

TRIPURA UNIVERSITY

4 YEAR B.A. (HONOURS) IN ENGLISH

LEARNING OUTCOMES BASED CURRICULUM FRAMEWORK

BA ENGLISH (HONS): 4-YEAR DEGREE PROGRAM

Preamble

The following global remarks may be taken into account by the faculty members, departments/schools, Boards of Studies in English, Institutes and Universities, while considering the recommendations for their use:

- i. The learning outcomes are designed to help learners understand the objectives of studying BA (Honours) in English, that is, to analyze, appreciate, understand and critically engage with literary texts written in English, approaching them from various perspectives and with a clear understanding of locations.
- ii. It is significant to mention here that the BA (Hons.) English syllabus under CBCS remains the point of reference for the LOCF recommendations. However, stakeholders (departments or universities or institutions) may make suitable alternations with justifications while selecting texts, finalizing objectives and organizing principles keeping in view global, national and regional contexts of analysis and appreciation.
- iii. To this end, the texts mentioned in the LOCF document are indicative. Similarly, the organization of divisions / themes / genres / periods / authors / areas, etc. is specific to contexts identified in the course(s) and does not pre-empt further rethinking or selection with clear justification for the choices exercised therein.
- iv. The organization of the courses/papers may be worked into semesters/years keeping in consideration the credit load in a given semester with the ultimate end of outcomes of the course/programme. However, it makes sense to include courses/papers that demand more attention in the second and third years (third to sixth semester as may be required) of the Honours course in English.
- v. Learning outcomes are modifiable with due justification in view of contexts, texts selected in the course and requirements of the stakeholders, which are as diverse as are regions in the country
- vi. The overarching concern of the LOCF committee in English is to have definite and justifiable course outcomes and their realization by the end of the course/programme.
- vii. The Department/Institute/University is expected to encourage its faculty concerned to make suitable pedagogical innovations, in addition to teaching/learning processes suggested in the LOC Recommendations, so that the Course/Programme learning outcomes can be achieved.

BA (HONS) IN ENGLISH (4-YEAR DEGREE PROGRAM)

Part I 1.1

Introduction

Outcome based learning is the principal end of pedagogical transactions in higher education in today's world in the light of exponential changes brought about in science and technology, and the prevalent utilitarian world view of the society. Since humanities is among the most questioned discipline, it is imperative to perspectivise literary studies in English at the UG and PG levels.

Humanities has ever been in crisis in the West, which has impacted social perception beyond the western shores including India, though the Indian mind, before the advent of colonization, related literature to '*kavya satya*' (poetic truth), which was different from other forms of truth, and hence not comparable to others. But humanities, poetry to be precise, has found its defendants in all ages.

The present crisis of humanities emanates from the predominance of science and technology in particular because it contributes to human conditions and comfort in tangible terms and thereby changing the human condition with material inventions. The resultant utilitarian society likes to invest in science and technology because it takes care of provisions for life. Literature, on the other hand, takes care of vision. But its impact is intangible and immeasurable in terms of quantity. Humanities or literary discourse brings about qualitative changes that remain immeasurable, but for its manifestation in human conduct that may be observed and experienced, but not quantified. However, what gets obviated in the process is that both of them i.e., science and technology and humanities-- are complementary, though those fascinated with tangible outcomes do tend to gloss over it. Fortunately, institutions of repute in management, also science and technology have started paying attention to humanities and social sciences, at least symbolically.

To speak of human values in an age in which humanities as a discipline itself is in a state of crisis may appear paradoxical.

The present century has increasingly realised the interconnectedness of all elements in the universe and interrelatedness of lives. Tim Cook speaks about maintaining balance between science and the humanities:

If science is a search in the darkness, then the humanities are a candle that shows where we have been and the danger that lies ahead. It is technology married with liberal arts, married with the humanities that makes our hearts sing.

The function of literature is to bring the questions of values—human and literary—in focus.

Literariness is the ability of literature to attract attention to itself that it achieves through deviant use of language. As a system of knowledge, it aims at providing pleasure first and knowledge thereafter. Therein lies its value in being pleasant. Thereafter, the important thing is to know what literature is valued for. Literature is known for what it stands or its commitment. Literature celebrates life in all forms and stands for and with values of life by representing the weak, the poor, the exploited, the vulnerable and the voiceless. In a way, literary values are values of life, particularly human life.

Accordingly, English literary curricula have evolved over a period of time in India. From its Anglo-centric core, it moved to new literatures—Third World Literature, Commonwealth Literature, American, Canadian, Australian, African Literature, and New Literatures in English, and later to Indian Literature in English and Indian Literature in translation in the

light of various critical and theoretical discourses like Post-modernism, Post-colonialism, Feminism, and Black Aesthetics/Dalit Aesthetics among others.

The present phase demands its alignment to the obtaining situation and demands. Its acceptance lies in its ability to enrich engagement with local and global realities, experiences and their manifestations in literary terms without glossing over the core attributes i.e., human values. To achieve this, it is necessary for English studies to recognize and respect the differences and transcend binaries.

The question of relevance and acceptance of English literary studies follows. For local acceptance, it is necessary to have space for local literature and also contiguous literatures. For instance, for a Department of English located in Tamil Nadu may spare about 15 to 20 per cent space to literatures other than English like Tamil and Malayalam, Telugu or Kannada and to skill development.

The LOCF for English is prepared on the contours and curricular structure provided by the UGC, and may be modified without sacrificing the spirit of CBCS and LOCF.

1.2 Learning Outcomes-based Approach to Curricular Planning

The fundamental premise underlying the learning outcomes-based approach to curriculum planning and development is that higher education qualifications such as a Bachelor's Degree (Hons) programmes are earned and awarded on the basis of (a) demonstrated achievement of outcomes (expressed in terms of knowledge, understanding, skills, attitudes and values) and (b) academic standards expected of graduates of a programme of study.

The expected learning outcomes are used as reference points that would help formulate graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes which in turn will help in curriculum planning and development, and in the design, delivery and review of academic programmes.

Learning outcomes-based frameworks in any subject must specify what graduates completing a particular programme of study are (a) expected to know, (b) understand and (c) be able to do at the end of their programme of study. To this extent, LOCF in English is committed to allowing for flexibility and innovation in (i) programme design and syllabi development by higher education institutions (HEIs), (ii) teaching-learning process, (iii) assessment of student learning levels, and (iv) periodic programme review within institutional parameters as well as LOCF guidelines, (v) generating framework(s) of agreed expected graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes.

The key outcomes that underpin curriculum planning and development at the undergraduate level include Graduate Attributes, Qualification Descriptors, Programme Learning Outcomes, and Course Learning Outcomes.

The LOCF for undergraduate education is based on specific learning outcomes and academic standards expected to be attained by graduates of a programme of study. However, an outcome-based approach identifies moves away from the emphasis on what is to be taught to focus on what is actually learnt by way of demonstrable outcomes. This approach provides greater flexibility to the teachers to develop—and the students to accept and adopt—different learning and teaching pedagogy in an interactive and participatory ecosystem. The idea is to integrate social needs and teaching practices in a manner that is responsive to the need of the community. HEIs, on their turn, shall address to the situations of their students by identifying relevant and common outcomes and by developing such outcomes that not only match the specific needs of the students but also expands their outlook and values.

Moreover, it is borne in mind that outcome-based curriculum does not obviate fact that the focus is not just on domain knowledge or outcomes only but on processes and approaches to be employed in pedagogical transactions. Processes are as important as the outcome. Else the outcomes would remain confined to the paper.

1.2.1 Nature and Extent of Bachelor's Degree Programme in English Literature (Honours)

Bachelor's Degree (Honours) is a well-recognized, structured, and specialized graduate level qualification in tertiary, collegiate education. The contents of this degree are determined in terms of knowledge, understanding, qualification, skills and values that a student intends to acquire in order to look for professional avenues or move to higher education at the postgraduate level.

Bachelor's Degree (Honours) programmes attract entrants from the secondary level or equivalent, often with subject knowledge that may or may not be directly relevant to the particular field of study/profession. Thus, BA (Honours) Course in English aims to equip students to qualify for joining a profession or to provide development opportunities in particular employment settings. Graduates are enabled to enter a variety of jobs or to continue academic study at a higher level.

Qualification descriptors at this level reflect in-depth and specialized knowledge and understanding of their subjects enriched by domain knowledge, student knowledge, critical thinking and effective communication skills. Knowledge at this level includes generic information about what all holders of the qualification are able to do, and the qualities and skills that they have. Courses, therefore, reflect different aspirations of types of students, and skills, learning needs and personal circumstances, needed thereof. Programmes assess not only academic skills but also other skills and attributes including what graduate level education requires, recognises and accredits in order for the Honours Degree to sync with national standards and be compatible with international practices.

The attributes and outcomes associated with specialised programmes of study such as BA Honours in English are predominantly comprised of structured learning opportunities. These programmes are devoted to classroom learning, group and individual learning and library and field research projects. The key component in the programme is developing the ability to communicate at different levels, ranging from basic to critical communication.

To complete the programme of study the student needs to demonstrate knowledge of the subject, understanding of one's location, ability to critically appreciate a text or tradition in itself or in relation to others, knowledge of the development of the discipline locally and globally through classroom study, self-study and research of existing literatures and current practices. The critical perspective, thus acquired, helps the student to link the degree to life skills including professional skills and awareness with an understanding of human and literary value.

1.2.2 Aims of Bachelor's Degree Programme in English Literature (Honours)

The Honours programme in any subject is, in effect, a bridge between secondary and tertiary level education and postgraduate education. So it is important to make the courses in this programme as inclusive and broad as possible even as they also carry the imprints of specialized programmes of study. Honours courses are specialised and remain within the boundaries of accepted and current knowledge. The importance of student research is an integral part of any Honours Programme, particularly the English Honours programme.

The objectives of the LOCF in English, therefore, revisit traditional expectations of teaching and learning English by centre-staging outcomes that are demonstrable through five key

attributes: understanding, use, communication, expansion, and application of subject knowledge with a clear awareness and understanding of one's location in the immediate and global environment.

In order to maximize the advantages of LOCF, the objectives are synced to outcomes. So the LOCF document highlights (i) the basic philosophy of teaching English as an Honours subject; (ii) the core objectives of English (Literary Studies and Language through Literature) by way of imparting subject knowledge, life skills, awareness of human values, respect for different locations and life forms, and professional skills; (iii) translation of each skill into demonstrable outcomes in terms of basic and critical communication, social engagement, personal growth and ability enhancement; (iv) application and use of domain knowledge as a bridge to society and the world at large; (v) demonstration of professional awareness and problem solving skills; (vi) demonstration of basic knowledge of digital knowledge platforms; (vi) ability to recognize the professional and social utility of the subject; and (vi) in the process understand, appreciate and imbibe values of life.

