

DEPARTMENT OF ENGLISH : GAUHATI UNIVERSITY
FYUGP SYLLABUS
ENGLISH CORE
PROGRAMME SPECIFIC OUTCOMES

PSO 1: Demonstrate essential knowledge and understanding of English literature in terms of its history, forms, locations, themes, contexts, and literary practices.

PSO 2: Apply critical understanding by engaging literary criticism to evaluate and examine diverse kinds of English writing.

PSO 3: Analyse, conceptualise and communicate ideas, theories, concepts and research related to literatures in English.

PSO 4: Evaluate global issues and multicultural perspectives, and integrate values, ethical practice and responsibility towards society and the environment.

Paper 1
English CORE: Semester 1
English Literary and Social History
ENG010104
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

Graduate Attributes: Course Objective

This paper is designed to introduce students to English literary and social history in terms of ideas and/or events that bear on the production of texts earmarked for study of the basics of English literature. Students will here be expected to familiarise themselves with the literary and social aspirations of English as revealed in its literature through the different periods and ages. Topics are broad and general enough to be readily manageable in the first semester and have been selected with a view to sensitising students to the vast panorama of socio-cultural changes across different ages.

Key Features

- A chronological focus on English literary and cultural history.
- An engagement with the essential timeline for contextualizing literature.
- A focus on location, culture, text and context in the shaping of literary traditions.
- A close processing of cultural and social imperatives in the development of the worlds of literary markers
- An engagement that enables the placement of literary studies within a broad but grounded spectrum of reading processes that open new pathways of critical reception

Course Outcome

At the end of this course, the students would be able to:

CO1: Outline and describe the chronology of English literary and social history

- C02:** Summarise and analyse the contexts of English literature over different historical and social periods
- C03:** Apply multiple reading processes in interpreting English literary and social history
- C04:** Differentiate, distinguish and compare literary traits, genres, and practices in English literature from different historical periods.
- C05:** Evaluate the impact of location, culture, texts and contexts in the growth of literary traditions in English literature

Unit 1: Medieval to the Renaissance (1 Credit)

- Feudalism and the Medieval World
- Chaucer, Langland, Gower
- Medieval and Renaissance English Theatre
- Elizabethan and Metaphysical Poetry
- The Print Revolution

Unit 2: The Enlightenment to the Nineteenth Century (1 Credit)

- The Scientific Revolution and the Enlightenment
- Restoration Drama
- Defoe and the Rise of the Novel
- The Industrial Revolution
- Romantic and Victorian Poetry
- Fiction in the Nineteenth Century

Unit 3: Modern to the Present (1 Credit)

- The Contexts of the Modernism: Fiction, Poetry, Drama
- Literature in the Postcolonial World
- The 'Woman' Question and Gender Studies
- Popular Culture and Literature
- Migration, Consumerism and Globalisation
- Postmodern and Contemporary Literature

Unit 4: Terms & Themes (1 Credit)

The Norman Conquest | Dream Allegory | Courtly Love | The University Wits | The Reformation and English Literature | Interludes | Moralities & Miracle Plays | Puritanism | Darwinism | Suffragette Movement | Bestsellers | Social Media and Literature

Recommended Reading:

- Andrew Sanders. *The Short Oxford History of English Literature*, Fourth edition, Oxford: OUP, 2004
- J. M. Roberts. *The Penguin History of the World*, London: Penguin, 2004
- Robert Tombs. *The English and their History*, London: Penguin, 2015
- Ronald Carter and John McRae. *The Routledge History of Literature in English: Britain and Ireland*, 3rd edn, London: Routledge, 2021
- Simon Jenkins. *A Short History of England*, London: Profile Books, 2018

Paper 2
English CORE: Semester 2
Forms, Genres and Concepts of English Literature
ENG020104
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

Graduate Attributes: Course Objective

This paper is designed to introduce students to the major forms, genres and concepts of English literature. Students will here be expected to familiarise themselves with the themes, ideas and different generic dimensions of literary writing and practice. The topics are broad and general enough to be readily manageable in the second semester and have been selected with a view to enable students to connect and associate these concepts and forms with reference to texts and their specific contexts.

Key Features

- A genre-based focus on English literary practice.
- An engagement with the essential forms for contextualising literature.
- A focus on forms of textual writing and their impact in the shaping of literary traditions.
- A close processing of generic and formative imperatives in the development of the primary markers in English literature
- An engagement that enables the placement of English literary studies within a broad but grounded spectrum of reading processes that open new pathways of critical reception

Course Outcome:

At the end of this course, the students would be able to:

CO1: Identify different types of writing and practice in English literature

CO2: Classify the genres and concepts of English literature over different historical periods

CO3: Apply knowledge of forms, genres and concepts in interpreting literary texts

CO4: Compare literary forms, genres, and concepts across different historical periods.

CO5: Evaluate the growth of various English literary traditions

Unit 1: Forms and Genres in Poetry (1 Credit)

- The Epic in English and the Western World
- Sonnet Writing and Sonnet Traditions
- Elegies and Traditions of Lament Verse in English
- Lyric Writing Poetic Practice
- Satirical Poetry

Unit 2: Forms and Genres in Fiction (1 Credit)

- The Novel as Narrative
- The Short Story in English
- The Picaresque Novel

- Realism, Naturalism and the Novel
- The Novella in English Literature
- Postmodern Fiction

Unit 3: Forms and Genres in Drama (1 Credit)

- Tragedy in English Literature
- Comedy: Types and Forms in Comic Theatrical Practice
- Farce in English literary history
- Music in the Theatre
- Tragicomedy
- Melodrama

Unit 4: Basic Terms & Themes (1 Credit)

Absurd Drama | Novel of Manners | Comedy of Manners | The Stream of Consciousness Novel | Poetic Drama | Science Fiction | Crime Fiction | Dramatic Monologue | The Bible and English Prose | The Historical Novel | Autobiography | Biography | The Self-Reflexive Novel | Metafiction | Drama of Ideas | Point of View (PoV) | The Essay | The Periodical Essay | The Personal Essay | Letters by Writers

Recommended Reading:

Chris Baldick. *The Oxford Dictionary of Literary Terms*, Oxford: OUP, 2015
 M.H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, Eleventh edition, Wadsworth, 2015
 Ross Murfin and Supriya Ray. *The Bedford Glossary of Critical & Literary Terms*, Fourth edition, Bedford, 2019
 J.A. Cuddon and M.A.R. Habib. *The Penguin Dictionary of Literary Terms and Literary Theory*, Fifth Edition, London: Penguin, 2015

Paper 3
English CORE: Semester 3
Rhetoric, Prosody, Grammar and Comprehension
ENG030104
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

Graduate Attributes: Course Objective

This course on Rhetoric, Prosody and Comprehension is designed to enable the graduates to acquire, by the end of this course, a comprehensive knowledge of literary devices and their effective use in both academic and non-academic sectors. Graduates will also be able to develop critical thinking and analytical reasoning which will enable them to think out of the box in their professional lives as well. By the end of the course the graduates should also be able to make a practical application of the information and communication technology that will be used in the classes to illustrate the concepts in rhetoric and

prosody. Graduates will further acquire listening, understanding and analytical skills as part of the comprehension component of the course.

Key Features:

- to equip students with the basics of understanding and appreciating texts through literary devices
- to develop an expertise in the practical application of rhetorical devices in English
- to hone their practical skills in applying the knowledge of literature in their personal, social and professional interactions

Course Outcome:

At the end of this course, the students would be able to:

CO1: Identify different rhetorical types of writing and practice in English literature

CO2: Analyse the prosodic concepts of English literature over different genres

CO3: Apply these concepts in close readings of literature in both academic and non-academic English

CO4: Classify and compare the rhetorical impact of figures of speech in texts through relevant illustrations

CO5: Evaluate grammatical, rhetorical and prosodic elements in forms and genres in English literature

Unit I: Rhetoric.(2 Credits)

In this section the aim is to introduce students the use of rhetorical devices through a discussion of poems and prose passages. The teachers should ensure that apart from giving the definitions of these devices, it is equally important to show how they are used by the poets and writers and the overall purpose such uses evoke in the literary piece. This section will, by its very nature rely heavily on the use of ICT in order to make these concepts clearer to the students.

○ Figures of Speech:

Simile | Metaphor | Personification | Alliteration | Assonance | Interrogation | Irony | Onomatopoeia | Hypallage | Pun | Oxymoron | Hyperbole | Anti-climax | Asyndeton and Polysyndeton | Metonymy | Synecdoche | Paradox | Euphemism | Tautology | Ellipsis | Catachresis

○ Sentence and Paragraph Structure*:

Syntactic structure | unity of a paragraph | logical arrangement of ideas in composition | precision in writing | simplicity and clarity of ideas | economy of expression | avoiding a diffused style (tautology, pleonasm or redundancy and verbosity) | enhancing the visual element in writing | choice and arrangement of words.

**These elements will be taught and assessed through practical demonstrations and exercises*

Unit 2: Prosody (1 Credit)

Understanding meter in a poem is essential for a studied appreciation of poetry. Writing poetry involves following certain rhyme scheme and meter which is studied under prosody. In this section the students will be introduced to some key concepts in prosody which will be discussed and illustrated through selections from a wide range of poems. This section, as the previous one, will, by its very nature, rely heavily on the use of ICT in order to make these concepts clearer to the students.

