 'The Institutional Matrix, Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature*
4. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
5. Hillary Chute, "Comics as Literature? Reading Graphic Narrative", *PMLA* 123(2)

SEMESTER – VII

CORE PAPER

ECC-716: WOMEN'S WRITING

Course Level Learning Outcomes:

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

- recognise the importance of gender specificity in literature
- understand and appreciate the representation of female experience in literature
- explain the difference between the feminine and the feminist as opposed to the female
- examine and appreciate the role played by socio-cultural-economic contexts in defining woman
- link the status of woman to social discrimination and social change
- draw a location specific trajectory of female bonding or empowerment
- to understand the complexity of social and biological constructions of manhood and womanhood
- to examine the relationship of women to work and production

Course Content:

Unit 1:

- (i) Emily Dickinson, *I cannot live with you*
- (ii) Sylvia Plath 'Daddy', 'Lady Lazarus'
- (iii) Eunice De Souza, *Advice to Women*

Unit 2: Alice Walker, *The Color Purple*

Unit 3:

- (i) Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
- (ii) Charlotte Perkins Gilman 'The Yellow Wallpaper'
- (iii) Katherine Mansfield 'Bliss'

Unit 4:

- (i) Mary Wollstonecraft, *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.
- (ii) Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds.

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.

SEMESTER – VII

DISCIPLINE SPECIFIC ELECTIVE

DSE-703: LITERATURE AND CINEMA

Course Level Learning Outcomes:

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

- demonstrate a systematic and historically-grounded knowledge of literature and cinema as expressive arts
- identify and illustrate the distinction between literary and cinematic arts of storytelling
- identify and describe the difference between cinematic and literary images
- examine different theories of adaptation and link them to contexts of expression and reception
- organize different sets of activities to identify and make use of skills that distinguish the medium of cinema from that of literature
- present a coherent view of the relationship between written and cinematic texts
- communicate the role of location in adaptation

Course Content:

Unit 1: James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.

Unit 2: William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).

Unit 3: Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).

Unit 4: Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

Suggested Readings:

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990)

(OR)

DSE-703: SCIENCE FICTION AND DETECTIVE LITERATURE**Course Level Learning Outcomes:**

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

- write critically about the two genres: Science Fiction, and Detective Literature
- engage with the philosophical and psychological and social issues that are an intrinsic part to the two genres
- think through the concept of progress, and the role of technology in our life and the interaction between technology and human behaviour
- engage with the social and historical construction of crime
- analyze individual or multiple texts in the two genres in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context

Course Content:

UNIT 1: Margaret Atwood, *The Handmaid's Tale*

UNIT 2: Manjula Padmanabhan, “Escape”, “Exile”, “2099”

UNIT 3: Arthur Conan Doyle *The Hound of the Baskervilles*

UNIT 4: Kalpana Swaminathan, *The Gardener's Song*

Suggested Readings:

1. Suvin, Darko. “On the Poetics of the Science Fiction Genre.” *College English* 34, no. 3 (December 1972): 372–82.
2. Charles J. Rzepka, ‘Introduction: What is Crime Fiction?’, in *Companion to Crime Fiction: Blackwell Companions to Literature and Culture*, eds Charles J Rzepka and Lee Horsley (Oxford: Wiley and Blackwell, 2010) pp.1-9
3. Robert A. Heinlein, ‘On the Writing of Speculative Fiction’, online at https://mab333.weebly.com/uploads/3/2/3/1/32314601/writing_sf_-_01_on_the_writing_of_speculative_ficton.pdf
4. Joy Palmer, ‘Tracing Bodies: Gender, Genre, and Forensic Detective Fiction’, *South Central Review*; Vol.18, No.3/4; *Whose Body: Recognizing Feminist Mystery and Detective Fiction* (Autumn-Winter,2001), pp.54-71.

SEMESTER – VII

GENERIC ELECTIVE COURSE

GEC-705: NEW LITERATURES IN ENGLISH

Course Level Learning Outcomes:

Some of the course learning outcomes that learners of this course, New Literatures in English, are required to demonstrate runs thus:

- show familiarity with the emergent body of literature being produced by writers from South Africa, Caribbean, South Asia, Australia and Canada and its sociopolitical- cultural contexts
- demonstrate ability to show an understanding of cultural exchange processes as represented through literature will have knowledge about the prominent concepts in this body of literature.
- appreciate new works in literature and pursue their interests in it
- examine different ways of reading and using literary texts across wide range of classical authors, genres and periods with comparative perspectives
- develop ability to pursue research in the field of new literatures in English