The broad objectives of the Learning Outcomes-based Curriculum Framework (LOCF) in English Literature (Honours) can therefore be outlined through the following points:

- **Prospects of the Curriculum:** Formulating graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes that are expected to be demonstrated by the holder of a degree student with Honours in English;
- **Core Values:** Enabling prospective students, parents, employers and others to understand the nature and level of learning outcomes (knowledge, skills, attitudes and human and literary values) or attributes for English Literature (Honours);
- **Bridge to the World:** Providing a framework to see the subject as a bridge to the world in such a way that while recognizing the different conditions in pluralistic society, the students also are aware of a core of shared values such as (i) a commitment to the knowledge to understand the world and how to make a contribution to it; (ii) development of each person's unique potential; (iii) respect for others and their rights; (iv) social and civic responsibility, participation in democratic processes; social justice and cultural diversity; and (v) concern for the natural and cultural environment;
- **Assimilation of Ability, Balance, harmony and Inclusiveness:** Identifying and defining such aspects or attributes of English Literature (Honours) that a graduate of the subject should be able to demonstrate on successful completion of the programme of study;
- **Frame for National Standards:** Providing a frame of reference for maintaining national standards with international compatibility of learning outcomes of English Literature (Honours) and academic standards to ensure global competitiveness, and to facilitate student/graduate mobility;
- **Pliability:** Formulating outcomes that are responsive to social and technological changes in order that the pedagogy will meet student's needs arising from the changes. LOCF encourages effective use of new technologies as tools for learning and provide a balance between what is common to the education of all students and the kind of flexibility and openness required for education;
- **Pedagogy:** Providing higher education institutions an important point of reference for designing teaching-learning strategies, assessing student learning levels, and periodic

review of programmes and academic standards for English Literature (Honours) with shift from domain knowledge to processes of realising the outcomes;

- **Development:** Providing HEIs a developmental approach through LOCF that would accommodate social needs and provide students a clear direction of learning.

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

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

The details are explained in the sections that follow.

1.3 Graduate Attributes

Disciplinary Knowledge:

- a) ability to identify, speak and write about different literary genres, forms, periods and movements
- b) ability to understand and engage with various literary and critical concepts and categories
- c) ability to read texts closely, paying attention to themes, generic conventions, historical contexts, and linguistic and stylistic variations and innovations
- d) ability to understand appreciate, analyze, and use different theoretical frameworks
- e) ability to locate in and engage with relevant scholarly works in order to develop one's own critical position and present one's views coherently and persuasively
- f) ability to situate one's own reading, to be aware of one's position in terms of society, religion, caste, region, gender, politics, and sexuality to be self-reflexive and self-questioning
- g) ability to understand the world, to think critically and clearly about the local and the global through a reading of literatures in translation and in the original, to be a located Indian citizen of the world
- h) ability to see and respect difference and to transcend binaries

Communication Skills:

- a) ability to speak and write clearly in standard, academic English
- b) ability to listen to and read carefully various viewpoints and engage with them.

- c) ability to use critical concepts and categories with clarity Critical Thinking:
- d) ability to read and analyze extant scholarship
- e) ability to substantiate critical readings of literary texts in order to persuade others
- f) ability to place texts in historical contexts and also read them in terms of generic conventions and literary history

Problem Solving:

- a) ability to transfer literary critical skills to read other cultural texts
- b) ability to read any unfamiliar literary texts Analytical Reasoning:
- c) ability to evaluate the strengths and weaknesses in scholarly texts spotting flaws in their arguments
- d) ability to use critics and theorists to create a framework and to substantiate one's argument in one's reading of literary texts

Research-Related Skills:

- a) ability to problematize; to formulate hypothesis and research questions, and to identify and consult relevant sources to find answers
- b) ability to plan and write a research paper Teamwork and Time Management:
- c) ability to participate constructively in class discussions
- d) ability to contribute to group work
- e) ability to meet a deadline Scientific Reasoning:
- f) ability to analyze texts, evaluating ideas and literary strategies
- g) ability to formulate logical and persuasive arguments

Reflective Thinking:

- a) ability to locate oneself and see the influence of location—regional, national, global—on critical thinking and reading

Self-Directing Learning:

- a) ability to work independently in terms of reading literary and critical texts
- b) ability to carry out personal research, postulate questions and search for answers Digital Literacy:

- a) ability to use digital sources, and read them critically
- b) ability to use digital resources for presentations Multicultural Competence:
- c) ability to engage with and understand literature from various nations and reasons and languages

- d) ability to respect and transcend differences Moral and Ethical Values:
- e) ability to interrogate one's own ethical values, and to be aware of ethical issues
- f) ability to read values inherited in literary texts and criticism vis a vis, the environment, religion and spirituality, as also structures of power

Leadership Readiness:

- a) ability to lead group discussions, to formulate questions for the class in literary and social texts

Life-long Learning:

- a) ability to retain and build on critical reading skills
- b) ability to transfer such skills to other domains of one's life and work

1.4 Qualification descriptors for a Bachelor's degree with English Honours

The qualification descriptors for the BA (English Hons.) programme in English shall be five learning attributes such as understanding, use, communication, expansion, and application of subject knowledge with a clear understanding of one's location. This also involves an awareness on the students' part of differences pertaining to class, caste, gender, community, region, etc. in order that they can transcend these differences with transparency of purpose and thought. The key qualification descriptor for English Honours shall be clarity of communication as well as critical thinking and ethical awareness. Each Honours Graduate in English should be able to

- *demonstrate* a coherent and systematic knowledge and understanding of the field of literary and theoretical developments in the field of English Studies and English Studies in India. This would also include the student's ability to identify, speak and write about genres, forms, periods, movements and conventions of writing as well as the ability to understand and engage with literary-critical concepts, theories and categories
- *demonstrate* the ability to understand the role of literature in a changing world from the disciplinary perspective as well as in relation to its professional and everyday use. While the aspect of disciplinary attribute is covered by the ability of the students to read texts with close attention to themes, conventions, contexts and value systems, a key aspect of this attribute is their ability to situate their reading, their position(s) in terms of community, class, caste, religion, language, region, gender, politics, and an understanding of the global and the local
- *demonstrate* the ability to think and write critically and clearly about one's role as a located Indian citizen of the world through a reading of English literatures and literatures in translation
- *Communicate* ideas, opinions and values—both literary values and values of life in all shades and shapes—in order to expand the knowledge of the subject as it moves from the classroom to life and life-worlds
- *Demonstrate* the ability to share the results of academic and disciplinary learning through different forms of communication such as essays, dissertations, reports, findings, notes, etc, on different platforms of communication such as the classroom, the media and the internet
- *Recognize* the scope of English studies in terms of career opportunities, employment and lifelong engagement in teaching, publishing, translation, communication, media, soft skills and other allied fields
- *Apply* subject-specific skills in language and literature to foster a larger sense of ethical and moral responsibility among fellow humans in order to see and respect differences in and among various species and life-forms and learn to transcend them

The programme will strengthen the student's ability to draw on narratives that alert us to layers and levels of meaning and differences in situations and complexities of relations. Linguistic and literary competence should help the students identify, analyze and evaluate

keys issues in the text and around in the world—thematic, contextual, professional, processual—and think of ways to find acceptable and sustainable solutions. Students will have the ability to understand and articulate with clarity and critical thinking one's position in the world as an Indian and as an Indian citizen of the world.

1.5 Programme Learning Outcomes (BA Honours English)

The programme learning outcomes relating to BA (Hons) degree programme in English:

- demonstrate a set of basic skills in literary communication and explication of literary practices and process with clarity
- demonstrate a coherent and systematic knowledge of the field of English literature and Bhasha literatures in English showing an understanding of current theoretical and literary developments in relation to the specific field of English studies.
- display an ability to read and understand various literary genres and stylistic variations and write critically
- cultivate ability to look at and evaluate literary texts as a field of study and as part of the wider network of local and global culture
- demonstrate a critical aptitude and reflexive thinking to systematically analyze the existing scholarship and expand critical questions and the knowledge base in the field of English studies using digital resources.
- display knowledge to cultivate a better understanding of values – both literary values that aide us in literary judgment and also values of life at all stages; apply appropriate methodologies for the development of the creative and analytical faculties of students, their overall development of writing, including imaginative writing.
- recognize employability options in English studies programme as part of skill development and as career avenues open to graduates in today's global world such as professional writing, translation, teaching English at different levels, mass media, journalism, aviation communication and personality development
- channelize the interests of the students and analytical reasoning in a better way and make more meaningful choices regarding career after completion of graduate programme
- to enable students to develop an awareness of the linguistic-cultural richness of India as an important outcome of English literary studies in India

BA ENGLISH (HONOURS) COURSES

A. Core Courses

SEMESTER 1: PAPER EN 101C: INDIAN CLASSICAL LITERATURE

Course Level Learning Outcomes:

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

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

Course Content

Unit-I

Origins of Kavya Literature:

Excerpts from *The Ramayana*- ‘Ayodhya Kanda’/ ‘Yuddha Kanda’

Excerpts from *The Mahabharata*- ‘The Book of Assembly Hall’ (Sabha Parva): The Dicing and The Sequel to Dicing/ *Virata Parva*

Unit-II

Bharatamuni’s *The Natyashastra*

Chapter 1: On the origin of drama & Chapter 6: Rasa and Bhava

Unit-III

Sudraka: *Mrichhkatikam*

Or

Kalidasa: *Abhijnansakuntalam*

Unit-IV

Banabhatta: Excerpts from *Kadambari*- Chapter I & Chapter II

Suggested Readings:

- *The Mahabharata*: The Dicing, The Sequel to Dicing and the Temptation of Karna, Worldview Critical Editions.
- Padmini Rajappa ‘s *Kadambari*, Penguin Classicsl
- *Srimad Valmiki Ramayana* (with Sanskrit Text and English Translation): Part I, Gita Press, Gorakhpur (2 vols Set).
- Bharata, *Natyashastra*, tr. Manmohan Ghosh, vol. I, 2nd edn. Calcutta: Granthalaya, 1967.
- Berriedale Keith ‘s A History of Sanskrit Literature, Motilal Banarasidas, 2019.
- J.A.B. Van Buitenen, ‘Dharma and Moksa’, in Roy W. Perrett, ed., Indian Philosophy, vol V
- Indian Theatre by Kapila Vatsyayan.

