

**Nagaland University**

**B.A. –ENGLISH (Major) Syllabi**

**FOUR YEAR UG PROGRAMME**

**Learning Outcomes based Curriculum**

**Framework (LOCF)**

**for**

**English Literature (B.A.**

**Major)/Functional English**

**Undergraduate Programme**

**2023**

Revised and updated- Approved by 37<sup>th</sup> AC on 12<sup>th</sup> December 2023



**UNIVERSITY GRANTS**  
**COMMISSION BAHADUR SHAH**  
**ZAFAR MARG NEW DELHI – 110 002**

**CURRICULUM AND CREDIT FRAMEWORK FOR UNDERGRADUATE PROGRAMMES**

**Syllabus for**

**Department of English  
Nagaland University**

**2023**

**Major Course (Core papers):**

Core papers (15Nos up to 3yrs)

Paper Code	Course Code	Title of the paper	Total Credit
<b>FIRST SEMESTER</b>			
C-1	ICL	Indian Classical Literature	4
C-2	ECL	European Classical Literature	4
<b>SECOND SEMESTER</b>			
C-3	IWE	Indian Writing in English	4
C-4	BPD-1	British Poetry and Drama-14 <sup>th</sup> -17 <sup>th</sup> centuries	4
<b>THIRD SEMESTER</b>			
C-5	AL	American Literature	4
C-6	PL	Popular Literature	4
<b>FOURTH SEMESTER</b>			
C-7	BPD-2	British Poetry and Drama-17 <sup>th</sup> &18 <sup>th</sup> centuries	4
C-8	BL-1	British Literature: 18 <sup>th</sup> century	4
<b>FIFTH SEMESTER</b>			
C-9	BRL	British Romantic Literature	4
C-10	BL-2	British Literature: 19 <sup>th</sup> century	4
C-11	WW	Women's Writing	4
<b>SIXTH SEMESTER</b>			
C-12	BL-3	British Literature: The Early 20 <sup>th</sup> century	4
C-13	MED	Modern European Drama	4
C-14	PCL	Postcolonial Literatures	4
C-15 (DSE-1)	LT	Literary Theory	4

TOTAL CORE CREDITS			60
SEVEN SEMESTER			
C-16 (DSE2)	LC	Literary Criticism	4
C-17 (DSE3)	WL	World Literatures	4
C-18	PEM	Prose: Elizabethan to Modern Period	4
C-19 (DSE4)	RM	Research Methodology	4
EIGHT SEMESTER			
C-20	SHAK	Shakespeare	4
TOTAL CORE CREDITS			80
Research Project/ Dissertation* OR			12
C-21*	SOP	Study of a Period	4
C-22*	MELENI	Multiethnic Literature in English from Northeast India	4
C-23*	TCLE	21 <sup>st</sup> Century Literature in English	4

**\*Students not opting for Writing Dissertation/ Research Project shall have to study papers C-21-23.**

**Dissertation/Research Project does not come under the core of 80 credits, rather it is overall SEC.**

#### **SKILL ENHANCEMENT COURSES (3 Credit Each)**

Kindly check the CBCS guidelines uploaded in the website. Common pools of SEC are already selected by the university. Only those common Pool courses may be given again along with the syllabus (Syllabus also will be in the respective CBCS syllabus uploaded in the website)

Skill Enhancement Courses	Title of the paper	Total Credit	Proposed by Department
		3	
	Basic English Communication Skills	3	English
	Advanced English Communication Skills	3	English

#### **ABILITY ENHANCEMENT COURSES (2 Credit Each)**

**Only for English and MIL subjects may provide the courses. Commerce also may submit business communication course.**

Ability Enhancement Courses	Title of the paper	Total Credit	Department
		2	
	ENG-1	2	English
	ENG-2	2	English

	MIL-1/Hindi/ Alt. English-1	2	MIL/Hindi/ English
	MIL-2/Hindi/ Alt. English-2	2	MIL/Hindi/ English

**VALUE BASED COURSES (3/2 Credit)**

Kindly check the proposed value-based courses in the proposed four-year UG guidelines. BUGS/Colleges may propose new courses too. Also, if any department is in a position to develop the proposed Value added courses, kindly do that.

Value Based courses	Title of the paper	Total Credit	Department
	Soft Skill	3	English
	NCC/NSS/ Common Pool	3	
	Work Ethics	2	

**MULTI-DISCIPLINARY COURSES (3 Credit Each)**

MULTI-DISCIPLINARY Courses	Title of the paper	Total Credit	Proposed by Department
	Environmental Science	3	Environmental science
	SWAYAM/Common Pool	3	SWAYAM
	Understanding Heritage/ Common Pool	3	History

## Preamble

The UGC Committee constituted for Learning Outcomes based Curriculum Framework for BA Literary Studies in English (Major) is pleased to submit its report.

