

# **FOUR-YEAR UNDER GRADUATE COURSE (FYUG)**

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(Under National Education Policy-2020)

## **ENGLISH**



**North-Eastern Hill University  
Shillong**

**Date of approval in Academic council – 02.06.2023 and 30.05.2024**

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## Preface

English literature in India has emerged as one of the most sought after disciplines primarily because of its interdisciplinarity, which has opened up new fields of inquiry and research cutting across Humanities and Social Sciences. The FYUG English curriculum under the NEP 2020 has been structured by blending the epistemological and empirical pursuits in literary studies, which would expose students to critical theoretical frameworks and concepts for understanding literary dynamics and simultaneously allow them to explore how such concepts could be applied creatively through various narrative, performative and communicative modes. The attempt was made to provide the students with a comprehensive course on literature comprising the canonical texts from the British literature, American literature and the World literature, the course also includes Indian literary texts from the classical to modern both in translations and in original English. The course also includes emerging areas of literary studies like Asian Literary cultures, Decolonial Studies, Gender Studies and the like. The syllabus is a balanced combination of literary theory, soft skills such as English language Proficiency, critical reading and writing skills and study of various literary genres. Emphasis has also been laid on interdisciplinary fields such as Folk and Popular literature, Translation and Semiotics and Stylistics.

There are a total of fifteen compulsory core courses that students are required to take across six semesters in the for three years of the programme. The question paper shall be prepared as per university guidelines. Out of 100 marks in each course, 75 marks will be assessed in the end semester examination and 25 marks will be carried from the sessional assessments. In the end semester examination there will be two questions from each unit and the students have to answer at least one question from each unit.

### Programme Outcomes

The undergraduate programme in English aims to:

1. Equip students for applying critical frameworks to analyze the linguistic, cultural and historical background of texts written in English.
2. To familiar students with the conventions of academic writing and critical reading, and to acquaint students with the terminologies in literary studies.
3. To inculcate research aptitude and develop analytical skills to critically read and appreciate diverse textual genres.
4. To expose students to interdisciplinary fields such as folk and popular literatures to understand the relationship between literature and culture.

## FYUG Course Structure

Course Code	Course Title	Total Credit Hours			Total Contact Hours
		Theory	Practical	Total	
<b>SEMESTER I</b>					
<b>ENG: 100</b>	(Major)	4	-	4	60
<b>ENG: 100</b>	(Minor)	4	-	4	60
<b>MDC: 117</b>	Any of the available course as notified by the University from time to time	3	-	3	45
<b>AEC: 120.....129</b>	Any of the available course as notified by the University from time to time	3	-	3	45
<b>SEC :131</b>	Any of the available course as notified by the University from time to time	-	-	3	45-90
<b>VAC : 140....149</b>	Any of the available course as notified by the University from time to time	3	-	3	45
				20	
<b>SEMESTER II</b>					
<b>ENG: 150</b>	(Major)	4	-	4	60
<b>ENG: 150</b>	(Minor)	4	-	4	60
<b>MDC: 165</b>	Any of the available course as notified by the University from time to time	3	-	3	45
<b>AEC : 170...179</b>	Any of the available course as notified by the University from time to time	3	-	3	45
<b>SEC: 182</b>	Any of the available course as notified by the University from time to time	-	-	3	45-90
<b>VAC: 190.....199</b>	Any of the available course as notified by the University from time to time	3	-	3	45
				20	
<b>SEMESTER III</b>					
<b>ENG: 200</b>	British Fiction (19th and 20th Century)	4	-	4	60
<b>ENG: 201</b>	British Drama (16th Century to the Present)	4	-	4	60
<b>MDC:210</b>	Any of the available course as notified by the University from time to time	3	-	3	45
<b>AEC:220 ...229</b>	<b>AEC: 220:</b> Critical Reading / <b>AEC: 221:</b> Academic Writing Skills (Commerce & Management)/ <b>AEC: 221:</b> Academic Writing Skills (Arts)/	2	-	2	30
<b>SEC:230 ...239</b>	<b>SEC:230:</b> Introduction to Translation/ <b>SEC:231:</b> English Language Education (ELE)	3	-	3	45
<b>VTC: 240 ....249</b>	Any of the available course as notified by the University from time to time	1	3	4	105
				20	

<b>SEMESTER IV</b>					
<b>ENG: 250</b>	British Prose	4	-	4	60
<b>ENG: 251</b>	European classical Literature	4	-	4	60
<b>ENG:252</b>	Classical Literature Criticism	4	-	4	60
<b>ENG: 253</b>	Introduction to General Linguistics & Phonetics	4	-	4	60
<b>VTC: 260.....269</b>	Any of the available course as notified by the University from time to time	1	3	4	105
				<b>20</b>	
<b>SEMESTER V</b>					
<b>ENG:300</b>	Classical Indian Literature	4	-	4	60
<b>ENG:301</b>	Contemporary Literary Theory & Criticism-I	4	-	4	60
<b>ENG: 302</b>	Indian Writings in English	4	-	4	60
<b>ENG: 302</b>	Indian Writings in English (Minor)	4	-	4	60
<b>ENG 303</b>	Internship/Apprentice/ Community Engagement and Service field-based learning or minor project			4	120
				20	
<b>SEMESTER VI</b>					
<b>ENG: 350</b>	American Literature-I	4	-	4	60
<b>ENG: 351</b>	World Literature	4	-	4	60
<b>ENG: 352</b>	Literature from North-East India/ Folk Literature	4	-	4	60
<b>ENG: 353</b>	<b>ENG:353.1</b> Popular Literature/ <b>ENG:353.2</b> Gender Studies/ <b>ENG:353.3</b> Semiotics & Stylistics	4	-	4	60
<b>VTC: 360.....369</b>	Any of the available course as notified by the University from time to time	1	3	4	105
				<b>20</b>	

# English Syllabi

## ENG 200-455

## **THIRD SEMESTER**

### **ENG 200**

#### **British Fiction (19<sup>th</sup> century to 20<sup>th</sup> century)**

**Total Credit 4/ Total Marks 100**

#### **Introduction**

This course is designed to familiarise students with the relatively new cultural form of the novel, and the manner in which it represented and responded to the contemporary features of social life in Britain during the nineteenth and twentieth century. The former was a period of drastic historical change in which modern institutions such as secularization, innovation in psychology, establishment of mass culture, among others, were consolidated. The latter, on the other hand, marked a period of transition during which the novel underwent radical changes in form in the hands of its best practitioners. The changes were not related to literary tradition and technique alone, but were psychological, sociological, epistemological and cosmological that radically transformed the novel as an art form. The course includes seven representative texts for non-detailed critical study. Hence, there is no reference to context question in this course.

#### **Course Objectives**

- To enable students to identify major shifts in the representation of socio-cultural phenomena.
- To train students to critically engage with narrative strategies and fictional forms.
- To familiarize students with ideas such as race, gender and class contestation in selected texts.

#### **Learning Outcomes**

- The study of 19th and 20th century British Fiction will enable learners to gain a sophisticated comprehension of the period and the authors' response through their writings.

- The course will enable students to develop their critical thinking abilities, interpretation of complex themes, cultural nuances, narrative styles and contemporary techniques.
- The course will enable the students to reflect on the interplay of literature and history, thereby identifying the relevance and social impact of the various literary movements of the age and their representation in the novel.

### UNIT I

Jane Austen: *Emma*

Charlotte Bronte: *Jane Eyre*

### UNIT II

Charles Dickens: *Hard Times*

Thomas Hardy: *Wessex Tales* [Selections: “The Distracted Preacher” & “The Three Strangers”]

### UNIT III

James Joyce: *Dubliners* [Selections]: “The Sisters”, “An Encounter”, “Eveline”, “The Dead”

George Orwell: *1984*

### UNIT IV

J.G. Farrell: *The Siege of Krishnapur*

### Suggested Reading

1. Abbot, R., Bell, C. James Joyce: A Beginner’s Guide. Hodder & Stoughton Education, London, 2001.
2. Binns, Ronald. J.G. Farrell: Contemporary Writers. Methuen, London, 1986.
3. Bloom, Harold. (Ed.). Charlotte Brontë’s Jane Eyre. Viva Books Private Limited: India, 2007.
4. Crane, Ralph and Jennifer Livett. Troubled Pleasures: The Fiction of JG Farrell. Four Courts, 1997.
5. Gissing, G. Charles Dickens: A Critical Study, Blackmax Online, 2011.
6. King, Jeannette. Jane Eyre: Open Guides to Literature. Viva Books Private Limited. India, 2003.
7. Johnson, Claudia L. Jane Austen's Cults and Cultures. United Kingdom, University of Chicago Press, 2014.

8. Hermann, Lea. *Thomas Hardy's Wessex*. United States, Hard Press, 2013.
9. Margaret Smith. *Charlotte Bronte: Selected Letters*. OUP, Oxford, 2007.
10. Ray, Martin. *Thomas Hardy: A Textual Study of the Short Stories*. Routledge, Abingdon, 1997.



## THIRD SEMESTER

### ENG 201

#### *British Drama (16th Century to the Present)*

(Total Credits – 4/ Total Marks – 100)

#### **Introduction**

The course traces the development of drama from the Elizabethan age to the post-war era of the twentieth century. It introduces drama as a literary as well as dramatic genre with due emphasis on dramatic elements (like plot, structure, etc.). The course also aims to give students an understanding of the major dramatic works with a sense of their historical and cultural context and the techniques that inform them. The texts with asterisks are meant for detailed study.

#### **Course Objectives**

- To trace the development of drama from the Elizabethan age to the post-war era of the twentieth century.
- To introduce drama as a literary / dramatic genre with due emphasis on dramatic elements (like plot, structure, etc.).

#### **Learning Outcomes**

The outcome provides students with

- An understanding of the major dramatic works
- A sense of the historical and cultural contexts of the plays



- The comprehension of the techniques that inform these plays.

### UNIT I

William Shakespeare: *Henry V\**

### UNIT II

John Webster: *The Duchess of Malfi*

### UNIT III

John Dryden: *All for Love*

George Bernard Shaw: *Pygmalion*

### UNIT IV

T. S. Eliot: *The Family Reunion*

John Osborne: *Look Back in Anger\**

### Suggested Readings:

1. Bevis, Richard W. English Drama: Restoration & Eighteenth Century, 1660-1789. (Longman Literature in English Series). London & New York: Longman, 1988.
2. Branmuller, A.R. & M. Hattaway eds. The Cambridge Companion to English Renaissance Drama. Cambridge: CUP, 1990, 2003(2nd edition).
3. Brooks, C. & R.B. Heilman. Understanding Drama. N.Y: Holt, Reinhart & Winston, 2000 (Indian Edition).
4. Dobson, Michael, and Stanley Wells, Eds. The Oxford Companion to Shakespeare. Oxford: Oxford University Press, 2001, 2015 (2nd edition).
5. Innes, Christopher. Modern British Drama. 1890 – 1990. Cambridge: CUP, 1992.
6. ---. Ed. The Cambridge Companion to George Bernard Shaw. Cambridge: CUP, 1998.
7. Leggatt, Alexander. English Drama: Shakespeare to the Restoration 1590-1660 (Longman Literature in English Series). London & New York: Longman, 1988. McMillan, S.
8. Restoration and Eighteenth Century Comedy. 2nd edition. NY & London: W.W. Norton & Co., 1997.
9. Owen, Susan J. The Cambridge Companion to Restoration Drama. Oxford: Blackwell Publishing, 2008.
10. Rabey, David Ian. English Drama Since 1940. (Longman Literature in English Series). London: Longman, 2003.
11. Tillyard, EMW. Shakespeare's History Plays. Penguin, 10970.
12. Casebook Series (Macmillan) on all prescribed authors / texts recommended.



## FOURTH SEMESTER

### ENG 250

#### *British Prose*

(Total Credits – 4/ Total Marks – 100)

#### **Introduction**

This course is intended to guide students in reading British prose from the sixteenth to the twentieth century through a selection of well-known prose writers. The units cover early prose writers like Bacon, Addison and Steele to modernist writers like Lawrence and Russell while covering Romantic essayists (Lamb, Hazlitt and Chesterton) and feminist writers (Mary Wollstonecraft and Virginia Woolf). This selection would allow students to familiarise themselves with multiple perspectives, themes and styles within the genre.

#### **Course Objectives**

- To familiarise students with prose writing.
- To equip them to understand the cultural, political and historical contexts.
- To encourage students to engage with the many representative writers.
- To acquaint students with the different styles and subjects of prose writing.

#### **Learning Outcomes**

- This course will help students to identify different styles and themes in prose writing. The course will allow them to see how prose writing can become the vehicle of self-expression and expression of myriad associated socio-political issues.
- Students will develop their critical thinking and analysis skills by closely reading and analysing these texts.
- Further, the students will develop interests in British literary and socio-political movements and their impact on our contemporary thought and imagination.