E-Books

- The Ramayana Translated into English Prose From the Original Sanskrit of Valmiki, Year 1977 Manmathanath Dutta
- The Ramayana of Valmiki, translated by Hari Prasad Shastri
- Valmiki Ramayan trans. Bibek Debroy
- Mahabharata Online. Trans. Kishori Mohan Ganguly (published between 1883 and 1896)

SEMESTER 1: PAPER EN 102C: EUROPEAN CLASSICAL LITERATURE

Course Level Learning Outcomes

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

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

Course Content

UNIT I

Homer: Selections from *The Illiad* (Book 1) (Penguin)

UNIT II

Sophocles: *Oedipus Rex* (Penguin)

UNIT III

Plautus: *The Pot of Gold* (Penguin)

Horace: *Selections from Satires Epistle 1* (The Satires of Horace and Persius, Translation. Niall Rudd, Penguin 2005)

UNIT IV

Dante: Selections from *The Divine Comedy: Inferno*, Canto 1 & 2 (Dante's The Divine Comedy: Inferno, Purgatorio, Paradiso, Ed. Robin Kirkpatrick, Penguin Classics)

Suggested Readings

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

SEMESTER 2: PAPER EN 201C: INDIAN WRITINGS IN ENGLISH AND IN TRANSLATION

Course Level Learning Outcomes

- i. Some of the course learning outcomes that students of this course are required to demonstrate run thus:
- ii. appreciate the historical trajectory of various genres of IWE from colonial times till the present
- iii. critically engage with Indian literary texts written in English in terms of colonialism/postcolonialism, regionalism, and nationalism
- iv. critically appreciate the creative use of the English language in IWE
- v. approach IWE from multiple positions based on historical and social locations

Course Content

UNIT- I

NOVEL

R.K. Narayan: *Swami and Friends/ A Tiger from Malgudi*

Amitav Ghosh: *The Shadow Lines*

OR

Tagore: *Home and the World*

UNIT- II

SHORT FICTION

Mulk Raj Anand: 'Two Lady Rams'

Rohinton Mistry: 'Swimming Lesson'

Shashi Deshpande: 'The Intrusion'

UNIT III

POETRY

H.L.V. Derozio: 'Freedom to the Slave', 'The Orphan Girl, To India: My Native Land'

Kamala Das: 'Introduction', 'My Grandmother's House'

Nissim Ezekiel: 'Enterprise', 'Goodbye Party to Miss Pushpa TS', 'The Night of the Scorpion'

Robin S. Ngangom: 'The Strange Affair of Robin S. Ngangom', 'A Poem for Mother'

Eunice de Souza: 'De Souza Prabhu'

UNIT IV

DRAMA

Mahesh Dattani: *Dance Like a Man/ Tara*

OR

Girish Karnad: *Naga Mandala/Hayavadana*

Suggested Topics for Presentation

- i. Indian English
- ii. Indian English Literature and its Readership
- iii. Themes and Contexts of the Indian English Novel
- iv. The Aesthetics of Indian English Poetry
- v. Modernism in Indian English Literature
- vi. The Nation and Indian English Literature

Suggested Readings

Raja Rao, *Foreword to Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.

Salman Rushdie: *Commonwealth Literature does not exist, in Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.

Meenakshi Mukherjee, *Divided by a Common Language, in The Perishable Empire* (New Delhi: OUP, 2000) pp. 187–203.

Bruce King, *Introduction, in Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

SEMESTER 2: PAPER EN 202: BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

Course Level Learning Outcomes

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

- understand the tradition of English literature from 14th to 17th centuries.
- develop a clear understanding of Renaissance Humanism that provides the basis for the texts suggested
- engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts

- appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.

Course Content

UNIT-I

Geoffrey Chaucer: *The Wife of Bath's Tale (Prologue and Tale)*

UNIT-II

Edmund Spenser: Selections from *Amoretti*:

Sonnet LXVII: 'Like as a Huntsman'

Sonnet LVII: 'Sweet Warrior'

Sonnet LXXV: 'One Day I wrote her Name'

John Donne: 'The Sunne Rising', 'Batter My Heart', 'Valediction: Forbidding Mourning'

UNIT-III

Christopher Marlowe: *Doctor Faustus*/ Webster: *The Duchess of Malfi*

UNIT-IV

William Shakespeare: *Macbeth*/ *The Tempest*

Suggested Readings

Pico Della Mirandola, *excerpts from the Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.

John Calvin, *Predestination and Free Will*, in *The Portable Renaissance Reader*, ed. James Bruce,

Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704– 11.

Baldassare Castiglione, *Longing for Beauty and Invocation of Love*, in *Book 4 of The Courtier*,

Love and Beauty, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324– 8, 330–5.

Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970)

SEMESTER 3: PAPER EN 301C: AMERICAN LITERATURE

Course Level Learning Outcomes

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

- understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)
- understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the

American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.

- appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European (Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European (African, American Indian, Hispanic American and Asian) writing traditions
- critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities
- critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- relate the African American experience in America (both ante-bellum and post-bellum) to issues of exclusion in societies relevant to their learning experience
- analyze the American mind from global and Indian perspectives and situate the American in the contemporary world

Course Content

UNIT-1

NOVEL

Hemingway: *The Old Man and the Sea*

F Scott Fitzgerald: *The Great Gatsby*

UNIT-II

DRAMA

Arthur Miller: *All My Sons* / Tennessee Williams: *The Glass Menagerie*

UNIT-III

SHORT STORY/ NON-FICTIONAL PROSE

Edgar Allan Poe: 'The Purloined Letter'

Emerson: 'Self Reliance'

William Faulkner: 'Dry September'

UNIT-IV

POETRY

Walt Whitman: 'A Passage to India', 'O Captain, My Captain'

Emily Dickinson: 'Because I could not stop for Death', 'I Heard a Fly Buzz'

Robert Frost: 'Mending Wall', 'Birches'

Langston Hughes: 'The Negro Speaks of Rivers' / Maya Angelou: 'Still I Rise'

Suggested Topics for Background Reading and Class Presentation

- The American Myths of Genesis/ The American Dream/ The American Adam
- American Romance and the American Novel
- Is Huck Finn the Prototypical American Novel?
- Multicultural Literature of the United States; Folklore and the American Novel
- Race and Gender in American Literature
- War and American Fiction
- Two Traditions of American Poetry; Emerson and Poe/ Typological and Tropological Traditions
- Social Realism and the American Novel
- The Questions of Form in American Poetry

Suggested Readings

Hector St John Crevecoeur, *'What is an American', (Letter III) in Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.

Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.

Henry David Thoreau, *'Battle of the Ants'* excerpt from *'Brute Neighbours'*, in *Walden* (Oxford: OUP, 1997) chap. 12.

Ralph Waldo Emerson, *'Self Reliance'*, in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).

Toni Morrison, *'Romancing the Shadow'*, in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

SEMESTER 3: PAPER EN 302C: BRITISH LITERATURE: 17TH AND 18TH CENTURIES

Course Level Learning Outcomes

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

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

Course Content

UNIT-I (Poetry)

John Milton: *Paradise Lost: Book 1*

UNIT- II (Poetry)

Alexander Pope: *The Rape of the Lock* (All 5 Cantos)

UNIT-III (Drama)

William Congreve: *The Way of the World*

UNIT- IV (Essay)

Aphra Behn: 'Oroonoko'

Bacon: 'Of Studies', 'Of Travel'

Addison: 'Sir Roger at Church'

Suggested Topics for Background Reading and Class Presentation

- Religious and Secular Thought in the 17th Century
- Changing Images of the Human Being in the Literature of the Period
- The Stage, the State and the Market
- The Mock-epic and Satire
- Women in the 17th Century
- The Comedy of Manners

Suggested Readings

The Holy Bible, Genesis, chaps. 1–4, The Gospel according to St. Luke, chaps. 1–7 and 22–4.

Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.

Thomas Hobbes, *selections from The Leviathan, pt. I* (New York: Norton, 2006) chaps. 8, 11, and 13.

John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

SEMESTER 4: PAPER EN 401C: POPULAR LITERATURE

Course Level Learning Outcomes

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

- trace the early history of print culture in England and the emergence of genre fiction and best sellers
- engage with debates on high and low culture, canonical and non-canonical literature
- articulate the characteristics of various genres of non-literary fiction

- investigate the role of popular fiction in the literary polysystem of various linguistic cultures
- demonstrate how popular literature belongs to its time
- Use various methods of literary analysis to interpret popular literature

Course Content

UNIT-I (Children's Literature)

Lewis Carroll: *Through the Looking Glass*

Sukumar Ray: *The Sons of Ramgaroor*, and *Khichudi*

UNIT- II (Detective Fiction)

Arthur Conan Doyle: *The Five Orange Pips/ The Adventures of the Speckled Band/*

Satyajit Ray: *The Golden Fortress*

UNIT- III (Romance/Chick Lit)

Daphne du Maurier: *Rebecca/*

Anuja Chauhan: *The Zoya Factor*

UNIT- IV (Science Fiction)

Isaac Asimov: *Nightfall*

Satyajit Ray: *The Diary of a Space Traveller and Other Stories* (First Story)

Suggested Topics for Background Reading and Class Presentation

- Coming of Age
- The Canonical and the Popular
- Ethics and Education in Children's Literature
- Sense and Nonsense
- The Graphic Novel
- The Popular and the Market

Suggested Readings

Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby

Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol.

45, 1978,

Christopher Pawling, 'Popular Fiction: Ideology or Utopia?' in *Popular Fiction and Social Change*, ed. Christopher Pawling

Tzevetan Todorov, 'The Typology of Detective Fiction', in *The Poetics of Prose*

Darco Suvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction*

Janice Radway. 'The Institutional Matrix, Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature*

Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945. Hillary Chute, "Comics as Literature? Reading Graphic Narrative", *PMLA* 123(2)

SEMESTER 4: PAPER EN 402C: BRITISH ROMANTIC LITERATURE

Course Level Learning Outcomes

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

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

Course Content

UNIT- I (Poetry)

William Blake: 'The Lamb', 'The Chimney Sweeper' (both poems from *The Songs of Innocence and The Songs of Experience*)

'The Tyger' (*The Songs of Experience*) Robert Burns 'A Bard's Epitaph'

UNIT- II (Poetry)

William Wordsworth: 'Tintern Abbey'

Samuel Taylor Coleridge: 'Kubla Khan'

Percy Bysshe Shelley: 'Ode to the West Wind'

John Keats: 'To Autumn'

UNIT-III (Novel)

Mary Shelley: *Frankenstein*/

Walter Scott: *Ivanhoe*/

Jane Austen: *Emma*

UNIT- IV (Non-Fiction)

Charles Lamb: 'Dream Children: A Reverie', 'In Praise of Chimney Sweepers'

William Hazlitt: 'On Poetry in General'

Suggested Topics for Presentation

- Reason and Imagination
- Conceptions of Nature
- Literature and Revolution
- The Gothic
- The Romantic Lyric

Suggested Readings

William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.

John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.

Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).

Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

SEMESTER 5: PAPER EN 501C: THE VICTORIAN AGE

Course Level Learning Outcomes

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

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

Course Content

UNIT-I (Novel)

- i) Charlotte Bronte: *Jane Eyre*/ Emily Bronte: *Wuthering Heights*
- ii) Charles Dickens: *A Tale of Two Cities* / Thomas Hardy: *Tess of D'Urbervilles*

UNIT- II (Poetry)

- i) Alfred Tennyson: 'Ulysses'
- ii) Robert Browning: 'My Last Duchess'
- iii) Christina Rossetti: 'The Goblin Market'
- iv) A.C.Swinburne: 'The Garden of Prospice'

UNIT-III (Non- Fiction)

- i) Mathew Arnold: Selections from *Culture and Anarchy: An Essay in Political and Social Criticism*- Chapter- III
- ii) John Ruskin: 'The Root of Honour' from *Unto This Last*/ John Stuart Mill: Chapter-II 'What is Utilitarianism' from *Utilitarianism*

UNIT- IV (Drama)

- i) Bernard Shaw: *Man and Superman*
- ii) John Galsworthy: *Justice*

Suggested Topics for Background Reading and Class Presentation

- Utilitarianism
- Colonialism and nineteenth century literature
- The Death of the Village
- The 19th Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue

Suggested Readings:

Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.

Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man in The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.

John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

SEMESTER 5: PAPER EN 502C: WOMEN'S WRITING

Course Level Learning Outcomes

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

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

Course Content

UNIT-I (Poetry)

- i). Sylvia Plath: 'Daddy'
- ii). Sarojini Naidu: 'Songs of Radha- The Quest'
- iii). Toru Dutt: 'Sita'
- iv). Margaret Atwood: 'Journey to the Interior'

UNIT- II (Novel)

- i) Alice Walker: *The Color Purple*
- ii) Anita Desai: *Cry, the Peacock*

UNIT- III (Short Story)

- i) Charlotte Perkins Gilman: 'The Yellow Wallpaper'
- ii) Katherine Mansfield: 'Bliss'
- iii) Mahasweta Devi: 'Draupadi'

UNIT- IV (Non- Fiction)

- i) Mary Wollstonecraft: Selections from *A Vindication of the Rights of Woman*- Chapter- 1 (pp.11-19) & Chapter- 2 (pp. 19-38)
- ii) Virginia Woolf: *A Room of One's Own*

Suggested Topics for Background Reading and Class Presentation

- The Confessional Mode in Women's Writing
- Sexual/Textual Politics

- Body, Beauty and Discrimination
- Race, Caste and Gender
- Social Reform and Women's Rights
- Women under Colonialism □ Women in and out of Slavery
- Is there a Woman's Language?

Suggested Readings

Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.

Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.

Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.

Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

SEMESTER 5: PAPER EN 503C: LITERARY TYPES, MOVEMENTS AND TERMS

Course Level Learning Outcomes

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

- understand issues like literature, literariness, literary values and basic literary concepts
- learners will have basic understanding of development of English literature in terms of various movements
- learners will be able to identify theoretical and critical concepts with critics/ texts/ movements with which they are associated and understand them in their contexts
- learners will be able to engage themselves with the genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- learners will be able to appreciate and analyse select literary texts in the larger socio-cultural contexts of the time

Course Content

UNIT-I (Literary Types)

- Poetry: Major Classifications- Epic, Lyric and its Variants
- Drama: Major Classifications- Tragedy, Comedy
- Prose Literature: Major Classifications- Novel, Short Story and Essay

UNIT- II (Literary Movements- I)

- | | |
|-----------------|----------------------|
| i) Humanism | iii) Neo- Classicism |
| ii) Romanticism | iv) Pre-Raphaelite |

UNIT- III (Literary Movements- II)

- i) Realism and Naturalism
- ii) Modernism: Symbolism, Imagism, Impressionism, Expressionism, Surrealism
- iii) Post- Modernism

UNIT- IV (Literary Terms)

- | | |
|------------------------|-------------------------|
| i) Aestheticism | ii) Absurd |
| iii) Alienation Effect | iv) Archetype |
| v) Biography | vi) Canon of Literature |
| vii) Colonialism | viii) Decadence |
| ix) Discourse | x) Epic Theatre |
| xi) Narratology | |

Suggested Readings:

M.H. Abrams, *A Dictionary of Literary Terms*,

Martin Gray, *A Dictionary of Literary Terms*, , Blackwell, 1998

W. H. Hudson, *An Introduction to the Study of English Literature*, Maple Press, 2003

SEMESTER 5: PAPER EN 504C: RHETORIC, PROSODY AND PHONETICS

Course Level Learning Outcomes

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

- understand
- learners will develop skills for critical analysis and interpretation of selected poems in order to understand the theme, language, tone and style, and elements of prosody

Course Content

UNIT- I (Rhetoric)

Figures of Speech, their identification in a given text

UNIT- II (Prosody)

Prosodic analysis and scansion

UNIT- III (Phonetics)

Speech organs, Vowels and Consonants, IPA

UNIT- IV

Syllable, Consonant Cluster, Stress, Intonation, Transcription

Suggested Readings:

T. Balasubramanian, *A Textbook of English Phonetics for Indian Students*,

Joydeep Sarkar & Anirban Bhattacharjee, *A Handbook of Rhetoric and Prosody*, Orient Blackswan

Daniel Jones, *Cambridge English Pronouncing Dictionary*, Cambridge

SEMESTER 6: PAPER EN 601C: 20TH CENTURY LITERATURE

Course Level Learning Outcomes

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

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

Course Content

UNIT- I (Novel)

- i) Joseph Conrad: *Heart of Darkness*
- ii) Virginia Woolf: *To the Light House*

UNIT- II (Poetry)

- i) W.B.Yeats: 'Second Coming', 'Sailing to Byzantium'
- ii) T.S.Eliot: 'The Love Song of J.Alfred Prufrock'

UNIT- III (Drama)

- i) Ibsen: *Ghosts*
- ii) Bertolt Brecht: *Life of Galileo*
- iii) Samuel Beckett: *Waiting for Godot*

UNIT- IV (Performance Theory)

- i) G.B.Shaw: *The Quintessence of Ibsenism*
- ii) Bertolt Brecht: *Dramatic Theatre versus Epic Theatre*

Suggested Topics for Background Reading and Presentation

Topics

- Modernism, Post-modernism and non-European Cultures
- The Women's Movement in the Early 20th Century
- Psychoanalysis and the Stream of Consciousness
- Literature and the Fear of Disintegration
- The Uses of Myth
- Nation and Narration in Early Twentieth Century Novel
- The Avant Garde

Suggested Readings

Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.

T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.

Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

SEMESTER 6: PAPER EN 602C: POSTCOLONIAL LITERATURES

Course Level Learning Outcomes

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

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

Course Content

UNIT- I (Novel)

- i) Chinua Achebe: *Things Fall Apart*
- ii) Salman Rushdie: *The Midnight's Children*
- iii) V.S. Naipaul: *A House for Mr. Biswas*

UNIT- II (Fiction)

- i) Phakir Mohan Senapati: 'Rebati'
- ii) Bessie Head: 'The Collector of Treasures'
- iii) Ama Ato Aidoo: 'The Girl Who Can'

UNIT- III (Poetry)

- i) Derek Walcott: 'A Far Cry from Africa'
- ii) Mamang Dai: 'The Voice of the Mountain'
- iii) Pablo Neruda: 'Tonight I can Write'
- iv) David Malouf: 'Wild Lemons'

UNIT- IV (Non-Fiction)

- i) Franz Fanon: 'The Negro and Language' in *Black Skin, White Masks*
- ii) Edward Said: *Orientalism*
- iii) Gayatri Chakraborty Spivak: *Can the Subaltern Speak?*

Suggested Topic for Background Reading and Class Presentation

- Nationalism and Nationality
- De-colonization, Globalization and Literature
- Race, Region, Religion
- Women and Postcolonialism/Gender and Identity
- English and Bhasha: The Languages of Postcolonialism
- Postcolonial Literatures and Questions of Ethics
- Postcolonialism and Resistance
- Literature and Identity Politics
- Writing for the New World Audience

Suggested Readings

Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.

Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.

Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

SEMESTER 6: PAPER EN 603C: LITERATURES OF INDIA'S NORTH-EAST

Course Content

UNIT- I (Poetry)

- i) Desmond Kharmawphlang: 'Letter from Pahambir'
- ii) Mamang Dai: 'The Sorrow of Women'
- iii) Chandra Kanta Murasingh: 'The Stone Speaks in the Forest'
- iv) Sachlang Tripura: 'Dawn at Hokutwisa'

UNIT- II (Short Story)

- i) Temsyla Ao: 'The Last Song'
- ii) Dhruva Hazarika: 'The Hunt'

UNIT- III (Novel)

- i) Indira Goswami: *The Blue- Necked God*
- ii) Mitra Phukan: *The Collector's Wife*

UNIT- IV (Oral Literatures)

- i). Chethuwang (Tripura)
- ii). The Tragedy of Jatinga (Assam)
- ii). The Mystic Cat and Pebet (Manipuri)
- iv). Chhura: Undisputed Hero of Mizo Folktales
- v). The Syntong Rynghang Tigers (Khasi)
- vi). Sofunuo (Naga)

Relevant Texts:

1. *Tales and Tunes of Tripura Hills*, Compiled and Edited by Chandrakanta Murasingh
2. *Folktales from India's North-East*, by Payel Dutta Chowdhury
3. *Chakma Folk Tales*, Retold by Rupak Debnath
4. *Mizo Songs and Folk Tales*, Edited by Laltluangliana Khiantse
5. *Khasi Folk Songs and Tales*, Documented and Translated into English by Desmond D. Kharmawphlang, Translated into Hindi by A.R.Tripathi
6. *25 Folktales of North-East India*, by Mangan Thangjam

SEMESTER 6: PAPER EN 604C: FOUNDATIONS OF LITERARY CRITICISM

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

- understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods
- learners will be able to understand fundamental literary and critical concepts and underlying distinctions among them
- learners will be able to grasp a wide range of literary philosophers and critics whose works had informed and shaped the discourse
- learners will be able to identify theoretical and critical concepts with critics/ texts/ movements with which they are associated and understand them in their contexts
- learners will be able to apply various theoretical frameworks and concepts to literary and cultural texts
- learners will be able to evaluate and analyse strengths and limitations of critical/ theoretical frameworks and arguments
- learners will be able to strengthen and deepen their interpretive skills

Course Content

UNIT- I

- i). Plato: Selections from *The Republic*- Theory of Mimesis
- ii). Aristotle: *The Poetics*

UNIT- II

- i). Philip Sidney: *An Apology for Poetry*
- ii). John Dryden: *Of Dramatic Poesy: An Essay*

UNIT- III

- i). William Wordsworth: *Preface to the Lyrical Ballads*
- ii). S.T. Coleridge: Selections from *Biographia Literaria*: Fancy and Imagination

UNIT- I

- i) Mathew Arnold: *The Study of Poetry*
- ii). T.S. Eliot: *Tradition and Individual Talent/ On Hamlet*

Suggested Readings:

A. H. Gilbert, *Literary Criticism: Plato to Dryden*. Detroit: Wayne University Press, 1962

David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*: London and New York: Routledge, 2000

Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993.

DETAILED COURSE CONTENT OF ENGLISH MINOR

101- Introducing Literature and Literary Courses

202- Creativity Through Language

301- British Literature

401- Modern Indian Literatures

SEMESTER I- Minor 101

INTRODUCING LITERATURE AND LITERARY GENRES

Course Level Learning Outcomes:

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

Course content

Unit -I:

Basic notions on “why read literature”, “The meaning of literature, literariness, literary values, function of literature, pleasure of reading, introduction to major literary concepts, genres

Unit -II:

Epic

Unit III:

Drama: Tragedy and Comedy

Unit IV:

Novel and Short Story as modern genres

Suggested Readings

W H Hudson, An Introduction to the Study of English Literature, Maple Press, 2003

Introduction to English Literature, ed. P. Varghese, Alfa Publications, 2011.