Poetry and verse | syllable | accent | rhythm and meter | measure or foot (Iambic, Trochaic, Spondee; Pyrrhic; Anapaestic, Dactylic; Amphibrachic) | verses (dimeter, trimeter, tetrameter, pentameter) | variations in rhythm and metre | scansion | pauses | rhyme | stanzas (couplet, heroic couplet, tercet, quatrain, quintain, sestina, rhyme royal, ottava rima, the Spenserian stanza) | the sonnet | blank verse | free verse

Unit 3: Grammar and Comprehension (1 Credit)

The comprehension of passages requires certain abilities which when practised can be improved. Learners at this stage will be trained how to think and write logically by looking at some examples that demonstrate excellent comprehension. Here, the aim is to hone the comprehension skills of learners addressing the following points:

- Analysing | Summarizing | Sequencing | Inferencing | Comparing and contrasting | Drawing conclusions | Self-questioning | Problem-solving | Relating background knowledge | Distinguishing between fact and opinion | Finding the main idea, important facts, and supporting details
- Analysis of an unseen passage to demonstrate comprehension skills
- Grammatical exercises

Recommended Reading:

Beum, Robert & Karl Shapiro. *The Prosody Handbook*. Dover, 2006
Bose, M.N. & T.S. Sterling. *Elements of English Rhetoric and Prosody*. Chuckervertty, Chatterjee & Co. Ltd., 2021 (rpt.)
Cushman, Stephen *et al.* *The Princeton Encyclopedia of Poetry and Poetics, Fourth Edition*. Princeton University Press, 2012
Lanham, Richard A. *A Handlist of Rhetorical Terms (Second Edition)*. University of California Press, 1991
Sarkar, Jaydip & Anindya Bhattacharya. *A Handbook of Rhetoric and Prosody*, Orient Blackswan, 2017

Paper 4
English CORE: Semester 4
British Poetry: Renaissance to Romanticism
ENG040104
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

Graduate Attributes: Course Objective

This course will introduce the students to some of the best examples of British poetry written between the sixteenth and the early nineteenth century. It will give the students a fair idea of what constitutes the canon within this time frame and make the students cognizant of the dominant genres of the different epochs. The paper will situate the various thematic concerns within their historical contexts.

Course Outcomes

At the end of this course, the students would be able to:

- C01:** Identify different aspects of British poetic practice from the Renaissance to Romanticism
- C02:** Analyse the relevant poetic ideas of British literature from the Renaissance to Romanticism in terms of use and practice
- C03:** Apply multiple reading strategies in interpreting poetic forms, genres and concepts in British literature from the Renaissance to Romanticism
- C04:** Differentiate, distinguish and compare poetic forms, genres, and concepts in British literature through a comprehensive analysis from the Renaissance to Romanticism
- C05:** Evaluate the presence of the vital elements in forms and genres in British poetry from the Renaissance to Romanticism

Unit 1 (2 Credits)

Philip Sidney: "My True Love hath my Heart..."

William Shakespeare: Sonnet 116.

John Donne: "The Good Morrow"

George Herbert: "Easter Wings"

Aemilia Lanyer: "To the Doubtfull Reader"

John Milton: "On His Blindness"

Ben Jonson: Song: "To Celia"

Unit 2 (2 Credits)

Alexander Pope: "Epistle to Dr Arbuthnot"

Charlotte Smith: "To the Shade of Burns"

William Blake: "The Tyger"

William Wordsworth: "Composed upon Westminster Bridge"

Anne Letitia Barbauld: "A Little Invisible Thing"

Percy Bysshe Shelley: "Ozymandias of Egypt"

John Keats: "To a Grecian Urn"

Recommended Reading:

C.S. Lewis. *The Allegory of Love*, Cambridge: CUP, 1936

Harold Bloom and Lionel Trilling. *Romantic Poetry and Prose*, Oxford: OUP, 1973

M.H. Abrams. *The Mirror and the Lamp*, Oxford: OUP, 1972

Michael Ferber. *Romanticism: A Very Short Introduction*, Oxford: OUP, 2010

Robert C. Evans. *Perspectives on Renaissance Poetry*, New York: Bloomsbury, 2015

Paper 5
English CORE: Semester 4
British Drama: Renaissance to the Eighteenth Century
ENG040204
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Graduate Attributes: Course Objective

This course will encourage the student to understand drama as a distinctive literary genre with unique characteristics. It will introduce the students to some representative examples of British Drama written between the Renaissance and the eighteenth century. The paper will familiarize students with the evolution and growth of drama as the dominant genre during the Renaissance and its displacement in the later epoch. Students will be able to situate the various thematic concerns within their historical contexts and locations

Course Outcome:

At the end of this course, the students would be able to:

- CO1:** Locate British Drama written between the Renaissance and the eighteenth century in its historical, contextual and performative contexts.
- CO2:** Identify and analyze the playwrights in terms of their dramaturgy, themes, structuring and reception.
- CO3:** Examine and compare the theatrical devices like dialogue, setting, irony used by different playwrights to develop critical perspectives.
- CO4:** Evaluate the themes and the dialectical interplay that will enable various ways of critically engaging with the text.
- CO5:** Formulate original interpretation of the various themes, contexts, dramatic devices and performance aesthetics to understand the generic differences between various modes of drama.

Unit 1: (Credit 1)

Concepts: audience | plot | character | chorus | climax | actor-acting | aside | impersonation | monologue | protagonist | role | scene-scenography | stage direction | set-setting | stage machinery | allegory in drama

Unit 2: (3 Credits)

Christopher Marlowe: *Dr Faustus*
William Shakespeare: *The Merchant of Venice*
John Webster: *The Duchess of Malfi*
William Congreve: *Way of the World*

Recommended Reading:

John L. Styan. *The English Stage: A History of Drama and Performance*, Cambridge: CUP, 1996

Robert Edmond Jones. *The Dramatic Imagination*, New York: Theatre Arts, 1992

A. R. Braunmuller & Michael Hattaway (eds). *The Cambridge Companion to English Renaissance Drama*, Cambridge: CUP, 2003

Paper 6
English CORE: Semester 4
British Fiction: Augustan to Victorian
ENG040304

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Course Objectives:

- Through the carefully selected texts, to give the students an in-depth idea of the evolution and timeline of the British novel from Augustan to Victorian times
- To acquaint the students about different novel forms of this time-period such as picaresque fiction and the bildungsroman
- To enlighten the students about the fundamentals of traditional fiction

Course Outcomes:

At the end of this course, the students would be able to:

- CO1:** Identify the evolution and timeline of the British novel from Augustan to Victorian times.
- CO2:** Comprehend the fundamentals of traditional fiction such as plot, setting and character as well as the distinction between story and plot
- CO3:** Classify the different novelistic forms that fall within the period such as picaresque fiction, the Gothic novel, and the bildungsroman
- CO4:** Analyze various social, historical, and literary contexts that may enable a concrete and convincing interpretation of literary texts
- CO5:** Create or develop original strategies of interpretation and analyses based on all of the above

Course Contents:

Unit 1 (2 credits)

Daniel Defoe. *Moll Flanders*

Jane Austen. *Emma*

Unit 2 (2 Credits)

Emily Bronte. *Wuthering Heights*

Charles Dickens. *Hard Times*

Thomas Hardy. "The Distracted Preacher"

Recommended Reading:

Grahame Smith. *The Novel and Society: Defoe to George Eliot*, B&N Books, 1984
Terry Eagleton. *The English Novel: An Introduction*, Wiley 2004
Barbara Dennis. *The Victorian Novel: Cambridge Contexts in Literature*, Cambridge University Press, 2000
James Kilroy. *The Nineteenth Century English Novel: Family Ideology and Narrative Form*, Palgrave Macmillan, 2007

Paper 7
English CORE: Semester 4
British Poetry: Victorian to Postmodern
ENG040404
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Objective of the Paper

This paper is designed to introduce students to English poetry from the Victorian period to the present. Students will have an opportunity to engage with and read the major poets covering two centuries of verse composition encompassing a variety of poetic styles and practices.

Graduate Attributes: Learning Objectives

This paper on British Poetry, Victorian to Postmodern aims to enable students to acquaint themselves with the poetic traditions of the last two centuries. It is designed to facilitate a sustained critical responsiveness to the forms and variations of poetic practice through a sampling of writing that charts the development of poetry in English.

Course Outcome

At the end of this course, the students would be able to:

- C01:** Recognize and distinguish the differing thematic concerns and techniques of i) Victorian Poetry, ii) Modern Poetry, and iii) Poetry after Modernism.
- C02:** Relate the socio-cultural contexts of the specific periods with the poetry of the times.
- C03:** Determine the distinguishing features of the poetry produced by women during the three periods covered by the paper.
- C04:** Interpret and assess various dimensions of human psychology explored in the poems.
- C05:** Assess the distinctiveness of poetic technique inaugurated by Modernism.

Section A: Victorian Poetry (1 Credit)

- Alfred Tennyson: *Ulysses*
- Robert Browning: *My Last Duchess*
- Christina Rossetti: *A Better Resurrection*

- Matthew Arnold: *Dover Beach*

Section B: Modern Poetry (1 Credit)

- T. S. Eliot: *Love Song of J. Alfred Prufrock*
- Wilfred Owen: *Futility*
- W. B. Yeats: *Sailing to Byzantium*
- Mina Loy: *Brancusi's Golden Bird*

Section C: Poetry after Modernism (1 Credit)

- Ted Hughes: *The Thought Fox*
- Seamus Heaney: *The Tollund Man*
- Philip Larkin: *Church Going*
- Carol Ann Duffy: *Warming her Pearls*

Section D: Basic Issues (1 Credit)

Victorian Poetry and Pathos | Modernist Poetry and the City | Alienation in Modern and Contemporary British Poetry | The Gender Question in 19th and 20th Century British Poetry | Victorian Poetry and Social 'Values' | Experimentation in Modern Poetry | Reality and History in Contemporary British Poetry

Recommended Reading:

Isobel Armstrong. *Victorian Poetry: Poetry, Poets and Politics*, London: Routledge, 1993
 Joseph Bristow. *The Cambridge Companion to Victorian Poetry*, Cambridge: CUP, 2000
 Alex Davis and Lee M. Jenkins. *The Cambridge Companion to Modernist Poetry*, Cambridge: CUP, 2007
 David Wheatley. *Contemporary British Poetry*, London: Palgrave, 2014

Paper 8

English CORE: Semester 5

British Drama: Victorian to Postmodern

ENG050104

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Course Objective:

This course would enable the students:

- to learn about Modern British Drama from the early years of the twentieth century to the new millennium
- to do close reading of the plays by British playwrights.
- to understand genre, style and theme of these plays.
- to locate British drama within its historical contexts.
- to learn how social and political situations influence playwrights' choice of plot and characterisation.