**UNIT I**

- Francis Bacon: Essay 32 “Of Discourse”, Essay 46 “Of Gardens”, Essay 50 “Of Studies”.
- Joseph Addison: “Pleasures of Imagination”
- Richard Steele: “The Character of Will Wimble”

**UNIT II**

- Mary Wollstonecraft: “Human Rights and the Duties They Involve”
- Charles Lamb: “My Relations”
- William Hazlitt: “On Going a Journey”

**UNIT III**

- G. K. Chesterton: “A Defence of Detective Stories”
- Virginia Woolf: “Professions for Women”

**UNIT IV**

- D. H. Lawrence: “The Spirit of Place”
- Bertrand Russell: “A Free Man’s Worship”

**Suggested Reading**

1. Addison, Joseph. ‘Pleasures of Imagination’. Spectator, No. 411, June 1712.
2. Bacon, Francis. The Essays. Penguin Classics, 1985.
3. Chesterton, G. K. The Defendant. The Project Gutenberg, 2004.
4. Humphreys, Arthur Raleigh. Steele, Addison, and Their Periodical Essays. British Council, 1959.
5. Lamb, Charles. The Essays of Elia: Classic Articles on English Culture, Religion, History and Society in the early 1800s. Pantianos Classics, 1915.
6. Lawrence, D. H. Studies in Classic American Literature (Chapter 1). Thomas Seltzer, 1923.
7. Morrison, Robert (ed.). The Oxford Handbook of British Romantic Prose. OUP, 2024.
8. Russell, Bertrand. Bertrand Russell’s Best. Routledge, 2009.
9. Seckel, Al (ed.). Bertrand Russell on God and Religion. Prometheus Books, 1986.
10. Steele, Richard. ‘The Character of Will Wimble’. Spectator, July 4, 1711.
11. Wollstonecraft, Mary. A Vindication of the Rights of Woman (Chapter 1). T. Fisher Unwin, 1891.
12. Woolf, Virginia. A Room of One’s Own and Three Guineas. Penguin Classics, 2019.



**FOURTH SEMESTER****ENG 251***European Classical Literature***(Total Credits – 4/ Total Marks – 100)****Introduction**

The course aims at familiarising the students with European classical literature belonging to the Greco-Roman antiquity. The texts as well as the genres covered in this course have had considerable influences on the subsequent development of world literature. The course is designed to impart the knowledge of these influential classical texts to the students of English literature.

**Course objectives:**

- To introduce the basic idea of European Classical literature.
- To familiarise the students with the masterpieces of European classical texts.
- To impart the knowledge of the various myths and legends belonging to the Greco-Roman antiquity.
- To enhance their comprehensive understanding of the classical genres hailing from Europe.

**Learning outcomes:**

- By the end of the semester the students are expected to have fair knowledge about the European classics and their profound influences on subsequent literature.
- They will acquire the knowledge of the myths of Greece and Rome, which can enhance their comprehension of the references commonly cited in English literature.
- Additionally, the students will have the knowledge about the forms of the genres, epic, ode, narrative poetry, satire, sonnet, tragedy and comedy.

**UNIT I**

Homer: The Odyssey (Selections: “Calypso”, “Nausicaa”, “The Palace of Alcinous”,

“The Phaeacian Games”, “The Cyclops”, “Circe”)

**UNIT II**

Sappho:	“Drapple-throned Aphrodite”
Ovid:	Metamorphoses, Book 3, from line 339 to 510 (“Narcissus and Echo”)
Horace:	“Book II: Ode XIV”
Dante Alighieri:	“My Lady” (Sonnet)
Francesco Petrarch:	Sonnet 131 (“I’d Sing of Love in Such a Novel Fashion”)

**UNIT III**

Sophocles:	<i>Oedipus Rex</i> (Oedipus the King)
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**UNIT IV**

Aristophanes:	“Frogs”
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**Suggested Readings:**

1. Alighieri, Dante. Francesco Petrarch. Dante, Petrarch and Camoens: CXXIV Sonnets. Legare Street Press, 2023.
2. Aristophanes. Frogs in Greek Drama. Edited by Moses Hadas. Bantam Books, 2006.
3. Bullfinch, Thomas. Golden Age of Myth and Legend. Wordsworth Edition Ltd., 1998.
4. Hadas, Moses. Greek Drama. Bantam Books, 2006.
5. Homer. The Odyssey. Translated by E.V. Rieu, Revised translation by D.C.H. Rieu. Penguin Classics, 2002.
6. Horace. Horace: Satires and Epistles and Persius. Translated by Niall Rudd. Penguin, 2005.
7. \_\_\_\_\_. The Complete Odes and Satires of Horace. Princeton University Press, 1999.
8. Lucas, F.L. Tragedy: Serious drama in relation to Aristotle’s Poetics. A.I.T.B.S. Publishers, 2003.
9. Kitto, H.D.F. The Greeks. Penguin Books, 1991.
10. Lucas, F.L. Tragedy: Serious drama in relation to Aristotle’s Poetics. A.I.T.B.S. Publishers, 2003.
11. Martin, Charles. Metamorphoses: A Norton Critical Edition. W. W. Norton and Company, 2010.
12. Ovid. Metamorphoses: A New Verse Translation. Translated by David Raeburn, Introduction Denis Feeney, Penguin Classics, 2004.
13. Petrarch, Francesco. The Sonnets of Petrarch. Illustrated by Aldo Salvadori. The Heritage Press, 1966.
14. Sophocles. Antigone, Oedipus the King and Electra. Translated by H.D.F. Kitto. Oxford University Press. 2008.
15. \_\_\_\_\_. The Three Theban Plays. Translated by Robert Fagles. Penguin, 1982.
16. Wilson, Emily. The Odyssey: A Norton Critical Edition. W. W. Norton and Company, 2020.



**FOURTH SEMESTER****ENG 252*****Literary Theory and Criticism*****(From the Classical to the Romantic Period)****(Total Credits – 4/ Total Marks – 100)****Course Objectives:**

The course intends to provide a critical understanding of the origins, developments and trends in literary theory and criticism from the classical period of Plato, Aristotle, Longinus and Horace to the neoclassical and Romantic periods of English criticism. It addresses crucial issues, ideas and debates concerning poetry and creative literature.

**Learning Outcomes**

The course will:

- Acquaint students with the nature, function, language, subject matter and other aspects of poetry and creative literature.
- Develop effective and informed approaches to interpreting literary texts.

**UNIT I**

Plato: “Poetry and Education” from The Republic, Book III

Aristotle: “On Tragedy” from Poetics

**UNIT II**

Longinus: “The Nature and Sources of the Sublime” from Longinus on the Sublime

Horace: “Observations on Drama” from Ars Poetica

**UNIT III**

Philip Sidney: “The Chief Objections to Poetry” from An Apology for Poetry

John Dryden: “Ancient versus Modern Drama” from An Essay of Dramatic Poesy



**UNIT IV**

Samuel Johnson: “Preface to Shakespeare”

Samuel Taylor Coleridge: “The Language of Metrical Composition” from *Biographia Literaria*, Chapter XVIII

**Suggested Readings**

1. Adams, Hazard. *Critical Theory Since Plato* (3rd Edition). N. p.: Heinle & Heinle, 2005.
2. Daiches, David. *Critical Approaches to Literature*. Orient Longman, 1956.
3. Enright, D. J. and E. D. Chickera, eds. *English Critical Texts*. Oxford University Press, 2002.
4. Groden, Michael, Martin Kreiswirth, and Imre Szeman, ed. *The Johns Hopkins Guide to Literary Theory and Criticism*, Second Edition. Johns Hopkins University Press, 2004.
5. Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Blackwell Publishing, 2007.
6. Halmi, Nicholas, *The Genealogy of the Romantic Symbol*. OUP, 2007.
7. Lodge David, Wood, Nigel, *Modern Criticism and Theory: A Reader*. Pearson Education, 2007.
8. Lodge, David ed. *20th Century Literary Criticism*. London, 1975.
9. Rajan, B. and A. G. George. *Makers of Literary Criticism*. Vol I. Asia Publishing House, 1966.
10. Ramaswami, S. and V. S. Seturaman, eds. *The English Critical Tradition*. Vol. I. Macmillan India Limited, 1986
11. Rice, Philip and Patricia Waugh, eds. *Modern Literary Theory: A Reader*. Bloomsbury, 1992
12. Russell, D. A. and M. Bottom, eds. *Ancient Literary Criticism*. Oxford University Press, 1972.
13. Wellek, Rene. *A History of Modern Criticism: 1750-1950*. Vol I. Yale University Press, 1955.
14. Wimsatt, W. K. and C. Brooks. *Literary Criticism: A Short History*. Oxford & IBH Publishing Co., 1970.



**FOURTH SEMESTER****ENG 253*****Introduction to General Linguistics and Phonetics*****(Total Credits – 4/ Total Marks – 100)****Introduction**

The paper aims to provide learners with an understanding of the basic concepts of Linguistics and Phonetics. It will provide an overview in the field of linguistics.

**Course Objective**

- This paper aims to provide learners with the background on the basic concepts of Linguistics the basic understanding of the terminologies of Phonetics.

**Learning Outcome**

- The learners are expected to have a basic understanding of the basic concepts of language and Linguistics understand the importance of Phonetics in language

**UNIT I**

**Introduction to Language:** Definition of Language; Language as a Means of Communication; Human and Non-human Communication; Design Features of Language; Spoken Language vs Written Language; Writing Systems.

**UNIT II**

**Linguistics:** Definition of Linguistics; Linguistics as a science; Scope and Branches of Linguistics.

**UNIT III**

**Basic concepts in Phonetics:** Definition of Phonetics; Branches of Phonetics; Vocal Organs of Speech; Classification of sounds; Place of Articulation; Manner of Articulation; Description of Speech Sounds; **Place of Articulation; Manner of Articulation**

**UNIT IV**

**Practical:** International Phonetic Alphabet (IPA); Phonetic transcription.

**Essential Readings:**

1. Hockett, C. F. 1958. A Course in Modern Linguistics. New York: Macmillan.
2. Lyons, J. 1981. Language and Linguistics. Cambridge: Cambridge University Press.
- Syal, P. & Jindal, D.V. 2009. An Introduction to Linguistics PHI Learning Pvt Ltd. New Delhi.
3. Plag, I., Braun, M., Arndtclappe, S., & Schramm, M. 2015. Introduction to English
4. Linguistics (Mouton Textbook) (3rd ed.). De Gruyter Mouton.
5. Genetti, C. 2018. How Languages Work: An Introduction to Language and Linguistics (2nd ed.). Cambridge University Press.

**Suggested Readings:**

1. Akmajian, A. Richard, A., Demers, Ann K., Farmer and Robert, M., Harnish. 1996. Linguistics: An Introduction to Language and Communication. New Delhi: Prentice-Hall of India Pvt. Ltd.
2. Fromkin, V and Rodman, R. 1993. An Introduction to Language. New York: Harcourt Brace College Publisher.

**FIFTH SEMESTER****ENG 300*****Indian Classical Literature*****(Total Credits – 4/Total Marks – 100)****Introduction**

This course explores the foundational Indian classical texts that shaped the rich tapestry of India's literary legacy. The course aims to provide students with a comprehensive exposure to the Indian classical literature across genre including epic narratives, drama and fables all offering unique perspectives on human experience in general and the Indian literary context in particular.

**Course Objectives**

- To familiarise students with the artistic expressions and spiritual underpinnings of ancient India through the study of the classical literary masterpieces of India.
- To help students develop their understanding of the classical Indian poetics through their reading of the literary texts and the related critical discourses.

- To facilitate comparative analysis between Classical Indian Literature and other literary traditions encountered in English Literature Studies.

### Learning Outcomes

- The students will develop an understanding of Indian mythology, philosophy and its storytelling traditions.
- This course will also broaden the horizons of and perspectives within the English Literature Studies offering insights into one of the oldest literary traditions of the world.

### UNIT I

Vyasa: The Mahabharata, “The Dicing” and “The Sequel to Dicing”, “The Book of the Assembly Hall”, “The Temptations of Karna” ( From The Mahabharata translated by J.A.B. Van Buitenen)

### UNIT II

Ilanko Adigal: Chillapatikaram: The Tale of an Anklet – “The Book of Vanci”. Tr. R. Parthasarathy)

### UNIT III

Bhasa: *Urubhangam* (Tr. A.N.D. Haksar The Shattered Thigh)

Kalidasa: *Abhijnana Shakuntalam* (Tr, Vinay Dharwadkar, The Recognition of Shakuntala)

### UNIT IV

*Katha Sarit agar* by Somadeva

Selections:

“Uptakes and her Suitors”,

“The Story of the Ascetic who conquered Anger” in (Book1) and (Book VI)

*Jataka Tales*

Selections:

“The Hair - Standing - on - end Story” (Lomahansa Jataka),

“The Kusa Grass Story” (Kusani Jataka in Volume-I)

*Panchatantra by Vishnu Sharma*

Selections:

“The Lion Makers” (Book1)

“The Blue Jackal” (Book 1)

### **Suggested background topics for teachers, class presentation,**

- The Indian Epic Tradition: Themes and Recensions
- Classical Indian Drama: Theory and Practice
- Alankara and Rasa
- Dharma and the Heroic
- Classical story-telling traditions

### **Suggested Reading**

1. Abhijnanashakuntalam (The Recognition of Shakuntala) by Kalidasa. Translated by Vinay Dhrwardkar. Penguin. 2016.
2. Bharata’s Natyashastra, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: ‘Sentiments’.
3. Bharata: The Natyashastra. Edited by Kapila Vatsyayan. Sahitya Akademi, 1996/2011
4. ‘Dharma and Moksa’ by J.A.B. Van Buitenen, in Roy W. Perrett, ed., Indian Philosophy, vol. V, Theory of Value: A Collection of Readings (New York Garland, 2000) pp. 33–40.
5. Bhasa. The Shattered Thigh and Other Plays. Tr. A.N.D. Haksar. Penguin, 2008
6. The Chilappatikaram: The Tale of an Anklet by Ilanko Atikal. Translated by R. Partharathy, Penguin, 1993
7. Jataka Tales Translated by Allen C. Babbit, SMK Books, 2018
8. Kathasaritsagar Vol I & II by Somdeva Bhatta. Translated by C.H. Tawney. Double 9 Books, 2023.
9. The Mahabharata: Selections from the Sava Parva and Udyoga Parva. Tr. J.A.B. Buttenen. Worldview, 2016
10. ‘Orientalism and the Study of Indian Literature’ by Vinay Dharwadkar, in Orientalism and the Postcolonial Predicament: Perspectives on South Asia, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994)



**FIFTH SEMESTER****ENG 301*****Contemporary Literary Theory and Criticism-I*****((Total Credits – 4/ Total Marks – 100))****Introduction**

The course attempts to acquaint students with the key issues, ideas and debates underpinning contemporary literary studies, in the context of literary history and traditions, evolving genres, critical approaches, identities, gender and ecology.