A Dictionary of Literary Terms, Martin Gray, Blackwell, 1998.

Terry Eagleton, How to Read a Poem, John Wiley & Sons, 2011

SEMESTER II- Minor 201
CREATIVITY THROUGH LANGUAGE

Course Statement:

The aim of this course is to help learners identify, appreciate as well as use language in multiple creative ways. Learners will be sensitized to the creative process and learn to craft language aesthetically. They will be exposed to the various areas where language can be used creatively be it the conventional literary modes such as poetry, short story and drama as well as advertisements, songs and newspaper reports. Learners will also develop an awareness of the process of translating a text and the cultural contexts of language. Finally, learners will develop a critical engagement with texts in the process of reviewing films and books.

Course Level Learning Outcomes:

1. Demonstrate the ability for creative thinking and critical analysis of literature and media
Show how figures of speech and idioms work in the understanding of texts
2. Demonstrate how a text interacts with the creative reader in the process of interpretation
3. Show their useful creative skill in writing, drafting and reading
4. Review literary and non-literary texts
5. Understand the importance of social media in the present context
6. Assess their own creative competence
7. Respond with sensitivity to the gender and cultural nuances in which a text is located
(Value addition)

Course Content

Unit-I:

Art and Craft of Language Figures of speech, idioms, phrases, proverbs Dialects, registers, codes

Unit-II:

Appreciating Creativity I: Poetry, Dramatic Dialogue, Short Story, Translated short stories, editorials, poems, songs, advertisements

Unit-III:

Appreciating Creativity II: Advertisement and its types, Newspaper reports Painting and Film reviews, Cyber media and social media

Unit-IV:

Creative Writing practice based on Unit-II and Unit

Suggested Reading

1. Baker, Mona (2011). In Other Words: A Coursebook on Translation. London, Routledge.
2. Bassnett, Susan. (2002). Translation Studies. London, Routledge
3. Dev, Anjana N et.al. (2008). Creative Writing: A Beginners Manual. Delhi, Pearson
4. Fiske, John (1982). Introduction to Communication Studies. London, Routledge

MINOR PAPER III: Minor 301

BRITISH LITERATURE

Course Level Learning Outcomes:

1. Understand English literary cultures from the Renaissance to the present
2. Develop an understanding of different forms and types of British Literature through exposure to texts that highlight both compliance and contest to tradition
3. Appreciate and analyze the texts in the larger socio-political and religious contexts of the time demonstrate an awareness of nuances of the English language and its varieties
4. Extend the knowledge of life in literature (say of animals, environment, gender, politics, nationalities, personal and ideological differences) to life and living situations

Course Content

Unit-I: Poetry

1. William Shakespeare: 'Shall I Compare Thee', or John Donne: 'The Sun Rising' or 'A Valediction Forbidding Mourning' or John Milton: 'On His Blindness'
2. William Wordsworth: 'The Solitary Reaper' or John Keats: 'La Belle Dame sans Merci'
3. W B Yeats: 'Sailing to Byzantium' or T S Eliot: 'To the Indians who Died in Africa'

Unit-II:

Drama: G B Shaw: *Arms and the Man*

Unit III:

Short Story: E.M. Forster: 'The Eternal Moment'

Unit IV:

Novel: George Orwell: *Animal Farm*

Suggested Readings

Peter Alexander, A History of English Literature, 3rd ed. Palgrave Macmillan, 2017.

M. H. Abrams, A Glossary of Literary Terms, 11th ed. Cengage, 2015. [Entries on drama, fiction, specific types of poetry]

Robert Scholes, et al, eds. Elements of Literature, rpt. OUP, New Delhi, 2010. [Sections on Poetry, Fiction, Essays and Drama].

MINOR PAPER IV Minor 401

MODERN INDIAN LITERATURE

Course Level Learning Outcomes

1. Demonstrate the ability to read literary texts in terms of genre and contexts.
2. Engage with and write cogently on issues specific to modern India and to local realities
3. Critically appreciate the use of English in India

Course Content:

Unit-I (Poetry)

Kamala Das: 'An Introduction'
Nissim Ezekiel: 'Background, Casually'
Agha Shahid Ali: 'The Dacca Gauzes'
Arundhati Subramaniam: 'Where I Live'
Anamika: 'Women'
Temsula Ao: 'The Old Story Teller'

Unit-II (Novel)

Bama *Karukku*
Arup Kumar Datta: *Kaziranga Trails*

Unit-III (Short Fiction)

Shashi Deshpande: 'The Inner Rooms'
R.K. Narayan: 'Engine Trouble'
Ambai: 'Squirrel'

Unit-IV: (Drama)

Girish Karnad: *Hayavadana*

Suggested Readings

1. B.R Ambedkar, *Annihilation of Caste*
2. Kamla Bhasin, *Understanding Gender*, Kali for Women, 2000
3. Amit Chaudhuri, "Introduction" to *The Picador Book of Modern Indian Literature*, 2001
4. Meenakshi Mukherjee, "Divided by a Common Language", in *The Perishable Empire*, New Delhi: OUP, 2000. pp. 187—200

MINOR FOR 5TH SEMESTER

EN-501M

Postcolonial Literatures in English

Course Content

UNIT- I (Novel)

- iv) Chinua Achebe: *Things Fall Apart*
- v) Salman Rushdie: *The Midnight's Children*
- vi) V.S. Naipaul: *A House for Mr. Biswas*

UNIT- II (Fiction)

- iv) Phakir Mohan Senapati: 'Rebati'
- v) Bessie Head: 'The Collector of Treasures'
- vi) Ama Ato Aidoo: 'The Girl Who Can'

UNIT- III (Poetry)

- v) Derek Walcott: 'A Far Cry from Africa'
- vi) Mamang Dai: 'The Voice of the Mountain'
- vii) Pablo Neruda: 'Tonight I can Write'
- viii) David Malouf: 'Wild Lemons'

UNIT- IV (Non-Fiction)

- iv) Franz Fanon: 'The Negro and Language' in *Black Skin, White Masks*
- v) Edward Said: *Orientalism*
- vi) Gayatri Chakraborty Spivak: *Can the Subaltern Speak?*

Suggested Topic for Background Reading and Class Presentation

- Nationalism and Nationality
- De-colonization, Globalization and Literature
- Race, Region, Religion
- Women and Postcolonialism/Gender and Identity
- English and Bhasha: The Languages of Postcolonialism
- Postcolonial Literatures and Questions of Ethics
- Postcolonialism and Resistance
- Literature and Identity Politics
- Writing for the New World Audience

Suggested Readings

Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.

Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.

Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

MINOR FOR 6TH SEMESTER

EN-601M

Rhetoric, Prosody, and Phonetics

Course Content

UNIT- I (Rhetoric)

Figures of Speech, their identification in a given text

UNIT- II (Prosody)

Prosodic analysis and scansion

UNIT- III (Phonetics)

Speech organs, Vowels and Consonants, IPA

UNIT- IV

Syllable, Consonant Cluster, Stress, Intonation, Transcription

Suggested Readings:

U. Balasubramanian, *A Textbook of English Phonetics for Indian Students*,

Joydeep Sarkar & Anirban Bhattacharjee, *A Handbook of Rhetoric and Prosody*, Orient Blackswan

Daniel Jones, *Cambridge English Pronouncing Dictionary*, Cambridge

INTERDISCIPLINARY COURSE/ FIRST SEMESTER/ 3 CREDITS

Basic English Communication Skills I

Course Statement:

The aim of this course is to help students become familiar with nuances of grammar, and build confidence in them that grammar is learnable. The course also helps learners become aware of language, its dependence on grammar and the variety it exhibits. This course will be offered under four headings as given below:

- A. Grammar
- B. Listening and Speaking
- C. Basics of Reading
- D. Basics of Writing

Course Level Learning Outcomes

- i) Identify non-standard use of English both in written and spoken forms
- ii) Recognize the errors of usage and correct them
- iii) Recognize students' ability to improve their own competence in using the language
- iv) Understand and appreciate

English spoken by people from different regions

- v) Use language for speaking with confidence in an intelligible and acceptable manner

- vi). Understand the importance of reading for life
- vii) Develop an interest for reading
- viii) Read independently unfamiliar texts with comprehension
- ix) Understand the importance of writing in academic life
- x) Write simple sentences without committing errors of spelling and grammar

Course Content

Unit-I: Major Basic Grammatical Categories

Notion of correctness and attitude to error correction with practice exercises

Unit-II: Introduction to Reading Skills

- i) Introducing different types of texts – narrative, descriptive, extrapolative;
- ii) Reading and Comprehension of different types of texts stated above

Unit III: Introduction to Writing Skills I

- i) Aspects of cohesion and coherence
- ii) Expanding a given sentence without affecting the structure
- iii) Reorganizing jumbled sentences into a coherent paragraph

Unit IV: Introduction to Writing Skills II

- i) Drafting different types of letters
- ii) Drafting personal notes, notices, complaints, appreciation, conveying sympathies etc.

Internal Assessment may be based on the following areas:

- i) Importance of listening skills, problems of listening to unfamiliar dialects,
- ii) Aspects of pronunciation and fluency in speaking
- iii) Intelligibility in speaking to be tested in short seminar presentations

Suggested Readings

Acevedo and Gower M (1999): Reading and Writing Skills, London, Longman

Deuter, M et.al. (2015). Oxford Advanced Learner's Dictionary of English (Ninth Edition). New Delhi, OUP

Eastwood, John (2008). Oxford Practice Grammar. Oxford, OUP

Hadfield, Chris and J Hadfield (2008). Reading Games. London, Longman

Saraswati, V (2005). Organized Writing 1. Hyderabad, Orient Blackswan

INTERDISCIPLINARY COURSES IN NEP 2020 BA 3rd and 4th SEMESTER

Course for 3rd Semester

ADVANCED SOFT SKILLS DEVELOPMENT

Introduction:

This course builds upon advanced soft skills needed for professional success. Emphasizing leadership, teamwork, nonverbal communication, and presentation strategies, the course prepares students for realworld challenges.

Course Outcomes (COs):

1. Analyze and interpret nonverbal cues in professional communication.
2. Develop and deliver effective presentations using multimedia tools.
3. Craft professional CVs and cover letters tailored to diverse job roles.
4. Build leadership qualities and team collaboration skills.

UNIT I

1. Advanced CV Writing
 - Writing tailored CVs for specific industries and roles.
 - Highlighting achievements using quantitative and qualitative metrics.
2. . Crafting Cover Letters
 - Structuring effective cover letters.
 - Adapting cover letters for various job descriptions.