The Committee suggests that 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 (Major) 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 (Major) 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 Major 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 Literary Studies in English (Major)**

### **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 have 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 realized 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 make 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 for and 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 (Major) 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 teacher 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 expand 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 (Major)**

- i. Bachelor's Degree (Major) 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.
- ii. Bachelor's Degree (Major) 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 (Major) 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.
- iii. 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, recognizes and accredits in order for the major Degree to sync with national standards and be compatible with international practices.
- iv. The attributes and outcomes associated with specialized programmes of study such as BA Major 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.
- v. To complete the programme of study the student needs to demonstrate knowledge of the subject, understanding of one's location, ability to critically appreciate 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 (Major)

The Major 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. Major courses are specialized and remain within the boundaries of accepted and current knowledge. The importance of student research is an integral part of any Major Programme, particularly the English Major 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 a Major 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 (Major) 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 Major 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 (Major);
- **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 (Major) 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 (Major) 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 (Major) with shift from domain knowledge to processes of realizing 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 (Major) are to develop in the student the ability to demonstrate the following outcomes:

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

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 reading of literatures in translation and in the original, to be an 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:**

- a) ability to read and analyze extant scholarship
- b) ability to substantiate critical readings of literary texts to persuade others
- c) ability to place texts in historical contexts and 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:**

- a) ability to evaluate the strengths and weaknesses in scholarly texts spotting flaws in their arguments
- b) 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:**

- a) ability to participate constructively in class discussions
- b) ability to contribute to groupwork
- c) ability to meet a deadline

**Scientific Reasoning:**

- a) ability to analyze texts, evaluating ideas and literary strategies
- b) ability to formulate logical and persuasive arguments

**Reflective Thinking:**

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:**

- a) ability to engage with and understand literature from various nations and reasons and languages
- b) ability to respect and transcend differences

**Moral and Ethical Values:**

- a) ability to interrogate one's own ethical values, and to be aware of ethical issues
- b) 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:**

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 Major

The qualification descriptors for the BA (English Major) 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 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 Major shall be clarity of communication as well as critical thinking and ethical awareness. Each Major 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 to layers and levels of meaning and differences in situations and complexities of relations. Linguistic and literary competences should help the students identify, analyze and evaluate key 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 The Teaching Learning Process

Learning is a challenging, engaging, and enjoyable activity. Learners should be encouraged to engage in a rigorous process of learning and self-discovery by adopting a highly focused and yet flexible approach to education as opposed to rote learning. Each day learners should be encouraged to focus on key areas of the course and spend time on learning the course fundamentals and their application in life and society. In teaching and learning pedagogy, there should be a shift from domain or conclusions based approach to the experiential or process/es based approach.

The faculty should promote learning on a proportionate scale of 20:30:50 principle, where lectures (listening/hearing) constitute 20 percent of the delivery; visuals (seeing) 30 percent of the learning methods; and experience (doing/participating) 50 percent. This ratio is subject to change as per institutional needs. In order to achieve its objective of focused process based learning and holistic development, the Institution/University may use a variety of knowledge delivery methods:

### 1.5.1 Lectures

Lectures should be designed to provide the learners with interesting and fresh perspectives on the subject matter. Lectures should be interactive in a way that students work with their teacher to get new insights in the subject area, on which they can build their own bridges to higher learning.

### 1.5.2 Discussions

Discussions are critical components of learning, and can be used as a platform for students to be creative and critical with old and new ideas. Besides developing critiquing skills, arriving at consensus on various real life issues and discussion groups lead to innovative problem solving and, ultimately to success.

### 1.5.3 Simulations

Simulations provide students opportunities to understand real life situations and scenarios, and solve challenges in a controlled environment or make use of them in simulating cultural experiences by locating/transposing them in new (local, regional, national and international) situations.

**1.5.4 Case Studies:**

Real case studies, wherever possible, should be encouraged in order to challenge students to find creative solutions to complex problems of individual, community, society and various aspects of knowledge domain concerned.

**1.5.5 Role Playing**

Assuming various roles, as in real life, is the key to understanding and learning. Students are challenged to make strategic decisions through role-plays, and to analyze the impact of these decisions. For this purpose, incidents from literary texts may also be used.

**1.5.6 Team Work**

Positive collaboration in the form of team work is critical in the classroom environment, for which it is necessary to transcend one's prejudices and predilections so as to achieve the desired outcomes. In the process of team work, learners will acquire the skills of managing knowledge acquisition and other collaborative learners, thereby understanding how to incorporate and balance personalities.

**1.5.7 Study Tours/Field Visits:**

Study Tours/Field trips provide opportunities to the learner to test their in-class learning in real life situations as well as to understand the functional diversity in the learning spaces. These may include visits to sites of knowledge creation, preservation, dissemination and application. Institutions may devise their own methods to substitute/modify this aspect.