- learn about Avant Garde or experimental drama.

Course Outcome

At the end of this course, the students would be able to:

- C01:** Recognize and explain British dramatic traditions from the Victorian age to the postmodern period and demonstrate knowledge of the socio-cultural contexts of the plays.
- C02:** Break down and categorize dramatic devices in a British play, its structural techniques, form and dynamics of performance on stage.
- C03:** Interpret and appraise experimental or Avant Garde plays.
- C04:** Develop conceptual skills of reading scenes, plots, characterizations and performances.
- C05:** Generate ideas of stagecraft, *mise-en-scene*, directorial roles and adaptation of plays across cultures and geographical locations

Unit 1: Concepts (1 Credit)

Realism; Naturalism; Problem Play; Poetic Drama; Irish Theatre; Theatre of the Absurd; Expressionism; Symbolism; Avant Garde; Contemporary British Drama; Theatre of Catastrophe/Modern Tragedy; Farce; Comedy of Horrors.

Unit 2: Drama Texts (3 Credits)

Shaw, George Bernard: *Pygmalion*
 T.S. Eliot: *Murder in the Cathedral*
 Tom Stoppard: *Rosencrantz and Guildenstern Are Dead*
 Timberlake Wertenbaker: *The Ash Girl*

Recommended Reading:

Richard Eyre and Nicholas Wright. *Changing Stages: A View of British Theatre in the Twentieth Century*, Bloomsbury, 2000.
 Martin Esslin. *The Theatre of the Absurd*, Methuen, 2001.
 Christopher Innes. *Modern British Drama: The Twentieth Century*. Cambridge, 2002.
 David Ian Rabey, *English Drama Since 1940*, Routledge. 2016.
 Peter Brook: *The Empty Space*, Penguin, 2008.
 Howard Barker: *Arguments for a Theatre* (4th Edition). Oberon Books, 2016

Paper 9

English CORE: Semester 5

Life Narratives

ENG050204

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Course Objectives:

- Students will be educated about the distinctiveness and variety of the genre of Life Narratives
- At the same time students will be exposed to the range and inclusiveness of the genre, which has many sub-genres that invite study
- Students will be acquainted with narratological approaches which lead to more analytical interpretations of Life Narratives
- They will also learn about the affinities with other genres and disciplines such as History and Fiction.

Course Outcome:

At the end of this course, the students would be able to:

- C01:** Identify the timeline and evolution of life-narratives from the moment of genesis in antique history to modern times
- C02:** Comprehend and discuss the diversity and inclusiveness of the genre of Life Narrative which has different sub-genres
- C03:** Apply the knowledge of the timeline and classification of Life Narrative to understand its affinities with comparable genres such as History and Fiction
- C04:** Evaluate and appraise different life narratives on the basis of insights derived from works of narrative theory or narratology
- C05:** Organize knowledge of timeline, types of Life Narrative, and insights from narrative theory to create a basis for original interpretations of various outstanding works of Life Narrative

Unit 1 (2 credits)

Emily Dickinson. Letters: to Mrs. A.P. Strong January 29 1850 / to William A. Dickinson, November 17 1851

Ismat Chughtai. *A Life in Words: Memoirs*

Unit 2 (2 credits)

Samuel Johnson, "Life of Dryden" from *The Lives of the Poets*

Zora Neale Hurston. *Barracoon; The Story of the Last Slave*

Jhumpa Lahiri. *The Clothing of Books*

Recommended Reading:

Laura Marcus. *Autobiography: A Very Short Introduction*, Oxford University Press, 2018

Lloyd E. Ambrosius. ed. *Writing Biography: Historians & Their Craft*, University of Nebraska Press, 2004

Leon Edel. *Literary Biography*, University of Toronto Press, 1957

Paul Murray Kendall, *The Art of Biography*, Allen & Unwin, 1965

Fiction: Modern and After
ENG050304

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Objectives:

This paper is designed to

- Give students an overview of the development of fiction in the English language during the 20th & 21st centuries
- Familiarize them with the contexts in which fiction emerges in different cultures in this period
- Acquaint them with themes and concerns of this fiction

Course Outcome

At the end of this course, the students would be able to:

- C01:** Describe the historical development of fiction in the 20th and 21st centuries
C02: Identify themes in the fiction of this period and assess their aesthetic representation
C03: Interpret and analyze contemporary life and times through the fiction
C04: Imagine and empathize with a variety of human situations and experiences through encountering them in the fiction
C05: Generate new perspectives on contemporary fiction

Unit 1: Contexts, Ideas and Concepts (1 Credit)

Contexts of fiction (selected events and conditions of the 20th and 21st centuries and a corresponding overview of fiction of each of the following)

- War and Conflict (the World Wars, decolonization, 9/11)
- Society, Economy, Politics
- Gender, Class and Race
- Environmental Crises

Unit 2: Fiction (3 Credits)

D.H. Lawrence: "The Rocking Horse Winner"

Joyce Carol Oates: "Where are You Going, Where Have You Been?"

Jean Rhys: *Wide Sargasso Sea*

John Boyne: *The Boy in the Striped Pyjamas*

Graham Swift: "England" from *England and Other Stories*

Recommended Reading:

Chris Baldick: *The Modern Movement, 1910-1940*, Oxford University Press, 2004

Bruce King: *The Internationalization of English Literature* Oxford University Press, 2004

Peter Boxall: *The Value of the Novel*, Cambridge University Press, 2015

Jesse Matz: *The Modern Novel: A Short Introduction*, Wiley, 2004

Debjani Ganguly: *This Thing Called the World: The Contemporary Novel as Global Form*, Duke University Press, 2016

Paper 11
English CORE: Semester 5
Literary Criticism
ENG050404

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Objectives:

This paper is designed to

- Provide learners with a foundational understanding of the genesis and development of the field.
- Familiarize learners with the various concept and thoughts generic to the field.
- Provide training into critical approached to various genres of literature.
- Provide insights into various critical tools required for the study of literature.

Course Outcome

At the end of this course, the students would be able to:

CO1: Describe the development of the field of literary criticism from the beginning to the 20th century.

CO2: Explain the seminal concepts and ideas in the field of English literary criticism.

CO3: Analyse the important texts in English literary criticism.

CO4: Choose appropriate theoretical tools for the study of literature.

CO5: Develop a critical understanding of the genres of literature.

UNIT-1: (Concepts & Ideas): 2 Credits

- ° Plato - Mimesis
- ° Longinus – The Sublime
- ° Philip Sidney – Defence of Poetry
- ° Stephen Gosson – Views against Poetry
- ° Samuel Johnson – Views of Shakespeare and the “Three Unities”.
- ° Samuel Taylor Coleridge – Imagination and Fancy
- ° John Keats – Negative Capability
- ° F.R. Leavis – Enactment
- ° W.K. Wimsatt & Monroe C. Beardsley – Affective Fallacy, Intentional Fallacy.

UNIT 2: Seminal Texts: 2 Credits

- ° Aristotle: *Poetics*
- ° William Wordsworth: Preface to *The Lyrical Ballads* (1802)
- ° Mathew Arnold: *The Study of Poetry*
- ° T. S. Eliot: *Tradition and the Individual Talent*
- ° Cleanth Brooks: *The Heresy of Paraphrase*

Recommended Reading:

Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005

Wimsatt W.K and Cleanth Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford, 2004

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. NY: OUP, 1971
Eaves, M., and M. Fischer, eds. *Romantic and Contemporary Criticism*. Cornell University Press, 1986

Paper 12
English CORE: Semester 6
Women's Writing
ENG060104

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Graduate Attributes:

This course will acquaint students with women's writing across genres, cultures and historical periods. They will study these writings with the help of some key concepts and ideas in women's/feminist studies. The study of the specific texts will develop the students' critical thinking and analytical abilities. They will acquire knowledge of different cultures and the challenges faced by women in diverse social settings. They will develop empathy and gender sensitivity which will help them to tackle problems in real life situations.