**Course Objective**

- The course aims to provide a critical understanding of the developments and trends in contemporary literary criticism from the 19th century to the present period.

**Learning Outcome**

The course would enable students –

- To identify and to analyze cultural, social, ideological, historical, linguistic, and other aspects of works of literature develop effective and informed approaches to interpreting literary texts.

**UNIT I**

Matthew Arnold: “The Study of Poetry” (1880)

Henry James: “The Art of Fiction” (1884)

**UNIT II**

T. S. Eliot: “Tradition and the Individual Talent” (1919)

Martin Esslin: “The Theatre of the Absurd” (1960)

**UNIT III**

Elaine Showalter: “Towards a Feminist Poetics” (1979)

Hubert Zapf: “Literature as an Ecological Force within Culture” (2016)

**UNIT IV**

Toni Morrison: “Black Matters” (1992)

Sharan kumar Limbale: “About Dalit Literature” (2004)

**Suggested Readings:**

1. Barry, Peter. (2010). *Beginning Theory*. Routledge, London.
2. Leitch, Vincent B. ed.(2010) *The Norton Anthology of Theory and Criticism*, second edition. New York: Norton.
3. Lodge, David and Nigel Wood, eds. (2008). *Modern Criticism and Theory*Essex: Pearson.
4. Limbale, Sharankumar (2004). *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*. Hyderabad: Orient Longman.
5. Morrison, Toni. (1992) *Playing in the Dark: Whiteness and the Literary Imagination*. Massachusetts: Harvard University Press.
6. Selden, Raman. (2009). *A Reader’s Guide to Contemporary Literary Theory*. Singapore: Pearson.
7. Waugh, Patricia. (2006). *Literary Criticism and Theory*. New York: Oxford University Press.
8. Zapf, Hubert. (2016) *.Literature as Cultural Ecology: Sustainable Texts*. London: Bloomsbury.

**FIFTH SEMESTER****ENG 302*****Indian Writing in English  
(Major & Minor)*****(Total Credits – 4/ Total Marks – 100)****Introduction**

The course covers literature written in English by Indian writers. It includes major voices including pioneers like G.V. Desani as well as contemporary writers like Arundhati Roy and Temsula Ao. The aim is to provide a comprehensive understanding of the major shifts and trends in Indian Writing in English. The course also strives to provide representation to different genres within the ambit of Indian writing in English such as novel, poetry, drama and short stories.

### Course Objectives

- To familiarise students with the genre of Indian writing in English in order to acquaint them to ‘Indian sensibility’ as represented in literature.
- To acquaint them to the process of identity formation in India mediated through the prism of English, the only pan-Indian language.
- To read critically a plethora of representative texts from all relevant genres: prose, poetry, drama and novel and to examine the issues of language, culture, history and representation in these various genres that constitute the rubric of Indian writing in English.
- To trace the evolution of Indian Writing in English across the ages.

### Learning Outcomes

The course is structured around representative writers and intends to encourage advanced study of major Indian literary texts from different periods and offer ways to situate the major writers in their proper historical context.

- The course shall facilitate students to read the history of Indian writing in English critically and grasp larger issues of nation, nationalism, gender, social stratification, assimilation and acculturation in the Indian context.

### Unit I

G.V. Desani: *All About H. Hatterr* (1948)

### Unit II

Arundhati Roy: *The God of Small Things* (1997)

### Unit III

Asif Currimbhoy: *The Doldrums* (1992)

Temsula Ao: “The Last Song” from *These Hills called Home* (2005)

### Unit IV

Jayanta Mahapatra: “The captive Air of Chandipur-on-Sea”, “Grandfather”

Kamala Das: “Ghanashyam”, “Farewell to Bombay”



Eunice De Souza: “Tell Me”, “It’s Time to Find a Place”

### Suggested Readings:

1. Iyengar, K.R. Srinivas. Indian Writing in English. New Delhi: Sterling, 1984.
2. King, Bruce. Modern Indian Poetry in English. 2nd ed. New Delhi: OUP, 2001.
3. Lall, E. N. The Poetry of Encounter: Three Indo-Anglian Poets (Dom Moraes, AK Ramanujan and Nissim Ezekiel). New Delhi: Sterling Publishers, 1983.
4. Mehrotra, A.K. A History of Indian Literature in English. New York: Columbia University Press, 2003.
5. Mukherjee, Meenakshi. The Twice Born Fiction: Themes and Techniques of the Indian Novel in English. New Delhi: Pencraft International, 2001.
6. Mukherjee, Meenakshi. The Perishable Empire: Essays in Indian Writing in English. New Delhi: OUP. 2002.
7. Naik, M.K. A History of Indian English Literature. New Delhi: Sahitya Akademi, 1982.
8. Shahane, Vasant A. & M. Sivaramakrishna eds. Indian Poetry in English: A Assessment. Delhi: Macmillan, 1980.
9. Saxena, Akshya. Vernacular English: Reading the Anglophone in Postcolonial India Princeton: Princeton University Press, 2022.



## SIXTH SEMESTER

### ENG 350

#### *American Literature-I*

(Total Credits – 4/ Total Marks – 100)

### Introduction

This course provides an in-depth exploration of significant American texts across a variety of genres and historical periods. The course is designed to engage students with influential texts that have significantly shaped American literature and culture. More than just an analysis of literary form, it also offers a deep dive into the historical, cultural, and thematic contexts of these works, equipping students with a comprehensive understanding of the American literary canon.

### Course Objectives

- The course is designed to help students will develop their analytical and critical

thinking skills by examining the themes, structure, language, and style of these texts.

- The course also emphasizes to touch upon the key issues of America such as societal and cultural values, including themes of national identity, diversity, oppression, and freedom.
- Through this course, the students will gain a deeper understanding of the diverse voices that contribute to American literature and its ongoing evolution.

### Learning Outcomes

- In this course, students will develop the ability to critically analyse American literary works, exploring their themes, styles, and historical contexts.
- They will also learn to appreciate the diversity of voices within American literature, recognizing contributions from various cultural, ethnic, and gender perspectives.
- Furthermore, students will explore the role of literature in addressing issues of oppression and freedom and understand how literary works both reflect and influence shifts in American cultural and societal identities.

### UNIT I

Ralph Waldo Emerson:	“Self-Reliance”
Edgar Allan Poe:	"The Fall of the House of Usher"
Frederick Douglas:	Narrative of the Life of Frederick Douglas

### UNIT II

Mark Twain:	<i>The Adventures of Huckleberry Finn</i>
F. Scott Fitzgerald:	<i>The Great Gatsby</i>

### UNIT III

Walt Whitman:	"Out of the Cradle Endlessly Rocking", "I Sing the Body Electric"
Sylvia Plath:	"Lady Lazarus", "Daddy"
Langston Hughes:	"I, Too", "Harlem"
Louise Erdrich:	"Captivity", "Dear John Wayne"

### UNIT IV

Arthur Miller:	“Death of a Salesman”
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### Suggested Reading

1. Baym, Nina, Ed. *The Norton Anthology of American Literature*. New York: W.W. Norton & Company, 2007.
2. Gates, Henry Louis. *The Norton Anthology of African American Literature*. New York: W.W. Norton & Company, 2004.
3. Bloom, Harold, ed. *Ralph Waldo Emerson (Bloom's Modern Critical Views)*. New York: Infobase Publishing, 2007.
4. Myerson, Joel. *A Historical Guide to Ralph Waldo Emerson*. New York: Oxford University Press, 2000.
5. Carlson, Eric Walter. *A Companion to Poe Studies*. Westport: Greenwood Press, 1996.
6. Gray, Richard. *A History of American Literature*. West Sussex: Blackwell, 2004.
7. Gura, Philip F. *American Transcendentalism: A History*. New York: Hill and Wang, 2007.
8. Hayes, Kevin J. *The Cambridge Companion to Edgar Allan Poe*. Cambridge: Cambridge University Press, 2002.
9. Twain, Mark. *The Adventures of Huckleberry Finn*. New York: W. W. Norton & Company, 1999.
10. Chadwick, Jocelyn A. *The Jim Dilemma: Reading Race in Huckleberry Finn*. University Press of Mississippi, 1998.
11. Greenspan, Ezra Ed. *The Cambridge Companion to Walt Whitman*, Cambridge. Cambridge University Press, 1995.
12. Gill, Jo. *The Cambridge Companion to Sylvia Plath*, Cambridge. Cambridge University Press, 2006.
13. Tracy, Steven C. *A Historical Guide to Langston Hughes*. OUP USA, 2004.
14. Ruland, Richard, and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. New York: Penguin, 1992
15. Ashton, Jennifer. *The Cambridge Companion to F. Scott Fitzgerald*. Cambridge: Cambridge University Press, 2006.
16. Bradbury, Malcolm. *The Modern American Novel*. Oxford: 1983.
17. Brater, Enoch. *Arthur Miller's Global Theatre*. University of Michigan Press, 2007.
18. Krassner, David. *American Drama 1945-2000*. Blackwell 2006.
19. Swann, Brian ed. *Recovering the Word. Essay on Native American Literature*. University of California Press, 1987.



**SIXTH SEMESTER****ENG 351***World Literature***(Total Credits – 4/ Total Marks – 100)****Introduction**

The course is designed to introduce students to some of the significant works of world literature (poems, fictions and plays) with special emphasis on the history of ideas and the ways in which they reflect cultural and aesthetic values. The students will be made aware of the relationship between literature, culture, and society; and also the intersections of literature and literary production with history and politics.

**Course Objectives**

- To explore literary and cultural traditions across the world.
- To familiarise the students with the theoretical dimensions of world literature, its assertions as well as contestations against it.
- To acquaint students with the intellectual and literary development in world history.
- To engage with global cultures while remaining rooted and situated in their specific, local contexts
- To develop critical thinking, cultural sensitivity and ethical awareness in students.

**Learning Outcomes**

On successful completion of the course, the student should be able to understand the scope and variety of works in literature within a global and local contexts; respond critically to works of literature; develop methods and strategies for analyzing and interpreting texts; appreciate the aesthetic principles that guide or govern literature and understand the influence of literature on intercultural experiences and promote cross-cultural understandings.

**UNIT I**

The Epic of Gilgamesh (Tablet 11)

**UNIT II**

Charles Baudelaire: “Correspondences”, “Her Hair”

Rainer Maria Rilke: “The Panther”, “Spanish Dancer”

Ghalib: “I’ve made my home next door to you”, “My tongue begs for the power of speech”

Pablo Neruda: “Tonight I Can Write...”

Derek Walcott: “Names”

### UNIT III

Nikolai Gogol: “The Overcoat”

Lu Xun: “Diary of a Madman”

Orhan Pamuk: “To Look Out the Window”

Gabriel García Márquez: “A Very Old man with Enormous Wings”

### UNIT IV

Wole Soyinka: “Death and the King’s Horseman”

[N.B: The following anthology contains most of the texts to be studied in class: The Norton Anthology of World Literature. Eds. Martin Puchner, Shorter 4th Edition, Vol. 1 & 2, Norton, 2021.]

### Suggested Reading

1. Anadolu-Okur, Nilgun. éd. Essays Interpreting the Writings of Novelist Orhan Pamuk: The Turkish Winner of the Nobel Prize. 2009
2. Baugh E. Derek Walcott. Cambridge University Press; 2006.
3. Damrosch, David. Ed. World Literature in Theory. Chichester: John Wiley & Sons, Ltd, 2014
4. D’haen, Theo, David Damrosch, and Djelal Kadir eds. The Routledge Companion to World Literature. New York: Routledge, 2012
5. Duran, Manuel and Margery Safir, Earth Tones: The Poetry of Pablo Neruda. 1981
6. Eze, Chielozona. Postcolonial Imaginations and Moral Representations in African Literature and Culture, Lexington Books/Fortress Academic, 2011.
7. Gass, William H. Reading Rilke: Reflections on the Problems of Translation. 1999
8. Jeyifo, Biodun. Wole Soyinka: Politics, Poetics and Postcoloniality. 2004
9. Kang-i Sun Chang & Stephen Owen. The Cambridge History of Chinese Literature, CUP, 2010
10. Lawall, Sarah, ed. Reading World Literature: Theory, History, Practice, University of Texas Press, 2010
11. Martin, Walter. Charles Baudelaire: Complete Poems, 2002
12. Martin G. On ‘magical’ and social realism in García Márquez. In: McGuirk B, Cardwell R, eds. Gabriel García Márquez: New Readings. Cambridge Iberian and Latin American Studies. Cambridge University Press; 1987:95-116.
13. Russell, Ralph. Ghalib: The Poet and His Age. 1997



**SIXTH SEMESTER****ENG 352 A*****Literature from North-East India*****(Total Credits – 4/ Total Marks – 100)****Introduction**

Literature from North-East India explores a plethora of themes ranging from rich oral cultures, folk narratives to representation of socio-political actualities of the different states of the region. The aim is not only to foreground a cross-section of writings produced in the eight states of the Northeast, but also to capture the specificity that every context and site of production of a text embodies. Through different genres, like poetry, novel, drama and short story, an attempt has been made to understand the social, cultural and political workings of these states as well as to foreground the varied life worlds and experiences.