Course Contents:

Unit 1. Amitav Ghosh, *Shadow Lines*

Unit 2. Derek Walcott ‘*A Far Cry From Africa*’

Gwen Hardwood ‘*In the Park*’

Margaret Atwood ‘*The Animals in that Country*’

Unit 3. Ngugi Wa Thiongo ‘*The Upright Revolution*’

Nadine Gordimer, ‘*Six Feet of the Country*’

Suggested Readings:

1. Ulka Anjaria, ed. *A History of the Indian Novel in English*, Cambridge UP, 2015.
2. Elleke Boehmer and Rosinka Chaudhuri, eds. *The Indian Postcolonial: A Critical Reader*, London; New York: Routledge, 2011
3. Neil Lazarus, *Resistance in Postcolonial African Fiction*, New Haven: Yale University Press, 1990.
4. Sheila Collingwood-Whittick, ed. *The Pain of Unbelonging: Alienation and Identity in Australian Literature*, Amsterdam & New York: Rodopi, 2007.
5. Robert D Hammer, *Critical Perspectives on Derek Walcott*. Colorado: Lynne Rienner Publishers, 1997.

(OR)

GEC-705: AMERICAN LITERATURE**Course Level Learning Outcomes:**

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

- understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)
- understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.
- appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European (Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European (African, American Indian, Hispanic-American and Asian) writing traditions
- critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities
- critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- relate the African American experience in America (both ante-bellum and postbellum) to issues of exclusion in societies relevant to their learning experience
- analyze the American mind from global and Indian perspectives and situate the American in the contemporary world

Course Content:

Unit 1: Ernest Hemingway's *The Old Man and the Sea*

Unit 2: Arthur Miller's *All My Sons*

Unit 3:

- (i) Edgar Allan Poe 'The Purloined Letter'
- (ii) Maya Angelou: Selections from *I Know Why the Caged Bird Sings* (chaps 15 and 16)
- (iii) William Faulkner 'Dry September'

Unit 4:

- (i) Walt Whitman Selections from *Song of Myself* (Sections 1 & 2)
- (ii) Emily Dickinson's *Because I could not stop for Death*
- (iii) Robert Frost's *Mending Wall*
- (iv) Langston Hughes: *'The Negro Speaks of Rivers'*

Suggested Readings:

7. Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
8. Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
9. Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.
10. 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).
11. Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39

SEMESTER – VIII

Two Core Papers: ECC-817; ECC-818

One Discipline Specific Elective: DSE-804

One Generic Elective Course: GEC-806

SI No	Paper Code	Title	Marks	Credits
1	ECC-817	Research Methodology	100	6 (5+1)
2	ECC-818	World Literature	100	6 (5+1)
3	DSE-804	Dissertation (or) Research Internship	100	6 (5+1)
4	GEC-806	Contemporary India – Women and Empowerment (or) British Romantic Literature	100	6 (5+1)

SEMESTER – VIII

CORE PAPER

ECC-817: RESEARCH METHODOLOGY

Course Level Learning Outcomes:

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

- Develop a simple questionnaire to elicit specific information.
- Collect data based on a survey and arrive at inferences using a small sample
- Discuss and draft a plan for carrying out a piece of work systematically
- Refer to authentic sources of information and document the same properly.
- Provide proper explanation for technical terms in simple language.

Course Content:

Unit 1:

- (i) Basic concept of research and terminology involved
- (ii) Basic types of research
- (iii) Basic tools of research

Unit 2:

- (i) Reference skills including skills to use dictionaries, encyclopaedias, library catalogues, net resources
- (ii) Stating and defending a research proposal
- (iii) Conceptualising and drafting a research proposal

Unit 3:

- (i) Parts of research proposal
- (ii) Writing a research paper

Unit 4:

- (i) Style manuals
- (ii) Notes, references and bibliography
- (iii) Research and ethics: documentation and plagiarism

Suggested Readings:

1. Kumar, Ranjit. (2012) *Research Methodology: A Step-by-Step Guide for Beginners*. New Delhi, Vikas.
2. Manuals of style (MLA Style Sheet, APA Style Sheet, Chicago Style Manual etc)
3. Wallace, Michael. (2004). *Study Skills*. Cambridge: CUP.
4. MLA Handbook, 9th Edition by The Modern Language Association of America

SEMESTER – VIII

CORE PAPER

ECC-818: WORLD LITERATURES

Course Level Learning Outcomes:

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

- explain the concept of World Literature and its evolution in relation to other related concepts e.g. national literature, general literature, comparative literature and Vishwa Sahitya.
- appreciate the connectedness and diversity of human experiences and literary responses to them in different parts of the world.
- analyze and appreciate literary texts from different parts of the world and receive them in the light of one's own literary traditions.
- analyze and interpret literary texts in their contexts and locate them.