Course Outcome:

At the end of this course, the students would be able to:

- CO1:** Interpret, distinguish, and explain the basic concepts which are crucial to women's writing
- CO2:** Recognize and classify women's writing across genres, times and cultures
- CO3:** Analyze texts, setting them against their socio-cultural and historical background
- CO4:** Examine the basic themes, issues and stylistic features of women's writing.
- CO5:** Appraise and interpret women's issues and challenges as reflected through their writing

Unit I: History, Concepts and Ideas (1 Credit)

Waves of feminism, the body, ecofeminism, third world feminism, black feminism, communities of women, gynocriticism, gender

Unit II: Texts (3 Credits)

Kamala Das : An Introduction
Elizabeth Barrett Browning: Sonnet XLIII (How do I Love Thee? Let me count the ways)
from *Sonnets from the Portuguese*
Emily Dickinson: The Soul Selects her own Society
Adrienne Rich: Power
Louisa May Alcott: *Little Women*
Alice Walker: *The Color Purple*
Manjula Padmanabhan : Lights Out

Lady Mary Wortley Montagu: from *The Turkish Embassy Letters* (to Lady-Adrianople, 1 April 1717; To Lady Mar, 1 April 1717)
Toru Dutt: from Letters to Mary Martin (Baugmaree Garden House, Calcutta. December 19, 1873)
Emily Bronte: from *Diary* (Haworth, Thursday, July 30th, 1845)

Recommended Reading:

Andermahr, Sonya et al. *A Glossary of Feminist Theory*. London: Arnold, 2000
Auerbach, Nina. *Communities of Women: An Idea in Fiction*. Harvard UP, 1978
Beauvoir, Simone de. *The Second Sex*. trans. Constance Borde and Shiela Malovany-Chevallier. Vintage, 2010
Gilbert, Sandra and Susan Gubar (ed). *The Norton Anthology of Literature by Women: The Traditions in English*. Norton, 1996
Pearce, Lynne. *Feminism and the Politics of Reading*. Arnold, 1997
Showalter, Elaine. *A Literature of their Own*. Virago, 1978
Tharu, Susie & K. Lalita. ed *Women Writing in India* OUP, 1993
Woolf, Virginia. *A Room of One's Own*. New York: Harcourt, 1952

Paper 13
English CORE: Semester 6
Literature and the Environment
ENG060204
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Graduate Attributes

- To equip students with a comprehensive knowledge of multiple perspectives on the relationship between literature and environment.
- To provide students with a historical and contextual knowledge of the representation of and approaches to the environment through literature.
- To develop skills in critical analysis, research, and writing, which will enable students to engage in scholarly discussions on this area.
- To develop in the students a critical vocabulary pertaining to the field of environmental humanities

Course Outcome:

At the end of this course, the students would be able to:

- CO1:** Explain multiple perspectives on the relationship between literature and the environment.
- CO2:** Interpolate the representation of and approaches to the environment through literature in specific historical and cultural contexts.
- CO3:** Develop a critical vocabulary pertaining to the field of environmental humanities.
- CO4:** Test skills in critical analysis, research, and writing using theories and ideas of ecocriticism.
- CO5:** Reconstruct basic assumptions about the contribution of literary studies and

environmental humanities in the context of the climate crisis.

UNIT I (1 Credit)

This unit is designed to give students a basic idea of some key concepts and issues in environmental humanities, environmental ethics and ecocriticism. The topics to be discussed in this paper include the following:

Anthropocentrism
Deep Ecology
Ecocriticism
Ecofeminism
Anthropocene
Climate Change
Environmental History

UNIT II (3 Credits)

This unit involves a reading of select texts in the light of the concepts discussed in Unit I and a practical application of those ideas in interpretation and analysis of the texts while placing them in their historical, cultural and other contexts.

Texts:

Francis Bacon (1561-1626): "Of Gardens"
Gilbert White (1720-1793): Letter LXIV (From *The Natural History of Selborne*)
William Wordsworth: "The Solitary Reaper"
Henry David Thoreau: "The Ponds" (From *Walden*)
Emily Dickinson: "A Narrow Fellow in the Grass".
Robert Frost: "The Wood-Pile"
D. H. Lawrence: "Snake"
Amitav Ghosh: *The Living Mountain*
Easterine Kire: *Son of the Thundercloud*

Recommended Reading:

Armbruster, Karla, and Wallace, Kathleen (eds.) *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*. Charlottesville and London: University Press of Virginia, 2001.
Finch, Robert, and John Elder (Eds.) *Nature Writing: The Tradition in English*. New York: W. W. Norton & Company, 2002.
Garrard, Greg. *Ecocriticism*. New York: Routledge, 2004.
Glotfelty, Cheryll, and Harold Fromm (Eds.) *The Ecocriticism Reader*, The University of Georgia Press, 1996.
Heise, Ursula K., Jon Christensen, and Michelle Niemann (Eds.) *The Routledge Companion to the Environmental Humanities*, Routledge, 2017.

ENG060304

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Course Objectives:

This course on Northeast Indian Literature is designed to familiarize students with the literature emerging from the 8 states of Northeast India so that as students from the region they know the history, culture, oral and writing traditions as well as the diversity of the region. While some writers write in English, some works will be read in English translations. The course aims:

- To provide a sampling of literatures in English and in translation
- To train students to appreciate literature emerging from Northeast India
- to make students see how folk stories, myths and legends frame the narratives of the region
- To introduce students to the themes, concerns and styles adapted by the writers and also look at aspects which are specific to the region and find reflection in their works

Course Outcome:

At the end of this course, the students would be able to:

CO1: Sketch an outline of literature produced in the eight states of Northeast India

CO2: Categorize the diverse forms which the writers adopt in their texts and which display the history, culture, oral and writing traditions as well as the diversity of the region.

CO3: Examine the presence of folk elements in narrative

CO4: Assess the significance of myths and legends, and how they are reworked and find expression in the prescribed texts.

CO5: Develop an understanding of the diverse traditions, histories and landscapes specific to each state of the region which find reflection in the representative works.

Section I: Poetry (1 Credit)

Chandrakanta Murasingh: (Tripura) 'Forest - 1987'

Robin Ngangom: (Manipur) 'Native Land'

Kympham Sing Nongkynrih: (Meghalaya) 'Hiraeth'

Malsawmi Jacob: (Mizoram) 'Flute Player'

Section II: Fiction (3 Credits)

Mamang Dai: (Arunachal Pradesh) *Legends of Pensam*

Nirupama Borgohain: (Assam) 'Celebration'

Prajwal Parajuly: (Sikkim) 'No Land is her Land'

Temsula Ao: (Nagaland) 'An Old Man Remembers'

Tapan Das: (Assam): 'Gogoponti Lakratua'

Recommended Reading:

Ao, Temsula. *These Hills Called Home: Stories from a War Zone*. Penguin India, 2005

Dai, Mamang. *The Legends of Pensam*. Penguin India, 2006

Misra, Tilottoma (Ed.). *The Oxford Anthology of Writings from North-East India: Poetry and Essays*. OUP, 2011.

Mukhim, Patricia. 'Where is this North-east?' <https://www.jstor.org/stable/23006026>

Parajuly, Prajwal. 'The Gurkha's Daughter' Quercus, 201

Paper 15

English CORE (Any one Option): Semester 6

Indian Writing (Option A)

ENG060404

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Course Objectives:

The course aims to:

- give the student a taste of Indian writing from different regions of the country.
- to make students see how different historical and cultural backgrounds of the various Indian languages and literatures add to the complexity of Indian Writing.
- To introduce students to the themes, concerns and styles adapted by the writers and also look at aspects which are specific to the region and find reflection in their works

Graduate Attributes:

- Critical thinking (A wide familiarity with the range of themes that are evoked from the Indian context; the rich and innovative styles used by the writers; the Indian literary landscape; concepts in postcolonial studies and the practical application of these in reading and interpreting Indian literature.)
- Analytical reasoning/thinking (The ability to critically analyze and interpret texts in terms of their literary and cultural qualities with specific reference to the Indian literary landscape, and an awareness of the political aspects of any literary representation.)
- Research-related skills (The ability to problematize concepts in Indian literature and culture and consequently to ask relevant questions regarding them.)
- Creativity (An ability to view a problem or situation from multiple perspectives to develop a richer, more nuanced, and more analytical responses to it)
- Multicultural competence and inclusive spirit (A capacity for the minute observation of attitudes and beliefs of diverse cultures that find their way into literature. An extensive knowledge of the values and beliefs of multiple cultures. Acquisition of a sensitive and an empathetic approach to multiple cultures and multiple identities and the literature emerging from that.)

Course Outcome:

At the end of this course, the students would be able to:

CO1: Identify and define basic elements of Indian writing in English.

CO2: Discuss the various genres and forms of Indian English writing across time and place.

CO3: Apply foundational concepts and theories to analyze the work of writers in this field.

C04: Compare and contrast prescribed texts with related literary works for enhanced understanding.

C05: Assess and integrate the knowledge gained from this course in further study or research

Texts

Poetry: 1 Credit

Nissim Ezekiel: "Poet, Lover, Birdwatcher"

Kamala Das: "The Old Playhouse"

Keki N. Daruwalla: "Wolf"

Navakanta Barua: "Bats"

Dilip Chitre: "The Felling of the Banyan Tree"

Fiction: 2 Credits

R K Narayan: *Malgudi Days*

Amrita Pritam: "The Weed"

Fakir Mohan Senapati: *Six Acres and a Third*

Sunil Gangopadhyay: "Shah Jahan and His Private Army"

Drama: 1 Credit

Girish Karnad: *Tughlaq*

Recommended Reading:

Stephen Alter and Wimal Dissanayake. Eds. *Indian Short Stories*, Penguin, 2001.

Arvind Krishna Mehrotra ed. *The Oxford Anthology of Twelve Indian Poets*, Oxford University Press, 1992.

Tilottoma Misra ed. *The Oxford Anthology of Writings from North-East India: Poetry and Essays*, OUP, 2011.

Sarkar, Sumit. *Modern Times: India: 1880s-1950s: Environment, Economy, Culture*, Permanent Black, 2014.

Arvind Krishna Mehrotra. *Partial Recall: Essays on Literature and Literary History*. Orient Blackswan, 2012.