**Course Objectives**

- To familiarise the students with a range of texts that exhibit the rich cultural diversity of the North-East and also the uniqueness of oral lores, political tales, historical and folk narratives of the region.
- To make the students understand the variegated ways of 'localising' and 'locating' knowledge in the light of the texts included in the course.
- To facilitate a deeper exploration of the underlying nuances of poetry, fiction, drama and short stories.
- To enable the students to compare myriad social settings, political realities, historical projections and cultural representations of the eight states of the North-East.

**Learning Outcomes**

- This course would enhance the students' ability to think critically by making them adept in analytical skills, diverse reading strategies, and vital patterns of comparative studies.
- This course would make the students navigate through different time periods and historical settings, thus helping them understand the socio-political contours of the region better.

**UNIT I**

Easterine Kire: *Don't Run, My Love*

**UNIT II**

Temsula Ao: *The Boy Who Sold an Airfield*

Mitra Phukan: *The Reckoning*

Prajwal Parajuly: *A Father's*

**UNIT III**

Robin S. Ngangom: "When You Do Not Return" "Everywhere I Go"

Chandrakanta Murasingh: "The Stone Speaks in the Forest", "O, Poor Hachukrai"

Mamang Dai: "An Obscure Place", "The Oasis is a Memory of Rain"

Esther Syiem: "Just One More Field My Child", "The Flower that Missed the Dance"

Malsawmi Jacob: "The Songster's Lament", "River's Song"

**Unit IV**

Kynpham S. Nongkynrih: *Manik/*

Arun Sarma: *Sri Nibaran Bhattacharya*

**Suggested Reading**

1. Ao, Temsula. *Laburnum for My Head*. Penguin, 2009.
2. Baruah, Sanjib. *In the Name of the Nation: India and Its Northeast*. Navayana, 2021.
3. Dai, Mamang. *The White Shirts of Summer: New and Selected Poems*. Speaking Tiger, 2023.
4. Gill, Preeti & Choudhury, Samrat, Eds. *Insider Outsider: Belonging and Unbelonging in Northeast India*. Amaryllis, 2019.
5. Hazarika, Sanjoy. *Strangers No More: New Narratives from India's Northeast*. Aleph, 2018.
6. Jacob, Malsawmi. *Four Gardens and Other Poems*. New Delhi: Authors Press, 2017.
7. Misra, Tilottoma, Ed. *The Oxford Anthology of Writings from North-East India: Poetry and Essays*. OUP, 2011.
8. \_\_\_\_\_, Ed. *The Oxford Anthology of Writings from North-East India: Fiction*. OUP, 2011.
9. Murasingh, Chandrakanta. *Memoirs of the Woods*. Dhauli Books, 2018.
10. Ngangom, Robin S. and Kynpham S Nongkynrih, Eds. *Dancing Earth: An Anthology of Poetry from Northeast India*. Penguin, 2009.
11. \_\_\_\_\_, Eds. *An Anthology of Contemporary Poetry from the Northeast*. NEHU Press. 2003.



11. Parajuly, Prajwal. *The Gurkha's Daughter*. Quercus, 2014.
12. Pathak, Namrata & Sarma, Dhurjjati, Eds. *Performing Arun Sarma: Theatricality, Transgression, Transformation*. Cambridge Scholars, 2024.
13. Phukan, Mitra. *A Full Night's Thievery*. Speaking Tiger, 2016.
14. Sen, Geeti. *Where the Sun Rises, When Shadows Fall: The North-east*. OUP, 2006.
15. Zama, Margaret Ch., Ed. *Emerging Literatures from Northeast India: Dynamics of Culture, Society and Identity*. Sage, 2013.



## SIXTH SEMESTER

### ENG 352 B

#### *Folk Literature*

(Total Credits – 4/ Total Marks – 100)

#### **Introduction**

The course proposes to introduce students to the basic concepts in Folklore and Folk Literature, which constitute a vast corpus of myths, legends, stories, fables, fairy tales and folk drama. The course will acquaint students with the processes through which cultural artefacts are committed to written forms for the purpose of preserving oral traditions.

#### **Course Objectives**

- Provide students with an overview of folk literature and its associated approaches.
- Help the students identify the knowledge of “lore” through cultural contexts.
- Understand the roots and nature of Folk Literature and its analogical methods.

#### **Learning Outcomes**

- It will foster intercultural dialogue and allow students to explore interdisciplinary connections.
- The course will also enhance the student's critical acumen and reflective thinking on Folk Literature by offering insights into folkloric materials.

## UNIT I

### Introduction to Folklore and Folk Literature

- Definition of Folklore and Folk Literature
- Origin and beginning of Folklore as a discipline: William J. Thoms, Melville J. Herskovits, John L Miss, Charles Francis Potter, Stith Thompson
- Genres of Folk Literature: Folktales, Folk Songs, trickster tales, mythology, folk drama etc.
- Relationship between Folklore and Literature
- H. R. Ellis Davidson: “Folklore and Literature” (1975)

\*(Teachers may refer to the above essay for the prescribed topic)

## UNIT II

### Folktales

- “The Frog Prince” (retold by the Grimms Brothers)
- “A Flowering Tree” (retold by A.K Ramanujan in Folktales from India)
- “The Lost Manuscript” (retold by Kynpham Sing Nongkynrih in Around the Hearth: Khasi Legends)

## UNIT III

### Myths and Legends

- “Sir Gawain and the Loathly Lady” (Retold by Robin Brockman)
- “A Flood of Myths and Stories” (Retold by Lennlee Keep)
- “The Legend of Raja Nala”(Retold by William Crooke and Pandit Ram Gharib Chaube)

## UNIT IV

### Indian Folk Drama

- Habib Tanvir: *The Living Tale of Hirma* (Hirma Ki Amar Kahani) by Girish Karnad Hayavadana

### Suggested Readings:

1. Brockman, Robin. Myths and Legends from Around the World. Arcturus Publishing Limited, 2002, pp. 101-124.

2. Crooke, William and Pandit Ram Gharib Chaube. Folktales from Northern India. ABC-CLIO, Inc., 2002. pp.21-22.
3. Grimm's Complete Fairy Tales. International Collectors Library, pp. 1-4. <http://www.archive.org/grimmscompletefa00grim>.
4. Handoo, Jawaharlal. Folklore: An Introduction. Mysore Central Institute of Indian Languages, 1989.
5. Keep, Lennlee. "A Flood of Myths and Stories" in Independent Lens in Beyond the Films.
6. Accessed on 14th April, 2024. <https://www.pbs.org/independentlens/blog/a-flood-of-myths-and-stories/#:~:text=Buddhists%20have>.
7. Leach, Maria (Ed.), Jerome Fried (Asst. Ed.). Standard Dictionary of Folklore, Mythology, and Legend. Funk & Wagnells Publishing Company, 1972.
8. Sen, Soumen. 2004. Khasi-Jaintia Folklore: Context, Discourse, and History. National Folklore Support Centre, 2004.



## SIXTH SEMESTER

### ENG 353.1

#### *Popular Literature*

(Total Credits – 4/ Total Marks – 100)

#### **Introduction**

This course will establish a strong foundation for critically understanding Popular Literature. By delving into the rich tapestry, diversity, and dynamism of this genre like Science Fiction, Fantasy, Crime, Mystery and Graphic Novel, the course will help explore its cultural impact, trace its historical and social roots, and examine its relationship to established literature. The course will investigate into the potential of Popular Literature to serve as a valuable lens through which to analyse contemporary society and the possibility of the genre gaining canonical status in the future.

#### **Course Objectives**

- To teach students to interpret popular genre applying critical and theoretical approaches.
- To learn how popular literature engages with canonical texts thus creating a dialogue between past and present literary forms.

- To enhance media literacy skills by analysing popular literature texts across varied entertainment spectrum.

### Learning Outcomes

This course will create a vibrant forum for thoughtful discourse by enabling an in- depth understanding of the historical, societal, and political contexts that have shaped the evolution of Popular Literature.

### UNIT I

Leslie Fiedler: 'Towards a Definition of Popular Literature'

Christopher Pawling: 'Popular Fiction: Ideology or Utopia?'

### UNIT II

Frank Herbert: *Dune*

J.R.R. Tolkien: *The Hobbit*

### UNIT III

Agatha Christie: *Death on the Nile*

Satyajit Ray: Adventures of Feluda ("The Emperor's Ring", "The Golden Fortress")

### UNIT IV

Marjani Satrapi: *Persepolis (Part 1)*

Alan Moore: *V for Vendetta*

### Suggested Readings:

1. Berberich, Christine Ed. *The Bloomsbury Introduction to Popular Fiction*. Bloomsbury, 2017.
2. Cawelti, John. G. *Adventure Mystery and Romance: Formula Stories as Art and Popular Culture*. University of Chicago Press, 1977.
3. Chris Reyns-Chikuma, and Housseem Ben Lazreg. "Marjane Satrapi and the Graphic Novels from and about the Middle East." *Arab Studies Quarterly*, vol. 39, no. 1, 2017, pp. 758–75. JSTOR, <https://doi.org/10.13169/arabstudquar.39.1.0758>.
4. Christopher Pawling, 'Popular Fiction: Ideology or Utopia?' *Popular Fiction and Social Change*. London: Macmillan, 1984.
5. Das, Srijana Mitra. "The Missing Detectives of Delhi." *India International Centre Quarterly*, vol. 37, no. 1, 2010, pp. 40–51. JSTOR, <http://www.jstor.org/stable/23006454>.

6. Hescher, Achim. Reading Graphic Novels: Genre and Narration, Walter de Gruyter GmbH, 2016. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/inflibnet-ebooks/detail.action?docID=4793902>.
7. J. Madison Davis. "Who Can Identify Byomkesh? The Mystery of the Missing Indian Mysteries." *World Literature Today*, vol. 91, no. 5, 2017, pp. 21–23. JSTOR, <https://doi.org/10.7588/worllitetoda.91.5.0021>. Accessed 7 Apr. 2024.
8. Le Guin Ursula K. *Language of the Night: Essays on Fantasy and Science Fiction*. Harper Collins, 1992.
9. 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.
10. Pugh, Tison. *Understanding Agatha Christie*, (Series) *Understanding Contemporary British Literature*, University of South Carolina Press, Copyright Date 2023 <https://www.jstor.org/stable/jj.6773401>
11. Storey, John. *Cultural Theory and Popular Culture: A Reader*. Routledge, Taylor & Francis, 2019.



## SIXTH SEMESTER

### ENG 353.2

#### *Gender in Literature*

(Total Credits – 4/ Total Marks – 100)

#### **Introduction**

The course is designed to give students the opportunity to explore literary texts through the lens of gender. As a wide-ranging course covering diverse perspectives on ideological productions, it intends to enable students to critically analyse a range of literary forms such as essays, poetry, plays, novels, short stories and autobiography. With its emphasis on identity construction, sexuality and gender norms, this course aims to examine how these different aspects inform authorship, reading, representation, and reception.

#### **Course Objectives**

- To equip the students with the ability to understand and engage with key concepts within the field of gender and sexuality studies
- To train students to identify the role of literature in formulating experiences of gender and sexuality.

- To enable students to trace current and past attitudes toward different issues of gender through literary representations, and to identify ways in which gender roles and sexual codes are constructed, understood and performed.
- To inculcate in students the ability to challenge everyday formulations of gender and understand how they inform our approaches, assumptions and biases about the ‘other’.

### Learning Outcomes

- On completion of this course, the students will be able to demonstrate knowledge of core themes in gender studies and the central role of gender and sexuality in literary works.
- The students will gain the ability to apply concepts of gender in analysing literary texts, and express and convey ideas referring to these approaches.
- Further, students will be able to use literary representations to form critical perspectives on power relations placing these in a wider social and cultural context.

### UNIT I

Introduction to core concepts of Gender Studies - Gender and Sex, Sexuality, Feminisms, Patriarchy, Masculinity, Queer identity, Intersectionality, LGBTQ+, Androcentrism, Androgyny, Fetishism, Marginality, Voyeurism etc.