**1.6 Assessment Methods****1.6.1 Alignment of Programme Learning Outcomes and Course Learning Outcomes:**

The assessment of learners' achievement in BA English (Major) will be aligned with the following:

- programme learning outcomes (graduate descriptors)
- course learning outcomes (qualification descriptors)
- academic and professional skills suggested in the graduate learning descriptors in the LOCF recommendations (indicated and illustrated in the Learning Outcomes in respect of select courses)

**1.6.2 Assessment priorities:** Institutions will be required to prioritize formative assessments (in-semester activities including tests done at the department or instructor level) rather than giving heavy and final weightage to summative assessments (end-semester and/or mid-semester tests traditionally done centrally). Progress of learners towards achieving learning outcomes may be assessed making creative use of the following, either independently or in combination: time-constrained examinations (say 1-hour or 2-hour tests); closed-book and open-book tests (if applicable, rather than doing as a rule); problem based assignments; real life simulations; observation of practical skills (speaking, listening, problem solving within a peer group or a class); individual project reports (case-study or term papers within a given word limit); team project reports; oral presentations, including seminar presentation; viva voce, interviews; computerized adaptive testing for MCQ; peer and self-assessment etc. and any other pedagogic approaches as may be relevant keeping in view the learners' level, credit load and class size.

**1.6.3 Diversity in Assessment Methods:** Allowing for the diversity in learning and pedagogical methods adopted by different universities and institutions, stakeholders (Academic Councils, Boards of Studies or statutory bodies) are expected to ensure that the objectives of the course(s) are clearly aligned to learning outcomes. It is expected that the curricula developed by institutions will maintain a transparent roadmap of (a) pedagogical methods and priorities and (b) learning outcomes that reflect the weightage points given to different aspects of skills and achievements identified in the recommendations.

**1.6.4 Learning Outcomes Index:** While devising assessment modes and criteria, institutions may look to gridlock course learning outcomes and programme learning outcomes as indicated in the LOCF (English), and work out ways to assign credit loads and distribute weightage points for each. The following table shows one possible way to develop a Learning Outcomes index for the Programme and the courses.

**1.6.5 Innovation and Flexibility:** Within each category, institutions are expected to encourage instructors to bring in innovative and flexible methods to guarantee the fullest realization of Learning Outcomes outlined in the document. All such instructional and assessment requirements must be clearly communicated to all stakeholders at the time of course registration. Any subsequent change or minor modification necessary for fuller realization of learning outcomes must be arranged with due notice and institutional arrangement at the relevant level.



**1.6.6 Freedom and Accountability:** Freedom and accountability of the stakeholder are key attributes that determine the success of the Learning Outcomes framework. For example, in research work, learners may be asked to pay attention to library work and survey of literature, originality of ideas, formulation of arguments, and creativity. Components may be assigned weightage points accordingly (say, x:y:z for different components out of 15 points). The excellence of institutions will be increasingly determined by Learning Outcomes rather than programme or course objectives. Hence it is necessary to innovate continually in learning and assessment in order to ensure meaningful and socially relevant learning (with transparent Learning Outcomes indices) rather than rote learning.

**1.6.7 Clustering of Activities:** Each cluster of activity may be assigned weightage points in accordance with the priorities of the institution without diluting the principles given in the LOCF. So an institution may choose to have any or all of the following in its in-semester activities with clear and transparent methods of communication to learners: open viva voce, group quiz or individual, classroom simulations and problem solving activities, library or field visits, term papers, individual and group reports, poster presentations. Credit hour and L-T-O distribution shall be crucial to any such clustering.

**1.6.8 Review and Amendment:** It is important for institutions to review, periodically and without fail, the efficacy of any method adopted to meet the learning outcomes proposed in the LOCF recommendations. Institutions are also required to make statutory provisions to adapt/modify/amend rules and clauses as may be necessary without violating the spirit of the larger programme outcomes outlined by the UGC in the CBCS guidelines.

**1.6.9 Spirit Rather than Letter of the LOCF:** The guidelines for assessment given here and elsewhere in the LOCF recommendations are indicative rather than exhaustive. So institutions are expected to frame assessment modes and criteria relevant to their situation and context, in keeping with the spirit of the LOCF. The basic idea of LOCF (English Honours)—that learners at this level should understand their position(s) in the light of regional, national and global perspectives—must find a true and transparent reflection in the assessment.

## 1.7 Keywords

BA Literary Studies in English (Major), ELT Course at UG Level, Skills and Ability Enhancement Elective Courses, Literary and human values, critical analysis and interpretation, British Poetry and Drama, British Romantic Literature, Literature of the Indian Diaspora, Media and Communication Skills, Postcolonial Literatures, British Literature: Post World War II, Travel Writing, Indian Classical Literature, European Classical Literature, Literary Criticism, Literary Theory, Indian Writing in English, Modern Indian Writing in English Translation, Translation Studies, Modern European Drama, American Literature, Popular Literature, Women's Writing, Nineteenth Century European Realism, Science Fiction and Detective Literature, Literature and Cinema, World Literatures, Partition Literature, Academic Writing and Composition, Autobiography, Text and Performance, Language and Linguistics, Contemporary India: Women and Empowerment, Gender and Human Rights, Language, Literature and Culture, English/MIL Communication, Film Studies, English Language Teaching, Soft Skills, Creative Writing, Business Communication, Technical Writing.