Paper 15

English CORE (Any one Option): Semester 6

American Literature (Option B)

ENG060504

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Objectives:

This paper is designed to

- Give students a general understanding of the development of American Literature
- Familiarize them with historical contexts of this literature

- Acquaint them with themes and forms that makes this literature distinctive

Course Outcome :

At the end of this course, the students would be able to:

- C01:** Identify and outline the stages of development of American Literature
- C02:** Discuss literary texts in the backdrop of these historical developments
- C03:** Classify literary texts according to genres and themes
- C04:** Critique and compare American literary texts with English texts from other countries studied in the program
- C05:** Develop literary-critical interpretations of multiculturalism and diversity of the United States

Unit 1: 1 credit

General Surveys of Contexts and themes:

- History of American Literature (important authors, genres and texts)
- Important contexts (Puritan era, Slavery, Revolution, Civil War, Civil Rights Movement, Racism, 9/11, Multicultural America)
- Themes of nation, selfhood, family, land/nature

Unit 2: 3 credits

Texts:

Washington Irving: "Rip Van Winkle" (short narrative)
 Walt Whitman: "Cavalry Crossing a Ford"; "Vigil Strange I Kept on the Field One Night" (from 'Drum-Taps' section of *Song of Myself*)
 Zora Neale Hurston: "How It Feels to Be Colored Me" (essay)
 Louise Erdrich: "Dear John Wayne" (poem)
 Cathy Song: "Heaven" (poem)
 Art Spiegelman: *In the Shadow of No Towers* (graphic novel on 9/11)
 Colson Whitehead: *The Underground Railroad* (Novel)

Recommended Reading:

Richard Gray: *History of American Literature*, Wiley: 2012
 Robert J. Levine *et al* eds. *Norton Anthology of American Literature*, 10th ed. (5 vols.), Norton: 2022
 John Ernest (Ed). *Race in American Literature and Culture*, Cambridge University Press, 2022
 Paul Johnson: *A History of the American People*, Weidenfeld & Nicolson, 1999

Paper 15

English CORE (Any one Option): Semester 6

Shakespeare (Option C)

ENG060604

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits (15 Classes Per Credit)

Objectives:

- Give students a sense of Shakespeare in his time
- Acquaint them with Shakespeare's plays, poetry, and themes
- Point them towards the afterlife of Shakespeare in other sites, media and forms

Graduate attributes:

- Comprehensive knowledge of the subject of this paper
- Creativity (Think in new ways about issues and concerns of our world)
- Communication skills (Articulate complex thoughts with clarity and precision)
- Research related skills (Undertake research in the fields explored)
- Multicultural competence and inclusive spirit (Demonstrate national and global perspective on
- the field and sympathy for alternative modes of expression in the arts)
- Value inculcation (Demonstrate humanist, ethical and moral values)
- Empathy (Identify with and understand other perspectives and feelings)

Course Outcome:

At the end of this course, the students would be able to:

C01: Describe the extent of Shakespeare's literary works, from plays to sonnets

C02: Define and distinguish the characteristics of the forms of drama that Shakespeare composed

C03: Assess the relevance of Shakespeare's works for the contemporary world

C04: Assess the plays and sonnets of Shakespeare in light of critical theory

C05: Critique and compile the many alternative media and forms into which Shakespeare's works have been transformed.

Unit 1: 1 Credit

Surveys (Students are expected to acquire basic information in the following areas and they will be tested on what they learn about these)

- All Shakespeare's works
- Shakespeare productions (Titus Andronicus [Deborah Warner [1987]])
- Shakespeare in fiction (to be briefly discussed with the help of the following – The book series
- Hogarth Shakespeare, *Ophelia* by Lisa Klein, *A Thousand Acres* by Jane Smiley, *Vinegar Girl* by Anne Tyler)
- Shakespeare in film (*As You Like It* [1912-2012], *Richard III* [1912-2016])

Unit 2: 3 Credits

Texts

Macbeth

A Midsummer Night's Dream

Sonnets (Nos. 2, 12, 18, 22, 137, 141)

Recommended Reading:

The Arden Shakespeare Complete Works. (Revised edition 2016)
Malcolm Smuts (Ed). *The Oxford Handbook of the Age of Shakespeare* (2016)
Marjorie Garber: *Shakespeare and Modern Culture* (2008)
Michael Kahn "Shakespeare Meets the 21st Century" (Washington Post, August 3, 2012
washintonpost.com)

Paper 15
English CORE (Any one Option): Semester 6

Contemporary Writing (Option D)
ENG060704
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits (15 Classes Per Credit)

Objectives:

This paper is designed to introduce students to writings of the contemporary period from a variety of locations and cultures. Students will have an opportunity to engage with and read the major writers encompassing a variety of writing styles and practices and in different genres.

Graduate Attributes: Learning Objectives

This paper on Contemporary Writing aims to enable students to acquaint themselves with the writing traditions of the present times. It is designed to facilitate a sustained critical responsiveness to the forms and variations of writing practice through a sampling of literature that charts the development of creative texts in English. Texts originally written in other languages will also be studied in English translation for a more wide-ranging dialogue with global contexts in the present period.

Course Outcome:

At the end of this course, the students would be able to:

- C01:** Demonstrate extensive knowledge of literary traditions in the contemporary world and the issues shaping them.
- C02:** Apply theoretical concepts to interpret contemporary literature from various locations and cultures.
- C03:** Survey the development of creative texts in English and in English translation and their global contexts in the present period.
- C04:** Appraise the forms and variations of writing practice and their cultural imperatives in the present times.
- C05:** Integrate contemporary literature with larger global issues and debates to formulate new and original perspectives.

Section A: Poetry (1 Credit)

Nilmani Phookan: "What Were We Talking About Just Now"
Simon Armitage: "Look, Stranger"

Yusef Komunyakaa: "No Good Blues"
Claudia Rankine: "Making Room"

Section B: Novels (1 Credit)

Emily St. John Mandel: *Station Eleven*
Kyung-sook Shin: *Please Look After Mom*

Section C: Drama (1 Credit)

David Auburn: *Proof*
G rard Sibleyras: *Heroes*

Section D: Basic Issues (1 Credit)

Contemporary Writing and Identity | Writing and Ethics in the Twenty-First Century |
Alienation Contemporary Literature | The Gender Question in Contemporary Writing |
Contemporary Writing and Social 'Values' | Inter-generic Practices in Contemporary
Literature | Reality and History in Contemporary Writing

Recommended Reading:

Cristina M. Gamez-Fernandez and Miriam Fernandez-Santiago. *Representing
Vulnerabilities in Contemporary Literature*, Routledge, 2022
Suman Gupta. *Contemporary Literature: The Basics*, Routledge, 2011
David Herschberg. *Perspectives on Contemporary Literature: Literature and the Other Arts*,
University of Kentucky Press, 2014
Steve Padley. *Key Concepts in Contemporary Literature*, Palgrave, 2006

Paper 16
English CORE: Semester 7
Literary Theory
ENG070104
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

This paper is designed to provide learners with an overview of the main currents of western literary theory as it has evolved from the twentieth century to the present. Through this course it is expected that students will develop a holistic understanding of the evolution of literary theory as a transition from literary criticism and its role in the analysis of literary texts.

COURSE OBJECTIVES:

The aim of the course is to

- o Introduce students to the basics of literary theory.
- o Familiarize learners with the progression in the use of tools for literary analysis.
- o acquaint learners with broad outlines of the field of Literary Theory.
- o prepare learners with a historical and cultural knowledge of the intellectual environment of literary studies.

- develop critical and theoretical modes of thought through the study of theory.

COURSE OUTCOME:

At the end of the course, students will be able to:

CO1: Understand the broad outlines of the field of literary theory.

CO2: Apply the tools for further study and research.

CO3: Develop a critical and analytical mind which would assist in the study of texts and projects.

CO4: Possess a broad understanding of the history, culture and intellectual environment of the world since the beginning of the 20th century.

CO5: Analyze texts critically.

Unit - 1: CONCEPTS AND IDEAS (2 Credits)

Russian Formalism | Literariness and Defamiliarization | Structuralism and Poststructuralism | Derrida and Deconstruction | Gérard Genette and Narratology | Capitalism and Marxism | Modernism and Postmodernism | Antonio Gramsci and Hegemony | Mikhail Bakhtin, Dialogism, Polyphony and Heteroglossia | Feminism and its history | Foucault on Power, Knowledge and Discursive Formations | Freud on Psychoanalysis and the Subject | New Historicism and Cultural Materialism | Edward Said and the discourse of the Orient |

Unit - 2: CRITICAL TEXTS (2 Credits)

- Helene Cixous: The Laugh of the Medusa
- Hayden White: The Historical Text as Literary Artifact
- Walter Benjamin: The Work of Art in the Age of Mechanical Reproduction
- Edward Said: Traveling Theory

Recommended Reading:

David Lodge and Nigel Wood (ed), *Modern Criticism and Theory: A Reader*, Pearson Education (Singapore) Pte Ltd, Indian Reprint, 2003

Bayoumi, Moustafa & Rubin, Andrew (ed) *The Edward Said Reader*, Vintage Books, New York, 2000

Leitch, Vincent B (ed) *The Norton Anthology of Theory and Criticism*, W.W Norton and Company, New York.

Hawthorn, Jeremy *A Glossary of Contemporary Literary Terms*, Arnold, New York, 2000

Bertens, Hans *Literary Theory: The Basics*, Routledge, New York, 2014

Paper 17

English CORE: Semester 7

Indian Aesthetic Approaches

ENG070204

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits

(15 Classes per Credit)

Introduction: This paper enables learning of a new set of tools for interpreting texts and literary-aesthetic experience. It introduces students to some of the concepts and ideas of Indian aesthetics through three units. In the 3rd unit it offers a set of texts/performances/objects for practical application of the theories. Since Indian aesthetics is not confined to literature alone but is derived from and applicable to *kavya*, *natya* and *kala*, the final unit gives students the opportunity for practical application of the concepts to literary texts, performances and art/architecture.