Annamarie Jagose: “Introduction” from *Queer Theory: An Introduction*

Chimamanda Ngozi Adichie: “We should all be Feminists”

### UNIT II

Charlotte Perkins Gilman: “The Yellow Wall-Paper”

Ismat Chughtai: “Lihaaf”

Living Smile Vidya: *I am Vidya*

### UNIT III

Audre Lorde: “Who said it was simple?”, “A litany for survival”

Vikram Seth: “Through love's great power”, “Unclaimed”

**UNIT IV**Mahesh Dattani: *Tara*

## Suggested Reading

1. Campbell, Jan. *Arguing with the Phallus, Feminist, Queer and Postcolonial Theory: A Psychoanalytic Contribution*. Zed Books. 2000.
2. Gillis, Melissa J., Jacobs, Andrew T. *Introduction to Women's and Gender Studies: An Interdisciplinary Approach*. Oxford University Press. 2017.
3. Goodman, Lizbeth. *Literature and Gender*. Routledge. 1996.
4. Fuss, Diana, ed. *Inside/Out: Lesbian Theories, Gay Theories*. Routledge, 1991.
5. Jackson, Stevi, Scott, Sue. *Gender: A Sociological Reader*. Routledge. 2001.
6. Launus, Christie and Holly, Hassel. *Threshold Concepts in Women's and Gender Studies: Ways of Seeing, Thinking, and Knowing*. Routledge. 2018.
7. Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. Penguin. 1994.
8. Showalter, Elaine. *Inventing Herself: Claiming a Feminist Intellectual Heritage*. Scribner. 2001.
9. Stryker, Susan. *Transgender History*. Seal Press. 2008.

**SIXTH SEMESTER****ENG 353.3*****Semiotics and Stylistics*****(Total Credits – 4/ Total Marks – 100)****Introduction**

The paper aims to provide learners with an understanding of the basic concepts and an overview in the field of linguistics. This paper will provide a general introduction to Semiotics and Stylistics. It will focus primarily on a linguistic approach to Semiotics and Stylistics, focusing on ways that language is used to signify meaning.

**Course Objectives**

- This paper aims to provide learners with the background on the basic concepts of Semiotics and Stylistics the basic understanding of the linguistic approach to Semiotics the notion of Stylistics and styles and its application.

**Learning Outcomes**

- The learners are expected to have a basic understanding of the basic concepts of Semiotics and Stylistics have basic knowledge of the approach to Semiotics understand the importance of Stylistic Analysis and Literary Interpretation.

**UNIT I**

Semiotics: Definition of Semiotics; Sign Theory; signifier and signified: Nature of Linguistic Sign; Linguistic Value; Basic Sign Theory; Types of Signs: Symbol; Icon; Index; visual; aural; kinaesthetic signs; Sound as Meaning.

**UNIT II**

- Text Linguistics and Discourse Perspective: Discourse and Literature, Discourse Grammar and Interaction, Discourse Semantics, Discourse and Context.
- The relationship of language to literature: Standard language Vs poetic language; emotive Vs scientific language; speech Vs writing; creativity in language, connotative Vs meta-language.

**UNIT III**

Stylistics and Style: Basic Concepts; Semiotics and stylistics; poetics and linguistics; style and stylistics; style and register; linguistic function and style; Individual style, period style; style as choice, style as deviation; The scope of stylistic study; The notion of language and literary style; Figurative Language; Expressive Means and Stylistic Devices.

**UNIT IV**

Application of Stylistic Techniques: Stylistic Analysis and Literary Interpretation; poetic, narrative and dramatic discourse; Text as grammar: structure and texture, cohesion and coherence; semiotic aspects of a literary text; stylistics of discourse; levels of stylistic analysis: phonological, lexical, syntactic and semantic; stylistic devices in literary texts.

**Essential Readings:**

1. Barth, W. D., Reber, Elizabeth, and Selting, M. (edt.). 2010. Prosody in Interaction. Amsterdam: John Benjamins Publishing Company
2. Bradford, R. 1997. Stylistics. London and New York: Routledge



3. Cobley, P. and Jansz, L. 2010. *Introducing Semiotics: A Graphic Guide*. London. Icon Publisher.
4. Simpson, P. 2004. *Stylistics: A resource book for students*. London: Routledge Publication.
5. Thomas, A. S. 2001. 2nd Edition. *Signs: An Introduction to Semiotics*. London: University of Toronto Press.
6. Widdowson, H.G. 1992. *Practical Stylistics*. Oxford: Oxford University Press  
Publisher: Notion Press

### **Suggested Readings:**

1. Bax, S. 2011. *Discourse and Genre: Analyzing Language in Context*. New York: Palgrave Macmillan
2. Birch, D. 1989. *Language, Literature and Critical Practice: Ways of Analysing Texts*. London & New York: Routledge.
3. Devi, M.R, 2019 *Stylistics and Discourse Analysis and A Contribution to Literature*. India: Notion Press Media Pvt Ltd (Paperback)
4. Leech, G. 1969. *A Linguistic Guide to English Poetry*. London: Longman
5. Leech, G. and Michael H. Short. 1981. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. London: Longman



## **SEVENTH SEMESTER**

### **ENG 400**

#### ***Research Methodology***

**(Total Credits – 4/ Total Marks – 100)**

### **Introduction**

This paper would introduce students to basic methods and approaches to research in Literary Studies. The emphasis would be on the use of literary tools for interpretation and production of meanings. Students would be encouraged to engage in critical and close reading of texts, leading to interdisciplinary research. Students would also be familiarized with critical literary terms, different forms of research and ethical conduct involved in proposal and dissertation writing.

### **Course Objectives**

- To equip students with the basic principles of carrying research.

- To provide a comprehensive orientation on academic research including recent theoretical trends in literature.
- To help students develop research aptitudes and skill through theoretical and practical engagements on research.

### **Learning Outcomes**

- The course will help students understand the basic aspects associated with research.
- The course will make students aware of the fundamental features of research that includes developing basic understanding on what is research, how to formulate research proposals, carrying out research writing, developing critical perspectives and methodologies.

### **UNIT I**

- Definition and types of research
- Purpose of writing: Identification of a research problem and the choice of subject
- Types of research: Qualitative and Quantitative research
- Selecting sources.

### **UNIT II**

- The Mechanics of Writing
- Literature survey
- Report writing
- Proposal writing
- Documentation
- Formatting and style
- Citation from different sources,
- Bibliography
- Research ethics.

### **UNIT III**

- Trends and Approaches
- Critical Terms and Key Theoretical Trends in Literature

**UNIT IV**

- Critical Reading and Writing
- Analysis of specimen research writings
- Practice writing research papers on various contemporary areas.

**Suggested Readings:**

1. Anderson, Jonathan, Millicent Poole (1994). Thesis and Assignment Writing. Brisbane: John Wiley & Sons.(2nd Edition).
2. Altick, Richard D (1950/1987). The Scholar Adventurers. Columbus: Ohio State University Press.
3. Altick, Richard D (1963/1992). The Art of Literary Research. London: WW. Norton.
4. Eliot, Simon and W.R. Owens (eds) (1998). A Handbook to Literary Research. London: Routledge.
5. Griffin, Gabriele (ed.) (2005). Research Methods for English Studies. Jaipur: Rawat Publications.
6. Publications.
7. Philips, Louise and Marianne Jorgensen (eds) (2002). Discourse Analysis as Theory and Method. London: SAGE.
8. Tanselle, Thomas G. (2002). Introduction to Scholarly Editing. Univ. of Virginia:Book Arts Press.
9. Williams, Sadie (2003). Postgraduate Training in Research Methods: Current Practice and Future Needs in English. London: English Subjects Centre, Royal Holloway College.

**SEVENTH SEMESTER****ENG 401*****Indian Fiction in Translation*****(Total Credits – 4/ Total Marks – 100)****Introduction**

In recent years, Indian Fiction in Translation has emerged as an important category of literary studies. The course aims at providing students an overall exposure to the contemporary modern fiction in various languages of India. The course includes some of the significant works in languages such as Assamese, Bengali, Hindi, Kannada etc. with the view to help students develop deeper understanding and critical perspectives about the issues addressed by the works.

**UNIT I**

Rabindranath Tagore: *The Home and the World*

Premchand: *Godan*

**UNIT II**

Fakir Mohan Senapati: *Six Acres and a Third*

U. R. Anantha Murthy: *Samskara*

**UNIT III**

Indira Goswami: *Pages Stained with Blood*

Baby Kamble: *The Prisons We Broke*

**UNIT IV**

Saadat Hasan Manto: “Toba Tek Singh”, “The Return (Open it)”, “A Tale of 1947”,  
“Thanda Ghost”, “Dog of Tithwal”

M. T. Vasudhevan Nair: *Naalukettu: the House around the Courtyard*

**Suggested Readings:**

1. Ahmed, Aijaz. Indian Literature – Notes Towards a Definition of Category. London: Verso, 1992.
2. Baral, K.C, D. Venkat Rao and Sura P. Rath. U.R. Anantha Murthy’s Samskara: A Critical Reader. New Delhi: Pencraft International, 2005.
3. Butalia, Urvashi and Ritu Menon, eds. In other words: new writing by Indian Women. New Delhi: Kali for Women, 1992.
4. Collins, Michael. Empire, Nationalism and the Postcolonial World: Rabindranath Tagore’s Writings on History, Politics and Society. Edinburgh: Routledge, 2011.
5. Dutt, K C, et.al, eds. Encyclopedia of Indian Literature. New Delhi: Sahitya Akademi, 1992.
6. Flemming, Leslie A. Another Lonely Voice: The Urdu Short Stories of Saadat Manto. Berkeley: University of California, 1979.
7. France, Peter, ed. The Oxford Guide to Literature in English Translation. London: OUP, 2000.
8. Jalal, Ayesha. The Pity of Partition: Manto's Life, Times and Work Across the India – Pakistan Divide. New Delhi: Harper India, 2013.
9. Katak, V.Y. Perspectives on Indian Culture. New Delhi: Pencraft, 1996.
10. Krishnamurthy, M.G., ed. Modern Kannada Fiction: A Critical Anthology. Madison: University of Wisconsin, 1967.
11. Kumar, Jainendra. Premchand: A Life in Letters. Agra: Y K Publishers, 1993.
12. Mukherjee, Meenakshi. Realism and Reality: The Novel and Society in India. London: Oxford University Press, 1988.

13. Nagendra, A. *Emotive Basis of Literature*. New Delhi: B R Publishing, 1985.
14. Pandey, Gyan. *Remembering Partition*. New York: Cambridge University Press, 2001.
15. Sarkar, Sumit. *Modern India, 1885-1947*. New York: St. Martin's Press, 1989.
16. Tagore, Rabindranath. *Grain of Salt*. New Delhi: Penguin, 2003.
17. Sharma, D., ed. *Indian Fiction in Translation: Issues and Explorations*. Guwahati: M R Books, 2014.



## SEVENTH SEMESTER

### ENG 402

#### *Asian Literary Cultures*

(Total Credits – 4/ Total Marks – 100)

#### **Introduction**

The course seeks to acquaint the students with contemporary trends in Asian literary cultures in English and English translation. The course includes fiction (novels and short stories), memoir/ autobiography, poems and also a verse narrative. Texts from India, Pakistan, Bangladesh, Afghanistan, Sri Lanka, Nepal, Myanmar, Vietnam, China and Japan figure in this course. The socio-political conflicts, civil wars, partition, diasporic conditions and exploration of human relationship with the environment in these works highlight the pivotal role of location (real or imaginary) in our understanding of literary cultures. Location also gets linked with postcoloniality, memory and identity; and the course, therefore, would address these issues as well.

#### **UNIT I**

Sorraya Khan: *Noor*  
Tahmima Anam: *A Golden Age*

#### **UNIT II**

Khaled Hosseini: *The Kite Runner*  
Bao Ninh: *The Sorrow of War*

**UNIT III**

Mo Yan: *Change*

Haruki Murakami: *First Person Singular: Stories (Selections)*

**UNIT IV**

Romesh Gunesequera: “A House in the Country”

Manjushree Thapa: “The European Fling”

Tin Moe: “New Pages”, “Oh What a Poet”

Kaiser Haq: “Ode on the Lungi”, “Poor Man Eating”

**Suggested Readings:**

1. Anwar, Waseem. *Transcultural Humanities in South Asia: Critical Essays on Literature and Culture*. Routledge, 2022.
2. Bose, Sugata & Ayesha Jalal. *Modern South Asia: History, Culture, Political Economy*. 1998. OUP, 2004.
3. Breckenridge, Carol A. and Peter van der Veer (eds.). *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*. University of Pennsylvania Press, 1993.
4. Farmer, B.H. *An Introduction to South Asia*. Methuen, 1983.
5. Goscha, Christopher. *The Penguin History of Modern Vietnam*. Penguin, 2017.
6. Gunesequera, Romesh. *Monkfish Moon*. Granta, 1992.
7. Hettige, S. T. & Markus Mayer, eds. *Sri Lanka at Crossroads: Dilemmas and Prospects after 50 Years of Independence*. Macmillan, 2000.
8. Karashima, David. *Who We’re Reading When We’re Reading Murakami*. Soft Skull Press, 2020.
9. Pollock, Sheldon. *Literary Cultures in History: Reconstructions from South Asia*. University of California Press, 2003.
10. Schendel, Willem Van. *A History of Bangladesh*. CUP, 2009.
11. Sujimoto, Yoshio (ed.). *The Cambridge Companion to Modern Japanese Culture*. CUP, 2009.
12. Talbot, Ian. *Pakistan: A Modern History*. Cambridge, 2009.
13. Tanner, Stephen. *Afghanistan: A Military History from Alexander the Great to the War against the Taliban*. 2002. Da Capo Press, 2009.
14. Thapa, Manjushree. *The Lives We Have Lost: Essays and Opinions on Nepal*. Penguin, 2011.
15. Thapa, Manjushree. *Tilled Earth: Stories*. Penguin, 2007.
16. Wong, Mitali Pati & Syed Khwaja Moinul Hassan. *The English Language Poetry of South Asians: A Critical Study*. North Carolina: McFarland & Co Inc., 2013.
17. Wood, Michael. *The Story of China: A Portrait of a Civilisation and its People*. Simon & Schuster, 2020.