Reading resources

How to excel at CV writing Group Discussion & interviews by Richardson Lawrence

The Resume and Cover Letter Phrase Book by Nancy Schuman

UNIT II

3. Group Discussion:
 - i. Various Components of a Group Discussion ii. Steps to build up a Group Discussion iii. Parameters of a successful Group Discussion iv. Barriers to effective communication
 - v. Leadership Skills; Understanding different leadership styles; Developing decisionmaking and team management skills.
 - vi. Team Dynamics and Collaboration; Building effective team strategies; Resolving conflicts in group settings.
 - vii. Imaginary Group Discussions with topics and characters

4. Dialogue Writing on Given Topics

Reading resources

How to excel at CV writing, Group Discussion & interviews by Richardson Lawrence
Advanced Writing Skills by D.S.Paul

UNIT III

5. Presentation Skills

- i. Importance of learning presentation skills
- ii. Steps to present a topic
- iii. Structuring a presentation
- iv. Strategies for engaging diverse audiences.
- v. Using multimedia tools (slides, videos) effectively in presentations.

Reading resources

How to Speak Effectively by Patrick King
The Presentation Skills Workshop by Sherron Bienvenu

UNIT IV

6. Emotional Intelligence

- i. What is Emotional Intelligence?
How is it different from IQ? (Intelligence Quotient)?
- ii. Importance of Emotional Intelligence in the professional domain
- iii. Managing emotions in professional environments.
- iv. Empathy and active listening for better teamwork.

Reading resources

How to Win Friends and Influence People by Dale Carnegie.
Emotional Intelligence by Daniel Goleman.

4TH Semester Interdisciplinary Course:

Professional Writing and Communication

Introduction:

This course focuses on interdisciplinary academic writing, aiming to enhance clarity, coherence, and research integration. It prepares students for academic and professional communication, research writing, emphasizing impersonal language.

Course Outcomes (COs):

1. Write structured and coherent academic documents, including essays and reports.
2. Comprehend diverse documents like legal, technical financial et al.
3. Write for advertising, learn protocols in email communications, prepare notices et al.

UNIT I

1. Basics of Academic Writing

- Structuring an academic essay:

- i. Identifying the topic; developing an Introduction; background information; establishing the problem, expressing the thesis statement (statement of purpose)
- ii. Body of the paper, thesis, writing strategies to build up the body
- iii. Drawing comparisons and contrasts iv. Drafting a Conclusion
- v. Preparing a list of “Works Cited”

Reading resources

The Craft of Research by Wayne C. Booth et al.

The Research Paper Handbook by James D. Lester, Sr. & James D. Lester, Jr

UNIT II

2. Situational Dialogue Writing (at banks, offices et al.)

Reading resources

Talk the Talk: A Handbook for Situational Conversations in English by Sed Johnson

Conversation Skills by S C Gupta

UNIT III

3. Advanced Comprehension: Scientific, legal, technical et al.

Reading resources

English Reading Comprehension by R.Gupta

Decoding Reading Comprehension by Hemant Shrivastava

UNIT IV

4. Types of Professional Writing

- Notice writing, Advertisement, E-mail, et. al

Reading Resources

Development of Writing Skill by Mr. Peter

Writing that Works by Kenneth Roman & Joel Raphaelson

Additional Resources

Books:

1. "The Definitive Book of Body Language" by Allan and Barbara Pease.
2. "How to Win Friends and Influence People" by Dale Carnegie.
3. "Emotional Intelligence" by Daniel Goleman.
4. "The Elements of Style" by William Strunk Jr. and E.B. White.
5. "The Craft of Research" by Wayne C. Booth et al.
6. "Presentation Zen" by Garr Reynolds (for multimedia and presentation skills).

Essays:

1. "Politics and the English Language" by George Orwell (Academic Writing).
2. "The Aims of Education" by Alfred North Whitehead.
3. "Communication Skills and Leadership" – Various essays available in academic journals.



TRIPURA UNIVERSITY
(A Central University)

**FOUR-YEAR UNDERGRADUATE (FYUG)
PROGRAMME OF STUDY**

STRUCTURE, COURSES & SYLLABI OF

**Bachelor's Degree with Honours in Research
in
ENGLISH
FOURTH YEAR
SEMESTER -VII**

**NCrF Level: 6.0
(Based on Postgraduate Curriculum Framework 2026)**

**DEPARTMENT OF ENGLISH
2nd Floor, Building No. XI
Suryamaninagar – 799022
Tripura, India.**

DSC I Course Code: EN701C (Major 17)

Introduction to Medieval Literatures

Credit Distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
DSC I: Introduction to Medieval Literatures	04	3	1	0	As per the admission criteria	Nil

Course Objectives:

1. To understand the literary and intellectual background of medieval Europe (14th-15th century) and explore parallel strains in medieval India.
2. To understand concepts like feudalism, chivalry, the reconstitution of Christendom and the position of women.
3. To trace the evolution of literary genres like the Romance from the heroic epic.
4. To parallelly situate and contextualize medieval literary writings and devotional movements in the Indian subcontinent and decipher how they help shape the Indian sensibility.

Course Learning Outcomes:

By the end of this course, students will be able to:

1. Reinterpret the medieval period beyond the label of the 'Dark Ages'.
2. Gain knowledge of medieval genres like chivalric romance, satire, early drama, and beast fable.
3. Additionally, to develop a comparative understanding of medieval Europe and South Asia.

Contents:

Unit I

Understanding Core Ideas of European and Indian Medievalism.

Unit II

Sir Gawain and the Green Knight: A Verse Translation by Keith Harrison: Oxford World's Classics, Sections 1 and 2

OR

Dante Alighieri: *Vita Nuova*. Translated with an Introduction by Barbara Reynolds. Penguin.

Unit III

Geoffrey Chaucer: *The Nun's Priest's Tale* in 'Riverside Chaucer, Oxford University Press, 2008

OR

The Prologue to The Canterbury Tales.

OR

William Langland: *Piers Plowman*. Prologue and Passus I-IV. WW Norton and Company, 2006.

Unit IV

Selections from *The Gitagovinda of Jayadeva: Love Song of the Dark Lord*, edited by Barbara Stoler Miller, Motilal Banarasidass Publishing House, 2024.

OR

Madhavacharya: "The World of Experience" (Unit IV) (Page 216-254) in *Philosophy of Sri Madhavacharya* by B. N. Krishnamurti Sharma

Reading in Context:

A Companion to Medieval English Literature and Culture C.1350-C1500, edited by Peter Brown, Blackwell, 2007 (<https://download.e-bookshelf.de/download/0000/5976/41/L-G-0000597641-0002339297.pdf>)

Batt, C. *Malory's Morte D'Arthur: Remaking Arthurian Tradition*. Palgrave Macmillan, 2016.

Bloch, Marc. *Feudal Society*. Routledge, 2014.

Brewer, Derek. editor. *Studies in Medieval English Romances: Some New Approaches*. Cambridge UP, 1988.

Capellanus, Andreas. *De Amore / The Art of Courtly Love*. Columbia UP, 1990.

Chatterji, Suniti Kumar. *Makers of Indian Literature: Jayadeva*. Sahitya Akademi.

Choudhury, Bibhash. *English Social and Cultural History: An Introductory Guide and Glossary*. PHI Learning Pvt. Ltd, 2019.

Foundations of Medieval Indian Literature 600CE-1700CE. (<https://www.literatureandcriticism.com/medieval-indian-literature/>)

Mann, Jill. *Chaucer and Medieval Estates Satire*. Cambridge UP, 1973.

Mann, Jill. *From Aesop to Reynard: Beast Literature in Medieval Britain*. Oxford UP, 2009.

Pollock, Sheldon, ed. *Literary Cultures in History: Reconstructions from South Asia*. U of California P, 2003.

Rao, Mukunda. *Sky-Clad: The Extraordinary Life and Times of Akka Mahadevi*. Westland Publications Private Limited, 2018.

Sharma, B.N.K. (1970). *Śrī Madhva's Teachings in His Own Words*. Mumbai: Bharatiya Vidya Bhavan. *The Gitagovinda of Jayadeva: Love Song of the Dark Lord*, edited by Barbara Stoler Miller, Motilal Banarasidass Publishing House, 2024.

Zeeman, Nicolette. *The Arts of Disruption: Allegory and Piers Plowman*. Oxford UP, 2020.

DSC II Course Code: EN702C(Major 18)

Renaissance and Enlightenment

Credit Distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
DSC II: Renaissance and Enlightenment	04	3	1	0	As per the admission criteria	Nil

Course Objectives:

1. To familiarise students with the Early Modern World, earlier called the Renaissance, through poetry, fiction, and philosophy.
2. To critique the cultural processes whereby the idea of possessive individualism gained centrality in this age.
3. To explore and evaluate the intersections of literature, science, and empire, understanding how these forces shaped early modern thought and cultural production.

Course Learning Outcomes:

By the end of this course, students will be able to:

1. Develop a comprehensive understanding of literary texts and intellectual debates of 16th and 17th-century Europe.
2. Critically analyze themes such as religious faith versus skepticism, the rise of science, and burgeoning imperialism.
3. Engage with historical and cultural contexts to interpret the impact of these ideas on literature and society.

Contents:

Unit I

Understanding Renaissance Humanism; Enlightenment and Ethical Rationalism

Unit II

Edmund Spenser, *The Faerie Queene*, Book I in *Spenser: Poetical Works*, eds. J.C. Smith and E. de Selincourt (Oxford: Oxford University Press, 1975)

OR

Sidney: *Astrophil and Stella*

John Donne, "The Flea," "The Ecstasie," "Canonization," "Death Be Not Proud"

OR

Andrew Marvell, "The Garden,"

OR

Herbert "The Collar", "The Pulley"

Unit III

Michel de Montaigne: *The Essays: A Selection*, Translated by M.A. Screech (Penguin, 1987)

Prescribed Essays: "On Sorrow"; "On Some Lines of Virgil"; "On Experience"

OR

Rabelais: *Gargantua and Pantagruel*. Selections.

Unit IV

Thomas Kyd: *The Spanish Tragedy*

Ben Jonson: *The Alchemist*

Reading in Context:

Colie, Rosalie. *My Echoing Song: Andrew Marvell's Poetry of Criticism*. Princeton UP, 1970.

Erasmus, "One Must Be Born a King or a Fool," in *Erasmus on His Times*, trans. and ed. Margaret Mann Phillips. Cambridge University Press, 1967, pp. 35–44.

Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. Chicago UP, 1980.

Hill, Christopher. *Milton and the English Revolution*. Faber and Faber, 1977.

Machiavelli: *The Prince*.

Montrose, Louis. "Spenser and the Elizabethan Poetical Imaginary." *ELH*, vol. 69, no. 4, 2002, pp. 907–946

Skinner, Quentin. *The Foundations of Modern Political Thought*. Vol. 1, Cambridge UP, 1978.

The Metaphysical Poets. Edited by Helen Gardner. Penguin, 1972.

DSC III Course Code: EN703C(Major 19)**Indian Literatures: Pre-Independence, Post-Independence and Partition****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
DSC III: Indian Literature: Pre-independence, Post-Independence and Partition	04	3	1	0	As per the admission criteria	Nil

Course Objectives:

1. To introduce students to literary texts from a range of regional, cultural, social, and political locations within India since Independence.
2. To inculcate in students an in-depth understanding of some of the major issues shaping the literary production in post-independence India.
3. To cultivate a deeper appreciation of the rich evolution of diverse genres in both Anglophone and regional Indian literature.