Objectives:

This paper is designed to

- Introduce students to Indian aesthetic approaches through major theoreticians and texts
- Familiarize them with the basic principles of Indian aesthetics [*satyam* (truth), *shivam* (good) and *sundaram* (beauty)] in their similarities and differences from Western aesthetics
- Acquaint them with the theories that underlie the appreciation of *kavya* (poetry), *natya* (performative art) and *kala* (sculpture, painting and architecture)

Course Outcomes:

At the end of this course, the students would be able to:

C01: Outline Indian aesthetics in its historic development from classical Sanskrit poetics through Buddhist and Jain art theorization, the Persian-Indian phase and the aesthetics of modern Indian art

C02: Compare and discuss the similarities and differences between the basic principles of Western and Indian aesthetics

C03: Assemble a fresh set of critical tools

C04: Develop new and unique interpretations of literary texts

C05: Formulate original topics for research

Course components:

Unit 1: Introduction to Classical Indian aesthetics (2 credits)

The study of theorists and works from the classical period (which is the focus of the paper), will be preceded by a introductory historical survey of the development of Indian aesthetics from the classical through the medieval and on to the modern period.

Theorists and works

- Bharata / *Natyashastra*
- Bhamaha / *Kavyalankara*
- Dandin / *Kavyadarsha*
- Udbhata / *Kavyalankarasarasamgraha*
- Anandavardhana / *Dhvanyaloka*
- Abhinavagupta / *Abhinavabharati* (commentary on *Natyashastra*) and *Locana* (on *Dhvanyaloka*)
- Kuntaka / *Vakroktijivita*
- Ksemendra / *Aucityavicaracarca*

Unit 2: Concepts (1 Credit)

Riti | Rasa | Alankara | Dhvani | Vakrakti | Guna | Anumana | Aucitya.

Unit 3: Theory and Practice (applications) (1 Credit)

Here students will read a variety of texts along with the instructor with the help of the concepts studied in Unit 2:

- Literature and poetics (Texts: **Keats' Odes**, to be read with the help of Indian concepts; such readings to be compared with previous criticism of the Odes)
- Performance (classical & folk – dance and music to be experienced and critiqued)
- Fine arts and sculpture (Iconography, temples, paintings -)

While studying this Unit, students are expected to select any one art form (dance/theatre/music, literature, painting, and architectural or sculptural form) and develop their own interpretations, using the concepts outlined in Unit 2. While doing this practical work it will also be important to demonstrate that many art objects or forms have multiple dimensions and levels and operate at material, religious and spiritual levels.

Students will present their creative-critical work from this Unit as a Project Report or Seminar paper that will be evaluated as part of Internal Assessment.

Recommended Reading:

Anandavardhana, *The Dhvanyaloka of Anandavardhana with the Locana of Abhinavagupta* Translated by Jeffrey Moussaieff Masson and M. V. Patwardhan (also available from Motilal Banarasiidass)

Chandran, Mini and Sreenath V.S. *An Introduction to Indian Aesthetics: History, Theory and Theoreticians* (Bloomsbury 2021) (can be used as textbook for the Course)

Pandey, Kanti Chandra: *Comparative Aesthetics, Vol.I and Vol.II: Indian and Western Aesthetics*, Chowkhamba Sanskrit Series Office, Varanasi, 1995

Pollock, Sheldon. (Ed. and Trans.) *A Rasa Reader: Classical Indian Aesthetics*. Ranikhet: Permanent Black, 2017.

Rangacharya, Adya: *The Natyasastra: English Translation with Critical Notes*, Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi, 2010

Vatsayan, Kapila. *Bharata: The Natyashastra*. Sahitya Akademi, 1996

Paper 18

English CORE: Semester 7

Postcolonial Approaches

ENG070304

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits

(15 Classes Per Credit)

This course provides learners with a broad understanding of the intellectual environment of the period after colonialism. It seeks to provide students with an understanding of the development of society and culture after the end of colonialism and the development of nation-states.

Course Objectives:

The aim of this course is to

- provide a basic understanding of the development of postcolonial studies.
- acquaint learners with the main currents of postcolonial critical thinking from the beginning of the 20th century.

- provide learners with the important ideas current in postcolonial thinking.
- develop in students the ability to read texts in the postcolonial mode.
- develop a historical understanding of the nature of literary texts in conjunction with the intellectual environment of the age.

Course Outcomes:

At the end of the course, students will be able to:

C01: Assess the historical development of intellectual thought after colonialism.

C02: Analyze critically the impact of colonialism on societies and culture.

C03: Formulate a historical and critical view of the themes and issues current in contemporary times.

C04: Infer a holistic understanding of the modern world socially, politically and culturally.

C05: Develop a comprehensive background to most issues in the humanities and the social sciences.

CRITICAL TEXTS (4 Credits)

- | | |
|--------------------|--|
| ▪ Edward Said | Introduction to <i>Orientalism</i> |
| ▪ Aijaz Ahmed | Jameson's Rhetoric of Otherness and the 'National Allegory'. |
| ▪ Gayatri C Spivak | Can the Subaltern Speak? |
| ▪ Frantz Fanon | On National Culture |
| ▪ Homi Bhabha | 'The Other Question'. |
| ▪ Stuart Hall | Cultural Identity and Diaspora |

Recommended Reading:

Aijaz Ahmad, *In Theory: Classes, Nations, Literatures*, Oxford Uni. Press, New Delhi, 1992

Edward W. Said, *Orientalism*, Penguin Books India, 2001

Gauri Viswanathan, *Masks of Conquest*, Faber & Faber, London, 1990

Padmini Mongia (ed), *Contemporary Postcolonial Theory: A Reader*, OUP, Oxford, 1996

Tejumola Olaniyan & Ato Quayson (ed) *African Literature: An Anthology of Criticism and Theory*, Oxford, 2013

Paper 19

English Core: Semester 7

Approaches to Gender Studies

ENG070404

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits

(15 Classes Per Credit)

Course Objectives:

This course is designed to introduce the students to key concepts, theories and approaches to gender studies. This paper will further enable the learners to become familiar with critical texts and the application of literary tools on issues pertaining to gender such as sex, identity and sexuality. The course is divided into three units. The first unit will trace the history and fundamentals of gender studies. The second unit will be a study of select essays on key areas of gender and feminist critics. The third unit will focus on the practical application of such theories and ideas on texts of different genres - poetry, drama, short story and novel.

Course Outcomes:

At the end of this course, the students would be able to:

C01: Estimate the origins and evolution of the discipline from feminist movements and women's studies.

C02: Interpret various notions and perspectives on gender from the elementary to major theories.

C03: Survey the role of gender and sexuality through theoretical and critical understanding of such constructs.

C04: Break down misconceptions and gender prejudices, and critique regressive ideologies based on sexuality.

C05: Generate new propositions for further study and research.

Unit 1: History, Concepts and Ideas (1 Credit)

- History and development of Gender Studies as a discipline
- Fundamentals of Gender, Sex, Sexuality, Queer and LGBT Identity
- Feminist theory and criticism, Intersectionality

Unit 2: Approaches (1 Credit)

- Theory of Sexual Politics – Kate Millet
- Gender Asymmetry and Erotic Triangles – Eve Kosovsky Sedgwick
- Men's and Women's Beliefs about Gender and Sexuality – Emily W. Kane and Mimi Schippers
- Body, Gender and Sexuality: Politics of Being and Belonging – Sabala and Meena Gopal
- The Heterosexual Imaginary: Feminist Sociology and Theories of Gender – Chrys Ingraham
- Straight Thinking about Queer Theory – Guy Oakes

Unit 3: Gender in Literary Forms (2 Credits)

- *Parturition* – Mina Loy
- *A Jury of Her Peers*– Susan Glaspell
- *Do the Needful*– Mahesh Dattani
- *Orlando*– Virginia Woolf

Recommended Reading:

Adichie, Chimamanda Ngozi. *We Should All Be Feminists*. Fourth Estate, 2015

Andermahr, Sonya, Terry Lovell and Carol Wolkowitz (Eds). *A Glossary of Feminist Theory*. Arnold, 2002.

Belsey, Catherine and Jane Moore (Eds). *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism* (2nd ed). Macmillan Press Ltd, 1997.

Butler, Judith. *Gender Trouble*. Routledge, 1990.

---. *Who's Afraid of Gender?* Allen Lane, 2024.

Saraswati, L. Ayu, Shaw, Barbara L. Shaw and Heather Rellihan (Eds). *Introduction to Women's, Gender and Sexuality Studies: Interdisciplinary and Intersectional Approaches* (2nd ed). Oxford University Press, 2020.

English CORE: Semester 7
Research Methodology
(External Evaluation: 60 + Internal Assessment: 40): Total Marks 100
4 Credits
(15 Classes per Credit)

Introduction:

This course is designed to provide an overview of the fundamental principles of research methodology, explores different methodological paradigms, and discusses their applications in academic inquiry.

Course Objectives:

- Enable students to learn the tools of research
- Identify an original research area and problem and develop a working hypothesis
- Learn to apply these tools to read critically, analyze, and interpret the chosen literary and cultural texts
- Organize the textual material to effectively formulate an argument and establish a thesis
- Design a roadmap for the project/seminar/dissertation

Course Outcomes

At the end of this course, students will be able to -

C01: Select and apply appropriate concepts and methodologies for their chosen topic.