## BA English (MAJOR) Courses

### A. Core Courses

#### C-1/PAPER 1: INDIAN CLASSICAL LITERATURE (ICL)

##### 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 1100AD
- 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:

- a) The Indian Epic Tradition: Themes and Recensions
- b) Classical Drama: Theory and Practice
- c) Alankara and Rasa
- d) Dharma and the Heroic

###### Unit-II:

Kalidasa *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).

**Unit-III:** Vyasa 'The Dicing' and 'The Sequel to Dicing', 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.

**Unit-IV:** Sudraka *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasi Das, 1962)

**Unit-V:** Ilango Adigal 'The Book of Banci', in *Cilappatikaram: The Tale of an Anklet*, tr. R. Parthasarathy (Delhi: Penguin, 2004) book 3.

**Suggested Readings:**

1. Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp.100–18.
2. Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp.79–105.
3. J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York:Garland, 2000) pp.33–40.
4. Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp.158–95.
5. A.V. Kieth, *History of Sanskrit Literature*. Oxford: OUP, 1920.
6. A.K. Warder, *Indian Kavya Literature*, 8 Volumes. Delhi: Motilal Banarsidas, 2011

## C-2/PAPER 2: EUROPEAN CLASSICAL LITERATURE (ECL)

### 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 5<sup>th</sup> 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:

The Epic  
Comedy and Tragedy in Classical Drama  
The Athenian City State  
Catharsis and  
Mimesis Satire  
Literary Cultures in Augustan Rome

#### Unit-II:

Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985). Book-I & II.

#### Unit-III:

Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).

#### Unit-IV:

Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).

#### Unit-V:

Ovid *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).

### Suggested Readings

1. Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
2. Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
3. Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp.451–73.
4. Homer, *The Iliad*. Tr. E.V. Rieu. Harmondsworth: Penguin, 1985.
5. Sophocles, *Oedipus the King*. Tr. Robert Fagles in *Sophocles: The Three Theban Plays*. Harmondsworth: Penguin, 1984.
6. Richard Rutherford, *Classical Literature: A Concise History*. Oxford: Blackwell Publishing, 2005.

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

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

## Course Content

### Unit-I:

- Indian English
- Indian English Literature and its Readership
- Themes and Contexts of the Indian English Novel
- The Aesthetics of Indian English Poetry
- Modernism in Indian English Literature
- The Nation and Indian English Literature

### Unit-II:

#### 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' & 'The Night of the Scorpion'
- Robin S. Nangom, 'The Strange Affair of Robin S. Nangom', 'A Poem for Mother'
- Eunice de Souza, 'De Souza Prabhu'

### Unit-III:

#### NOVELS

- R.K. Narayan, *Swami and Friends*
- Amitav Ghosh, *Shadow Lines*

### Unit-IV:

#### SHORT FICTION

- Rohinton Mistry 'Swimming Lesson'
- Shashi Deshpande 'The Intrusion'



**Unit-V:**

## DRAMA

- Mahesh Dattani: *Tara*

**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, 2<sup>nd</sup> edn, 2005) pp. 1–10.

## C-4-PAPER 4: BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES (BPD-1)

### Course Level Learning Outcomes

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

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

### Course Content

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

#### Unit-I:

- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- The Writer in Society

#### Unit-II:

- (i) Geoffrey Chaucer *The Wife of Bath's Prologue*
- (ii) Edmund Spenser Selections from *Amoretti*:  
Sonnet LXVII 'Like as a huntsman...'  
Sonnet LVII 'Sweet warrior...'  
Sonnet LXXV 'One day I wrote her name...' (iii)

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

**Unit-III:**

Christopher Marlowe *Doctor Faustus*

**Unit-IV:**

William Shakespeare-*Macbeth*

**Unit-V:**

William Shakespeare -*Twelfth Night*

**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) pp. 13–18.

## C-5/PAPER 5: AMERICAN LITERATURE (AL)

### 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 (17<sup>th</sup> century to 21<sup>st</sup> 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

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

### Unit-I:

- 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

### Unit-II:

#### Drama

Arthur Miller: *All My Sons*

Tennessee Williams: *The Glass Menagerie*

### Unit-III:

#### Fiction:

Toni Morrison: *The Bluest Eye*

### Unit-IV:

**Short Fiction and personal narrative**

Edgar Allan Poe 'The Purloined Letter'

Maya Angelou: Selections from *I Know Why the Caged Bird Sings* (chaps 15 and 16)

William Faulkner 'Dry September'

**Unit-V:****Poetry:**

Anne Bradstreet: 'The Prologue'

Walt Whitman: Selections from *Songs of Myself* (Sections 1 to 5) 'O Captain, My Captain'

Robert Frost: Two Poems: 'Once by the Pacific' and 'Mending Wall'

Langston Hughes: 'The Negro Speaks of Rivers'

Alexie Sherman Alexie: 'Crow Testament' and 'Evolution'

**Suggested Reading:**

Hector St John De 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.