**SEVENTH SEMESTER****ENG 403****Contemporary Literary Theory and Criticism-II****(Total Credits – 4/ Total Marks – 100)****Introduction**

The course aims to introduce students to the major contemporary literary trends, with particular emphasis on twentieth-century literary theory and approaches such as Myth Criticism, Psychoanalytic Criticism, Structuralism, Post-structuralism, Post-colonialism, Feminism/s and Eco-criticism.

**Course Objectives**

- The course aims to develop a coherent critical context for studying literature, exposing students to various philosophical and social perspectives on the questions - what is literature, how it is produced and what is its purpose.

**Learning Outcomes**

- Show critical, reflective and analytical thinking through an examination of the verity and validity of various ways of interpretation and analyses.
- Develop interdisciplinary research aptitude.

**UNIT I**

Carl Gustav Jung “Psychology and Literature” (1930)

Northrop Frye “Myth, Fiction, and Displacement” (1961)

**UNIT II**

Jonathan Culler “Structuralism and Literature” (1975)

Roland Barthes “From Work to Text” (1971)

**UNIT III**

Stephen Greenblatt “Resonance and Wonder” (From Learning to Curse 1990)

Aijaz Ahmad “Indian Literature’: Notes towards the Definition of a Category”  
(From In Theory 1994)

**UNIT IV**

Hélène Cixous “The Laugh of the Medusa” (1985)

Vandana Shiva “Science, Nature and Gender” (From Staying Alive 1996)

**Suggested Readings:**

1. Harmon, William; Holman, C. Hugh (1996). A Handbook to Literature. 7th ed. Upper Saddle River, N.J.: Prentice-Hall.
2. Hall, Donald E (2001). Literary and Cultural Theory: From Basic Principles to Advanced Application. Boston: Houghton.
3. Hudson, William Henry (2007). An Introduction to the Study of Literature. New Delhi: Atlantic.
4. Jefferson, Anne. and D. Robey, eds. (1986). Modern Literary Theory: A Comparative Introduction. London: Batsford.
5. Keeseey, Donald. Contexts for Criticism. (2003). 4th Ed. Boston: McGraw Hill.
6. Latimer, Dan (1989). Contemporary Critical Theory. San Diego: Harcourt.
7. Lentriccia, Frank (1980). After the New Criticism. Chicago: Chicago UP.
8. Lodge, David Ed. (1972). Twentieth Century Literary Criticism. London: Longman.
9. Murfin, Ross and Ray, Supryia M. (2003). The Bedford Glossary of Critical and Literary Terms. Boston: Bedford/St. Martin's.
10. Nagarajan M. S. (2006). English Literary Criticism and Theory: An Introductory History. Hyderabad: Orient Black Swan.
11. Selden, Raman and Peter Widdowson (1993). A Reader's Guide to Contemporary Literary Theory. 3rd Ed. Lexington: U of Kentucky P.
12. Tyson, Lois (1999). Critical Theory Today: A User-Friendly Guide. New York: Garland Publishing, 1999.
13. Wolfreys, Julian. ed. (2003). Introducing Literary Theories: A Guide and Glossary. Edinburgh: Edinburgh University Press, 2003.



**SEVENTH SEMESTER  
ENG 404 (Minor)**

***Children's Literature***

**(Total Credits – 4/ Total Marks – 100)**

**Introduction**

This course explores the rich and diverse field of children's literature, examining its historical development, key genres, and major themes. Students will analyze a variety of texts including



novels, poetry, and drama, considering their literary qualities as well as their cultural and educational significance. The course will also address the ways in which children's literature reflects and shapes societal attitudes towards childhood and education.

### Course Objectives:

1. To provide an understanding of the forms and development of children's literature.
2. To analyze with critical insights the major genres within children's literature, including novels, poetry, and drama.
3. To explore the thematic and cultural significance of children's literature.
4. To develop critical skills to read children's literature from diverse perspectives.
5. To understand the role of children's literature in education and socialization.

### Course Outcome

1. The course will make students familiar with some of the key texts belonging to Children's Literature and their significance as literary texts.
2. Students will get an opportunity to study both Western and Indian Children's literature and its development.
3. The course will help students formulate critical insights for well-informed understanding and interpretation of Children's literature across genre.

#### UNIT I

Lewis Carroll	<i>Alice's Adventures in Wonderland</i>
De Saint Exupery	<i>The Little Prince</i>

#### UNIT II

Robert Louis Stevenson	“The Land of Counterpane” (from <i>A Child's Garden of Verses</i> )
Edward Lear	“The Owl and the Pussycat” by (from <i>Nonsense Songs, Stories, Botany and Alphabets</i> )
Maya Angelou	“Life Doesn't Frighten Me”

#### UNIT III

Ruskin Bond	<i>The Cherry Tree</i>
Lakshminath Bezbaroa	“Princess in the Elephant Apple”
Kynpham Sing Nongkynrih	<i>U Sier Lapalang</i>
Idries Shah	“The Tale of Melon City”

**UNIT IV****Film Adaptations**

- C. S. Lewis            *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005)  
Directed by Andrew Adamson
- Roald Dahl            *Matilda* (1996)  
Directed by Danny DeVito

**Suggested Reading**

- Adamson, Andrew. *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. Walt Disney Pictures, 2005.
- Angelou, Maya. *Life Doesn't Frighten Me*. Harry N. Abrams. 2018.
- Bezbaroa, Lakshminath. *Grandma's Tales (Burhi Aair Sadhu)*. Tr. Deepika Phukan, Bhabani Books, 2013.
- Bond, Ruskin. *The Cherry Tree*, Puffin, 2012.
- Carroll, Lewis. *Jabberwocky and Other Poems*. Macmillan, 1871.
- Dahl, Roald. *Matilda*. Jonathan Cape, 1988.
- Danny DeVito, *Matilda*, Tristar Pictures, 1996.
- Hunt, Peter. *An Introduction to Children's Literature*. Oxford University Press, 1994.
- Lear, Edward. *A Book of Nonsense*. Thomas McLean, 1846.
- Lear, Edward. *The Jumblies and Other Nonsense Verses*. Dover Publications, 2001.
- Nodelman, Perry, and Mavis Reimer. *The Pleasures of Children's Literature*. Longman, 2003.
- Nongkynrih, Kynpham Sing. *U Sier Lapalang*. Katha. 2005.
- Riordan, Rick. *The Lightning Thief*. Miramax Books, 2005.
- Saint-Exupéry, Antoine de. *The Little Prince*. Reynal & Hitchcock, 1943.
- Shah, Idries. *The Tale of Melon City*. ISF Publishing, 2024.
- Sommers, Stephen. *The Jungle Book*. Walt Disney Pictures, 1994.
- Stevenson, Robert Louis. *A Child's Garden of Verses*. Longmans, Green, 1885.
- Townsend, John Rowe. *Written for Children: An Outline of English-language Children's Literature*. Scarecrow Press, 1990.
- Zipes, Jack, ed. *The Norton Anthology of Children's Literature: The Traditions in English*. W. W. Norton & Company, 2005



## SEVENTH SEMESTER

### ENG 450

#### *Decolonial Studies*

(Total Credits – 4/ Total Marks – 100)

#### **Introduction**

The decolonial turn is one of the recent theoretical developments in the Global South. It refers to the political, artistic and cultural positions that reject European intellectual supremacy. Decolonization in general and decoloniality in particular are significant shifts that underline the colonial divide as seen in theories of embodiment, production of knowledge, economic and political exploitation. The course is designed to expose students to the trajectories of these theoretical developments and equip them with the critical insights to analyse texts from the decolonial perspectives.

#### **Course Objectives**

The course is designed to

- Provide a comprehensive understanding of Decolonial discourses as a theoretical concept as well as a literary movement.
- Give an opportunity to the students to learn about the development of Decolonial writings in Latin America, North America as well as in the Indian subcontinent.

#### **Learning outcomes**

- The course will provide an overall orientation of Decolonial literary and critical writings emerging in the Global South.
- The course will provide a significant scope to students to understand the critical nuances of the Decolonial thoughts and ideas across genres including literary and critical writing as well as film narratives.

#### **UNIT I**

Frantz Fanon: “Concerning Violence” (from *The Wretched of the Earth*)/

Boaventura de Sousa Santos: “Pathways toward the Epistemologies of the South”  
(from *The End of the Cognitive Empire*)

Mario Lugones: “Toward a Decolonial Feminism”

## UNIT II

Walter Mignolo: “DELINKING: The rhetoric of modernity, the logic  
of coloniality and the grammar of de-coloniality”

Leanne Betasamosake Simpson: “Nishnaabeg Resurgence: Theories from Within”,  
“Theorizing Resurgence from within  
Nishnaabeg Thought” (from *Dancing  
on Our Turtle’s Back*)

## UNIT III

Amos Tutuola: *The Palm-Wine Drinkard*

Amitav Ghosh: *The Living Mountain*

## UNIT IV

David Kopenwa: *The Falling Sky*

James Cameron (Dir): *Avatar* (Film)

### Suggested Readings:

1. Ashcroft, Bill, et al. Eds. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. New York: Routledge, 1995.
2. De Sousa Santos, Boaventura. *The End of the Cognitive Empire: The Coming of Age of Epistemologies of the South*. Duke University, 2018
3. Grosfoguel, Ramon. 2011. “Decolonizing Post-Colonial Studies and Paradigms of Political- Economy: Transmodernity, Decolonial Thinking, and Global Coloniality.” *Transmodernity: Journal of Peripheral Cultural Production of the Luso- Hispanic World*. 2011
4. Fanon, Frantz. *The Wretched of the Earth*. Penguin, 1967/ 2001
5. Lugones, María. “Toward a Decolonial Feminism” in *Hypatia* FALL 2010, Vol. 25, No. 4 (FALL 2010), pp. 742-759
6. Mignolo, Walter. “DELINKING: The rhetoric of modernity, the logic of coloniality and the grammar of de-coloniality”. *Cultural Studies*, 1 March 2007. <http://dx.doi.org/10.1080/09502380601162647>
7. Poblote, Juan. *New Approaches to Latin American Studies: Culture and Power*.

- Routledge, 2018.
8. Said, Edward. *Orientalism*. New Delhi: Penguin India, 2001.
  9. Simpson, Leanne Betasamosake. *Dancing on Our Turtle's Back: Stories from Nishnaabeg Recreation, Resurgence, and a New Emergence*. Arbeiter Ring Publishing, 2011.
  10. Smith, L. (2012). *Decolonizing methodologies: Research and Indigenous peoples*, 2<sup>nd</sup> Edition. London: Zed Books.
  11. Spivak, Gayatri Chakravorty. *Outside in the Teaching Machine*. Routledge. 2008.
  12. Thiongo, Ngugi Wa. *Decolonising the Mind*. Pearson, 1986.
  13. Tutuola, Amos. *The Pine-wine Drinkard*. Faber & Faber, London, 2014
  14. Walia, Harsha. *Undoing Border Imperialism*. Oakland: AK Press, 2013.
  15. Wynter, Sylvia. "Unsettling the Coloniality of Being/Power/Truth/ Freedom"  
<https://muse.jhu.edu/article/51630>

#### Filmography:

Avatar Franchise (*Avatar* and *Avatar: Way of Water* Dir James Cameron)

## EIGHTH SEMESTER

### ENG 451 (Minor)

#### *Contemporary Literature in English*

(Total Credit 4/ Total Marks 100)

This course introduces students to some of the best contemporary writings in English from a range of cultures and explores the theme of textuality across various modes, genres, and cultures to examine how writers engage with and write about the contemporary world.

#### Learning Outcome

- The course will familiar students with the contemporary developments in English writing world wise
- The students will get a brief orientation on the creative and critical dimensions contemporary literary discourses across genre.
- The students will develop insights to respond to texts with informed critical perspectives.

#### UNIT I

Yann Martel -- *Life of Pi* (2001)

**UNIT II**

Shuntaro Tanikawa -- “Sadness”, Concerning a Girl”, River”

“ Selections from *Shuntaro Tanikawa: Selected Poems* (2001)

**UNIT III**

Ayub Khan Din -- *East is East* (1996)

**UNIT IV**

Salman Rushdie -- “Imaginary Homelands” from *Imaginary Homelands* (1992)

**Suggested Reading:**

Godiwala, Dimple, *Alternatives Within the Mainstream: British Black and Asian Theatres*, Cambridge Scholars Press, 2008.

Hingorani, Dominic, *British Asian Theatre : Dramaturgy, Process, and Performance*, Bloomsbury, 2010.

Kalaidjian, Walter. Ed. *Cambridge Companion to Modern American Poetry*. CUP, 2014.

Kevin De Ornellas et al, *The Wiley Blackwell Companion to Contemporary British and Irish Literature*, Wiley Blackwell, 2020.

McCaig, JoAnn. *Reading In: Alice Munro's Archives*, Waterloo (Ont.), Wilfrid Laurier UP, 2002.

Mishra, Vijay. “Introduction: The Diasporic Imaginary” in *Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Routledge, 2007.