C02: Compare and critically assess existing research in the field.

C03: Develop a strong research proposal.

C04: Formulate a thesis statement and design for the project/seminar/dissertation.

C05: Generate original interpretations.

Unit 1: Understanding Research Paradigms (1 Credit)

- Overview of positivist, interpretivist, and critical research paradigms like empirical observation, objectivity, determinism, quantification, universalism etc
- The role of epistemology and ontology in shaping research approaches – Understanding the nature of knowledge (epistemology) and the nature of being (ontology) as essential for shaping research questions and selecting appropriate methodologies
- Critique of positivist assumptions in literary and cultural studies
- Introduction to qualitative, quantitative, and mixed methods research
- Ethical questions in research

Unit 2: Formulating Research Questions and Selecting Research Methods (1 Credit)

- Strategies for developing focused and relevant research questions
- Identifying gaps and opportunities in existing scholarship
- Balancing curiosity with feasibility in research inquiries
- Examples of well-crafted research questions in English studies
- Overview of qualitative research methods

- Introduction to quantitative research methods
- Considerations for choosing the most suitable research methods

Unit 3: Literature Reviews (1 Credit)

- Importance of literature reviews in situating research within existing scholarship
- Strategies for identifying and evaluating relevant sources
- Synthesizing diverse perspectives and theoretical frameworks
- Avoiding common pitfalls in literature review writing

Unit 4: Research Findings; Citation and Referencing (1 Credit)

- Structuring research papers, dissertations and theses effectively
- Crafting compelling introductions, literature reviews, methodologies, and conclusions
- Citing sources in research publications and selecting citation styles like APA, MLA and Chicago

Recommended Reading:

Belsey, Catherine. *Research Methods in Literary Studies*. London, Routledge, 2017.

Booth, Wayne C., Gregory G. Colomb, Joseph M. Williams, Joseph Bizup, and William T. Fitzgerald. *The Craft of Research, Fourth Edition*. Chicago, University of Chicago Press, 2016.

Gibbons, Alison. *Critical Reading and Writing for Postgraduates*. Los Angeles, Sage Publications, 2016.

McCarthy, Michael M., and Ronald G. Fischer. *Research Methods for English Studies*. Edinburgh, Edinburgh University Press, 2013.

Murray, Rowena. *How to Write a Thesis*. Maidenhead, Open University Press, 2011.

Trochim, William M.K., and James P. Donnelly. *The Research Methods Knowledge Base*. Cincinnati, Atomic Dog Publishing, 2006.

Paper 20

(Any 4 papers to be chosen from the given options)

English CORE: Semester 8

Asian Writing (Option 1)

ENG080104

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits

(15 Classes Per Credit)

This course on Asian Writing is designed to introduce the students moving into the 8th Semester of FYUGP in English Honours to writings from different parts of Asia which offers a perspective not only to the diverse cultural, historical and political context and the rich literary tradition in these countries but give us a glimpse of the everyday lives of the people and the communities at large. Reading these representative works emerging from these locales would encourage students to draw connections from their positions and would broaden their reading horizons.

Learning Objectives:

A reading of these texts is expected to address issues such as the situatedness of these texts in the respective traditions; authorship and authority; narrative strategies and techniques; magic and religion; material culture; femininity, masculinity and their discontents, to mention a few. As part of the course the students will be required to read the prescribed texts against critical works which will provide frameworks to facilitate the reading, critical thinking and writing process.

Course Outcome:

At the end of this course, the students would be able to:

CO1: Outline, describe and recognize writing from different parts of Asia and their diverse

cultural, historical and contexts and their literary traditions.

CO2: Identify narrative strategies and techniques, and aspects of culture, gender, religion, politics, authorship and authority in Asian writing

CO3: Apply a broad range of literary theories to analyse Asian writing in particular

CO4: Compare and assess Asian Writing in the larger context of world literature

CO5: Reconstruct the significance of writings from different Asian locations

Texts:

- ☐ **Bapsi Sidhwa (1938-):** The Ice-Candy-Man
- ☐ **Gao Xingjian (1940-2004):** "Buying a Fishing Rod for my Grandfather"
- ☐ **Haruki Murakami (1949-):** The Birthday Girl
- ☐ **Sun-mi Hwang (1963-):** The Hen who Dreamed she Could Fly
- ☐ **Marjane Satrapi (1969-):** Persepolis I
- ☐ **Shehan Karunatilaka (1975-):** The Seven Moons of Maali Almeida

Recommended Reading:

Arjun Appadurai. *Modernity at Large*, Minneapolis: University of Minnesota Press, 1996

David Smyth, Ed. *The Canon in Southeast Asian Literatures*. Richmond, Surrey: Curzon Press, 2000.

Edward Said. *Orientalism*, New York: Pantheon Books, 1978

Haruo Shirane & Tomi Suzuki (eds.) *The Cambridge History of Japanese Literature*. Cambridge: Cambridge University Press, 2016.

Teri Shaffer Yamada, Ed. *Modern Short Fiction of Southeast Asia: A Literary History*. Ann Arbor, MI: Association for Asian Studies, 2009

Paper 20

(Any 4 papers to be chosen from the given options)

English CORE: Semester 8

Graphic Narratives (Option 2)

ENG080204

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits

(15 Classes Per Credit)

Graduate Attributes

The paper aims to create a dialogue between graphic storytelling and narrative architectures which arguably has immense potential to contribute to each other. It is also offered to enhance creative, aesthetic and theoretical skills in a student interested in telling stories using the image-text and the word-text.

Objectives

The paper has been designed to-

- Introduce students to graphic storytelling and its sequential art form in the interplay of the word-text and the image-text.
- Familiarize them with the tools, concepts and theories in approaching and interpreting texts like graphic fiction, memoir or any other narrative using visual-verbal medium.
- Acquaint them that unlike comics these visual-verbal narratives explore serious themes of class, caste, war, trauma, partition, illness environment and so on.
- Trace and examine the contexts of its growth and popularity in the twenty-first century.

Course Outcome:

At the end of this course, the students would be able to:

C01: Define and explain the themes, techniques and tools of graphic narratives.

C02: Interpolate and analyze the visual and the verbal text to make meanings of the panels.

C03: Generate new meanings or ideas from close readings of space/gutter, POV, iconography and so on.

C04: Apply the key ideas and structure of this visual-verbal medium to develop or create new texts.

C05: Formulate innovative ways of reading images and devise skills to generate new approaches.

UNIT 1 (3 credits)

Essays

- Hillary Chute "*Comics as Literature? Reading Graphic Narratives*" 2008 (available online).
- Will Eisner "*Comics and Sequential Art*" 2008 (available online).
- W.J.T. Mitchell "*Picture Theory: Essays on Verbal and Visual Representation*" 1995 (available online).

Concepts and Keywords

Image | Word | Panel | Frame | Gutter | Foreground/Midground/Background | Sequential Art | Graphic fiction | Graphic narratives | Graphic weight | Caption | Balloons | Iconography | Focalization | POV | Splash | Spread | Closure | Onomatopoeia | Body | Metaphor and Metonymy | Juxtaposition.

UNIT 2 (1 Credit)

- Art Spiegelman *Maus I: A Survivor's Tale: My Father Bleeds History* (1986)
- Subhash Vyam Srividya Natarajan, S. Anand Durgabai Vyam. *Bhimayana: Experiences of Untouchability* (2011)

Recommended Reading:

Susan Sontag "*On Photography*". Picador Publishers, 2001

Roland Barthes "*Camera Lucida: Reflections on Photography*". Vintage Classics 2006

Scott McCloud "*Understanding Comics*". William Morrow Paperbacks; 1994
Stephen E. Tabachnick ed. "*The Cambridge Companion to the Graphic Novel*". CUP 2017.
Daniel Stein, Jan-Noël Thon ed. "*From Comic Strips to Graphic Novels*". De Gruyter, 2013
Charles Hatfield, Bart Beaty ed. "*Comics Studies: A Guidebook*". Rutgers University Press, 2020
Thomas Giddens ed. "*Critical Directions in Comics Studies*". University Press of Mississippi, 2020

Paper 20

(Any 4 papers to be chosen from the given options)

**English CORE: Semester 8
New Humanities (Option 3)
ENG080304**

(External Evaluation: 60 + Internal Assessment 40): Total Marks 100

4 Credits

(15 Classes Per Credit)

Graduate Attributes

This paper offers new humanities as 'human dimensions of all epistemological categories' that necessitates inter- and multi- disciplinary readings of a text. It navigates across disciplines and is a collaborative synthesis of the sciences and humanities. Focus on AI, cyberculture, neuroscience to name a few are no longer remote subjects for a student in literary departments as they are within the new paradigm of humanities in higher education.

Objectives

The paper has been designed to-

- Introduce students to the new directions of study and research in English literary studies.
- Familiarize them with the various offshoots of these new readings: new medium of storytelling, concepts and area studies like posthumanism, medical humanities, digital humanities, energy humanities, environment humanities, food studies to name a few.
- Explain the themes, concerns, narrative techniques, language, role of literature in examining, integrating new thoughts in humanities with the sciences.
- Explain the contexts for the growth of a new enlightenment with the inter- and multi- disciplinary approach to understanding literary texts, data and language of the Gen Z in the twenty-first century.
- Encourage them to think independently in solving real-world problems by demonstrating creativity and flexibility in adapting to change.

Course Outcome:

At the end of this course, the students would be able to:

C01: Locate and discuss the themes, key terms, techniques and tools of New Humanities.