## C-6/PAPER 6: POPULAR LITERATURE (PL)

### 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 bestsellers
- 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:

- 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

#### Unit-II:

##### Children's Literature

Lewis Carroll, *Through the Looking Glass*

Sukumar Ray, Two Poems: "The Sons of Ramgaroo", and "Khichudi"

#### Unit-III:

##### Detective Fiction

Agatha Christie: *The Murder of Roger Ackroyd*

##### Romance/Chick Lit

Daphne du Maurier, *Rebecca*

#### Unit-IV:

##### Graphic Fiction

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

### Unit-V:

### Science Fiction

Isaac Asimov: "Nightfall"

### 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)



**C-7/PAPER 7: BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES  
(BPD-2)****Course Level Learning Outcomes**

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

- identify the major characteristics of the Comedy of Manners and Mock-Heroic poetry
- demonstrate in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the 17<sup>th</sup> and 18<sup>th</sup> 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:**

- Religious and Secular Thought in the 17<sup>th</sup> 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 17<sup>th</sup> Century
- The Comedy of Manners

**Unit-II:**

John Milton: *Paradise Lost: Book I*

**Unit-III:**

John Webster: *The Duchess of Malfi*

**Unit-IV:**

Aphra Behn: *The Rover*

**Unit-V:**

Alexander Pope: *The Rape of the Lock*

**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.

## C-8/PAPER 8: BRITISH LITERATURE 18<sup>TH</sup> CENTURY (BL-1)

### Course Level Learning Outcomes

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

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

### Course Content

#### Unit-I:

- The Enlightenment and Neoclassicism
- Restoration Comedy
- The Country and the City
- The Novel and the Periodical Press
- The Self-Conscious Art Form

#### Unit-II:

William Congreve: *The Way of the World*

#### Unit-III:

Jonathan Swift *Gulliver's Travels* (Books III and IV)

#### Unit-IV:

Samuel Johnson: 'London'

Thomas Gray 'Elegy Written in a Country Churchyard'

#### Unit-V:

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

### Suggested Reading:

Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).

Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature*

*and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).

Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

## C-9/PAPER 9: BRITISH ROMANTIC LITERATURE (BRL)

### 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:

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

#### Unit-II:

William Blake 'The Lamb',  
 'The Chimney Sweeper' (from *The Songs of Innocence and The Songs of Experience*)  
 'The Tyger' (*The Songs of Experience*)  
 'Introduction' to *The Songs of Innocence*  
 Robert Burns 'A Bard's Epitaph'

‘Scots Wha Hae’

### Unit-III:

William Wordsworth ‘Tintern Abbey’

‘Ode: Intimations of Immortality’

Samuel Taylor Coleridge ‘Kubla Khan’

‘Dejection: An Ode’

### Unit-IV:

Lord George Gordon

Noel Byron ‘Childe Harold’: canto III, verses 36–45 (lines 316–405); canto IV, verses 178–86

(lines 1594–674)

Percy Bysshe Shelley ‘Ode to the West Wind’

‘Ozymandias’

John Keats ‘Ode to a Nightingale’

‘To Autumn’

### Unit-V:

Mary Shelley: *Frankenstein*

### 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.

**C-10/PAPER 10: BRITISH LITERATURE: 19TH CENTURY****(BL-2)****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:**

- 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

**Unit-II:**

Jane Austen: *Pride and Prejudice*

**Unit-III:**

Charlotte Bronte: *Jane Eyre*

**Unit-IV:**

Charles Dickens: *Hard Times*

**Unit-V:**

Alfred Tennyson: 'The Lady of Shalott' 'Ulysses'

'The Defence of Lucknow'

Robert Browning 'My Last Duchess' 'The

Last Ride Together'

Christina Rossetti: 'The Goblin Market'

**Selected 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.



## C-11/PAPER 11: WOMEN'S WRITING (WW)

### Course Level Learning Outcomes

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

- recognize 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:

- 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?

#### Unit-II:

Emily Dickinson: 'I cannot live with you' 'I'm

wife; I've finished that'

Sylvia Plath: 'Daddy'

'Lady Lazarus'

Eunice De Souza: 'Advice to Women'

'Bequest'

**Unit-III:**

Alice Walker: *The Color Purple*

**Unit-IV:**

Charlotte Perkins Gilman: 'The Yellow Wallpaper'

Katherine Mansfield: 'Bliss'

Mahashweta Devi: 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)

**Unit-V:**

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

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

Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

**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.

**C-12/PAPER 12: BRITISH LITERATURE: THE EARLY 20TH CENTURY  
(BL-3)**

**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:**

- 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

**Unit-II:**

Joseph Conrad: *Heart of Darkness*

**Unit-III:**

D.H. Lawrence: *Sons and Lovers*

**Unit-IV:**

Virginia Woolf: *Mrs Dalloway*

**Unit-V:**

W.B. Yeats: 'Leda and the Swan'

'The Second Coming'

'Sailing to Byzantium'

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

'The Hollow Men'

**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.

## C-13/PAPER 13: MODERN EUROPEAN DRAMA (MED)

### Course Level Learning Outcomes

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

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

### Course Content

#### Unit-I:

- Politics, Social Change, and the Stage
- Text and Performance
- European Drama: Realism and Beyond
- Tragedy and Heroism in Modern European Drama
- The Theatre of the Absurd
- The Role of the Director
- The Role of the free theatres

#### Unit-II:

Henrik Ibsen: *A Doll's House*

#### Unit-III:

Bertolt Brecht: *The Good Woman of Szechuan*

#### Unit-IV:

Samuel Beckett: *Waiting for Godot*

#### Unit-V:

Eugene Ionesco: *Rhinoceros*

**Suggested Readings**

Constantin Stanislavski, chap. 8, 'Faith and the Sense of Truth', In *An Actor Prepares*, tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.

Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.

George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

## C-14/PAPER 14: POSTCOLONIAL LITERATURES (PCL)

### 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 Contents

#### Unit-I:

- 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

#### Unit-II:

##### Fiction

Chinua Achebe: *Things Fall Apart*

#### Unit-III:

Gabriel Garcia Marquez: *Chronicle of a Death Foretold*

## Unit-IV:

### Short Fiction

Bessie Head: 'The Collector of Treasures'

Ama Ata Aidoo: 'The Girl who

can'

Grace Ogot: 'The Green Leaves'

### Poetry:

Derek Walcott: 'A Far Cry from Africa'

Okot p'Bitek: 'My Husband'

David Malouf: 'Revolving Days', 'Wild Lemons'

Mamang Dai: 'Small Towns and the River'

Pablo Neruda: 'Tonight I can Write'

## Unit-V:

Easterine Kire: *A Terrible Matriarchy*

### 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).





**C-15/ PAPER 15: LITERARY THEORY (LT)****Course Level Learning Outcomes**

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

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

**Course Content****Unit-I:****Background Study:**

The East and the West

Questions of Alterity

Power, Language and Representation

The State and Culture

*Module I*

Literary Theory: An Introduction

*Module II*

New Criticism and Russian Formalism

**Unit-II:***Module*

Reader Response

*Module IV*

Marxism

*Module V*

Psychoanalytic theory

**Unit-III:**

*Module VI*

Structuralism

*Module VII*

Poststructuralism

*Module VIII*

New Historicism

**Unit-IV:**

*Module IX*

Postcolonialism

*Module X*

Feminism

**Unit-V**

*Module XI*

Black and Dalit Aesthetics/ Subaltern Studies

*Module XII*

Theory Now

**Suggested Readings**

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

Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*.

Manchester: Manchester University Press, 1984.

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

University Press of Kentucky, 1993.

Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009

## C-16/PAPER 16: LITERARY CRITICISM (LC)

### Course Level Learning Outcomes

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

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

### Course Content

### Background Study:

Summarizing and Critiquing  
 Point of View  
 Reading and Interpreting  
 Media Criticism  
 Plot and setting  
 Citing from Critics' Interpretations

**Unit-I:** Schools of Indian Literary Theory: *Rasa, Alamkar, Riti, Dhvani, Vakroti, Auchitya*

**Unit-II:** Aristotle (from *Poetics*)

**Unit-III:**

Longinus: Excerpts from 'On the Sublime'

Christopher Caudwell Excerpts (from *Illusion and Reality*)

**Unit-IV:** I.A. Richards: Excerpts from *Practical Criticism*

**Unit-V:**

Victor Shklovsky (from 'Art as Technique')

T.S. Eliot from 'The Use of Poetry and the Use of Criticism'

Northrop Frye (from *The Anatomy of Criticism*)

### **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 & New York: Routledge, 2000.

Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*.

Manchester: Manchester University Press, 1984.

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

University Press of Kentucky, 1993.

S.K. Dey, *History of Poetics*. New Delhi: MLBS, 1960.

Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009



**C-17/PAPER 17: WORLD LITERATURES (WL)****Course Level Learning Outcomes**

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

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

**Course Content:****Unit-I:**

The Idea of World Literature  
Memory, Displacement and Diaspora  
Hybridity, Race and Culture  
Adult Reception of Children's Literature  
Literary Translation and the Circulation of Literary Texts  
Aesthetics and Politics in Poetry

**Unit-II:**

Albert Camus: *The Stranger*  
Anton Chekov: *The Cherry Orchard*

**Unit-III:**

Pablo Neruda: Select Poems ("Ars Poetica", "Walking Around", "There is no forgetting")

**Unit-IV:**

Rainer M Rilke: *Duino Elegies*,

**Unit-V:**

Gabriel Garcia Marquez: *The General in the Labyrinth*

Naguib Mafouz: *Palace Walk* or *Palace of Desire* (from the Cairo trilogy)

**Background Reading:**

Rabindranath Tagore, *Vishwa Sahitya*, Sarkar & Sons, 1993.

David Damrosch, *How to Read World Literature*, Wiley Blackwell, 2002.

Lillian Herlands Hornhtin, *The Reader's Companion to World Literature*, Penguin, 2002.

Frank Magil, *Masterpieces of World Literature*, Collins Reference, 1991.