Course Content:

Unit 1: Albert Camus, *The Stranger*

Unit 2: Anton Chekov, *The Cherry Orchard*

Unit 3:

- (i) Pablo Neruda, *Ars Poetica; Discoverers of Chile*
- (ii) Rainer M Rilke, *Duino Elegies*,

Unit 4: Gabriel Garcia Marquez, *The Chronicle of Death Foretold*

Suggested Readings:

1. Rabindranath Tagore, *Vishwa Sahitya*, Sarkar & Sons, 1993.
2. David Damrosch, *How to Read World Literature*, Wiley Blackwell, 2002.
3. Lillian Herlands Hornhtin, *The Reader's Companion to World Literature*, Penguin, 2002.
4. Frank Magil, *Masterpieces of World Literature*, Collins Reference, 1991.

SEMESTER – VIII
DISCIPLINE SPECIFIC ELECTIVE

DSE-804: DISSERTATION

- Under the supervision of a department teacher
- About 100 pages

Suggested Readings:

1. MLA Handbook, 9th Edition by The Modern Language Association of America
2. Manuals of style (MLA Style Sheet, APA Style Sheet, Chicago Style Manual etc)
3. Kumar, Ranjit. (2012) *Research Methodology: A Step-by-Step Guide for Beginners*. New Delhi, Vikas.

(OR)

DSE-804: RESEARCH INTERNSHIP

SEMESTER – VIII

GENERIC ELECTIVE COURSE

GEC-806: CONTEMPORARY INDIA - WOMEN AND EMPOWERMENT

Course Level Learning Outcomes:

- the evolution of the society depends on social actions and interactions performed by the individuals / actors
- the course will study the different aspects of the functioning of the society
- particular emphasis will be given on the role of women in the society and the significance of stages of women's movement
- special attention will also be given to the importance of environment in the society

Course Content:

Unit 1. Social Construction of Gender (masculinity and femineity); Patriarchy

Unit 2. History of Women's Movement in Manipur

Unit 3. Women and Law: the Indian Constitution Personal Laws (customary practices on inheritance and marriage)

Unit 4. Women and Environment (domestic violence, female foeticide, sexual harassment, dalit discourse)

Suggested Readings:

1. Ann Oakley. *Sex, Gender and Society*. London: Temple Smith. 1972
2. Kamala Bhasin. *Exploring Masculinity*. New Delhi: Woman United. 2004
3. Vandana Shiva. *Staying Alive: Women, Ecology and Development*. New Delhi: Zed Books. 1988
4. Arambam Noni and Kangujam Sanatomba. *Colonialism and Resistance: Society and State in Manipur*. Routledge. 2015
5. Flavia Agnis, Sudhir Chandra, Monmayee Basu. *Women and Law in India: An Omnibus Comprising Law and Gender Inequality, Enslaved Daughters, Hindu Women and Marriage Law*. New Delhi: OUP 2004

(OR)

GEC-806: BRITISH ROMANTIC LITERATURE**Course Level Learning Outcomes:**

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

- understand Romanticism as a concept in relation to ancillary concepts like Classicism
- understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences
- analyze and understand the main characteristics of Romanticism
- appreciate the canonical and representative poems and prose of the writers of the Romantic period.
- develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, style, and elements of prosody.
- appreciate and analyze the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity
- relate Romantic literary texts to other forms of expression such as painting, for instance.

Course Content:**Unit 1:**

(i) William Blake;

(a) *The Lamb*

(b) *The Tyger*

(c) 'Introduction' to *The Songs of Innocence*

(ii) Robert Burns;

(a) *A Bard's Epitaph*

Unit 2:

(i) William Wordsworth, *Tintern Abbey*

(ii) Samuel Taylor Coleridge, *Kubla Khan*

Unit 3:

(i) Lord Byron, *Childe Harold*: canto III, verses 36–45 (lines 316–405)

(ii) Percy Bysshe Shelley, *Ode to the West Wind*

(iii) John Keats 'Ode to a Nightingale'

Unit 4: Mary Shelley, *Frankenstein*

Suggested Readings:

5. William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
6. John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
7. Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
8. Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.