Course Learning Outcomes:

By the end of this course, students will be able to:

1. Develop a substantial understanding of the texts produced from different cultural and socio-political locations in India.
2. Gain an in-depth understanding of how significant historical events, social movements, and political changes have influenced the development of Indian literature since Independence.
3. Acquaint themselves with the development and progress of diverse genres of literature in India.

Contents:**UNIT I**

Understanding the background to Pre and Post-Independence literatures with reference to Partition

Unit II

Bankim Chandra Chattopadhyay: *Rajmohan's Wife* or *Anandamath*

Unit III

Achintya Kumar Sengupta "Udbastu" ('Uprooted' Trans. by Jayita Sengupta

Jibananda Das: "Rupasi Bangla"

Arun Kolatkar "Yashwant Rao", "Bus"

Ramanujan "Snakes", "The Story of a River"

Jayant Mahapatra: "Hunger", "The Grandfather", "Dawn at Puri"

Rabindranath Tagore: Selections from *Gitanjali*

Atal Bihari Vajpayee: "A New Milestone", "Two Quatrains", and "A Battle with Death" in *Twenty-One Poems*: Translated by Pavan K Verma, Penguin Random House, 2001.

Unit IV

Badal Sircar: 'Bhoma' (1975), "Ebam Indrajit"

OR

Vijay Tendulkar: "Silence! The Court is in Session", *Ghasiram Kotwal*

OR

Mahasweta Devi: "Rudali" (trans. Shamik Bandopadhyay)

OR

Rabindranath Tagore: *Red Oleanders*

Reading in Context:

Anjaria, Ulka. *Realism in the Twentieth-Century Indian Novel: Colonial Difference and Literary Form*. Cambridge UP, 2012.

Antoinette. *Dwelling in the Archive: Women Writing House, Home, and History in Late Colonial India*. Oxford UP, 2003.

Gokak, V. K. : "An Introduction" from the *Golden Treasury of Indo-Anglian Poetry*

Gupta, R. K., and Priyalakshmi Gupta. "Towards a Concept of Indian Literature." *Indian Literature*, vol. 25, no. 5, 1982, pp. 28–55.

Iyengar, K.R. Srinivasa. *Indian Writing in English*, Sterling Pub. Pvt. Ltd. 2003

Naik, M. K. *Aspects of Indian Writing in English*. Macmillan, 1975.

Naik, M.K. *A History of Indian English Literature*, Sahitya Akademi, 2009.

Narendra Singh Sarila: 'The End Game of Empire', in *The Shadow of the Great Game: The Untold Story of India's Partition*, Harper Collins Publishers, India, 2005

Nerlekar, Anjali. *Bombay Modern: Arun Kolatkar and Bilingual Literary Culture*. Speaking Tiger, 2017.
Paranjape, Makarand. "Post Independence Indian English Literature: Towards a New Literary History." 1998.

Partha Chatterjee: 'Politics of the Governed', pp. 53-78 in *The Politics of the Governed: Reflections on Popular Politics in Most of the World*. Columbia University Press, 2004

Rabindranath Tagore: "What is Art?" from On Art and Aesthetics

Rushdie, Salman. "Imaginary Homelands." *Imaginary Homelands: Essays and Criticism 1981-1991*, Granta, 1991, pp. 1–9.

Sengupta, Jayita ed. *Barbed Wire: Borders and Partitions in South Asia*. Routledge: Taylor and Francis Group: 2012.

Sri Aurobindo: "Mantra"

Srilal Shukla: *Raag Darbari*. trans. Gillian Wright, Penguin 1967.

Zecchini, Laetitia. *Arun Kolatkar and Literary Modernism in India: Moving Lines*. Bloomsbury Academic USA, 2014.

DSC IV Course Code: EN 704C (Major 20)

Literature and Multi/ Inter-disciplinarity

Credit Distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
EN 704C						
Literature and Multi-disciplinarity	04	3	1	0	As per the admission criteria	Nil

Course Objectives:

1. To explore literature as a confluence of multidisciplinary/ decompartmentalisation across a plethora of theoretical approaches overlapping with praxis models.
2. To cultivate a perspective in the study of literature that fosters critical engagement with culture, visuality, performance, digital humanities etal.

Course Learning Outcomes:

By the end of this course, students will be able to:

3. Identify and analyse intersections and points of juncture where literature and other disciplines interact blurring boundaries.
4. Compare and contrast, analyse and substantiate literature as an interdisciplinary model that actively engages with other disciplines and their concerns.

Contents:

Unit I Literature and Culture:

1. Glenn Jordan and Chris Weedon: 'Literature into Culture: Cultural Studies after Leavis'.
2. John Storey: *What is Popular Culture?* (Culture, Ideology, Popular Culture)

Unit II Literature and Visuality:

1. John Berger: *Ways of Seeing* (Selections: Introduction; Seeing; Image; The Impact of Photography; Publicity; The Effect of Publicity Images; Envy; glamour and publicity; The relationship between oil painting and publicity images; Functions of publicity; Publicity and the World)
2. Laura Mulvey: *Visual Pleasure and Narrative Cinema* (Selections: Part I: *Introduction*)

Unit III Literature and Performance:

1. William Bascom: *The Myth Ritual Theory*.
2. Richard Schechner: "Toward a Poetics of Performance" from *Performance Theory* (1998)

Unit IV Digital Humanities:

1. From: Manuel Portela's *Literary Simulation and the Digital Humanities: Reading, Editing, Writing*. Bloomsbury Academic, 2022.

Chapter I: From Archive to Simulator

Chapter 2: Reading as Simulation

OR

2. From, Maya Dodd and Nidhi Kalra, Ed: *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities*, Routledge, 2021.

Part I: Digital Histories

Part II: Digital Institutions and Pedagogies Part IV: Digital Practices

Reading in Context:

Berger, John. *Ways of Seeing*. London BBC & Penguin Books, 1972.

Foucault, Michel. *Discipline and Punish: The Birth of Prison*. Trans. Alan Sheridan. Penguin, 1991.

Mulvey, Laura: 'Visual Pleasure and Narrative Cinema.' 'idem, *Visual and Other Pleasures*, Macmillan: 1985.

Nayar, Pramod. K. *An Introduction to Cultural Studies*. Viva Books: 2016.

Schechner, Richard. *Performance Theory*. Routledge, 1988.

Storey, John. *Cultural Theory and Popular Culture. An Introduction*. Routledge: 2021.

Tudor, Andrew. *Decoding Culture: Theory and Method in Culture Studies*. Sage, 1999.

Turner, Victor: *The Ritual Process: Structure and Anti-Structure*. Cornell University Press, 1991.

Waugh, Patricia. *Literary Theory and Criticism*. OUP, 2006.

DSE I Course Code: EN705E (Minor 7)

Introduction to Research in English Studies, Writing and Practice

Credit Distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
DSE I/Introduction to Academic and Research Writing and Practice	04	3	1	0	As per the admission criteria	Nil

Course Objectives:

1. To introduce students to the basics of Research Methodology as a discipline.
2. To train them to apply the tenets of Research Methodology in academic reading and writing and enable them to explore the basics of structuring an argument.

Course Learning Outcomes:

By the end of this course, students will be able to:

Course Learning Outcomes:

By the end of this course, students will be able to:

1. Will be able to employ the basics of Research Methodology in their Research Writing.
2. Write abstracts, papers and dissertations for conferences and journals as forms of Research writing.
2. Will be able to structure and rationally substantiate their presentations and arguments.

Contents

Unit 1:

Introduction to Research in English Studies, Research Methodology, Research Methods, Research Skills.

Unit 2

Hypothesis, Literature Survey, Formulation of Research Design, Research Gap and Research Problem, Primary and Secondary Sources, Research Ethics and copyright issues including Plagiarism and Anti-plagiarism.

Unit 3

Structure of a Thesis, Bibliography and Works Cited, Notes, Appendices, Quotation, Figures, Tables, Illustrations, Style Sheets.

Unit 4

Art of Research Writing, SOP (Statement of Purpose), Writing an Abstract for a Presentation, Research Article, Dissertation and thesis.

Reading in Context:

Bailey, Stephen. *The Essentials of Academic Writing for International Students*. Routledge, 2015.

Gabrielle Griffin, ed. *Research Methods for English Studies*. 2nd ed. Rawat Publications. 2016.

John Van Emden & Lucinda Becker. *Presentation Skills for Students*. Bloomsbury Publishing, 2004.

John, Seely. *The Oxford Guide to Writing and Speaking*. Oxford UP, 1998.

Millward, Celia M. *Handbook for Writers*. Holt, 1979.

MLA Handbook, 9th Edition or the latest edition as per the academic year concerned.

Uwe Flick. *Introducing Research Methodology: A Beginner's Guide to Doing a Research Project*. Sage, 2017.



TRIPURA UNIVERSITY
(A Central University)

**FOUR-YEAR UNDERGRADUATE (FYUG)
PROGRAMME OF STUDY**

STRUCTURE, COURSES & SYLLABI OF

**Bachelor's Degree with Honours in Research
in
ENGLISH
FOURTH YEAR,
SEMESTER -VIII**

**NCrF Level: 6.0
(Based on Postgraduate Curriculum Framework 2026)**

**DEPARTMENT OF ENGLISH
2nd Floor, Building No. XI
Suryamaninagar – 799022
Tripura, India.**

DSC V Course Code: EN801C(Major 21)

Shakespeare and His Lineage

Credit Distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
EN 801C: Shakespeare and His Lineage	04	3	1	0	As per the admission criteria	Nil

Course Objectives:

1. To familiarise students with the generic variety of Shakespeare, focusing on both comedy and tragedy.
2. To examine representative plays of Shakespeare
3. To develop an understanding of critical perspectives and interpretations that have shaped the reception, adaptation and recreations of Shakespeare in the modern times.

Course Learning Outcomes:

By the end of this course, students will be able to:

1. Identify the distinctions between Renaissance and Jacobean drama, as well as to critically understand dramatic forms.
2. Analyse key features of drama from this period, including structural innovations, philosophical depth, and complex characterisation.
3. Engage with multiple critical perspectives that have shaped the interpretation of Shakespeare's works across centuries.

Contents:

Unit I

William Shakespeare, *A Midsummer Night's Dream* ed. Sukanta Chaudhuri, The Arden Shakespeare, Third Series, Bloomsbury, 2017.

Unit II

William Shakespeare, *Hamlet*, ed. Ann Thompson and Neil Taylor, The Arden Shakespeare, Third Series, 2016.

Unit III

Shakespeare, William. *King Lear*. Edited by R. A. Foakes, Arden Shakespeare, Third Series, Thomas Nelson and Sons, 1997.

Or *Othello*

Unit IV

Tom Stoppard. *Rosencrantz and Guildenstern are Dead* (1966).