**C-18/ PAPER-18-PROSE: ELIZABETHAN TO MODERN PERIOD****(PEM)**

**Unit-I:** Francis Bacon : “Of Truth”, “Of Revenge”, “Of Marriage and Single Life”, “Of Friendship”, “Of Studies”.

**Unit-II:** John Bunyan : *The Pilgrim’s Progress* and Joseph Addison: “The Coverly Papers” from *The Spectator*

**Unit-III:** Charles Lamb : *Essays of Elia*: “The South-sea House”, “Oxford in the Vacation”, “Christ’s Hospital – Five and Thirty Years Ago”.

**Unit-IV:** Matthew Arnold : *Culture and Anarchy*: “Sweetness and Light”, “Barbarians, Philistines and Populace”,  
“Hellenism and Hebraism”

**Unit-V:** Aldous Huxley : *Music at Night* : “Tragedy and the Whole Truth”, “Art and the Obvious”, “Beliefs and Actions”.

**Reading List**

B.W. Vickers, Francis Bacon, London, 1978.

C. Dawson & J. Pfordsheimer, eds., *Arnold: Prose Writings: The Critical Heritage*, London, 1979.

Casebook Series: Bunyan: *The Pilgrim’s Progress*, ed., Roger Sharrock, Macmillan.

D. Kay, *Short Fiction in ‘The Spectator’*, Alabama, 1975.

D. Watt, ed., *Aldous Huxley: The Critical Heritage*, 1975.

F.V. Randel, *The World of Elia: Charles Lamb’s Essayistic Romanticism*, London, 1975.

Francis Bacon, *Selected Works*, ed., A. Johnston, London, 1965.

G.L. Babarnett, *Charles Lamb: The Evolution of Elia*, Bloomington, 1964.

H. Talon, *John Bunyan: The Man and His Works*, London, 1951.

J. Atkins, *Aldous Huxley: A Literary Study*, 1956.

John Bunyan, *The Pilgrim’s Progress*, ed. J.B. Wharen, Oxford, 1960.

K.R. Wallace, *Francis Bacon on the Nature of Man*, London, 1967.

L. Trilling, *Matthew Arnold*, N.Y., 1963.

L.A. Elioseff, *The Cultural Milieu of Addison’s Literary Criticism*, Austin, 1963.

R. Sharrock, *John Bunyan*, London, 1968.

Readings in Literary Criticism: *Critics on Matthew Arnold*, ed., Jacqueline Latham, George Allen & Unwin Ltd.

**C-19/PAPER 19: RESEARCH METHODOLOGY (RM)****Course Level Learning Outcomes**

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

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

**Course Content****Unit-I:**



- a. Basic concept of research and the terminology involved
- b. Basic types of research
- c. Basic tools of research

**Unit-II:**

- d. Reference skills including skillstousedictionaries, encyclopedias, library catalogues, and netresources.
- e. Stating and defending a researchproposal

**Unit-III:**

- f. conceptualizing and drafting a researchproposal
- g. parts of researchproposal

**Unit-IV:**

- h. writing a researchpaper

**Unit-V:**

- i. Stylemanuals
- j. Notes, references, andbibliography
- k. research and ethics: documentation andplagiarism

**Suggested Readings**

APA Handbook, 7<sup>th</sup> Edition, 2020

Kumar, Ranjit. (2012) *Research Methodology: A Step-by-Step Guide for Beginners*. New Delhi, Vikas.

MLA Handbook, 9<sup>th</sup> Edition, 2021

Manualsofstyle(MLAStyleSheet,APAStyleSheet,ChicagoStyleManualetc)

Wallace, Michael. (2004). *Study Skills*. Cambridge:CUP

**C-20/ SHAKESPEARE (SHAK)****Unit-I: King Lear****Unit-II: Hamlet****Unit-III: Measure for Measure****Unit-IV: As You Like it****Unit-V: The Tempest****Reading List**

A.C. Bradley, *Shakespearean Tragedy*, 1964.

A.D. Nuttall, *Two Concepts of Allegory: 'The Tempest Lear*, ed., D. J. Palmer, Macmillan.

Casebook Series: Shakespeare: *Hamlet*, ed., John Jump, Macmillan.

Casebook Series: Shakespeare: *Henry IV Part I & II*, ed., G.K. Hunter, Macmillan.

Casebook Series: Shakespeare: *King Lear*, ed., Frank Kermode, Macmillan.

Casebook Series: Shakespeare: *Measure for Measure*, ed., C.K. Stead, Macmillan.

Casebook Series: Shakespeare: *Much Ado About Nothing & As You Like It*, ed., Jennifer Searle, Macmillan.