Munro, Alice. *The Bear Came Over the Mountain: Hateship, Friendship, Courtship, Loveship, Marriage*. Toronto: McClelland & Stewart, 1989.

Rushdie, Salman. “Imaginary Homelands.” In *Imaginary Homelands: Essays and Criticism: 1981-1991*. New York: Penguin, 1992.

Tanikawa, S. *Selected Poems Of Shuntaro Tanikawa*. Trans by William I. Elliot & Kaz Kawamura. Persea, 2001.



**EIGHTH SEMESTER****ENG 453*****Modern Indian Drama*****(Total Credits – 4/ Total Marks – 100)****Introduction**

The course attempts to trace the origin and development of Indian drama, linking its continuity to the modern Indian dramatic/ theatrical tradition of certain seminal Urdu/ Hindi, Kannada, Tamil, Bengali, Marathi, Manipuri and Indian English plays. The course aims to impart knowledge on the aesthetic and socio-cultural relevance of representative post- independence Indian plays, from various Indian language and cultures.

**Course Objective**

- The course is designed to provide a glimpse of the rich and varied Indian dramatic and theatrical traditions.

**Learning Outcomes**

- Through this course the students will be able to trace the numerous political, social, historical events that have gone into their creative process.
- The course will help students understand the multi-lingual and multicultural and universal appeal of contemporary Indian drama and theatre.

**UNIT I**

Mohan Rakesh: *Adhe Adhure*

**UNIT II**

Girish Karnad: *Naga Mandala*

Vijay Tendulkar: *Ghasiram Kotwal*

**UNIT III**

Badal Sircar: *Evam Indrajit*

Ratan Thiyam: *Chakravyuha*



**UNIT IV**

Manjula Padmanabhan: *Harvest*

**Suggested reading**

1. Bhatia, Nandi. *Modern Indian Theatre: An Anthology*, OUP, 2009.
2. Chaudhuri, Asha Kuthari. *Mahesh Dattani*, New Delhi: Foundation Books, 2005.
3. Dalmia, Vasudha. *Poetics, Plays and Performance*, NY:OUP, 2006.
4. Dharwadker, Aparna Bhargava. *Theatres of Independence; Drama, Theory and Urban Performance in India*, Iowa:University of Iowa Press, 2005.
5. Iyer, Sharda Natesan. *Musings in Indian Writing in English: Drama*, Delhi: Sarup & Sons, 2007.
6. Kumar, Nand. *Indian-English Drama: A Study in Myths*, Delhi: Sarup & Sons, 2003.
7. Mee, Erin. *Drama Contemporary: India*, Maryland: The John Hopkins University Press, 2001.
8. \_\_\_\_\_. *Theatre of Roots: Redirecting the Modern Indian Stage*, Calcutta: Seagull Books, 2008.
9. Mukherjee, Tutun. *Girish Karnad: Performance and Critical Perspectives*, Delhi: Pencraft International, 2006.
10. Naik, M. K., ed. *Perspectives on Indian English Drama*, New Delhi: OUP, 1977.

**EIGHTH SEMESTER****ENG 454*****Contemporary American Literature*****(Total Credits – 4/ Total Marks – 100)****Introduction**

The course is designed to provide a scope to students to have an overall understating on how the contemporary American literature has evolved through the literary writings of the authors belonging to diverse ethnic, cultural and national origin. The course has included literary writings across genres by the authors belonging to the Beat Generation to the Afro-American, Native American, Asian American categories.

**Course Objectives**

This course aims to acquaint learners with contemporary American Literature from the 1960s

counterculture to the second decade of the twenty-first century. The course is devised to

include American Literature from diverse identities and ethnicities, befitting the “melting-pot” metaphor associated with this cosmopolitan space.

### Learning Outcomes

Learners will be able to –

- Understand American Literature as a domain that comprises writings from various racial identities/ethnicities
- Know the idiomatic, linguistic, cultural, experiential, identarian differences, which gets reflected in works of writers from diverse backgrounds realise how the success or failure of the American Dream figures as a recurrent trope across texts/narratives
- Problematise the development of an American identity within America and in the context of trans-Atlantic exchanges

### UNIT I

Allen Ginsberg: “A Supermarket in California,” “Feb. 29, 1958”

Joy Harjo: “Equinox”, “When the World Ended as we knew it”, “Eagle Poem”

Maya Angelou: “I know Why the Caged Birds Sing,” “Still I Rise”, “Phenomenal Women”

Adrienne Rich, “Power”, “Driving into the Wreck”,  
“Tonight No poetry will serve”

### UNIT II

N Scott Momaday: *House Made of Dawn*

Toni Morrison: *Beloved*

### UNIT III

August Wilson: *Fences*

### UNIT IV

Don DeLillo: *White Noise*

Amy Tan: *The Joy-Luck Club*

**Suggested Readings:**

1. Richard Ruland and Malcolm Bradbury, *From Puritanism to Postmodernism: A History of American Literature*. Penguin, 1992.
2. Nandana Dutta, *American Literature: Literary Contexts*. Orient Black Swan, 2016.
3. Alfred Benedixen and Stephen Burt (ed.), *The Cambridge History of American Poetry*. CUP, 2015.
4. Paula Geyh (ed.) *The Cambridge Companion to Postmodern American Fiction*, CUP, 2017.
5. C.W. E Bigsby. *A Critical Introduction to Twentieth Century American Drama*. Vol. 2 & 3. CUP, 1984 & 1985.
6. Richard Gray, *A History of American Literature*. Wiley-Blackwell, 2012.
7. ---. *American Poetry of the Twentieth Century*. Longman, 1990.

**EIGHTH SEMESTER****ENG 455*****World Poetry*****(Total Credits – 4/ Total Marks – 100)****Introduction**

This course is designed to familiarize students with the poetic achievements of some of the best-known poets from around the world. The course includes two poets from Europe; two from Asia; two from Africa; one from Latin America, and one from the Caribbean. The poets chosen, apart from Soyinka, Brutus and Walcott, write in languages other than English and belong to diverse cultures, histories, and literary traditions.

**Course Objectives**

- To provide opportunities for students to acquire deeper insights into contemporary world poetry.
- To expand the students' knowledge of poetry beyond the literary canon of the English-speaking world.
- To introduce students to new literary cultures, histories and traditions.

**Learning Outcomes**

- The students will gain awareness of the various poetic masterpieces emerging out of diverse literary and cultural experiences and written originally in languages such as Hebrew, Chinese, Spanish and Polish.

**UNIT I**

Yehuda Amichai: “God Full of Mercy”, “The Diameter of the Bomb”, “What Did I Learn in the Wars”

Shu Ting: “Missing You”, “Assembly Line”, “Gifts”

**UNIT II**

Wole Soyinka: “Funeral Sermon, Soweto”, “Civilian and Soldier”

Dennis Brutus: “There Was a Time When the Only Worth”, “They Hanged Him, I Said Dismissively”, “Today in Prison”

**UNIT III**

Ángel González: “Before I Could Call Myself Ángel González”, “Whatever You Want”, “Diatribes against the Dead”

Wisława Szymborska: “The Onion”, “On Death, Without Exaggeration”, “The Terrorist, He’s Watching”

**UNIT IV**

Claribel Alegria: “Savoir Faire”, “Nocturnal Visits”, “Mortally Wounded”

Derek Walcott: “Midsummer, Tobago”, “Crusoe Island-I”, “The Fist”

**Suggested Readings:**

1. Baranczak, Stanislaw, and Clare Cavanagh, ed. Wisława Szymborska: View with a Grain of Sand. Faber and Faber, 1996.
2. Baugh, Edward, ed. Derek Walcott: Memory As Vision: Another Life (Critical Studies of Caribbean Writers). Addison-Wesley Longman Ltd., 1979.
3. Boschetto-Sandoval, Sandra M., Marcia Phillips McGowan, eds. Claribel Alegría and Central American Literature: Critical Essays (Research in International Studies, Latin America Series). Ohio University Press, 1994
4. Crevel, Maghiel van. Chinese Poetry in Times of Mind, Mayhem and Money. Brill, 2008.
5. Gibbs, James, ed. Critical Perspectives on Wole Soyinka. Three Continents Press, 1980. Print.

6. Harshav, Benjamin, and Barbara Harshav, ed. and trans. *Yehuda Amichai: A Life of Poetry*. HarperCollins, 1994.
7. McLuckie, Craig W. and Patrick J. Colbert, eds. *Critical Perspectives on Dennis Brutus*. Lynne Rienner, 1995.
8. Miller, Martha LaFollette. *Politics and Verbal Play: The Ludic Poetry of Angel González*. Fairleigh Dickinson University Press, 1995.



# Multidisciplinary Course

## MDC 210

## THIRD SEMESTER

### MDC 210

#### *English Proficiency & Soft Skill Development*

(Total Credits-3 /Total Marks-75)

#### **Introduction**

The English Proficiency and Soft-Skill Development course is designed to provide students with the essential skills and knowledge needed to thrive in the professional world, encompassing both effective communication in English and the development of a strong and impactful personality combined with soft-skills. Whether its interacting with colleagues, clients, or stakeholders, the ability to express oneself clearly, confidently, and persuasively in English can open doors to new opportunities and advance one's career.

#### **Course Objectives**

The proposed **English Proficiency and Soft-Skill Development** course will include a variety of practical sessions to develop the students' English proficiency, including presentation skills, peer teaching, resume preparation, group discussions, debates and mock interviews. Additionally, the course will focus on personality development and soft-skills through self-awareness activities, goal setting, time management and leadership development.

#### **Learning Outcomes**

- Students will learn how to effectively communicate using effective soft-skills. They will master the art of articulating their ideas clearly, persuasively, and professionally.
- Soft-Skills development encompasses a range of attributes such as confidence, assertiveness, emotional intelligence, and effective leadership skills, all of which play a significant role in one's professional growth and success.

### UNIT I

**English Language Development** – Basics of English grammar, vocabulary and pronunciation. Developing fluency and accuracy in English. Developing listening and speaking skills through peer teaching, debates and presentations. Developing reading and writing skills using the English language lab.

### UNIT II

**Personality Development** – Concept and determinants of Personality Development, Types of personalities: introvert, extrovert and ambivert, Body language and Gestures. Conflict



resolution, assertiveness, effective habits, goal setting, time management, stress management, emotional intelligence, interpersonal relationships. SWOT analysis. Leadership development through team-building activities, qualities of a good leader, decision making skills.

### UNIT III

**Soft-Skills Application & Professional Preparation** – Applying English language skills and personality development to real life situations. Developing effective communication skills in a professional environment. Role play. Cover Letter writing. Preparation of Resume (Organization and Structure). Group Discussions (General Awareness and Current Affairs). Mock Interviews (Telephonic and face to face).

#### *Suggested Readings:*

1. Carnegie, Dale. 2021. *How to Win Friends & Influence People*. New Delhi: Fingerprint Publishing.
2. Crowder, Dr. K. Dave. 2020. *The Handbook for Learning And Development Professionals*. Bloomington: iUniverse.
3. Hansson, David Heinemeier & Fried, Jason. 2010. *Rework: Change The Way You Work Forever*. London: Vermilion.
4. Harvey, Sarah. 2019. *Kaizen: The Japanese Method for Transforming Habits, One Small Step at a Time*. Colorado: Bluebird Publishing.
5. Hoesgen, Ty. 2022. *Elite Communication Skills*. Toronto: Advanced Growth Institute Inc.
6. Kapoor, Shikha. 2020. *Personality Development and Soft Skills: Preparing For Tomorrow*. New Delhi: Dreamtech Press.
7. Sharma, Ryan. 2020. *The Unwritten Rules of Professional Etiquette*. Chennai: Habile Press.
8. Tuhovsky, Ian. 2015. *Communication Skills Training*. California: Createspace Independent Pub.



## **Ability Enhancement Courses**

AEC –220, 221, 222

## THIRD SEMESTER

### AEC 220

#### *Critical Reading*

(Total Credits -2 /Total Marks –50)

#### **Introduction**

The Course aims to help students acquire the skills of close critical reading and analysis of texts from various genres of prose writing. Select narrative exercises have been chosen from various contexts, for introducing students to the strategies of reading.

#### **Course Objectives**

- The course seeks to enable students to strengthen their critical reading and thinking skills and improve their academic literacy.

#### **Learning Outcomes**

- Analyse and interpret readings drawn from different disciplines in the college curriculum and learn to distinguish between the methods authors use in developing their ideas.
- Exhibit proficiency in the reading process through the abilities of annotating, outlining, summarizing and identifying rhetorical devices.
- Interact with the texts they read through carefully listening, writing, conversation, and questioning.

#### **UNIT I**

##### Introduction to the Features of Critical Reading

1. Readers create meaning from every text through close reading.

2. Critical readers interact with the texts they read by questioning them, responding to them, and expanding them, usually through writing.
3. To create meaning, critical readers use a variety of approaches, strategies, and techniques which also include the application of their personal experiences and existing knowledge to the reading process.
4. Critical readers actively refer to other texts, related to the topic of their investigation.

The above features of critical reading may be elaborated and explained with the help of the following essays:

1. “Research and Critical Reading” by Pavel Zemilansky (*from Oregon Writes Open Writing Text* by Jennifer Kepka 2016).
2. “Introduction” by David Bartholomae and Anthony Petrosky (*from Ways of Reading* by David Bartholomae et al eds., 2008).