Edward Bond: *Lear* (1971)

Reading in Context:

- Adelman, Janet. *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to The Tempest*. Routledge, 1992.
- Bate, Jonathan. *The Genius of Shakespeare*. Picador, 1998.
- Black, Jeremy. *England in the Age of Shakespeare*. Indiana UP, 2019.
- De Grazia, Margreta. *Hamlet Without Hamlet*. Cambridge UP, 2007.
- Dollimore, Jonathan, and Alan Sinfield, editors. *Political Shakespeare*. Cornell UP, 1985.
- Greenblatt, Stephen. *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Clarendon P, 1988.
- Machiavelli, Niccolò. *The Prince*. Translated and edited by Robert M. Adams, Norton, 1977.
- McEvoy, Sean. *Ben Jonson: Renaissance Dramatist*. Edinburgh UP, 2008.
- Montaigne, Michel de. *Michel de Montaigne: Essays*. Translated by J. M. Cohen, Penguin, 1958.

DSC VI Course Code: EN802C (Major 22)

The Long Eighteenth Century

Credit Distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
EN802C: The Long Eighteenth Century	04	3	1	0	As per the admission criteria	Nil

Course Objectives:

1. To reflect on the history of ideas from Augustan England to pre-revolutionary France, and the debates over freedom, reason and acculturation.
2. To familiarize students with the concepts of the Enlightenment, the counter-Enlightenment and the public sphere.
3. To introduce the continuities between French thought and the aesthetics of British Romanticism; the republic of letters and the evolving discourse on authorship.

Course Learning Outcomes:

By the end of this course, students will be able to:

1. Assess the effects of the multiple revolutions of the long eighteenth century on literature and interpret texts through a transnational and cross-cultural perspective.
2. Analyse the relationship between literary forms and socio-political change, considering shifts in genre, style, and intellectual discourse.
3. Review the continuities between the eighteenth century and high modernity, drawing connections between historical contexts and contemporary literary thought.

Contents:

Unit I: POETRY

Dryden: *Absalom and Achitophel*

OR Gray: "Elegy Written on a Country Churchyard"

OR Goldsmith: *The Deserted Village*

Unit II: FICTION

Henry Fielding: *Tom Jones* (1749) **OR** Defoe: *Moll Flanders*

OR Swift: *A Modest Proposal*

OR Voltaire: *Candide*

OR Goldsmith: *The Vicar of Wakefield*

Unit III: PROSE (Non-Fiction)

Addison: *The Spectator Papers* (Selections)

Samuel Johnson: *The History of Rasselas, Prince of Abissinia* (1759). Penguin Classics.

Unit IV

John Gay: *The Beggar's Opera*

OR Dryden: *All For Love*

Reading in Context:

- Butler, Marilyn. *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760-1830*. Oxford UP, 1981.
- Habermas, Jürgen. *The Structural Transformation of the Public Sphere: An Inquiry into the Category of Bourgeois Society*. 1962. Translated by Thomas Burger, MIT Press, 1989.
- Hobsbawm, Eric. *The Age of Revolution: Europe 1789-1848*. Weidenfeld and Nicholson, 1962.
- Nussbaum, Martha. *The Cosmopolitan Tradition: A Noble but Flawed Ideal*. Harvard UP, 2019.
- O’Gorman, Frank. *The Long Eighteenth Century: British Political and Social History, 1688-1832*. Arnold, 1997.
- Rose, Mark. *Authors and Owners: The Invention of Copyright*. Harvard UP, 1993.

DSC VII Course Code: EN803C (Major 23)

From the Romantics to the *Avant Garde*

Credit Distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
EN803C: From the Romantics to the Avant Garde	04	3	1	0	As per the admission criteria	Nil

Course Objective:

1.To provide students with a framework for the understanding of the transition from the rebellious streaks of romantic idealism to twentieth century avant garde practices.

Course Learning Outcomes:

1.To introduce students to select writings of Romantic Era, Victorian era and the Modernist era.
2. To engage in in-depth analysis of representative texts of 19th and 20th century evincing radical and avant garde motifs in literature.

Contents:

Unit I

1. a) Shelley: *Prometheus Unbound*

OR b) Keats: *Hyperion*

2. Blake: Selections from *The Marriage of Heaven and Hell*

Unit II

1.Tennyson: *In Memorium* (Selections)

2. Shaw: *Man and Superman*

Unit III

1. E.M. Forster: *A Passage to India*

2. James Joyce: *Dubliners*

OR Djuna Barnes: *Nightwood*

Unit IV

1. T.S. Eliot: *The Waste Land*
2. W.B. Yeats: "Wild Swans at Coole" Or "September 1913" Or "Easter 1916"
3. Ted Hughes: "Thought Fox", Philip Larkin: "Church Going"
2. Beckett: *Endgame*

Reading in Context:

1. Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*
2. Butler, Marilyn: *Romantics, Rebels and Revolutionaries: English Literature and its Background 1760-1830*.
3. Bowra, Maurice: *The Romantic Imagination*
4. Berman, Marshall. *All That is Solid Melts Into Air: The Experience of Modernity*, 1971.
5. Peter Gay: *Modernism: The Lure of Heresy*, 2007.

DSC VIII Course Code: EN 804C (Major 24)**Literatures of the Americas****Credit Distribution, Eligibility and Pre-requisites of the Course**

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
EN 804C: Literatures of the Americas	04	3	1	0	As per the admission criteria	Nil

Course Objectives:

1. This introductory course offers insights into the literatures of the Americas written in English and in translation.
2. It reflects the shift away from US-centric writings in American Studies to a more hemi- spheric focus wherein issues of race, settler colonial violence, memory, and immigration are highlighted.

Course Learning Outcomes:

1. This course will introduce students to writings across the Americas.
2. It will enable them to think about a body of writings that is varied and complex and enables critical perspectives on the Americas.

Contents:**Unit I**

Herman Melville: *Moby Dick* (1851; Penguin Books, 2003)

Mark Twain: *The Adventures of Huckleberry Finn*

Unit II

Ralph Ellison: *Invisible Man* (1952; Penguin Classics, 2016) **OR** Hemingway: *A Farewell to Arms*

Tennessee Williams: *The Glass Menagerie* **OR** August Wilson: *Fences*

Unit III

Gabriel Garcia Marquez: *One Hundred Years of Solitude*, Trans. Gregory Rabassa (Penguin India, 1996)

OR Jorge Luis Borges: “Funes the Memorious” in *Labyrinths*, Trans. Donald A. Yates and James E. Irby (New Directions, 1962)

Toni Morrison: *The Bluest Eye*
OR Alice Walker: *The Color Purple*

Unit IV

Langston Hughes: 'The Negro Speaks of Rivers', 'I, Too'.

Gwendolyn Brooks: 'The Mother', 'To be in Love'.

Pablo Neruda: 'If You Forget Me' (trans. Donald D. Walsh), 'Love Sonnet XVII' (trans. Mark Eisner)

Octavio Paz: 'The Street', 'As One Listens to the Rain' (trans. Eliot Weinberger)

Jorge Louis Borges: 'Rain' (trans. Alastair Reid), 'To The One Who Is Reading Me' (trans. Tony Barnstone)

Reading in Context:

- Hector St John de Crevecoeur, *Letters from An American Farmer*, Letter III (1782; London: J M Dent & Sons Ltd, 1951)
- A N Kaul, *The American Vision* (New Haven: Yale University Press, 1963)
- F O Matthiessen, *The American Renaissance* (New York, London: Oxford University Press, 1941)
- Richard Wright, *Native Son* (1940; Harper Perennial, 2005)
- Ruland, Richard, and Bradbury, Malcolm. *From Puritanism to Postmodernism: A History of American Literature*. United Kingdom, Taylor & Francis, 2016.
- Theodore Dreiser: *Sister Carrey*

DSE II Course Code: EN805E (Minor 8)

Postcolonial Literatures and Theory

Credit Distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course
		Lecture	Tutorial	Practical/ Practice		
EN805E: Postcolonial Literature and Theory	04	3	1	0	As per the admission criteria	Nil

Course Objectives:

1. To critically introduce the students to the contested field of postcolonial literature and theory.
2. To examine a diverse selection of postcolonial literatures emanating from some of the major former geopolitical centres of colonialism: South Asia, Africa and the Caribbean.

Course Learning Outcomes:

By the end of this course, students will be able to:

1. Comprehend topics ranging from the migration of people to the aftermath of varied colonial encounters.
2. Critically engage with diverse forms of anti-colonial resistance, the power and limits of anti-colonial nationalisms, the exclusions of nationalist discourse, the gendering of nations.

Contents

Unit I

Edward Said: Introduction, Orientalism

Chinua Achebe: An Image of Africa: Racism in Conrad's Heart of Darkness

Derek Walcott: The Muse of History

Frantz Fanon, "The Pitfalls of National Consciousness" *The Wretched of the Earth*, trans.

Richard Philcox (New York: Grove Press, 1961; 2004)

Unit II

J.M. Coetzee, *Age of Iron* (Penguin, 2010)

Or Amitav Ghosh: *The Glass Palace*

Unit III

Fred D'Aguiar: *Feeding the Ghosts* (New York: Harper Perennial, 2000)

OR Wole Soyinka: *Death and the King's Horsemen*

OR

Brij V. Lal: "The Tamarind Tree"

Gitanjali Pyndiah: "Mother Wounds"

Anirood Singh: "Passage from India"

From *We Mark Your Memory: Writings from the Descendants of Indenture*, eds. David Dabydeen, Maria del Pilar Kaladeen, and Tina K. Ramnarine

Unit IV

Tagore, Rabindranath. *Nationalism*.

M.K. Gandhi, "What is Swaraj?" in *Hind Swaraj and Other Writings*, ed. Anthony J. Parel (Cambridge UP, 1997), 26–29

Sri Aurobindo, "The Meaning of Swaraj" and "Swadeshi and Boycott," *Bande Mataram: Political Writings and Speeches (1890–1908)*, Vols. 6 & 7, *The Complete Works of Sri Aurobindo* (Sri Aurobindo Ashram Trust, 2002), 833–844

Reading in Context:

- Coetzee, J. M. "Apartheid Thinking." *Giving Offense: Essays on Censorship*, University of Chicago Press, 1997.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Harvard University Press, 1993.
- Loomba, Ania. "Challenging Colonialism: Nationalisms and Pan-Nationalisms." *Colonialism/Postcolonialism*, Routledge, 1994, pp. 184–203.
- Mamdani, Mahmood. "Amnesty or Impunity: A Preliminary Critique of the Report of the Truth and Reconciliation Commission of South Africa." *Diacritics*, vol. 32, no. 3/4, Fall 2002, pp. 1–27.
- McClintock, Anne. "Family Feuds: Gender, Nationalism, and the Family." *Feminist Review*, no. 44, 1993, pp. 61–80.
- Mishra, Vijay. "Indenture and Diaspora Poetics." *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*, Routledge, 2007, pp. 71–105.
- Young, Robert. "Postcolonial Remains." *New Literary History*, vol. 43, no. 1, 2012, p. 1942.