C02: Demonstrate skills of close reading and critical thinking employing advance analytical techniques and big data.

C03: Generate new ideas of research in fiction, media and cultural practices, and contribute to the knowledge base of the discipline.

C04: Formulate an inter- or multi-disciplinary perspectives in problem solving in a diverse but inter-connected world.

C05: Devise synthesized insights and show awareness of one's responsibility to society

environment in addressing tensions and conflicts of late capitalism and geopolitics.

UNIT I (3 Credits)

Concepts & Key Terms

Human, Non-human, In/human | Assemblage | AI | Nature | Health Humanities, Posthumanism, Transhumanism, Podcast | Blog | Energy Humanities | Blue Humanities | New Media | Earth | Multispecies | Monster/The Unhuman | Multiverse | Cyborg | New Materialism | Post Truth | Embodied Virtuality | Interfaces | Archive | Network | Mind/Body | Utopia | Dystopia | Science Fiction

Essays

- Donna Haraway: "A Cyborg Manifesto" (1985) from *The Cybercultures Reader* ed. David Bell & Barbara M. Kennedy, Routledge, 2000.
- Emily Brady- "Smells, Tastes, and Everyday Aesthetics" from *Philosophy of Food* by David Kaplan, University of California Press, 2012.
- Hannes Bergthaller: "Cli-Fi and Petrofiction: Questioning Genre in the Anthropocene", Jstor, 2017.
- Andras Bernath- "The Challenge of the Old Mole: A Key Problem in Shakespeare's *Hamlet* and Its Reception", *Posthumanism in Fantastic Fiction* ed. by Anna Kerchy, 2016.

(N.B All texts available online)

UNIT II (1 Credits)

Texts

- Kazuo Ishiguro- *Klara and the Sun* (2021)
- Hayao Miyazaki- *Spirited Away* (2001, Japanese, Animation Fantasy Film)

Recommended:

Raymond Williams: "Science Fiction" *Science Fiction Studies*, vol. 15 (3), 1988. *Highway*
Rosi Braidotti & Maria Hlavajova: "Posthuman Glossary" Bloomsbury Publishing, Bloomsbury Publishing, 2018.

Nicholas Gane- "New Media: Key Concepts" Berg Publishers, 2008.

Walter Benjamin: "The Work of Art in the Age of Mechanical Reproduction" Schocken Books, 1968, 1935.

Yuval Noah Harari: "Anthropocene" in Part I- "*Homo Sapiens* Conquers the World from *Homo Deus*. Vintage, 2015.

Golafshani, Maryam. "Why Medicine needs Literature." *YouTube*, uploaded by TEDx, 16 July, 2016.

<https://youtu.be/wCf62ksapll>

Mark Bould, et al (ed)- *The Routledge Companion to Science Fiction*, 2009.

Manovich, Lev. "The Language of New Media" The MIT Press, 2001.

Gilbert, S. and Porter, R., eds. [*Eating Words: The Norton Anthology of Food Writing*](#). W.W. Norton & Company, 2015.

Paper 20

(Any 4 papers to be chosen from the given options)

Popular Fiction (Option 4)
ENG080404
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

Course Objectives

- The students will be acquainted with the genesis and evolution of the genre of Popular Fiction and the term PF itself will be interrogated and explicated.
- PF often defies national boundaries, and the choice of primary texts and the secondary or critical works will illuminate the ways in which PF is international and travels across cultures.
- A typology or classification of PF will be done.

Course Outcome

At the end of the course, students will be able to:

C01: Learn about the different forms of PF such as the children's tale, science fiction, crime fiction, adventure story, the western, and romance.

C02: Interrogate different aspects of PF and look at the genre from different perspectives.

C03: Appreciate the 'universal,' time-less quality of PF, and will at the same time come to know about the way different historical and social contexts produce different varieties of PF.

C04: Apply different literary critical insights derived from their work in earlier semesters to interpret and analyze the prescribed texts.

C05: Develop a comprehensive and holistic knowledge of the way PF was conceived and then evolved over the years, they will be able to come up with original, in-depth seminar presentations on general aspects of PF as well as individual works.

Texts: (4 Credits)

Grimm Brothers, "Hansel and Gretel"

Agatha Christie, "The Blue Geranium"

Alexandre Dumas, *The Count of Monte Cristo*

R.M. Ballantyne, *Coral Island*

Penny Jordan, *Marriage without Love*

Louis L'Amour, *Shalako*

Recommended reading:

Katharine Briggs, *The Fairies in Tradition and Literature* (1967). London and New York: Routledge, 2002.

Matthew Schneider-Mayerson, "Popular Fiction: The Advantages of a New Field." *Studies in Popular Culture*, Fall 2010. Vol. 33. No 1.

Vladimir Propp, *Morphology of the Folk Tale* (1928). Austin: University of Texas Press, 1968

Tony Bennett, *Popular Fiction: Technology, Ideology, Production, Reading*. London: Routledge, 1990.

Christine Berberich, *The Bloomsbury Introduction to Popular Fiction*. London: Bloomsbury, 2014.

English Core: Semester 8
Sociolinguistics and Stylistics (Option 5)
ENG080504
(External Evaluation: 60 + Internal Assessment 40): Total Marks 100
4 Credits
(15 Classes Per Credit)

Course Objectives: The course aims at acquainting students with two important areas within language study-sociolinguistics and stylistics. Sociolinguistics studies language in relation to society and stylistics uses knowledge of the structure of language provided by linguistics in analyzing literary texts. Acquaintance with these two fields is intended to provide students with a comprehensive account of the scope of language study and its application in literary analysis and interpretation.

Course Outcome: At the end of the course, students will have the ability to:

CO1: comprehend the factors responsible for language variations in society.

CO2: assess the implications of globalization, migration etc. on language use.

CO3: relate linguistic knowledge to the study of literary texts.

CO4: integrate the study of language and literature.

CO5: utilize concepts from sociolinguistics and stylistics to critique a literary text.

Unit 1: Sociolinguistics (2 Credits)

Scope of the field | ideas of standard language | dialect | register | accent | idiolect | diglossia | language shift and language death | language change | language variations with reference to gender | class | age | region | pidgin and creole languages | bilingualism and multilingualism | code mixing and code switching | globalization and language

Text Book: Suzanne Romaine. *Language in Society: An Introduction to Sociolinguistics*. Oxford

Unit 2: Stylistics (2 Credits)

Scope of stylistics | major stylisticians and their ideas | stylistic tools | figurative language | foregrounding and deviations | stylistic analysis of poetry and prose.

Text Book: P. Simpson - *Stylistics: A Resource Book for Students*. London: Routledge, 2004

Recommended Reading:

Carter, Ronald. *Language and Literature: An Introductory Reader in Stylistics*. London, 1982

Geoffrey Leech - *A Linguistic Guide to English Poetry*, Routledge, 2016

Misra, Partha Sarathi. *An introduction to Stylistics: theory and practice*. Orient Blackswan, 2009 University Press, 1994

Trudgill, Peter, *Sociolinguistics*. Penguin, 1990

Widdowson, H.G. *Practical Stylistics*. Oxford University Press, 1992

English Core: Semester 8
Travel Writing (Option 6)
ENG080604

(External Evaluation 60 + Internal Assessment 40 = Total 100 marks)
4 credits.

Course Objectives:

- To learn about travel writing from early to contemporary times
- To do close reading of the prescribed texts
- To understand and reflect on the changes occurring in travel writing
- To appreciate the skills involved in travel writing.
- To compare travel narratives arising out of different contexts

Course Outcome:

At the end of the course, the students would be able to:

CO1: Understand and appreciate different travel writing texts.

CO2: Develop the capacity to link travel writing with its contexts.

CO3: Compare and contrast different attitudes of travellers as evidenced through their narratives.

CO4: Argue about various aspects of travel and tourism including contemporary concerns about overtourism.

CO5: Formulate ideas about relationships of human beings with place, space and movement.

Texts: (4 Credits)

- Isabella Bird. *Among the Tibetans*. Cambridge University Press, 2010. (First pub 1894)
- Ibn Battuta. *Travels in Asia and Africa 1325-1354*. Book 2 Chapter 6. Routledge, 2013. (First pub 1929, Routledge Curzon)
- Mary Kingsley. *The Congo and the Cameroons*. (Extract from *Travels in West Africa*, first pub 1897), Penguin Books 2007.
- Wilfred Thesiger. *Arabian Sands*. Penguin Classics, 2007. (First published by Longmans, Green 1959)
- William Dalrymple. *The Age of Kali*. Harper Collins, 1998.
- Serena Volo. "Overtourism: Definitions, Enablers, Impacts and Managerial Challenges" in *Overtourism, Causes, Implications and Solutions*. Editors: Hugues Seraphin, Tatiana Gladkikh, Tan Vo Thanh. Palgrave Macmillan, 2020.
- "Slow Travel—the Ingredients", chapter 4 of *Slow Travel and Tourism* by Janet Dickinson and Les Lumsdon. Earthscan, 2010.

Recommended Reading:

Mary Kingsley. *Travels in West Africa*. Floating Boats, 2009. (First published 1897)
The Odyssey of Ibn Battuta: Uncommon Tales of a Medieval Adventurer. David Waines. I. B. Tauris, 2010.

Bruce Chatwin. *In Patagonia*. Jonathan Cape, 1977

Literature of Travel and Exploration: An Encyclopedia. Jenifer Speake, editor. Routledge, 2003

Sidonie Smith. *Moving Lives : Twentieth Century Women's Travel Writing*. University of Minnesota Press, 2001.

Prepared by UG CCS English, GU | Contact: Chairperson UG CCS English, GU