## UNIT II

### Critical Reading in Practice

(\* Teachers may choose **any 2** out of the 4 prescribed texts)

1. “The Tell-Tale Heart” by Edgar Allan Poe
2. “We Too Are Human Beings” by Bama (From *Karukku*)
3. “The Coming of the Martians” by H. G. Wells (From *The War of the Worlds*)
4. “Stories”, (Part –I, No.5) by Amitav Ghosh (From *The Great Derangement: Climate Change and the Unthinkable*).

Note for Teachers:

\*Critical reading practice in Unit II is meant to introduce students to thematic and stylistic variations across different genres of prose writing. For internal assessment, evaluation may be made on the basis of how students apply critical and evaluative skills in their presentations and written assignments.

### Suggested Readings:

1. Bartholomae, David and Anthony Petrosky, Eds.(2008) Introduction. *Ways of Reading*. 8th Ed. New York: Bedford/St. Martin’s.
2. Brent, Douglas. 1992. *Reading as Rhetorical Invention*. National Council of Teachers of English, Urbana, IL.
3. Kepka, Jenn. (2018)*Oregon Writes Open Writing Text*. Publisher: Open Oregon Educational Resources. (A Project of Oregon Writes).
4. Manarin, Karen, Miriam Carey, Melanie Rathburn, & Glen Ryland (2015). *Critical Reading in Higher Education: Academic Goals and Social Engagement*. Bloomington, Indiana : Indiana University Press.

5. Martin, Janette.( 2004). “Developing ‘Interesting Thoughts:’ Reading for Research.” In *Research Writing Revisited: A Sourcebook for Teachers*, eds. Pavel Zemliansky and Wendy Bishop, Heinemann, Portsmouth, NH. (3-13).



## THIRD SEMESTER

### AEC-221

#### *Academic Writing Skills (Commerce and Management)*

(Total Credit – 2/Total Marks –50)

#### **Introduction**

The course is designed to help students gain a adequate understanding of the fundamental principles and practices of academic writing, which are applicable across different disciplines. The course entails a comprehensive learning experience through a combination of lectures, discussions, workshops, and practical exercises through which the students will learn important skills and strategies of academic writing, conducting research, constructing arguments, and adhering to the conventions of academic writings. The course has also included literary texts to provide rich examples of language use, including vocabulary, syntax, figurative language, and rhetorical devices.

#### **Course Objectives**

- To equip students with the fundamentals of academic writing skills for the students in commerce.
- To familiarize students with various writing strategies and techniques commonly employed in scholarly discourse.
- To cultivate critical thinking and analytical skills through engagement with academic texts and writing assignments.

#### **Learning Outcomes**

- Students will learn the basic skills of academic writing.
- Students will become familiar with various writing strategies and techniques commonly employed in scholarly discourse.
- Students will develop their ability to construct coherent and well-structured arguments supported by evidence and research.
- Students will foster an awareness of audience, purpose, and context in writing tasks relevant to commerce students.

## UNIT I

### Understanding Academic Writing

- Distinction between academic and non-academic writing
- Key elements of academic writing: clarity, coherence, and precision
- Overview of the writing process: planning, drafting, revising, and editing

### Structuring Academic Essays

- Introduction to essay structure: introduction, body paragraphs, conclusion
- Organizing ideas logically and coherently
- Incorporating evidence and examples to support arguments

### Business Writing and the Internet

- Social Media and Impact on Writing
- Using AI tools for Writing

## UNIT II

### Types of writing, business correspondences, and presentations

- Drafting notes, memos, circulars and notices
- Drafting reports, minutes, emails and letters
- Designing and delivering PowerPoint Presentations
- Writing research articles

### Short biographies: (Any One of the two biographies)

- Steve Jobs
- JRD Tata (In S. E. Forum, *Prism*)

### Poem:

- Tanure Ojaide: “Doors of the Forest”.  
Essay
- Vandana Shiva: “From Qanta to the Seed” (from *The Vandana Shiva Reader*)

### Suggested Reading:

1. Anderson, M. (2010). *Critical Thinking, Academic Writing and Presentation Skills: MG University Edition*. Pearson Education.
2. Bovee, C. L., Hill, J. V., & Raina, R. L. (n.d.). *Business Communication Today*. 2021: Pearson Education.
3. Chaturvedi, P., & Chaturvedi, M. (2017). *Business Communication*. Pearson Education.
4. Forum, S. E. (2017). A Brief Biography of JRD Tata. In S. E. Forum, *Prism* (pp. 20-27). New Delhi: Cambridge University Press.
5. Isaacson, W. (2015). *STEVE JOBS (PB): THE EXCLUSIVE BIOGRAPHY*. Abacus.
6. Lala, R. M. (2017). *Beyond The Last Blue Mountain: A Life of JRD Tata..* Penguin Random House India.

7. Ojaide, T. (2010). *The Beauty I Have Seen. A Trilogy*. Malthouse Press.
8. *The Vandana Shiva Reader*, The University Press of Kentucky, 2015.



## THIRD SEMESTER

### AEC-222

#### *Academic Writing Skills (ARTS)*

(Total Credits – 2/ Total Marks – 50)

#### **Introduction**

The course is designed to help students gain an adequate understanding of the fundamental principles and practices of academic writing, which are applicable across different disciplines. The course entails a comprehensive learning experience through a combination of lectures, discussions, workshops, and practical exercises through which the students will learn important skills and strategies of academic writing, conducting research, constructing arguments, and adhering to the conventions of academic writings. The course has also included literary texts to provide rich examples of language use, including vocabulary, syntax, figurative language, and rhetorical devices.

#### **Course Objectives**

- To equip students with the fundamentals of academic writing skills for the students in humanities.
- To familiarize students with various writing strategies and techniques commonly employed in scholarly discourse.
- To cultivate critical thinking and analytical skills through engagement with academic texts and writing assignments.

#### **Course outcomes**

- Students will learn the basic skills of academic writing.
- Students will become familiar with various writing strategies and techniques commonly employed in scholarly discourse.
- Students will develop their ability to construct coherent and well-structured arguments supported by evidence and research.
- Students will foster an awareness of audience, purpose, and context in writing tasks across different disciplines within the humanities.

## UNIT I

1. Understanding Academic Writing
  - Key elements of academic writing: conventions, clarity, coherence, and precision
  - Introduction to essay structure: introduction, body paragraphs, conclusion
2. Essay Structure and Organization
  - Techniques for formulating clear and focused thesis statements
  - Organizing ideas logically and coherently
3. Critical Thinking & Academic Writing
  - Analysing and evaluating arguments
  - Evaluating sources for credibility and relevance
4. Writing research papers
  - Introduction to writing research papers
  - Utilizing library resources and databases effectively
  - Understanding academic integrity and avoiding plagiarism

## UNIT II

1. Study of sample texts for writing book reviews
  - An essay by Oscar Wilde, *Lecture to Arts Students*
  - An essay by George Orwell, *Why I Write*
2. Writing assignments
  - Students will work on a few writing assignments, applying the skills and concepts learned throughout the course. This may include an academic essay, research paper, or case study analysis.

### Suggested Reading:

1. Anderson, M. (2010). *Critical Thinking, Academic Writing and Presentation Skills: MG University Edition*. Pearson Education.
2. Kumar, R. (2023). *RESEARCH METHODOLOGY: A STEP BY STEP GUIDE FOR BEGINNERS*. SAGE Publications Pvt. Ltd.
3. Murray, R. (2006). *The Handbook Of Academic Writing: A Fresh Approach*. Open University Press.
4. Thomson, P. (2023). *Refining Your Academic Writing: Strategies for Reading, Revising and Rewriting (Insider Guides to Success in Academia)*. Routledge.
5. Orwell, G. (2004). *Why I Write*. Penguin Books Ltd.
6. Wilde, O. (1913). *Essays and Lectures* (Fourth ed.). LONDON: METHUEN & CO. LTD. Retrieved from <https://www.gutenberg.org/files/774/774-h/774-h.htm#page197>





## **Skill Enhancement Courses**

SEC – 230-231

**THIRD  
SEMESTER**

**SEC 230**

*Introduction to Translation*

(Total Credits – 3/Total Marks –75)

**Introduction**

The Introduction to Translation Course will introduce students to the basic concepts of translation, cultural and linguistic aspects, practices, ethics and tools of translation. Through a combination of lectures, discussions, and practical exercises, students will develop foundational skills in translating texts from a source language to a target language while considering linguistic, cultural, and contextual factors. The course will cover key select translation theories, techniques, and strategies, as well as ethical considerations and professional standards in the field of translation.

The course will include the study of texts translated into English from other languages. This exercise will provide students with the opportunity to gain a deeper understanding of the principles and processes involved in the translation of text from one language to another. Such an exercise offers numerous benefits, both for language learners and aspiring translators. It enriches students' language skills, cultural understanding, and critical thinking abilities, while also preparing them for careers in translation and related fields.

**Course Objectives**

- To introduce students to the fundamental principles of translation.
- To introduce students to the cultural, linguistic, and contextual aspects influencing translation decisions.
- To develop basic proficiency in translating texts from a source language to a target language.

**Learning Outcomes**

- Students will be able to comprehend and define the fundamental concepts of translation.
- Students will gain knowledge about the professional responsibilities that come with being a translator.
- Students will be able to translate brief texts from one language to another with supervision.

## UNIT 1

1. Meaning and Definition of Translation.
2. Qualities of a Good Translator.
3. Textual Analysis and Translation Strategies.

## UNIT II

1. Cultural Aspects of Translation.
2. Translation Tools and Resources.
3. Importance of Translation in the present age.

## UNIT III

### Practical Aspects

1. Study of sample texts translated to English.
  - a. Stories by Anton Chekhov translated by
    - Multiple translators (Kindle Edition)
  - b. Stories by Rabindranath Tagore translated by
    - Riddhi Maitra (Kindle Edition)
    - S. Mukherjee (Kindle Edition)
2. Translation of texts for classroom exercises.

### Suggested Readings:

- Baker, M. (2011). *In Other Words: A Coursebook on Translation*. Routledge.
- Chekhov, A. (2015). *Chekhov, A., West, J., Hawthorne, J., Fell, M., Bernstein, H., Seltzer, T., . . . Lewis, B. R. (2015). Anton Chekhov: The Collected Novellas and Short Stories in Multiple Translations (Unabridged)*. (J. West, J. Hawthorne, M. Fell, H. Bernstein, R. E. Long, T. Seltzer, . . . B. R. Lewis, Trans.) e-artnow ebooks.
- Robinson, D. (2019). *Becoming a Translator: An Introduction to the Theory and Practice of Translation*. Routledge.
- Rusk, J. (1999). *201 Stories by Anton Chekhov*. Retrieved April 28, 2024, from [www.ibiblio.org](http://www.ibiblio.org): <https://www.ibiblio.org/eldritch/ac/jr/>
- Shastri, P. D. (2012). *Fundamental Aspects of Translation*. Prentice Hall India Learning Private Limited.
- Tagore, R. (2020). *3 Stories: Rabindranath Tagore*. (R. Maitra, Trans.) BEE Books E- Book.
- Tagore, R. (2020). *Tender Tales: Three short stories originally written in Bengali*. (S. Mukherjee, Trans.) Amazon.



## THIRD SEMESTER

### SEC 231

#### *English Language Education (ELE)*

(Total credit 3/ Total Marks 75)

#### **Introduction**

This paper aims to provide learners with the basic and introductory understanding of the field of English Language Education (ELE). It will provide learners with an overview of the principles involved in language teaching, the theories, and the approaches and methods of language teaching.

Course Objectives:

- To familiarize learners with the concepts and key issues related to the field of ELE
- To provide an in-depth understanding on the importance of language learning and teaching

Learning Outcomes:

By the end of the course, learners should be able to

- gain a substantial understanding of the concepts and key issues related to the field of ELE
- apply the concepts that they have learned in authentic situations

### UNIT I

#### **PRINCIPLES OF LANGUAGE TEACHING**

Definition of language; Characteristics of language; Theories about the Origin of Language – Divine Source theory; Language and communication; Communicative functions of language; Verbal and Non-Verbal Communication.

### UNIT II

#### **THEORIES OF LANGUAGE TEACHING AND LEARNING**

Behaviourism [B. F. Skinner's Verbal Behaviour]

Mentalism/Generative Theory [Noam Chomsky's Theory in Acquisition/Learning]

Functional Approach Del Hymes' Communicative Competence

Krashen's Monitor Model

### UNIT III

#### APPROACHES AND METHODS OF LANGUAGE TEACHING

**Traditional Approaches** - The Grammar Translation Method; The Reform Movement; The Direct Method; The Oral Approach; The Audio-Lingual Method.

**Current Approaches** - Communicative Language Teaching; Collaborative Learning, Task- Based Learning

#### Essential Readings

Brown, H. D. (2000). *Teaching by principles: An Interactive Approach to Language Pedagogy*. 2nd ed. New York: Longman.

Richards, J. C., and Rodgers, T. S. (2001). *Approaches and Methods in Language Teaching*. 2<sup>nd</sup> ed. New York: Cambridge University Press.

#### Suggested Readings

Brumfit, C. J. (1984). *Communicative Methodology in Language Teaching*. Cambridge: Cambridge University Press.

Bloomfield, L. (1933). *Language*. New York: Holt, Rinehart and Winston.

Larsen, F. D. (2000). *Techniques and Principles in Language Teaching*. 2<sup>nd</sup> ed. New York: Oxford University Press.