- D.P. Young, *The Heart's Forest: A Study of Shakespeare's Pastoral Plays*, New Haven, 1972.  
 E. Posser, *Hamlet and Revenge*. 1971.  
 E. Tillyard, *Shakespeare's History Plays*, Penguin, 1962.  
 F.E. Halliday, *A Shakespeare Companion*, Penguin, 1964.  
 H. Felperin, *Shakespearean Romance*, Princeton, N.J., 1973.  
 Harbage, ed., *The Complete Pelican Shakespeare*. 1969.  
 J.D. Wilson, *What happens in 'Hamlet'*, Cambridge, 1951.  
 L.C. Knights, *'Hamlet' and other Shakespearean Essays*, 1980.  
 N. Brooke, *Shakespeare: King Lear*. 1963.  
 P. Jorgensen, *Lear's Self-discovery*, Berkeley. 1967.  
 R. Berry, *Shakespeare's Comedies: Explorations in Form*, Princeton, 1972.  
 Ridler, ed., *Shakespeare Criticism*, 1961.

### C-21/ STUDY OF A PERIOD/SOP

**Unit-I: Ted Hughes** : "The Hawk in the Rain", "The Jaguar", "Wind", "Hawk Roosting", "Pike", "Theology", "Snowdrop".

**Hart Crane** : "To Brooklyn Bridge", "Ave Maria", "Powhatan's Daughter", "Atlantis" ( from *The Bridge*)

**Sarojini Naidu** : "Village Song", "Awake", "Summer Woods", "The Soul's Prayer", "The Bird Sanctuary",  
 "If You Call Me".

**Unit-II: Henry James** : *Washington Square*

**Unit-III: Kafka** : *The Metamorphosis*

**Unit-IV: Jhumpa Lahiri** : *The Interpreter of Maladies (1999)*

**Unit-V: B.K. Bhattacharya**: *Love in the Time of Insurgency (1960)*

**Ratan Thiyam**: *Chakravyuha(1984)*

**Easterine Kire**: *When the River Sleeps (2014)*

#### Reading List:

- Das, N. editor. *Jhumpa Lahiri: Critical Perspectives*, Pencraft, 2008.  
 ---. editor. *Dynamics of Culture and Diaspor in Jhumpa Lahiri*. Adhyayan Publishers, 2010.  
 ---. editor. *Matrix of Redemption: Contemporary Multi-Ethnic English Literature from North East India*. Adhyayan Publishers, 2011.  
 Dwivedi, A.N. *Sarojini Naidu and her Poetry*. Kitab Mahal, 1981.  
 Edward Wagenknecht. *The Novels of Henry James*, 1983.  
 Gifford, Terry. *Ted Hughes*. Taylor & Francis, 2009.  
 Gupta, Rameshwar. *Sarojini, the Poetess*. Doaba, 1986.  
 Hamalian, Leo. *Franz Kafka: A Collection of Criticism*, McGraw Hill, 1974.  
 Herman, Barbara." The Language of Hart Crane." *The Sewanee Review* 58, 1950.  
 Lewis, R.W.B. *The Poetry of Hart Crane: A Critical Study*. Princeton UP, 1967.  
 Mishra, L.N. *The Poetry of Sarojini Naidu*. B.R. Publishing Corporation, 1995.  
 Nityanandam, Indira. *Jhumpa Lahiri: The Tale of the Diaspora*. Creative Books, 2005.  
 Powers, Lyall H. *Henry James: An Introduction and Interpretation*. Holt, Rinehart and Winston. 1976.  
 Rajyalakshmi, PV. *The Lyric Spring: The Poetic Achievement of Sarojini Naidu*, Abhinav Publications, 1977.  
 Sagar, Keith. *The Art of Ted Hughes*. CambridgeUP, 1978.  
 ---. (ed). *The Achievement of Ted Hughes*. ManchesterUP, 1983.  
 ---(ed) *The Challenge of Ted Hughes*, Macmillan, 1994.  
 Sengupta, Padmini. *Sarojini Naidu*. Sahitya Akademi, 1974.  
 Shwartz, Joseph. *Hart Crane: A Reference Guide* . G.K. Hall & Co. 1983.  
 Tilak, Raghukul. *Sarojini Naidu: Poems*. Rama Brothers, 1990.  
 Varshney, R.L. *Sarojini Naidu: Selected Poems*. LNA, nd.

**C-22/ Multiethnic Literature in English from Northeast India (MELENI)**

Unit-I: Robin Ngangom: *Desire of Roots* & Tamsula Ao: *Songs from the Other Life*.

Unit-II: Mamang Dai: *Legends of Pensam and Black Hill*

Unit-III: Mitra Phukan: *The Collector's Wife*

Unit-IV: Easterine Kire: *A Naga Village Remembered*

Unit-V: Prajwal Parajuly: *The Gurkha's Daughter* & Binodini's *The Princess and the Political Agent*

**Reading List:**

Bona, Mary Jo and Maini, Irma. (2006). *Multiethnic Literature and Canon Debates*. State University of New York P

Das, N. editor. *Matrix of Redemption: Contemporary Multi-Ethnic English Literature from North East India*. Adhyayan Publishers, 2011.

Swami, Indu editor. *Exploring North East Indian English Writings*, Vol.-I, Sarup & Sons, 2011.

---.editor. *Exploring North East Indian English Writings*, Vol.-II. Sarup & Sons, 2012.

**C-23/ 21<sup>st</sup> CENTURY LITERATURE IN ENGLISH (TCLE)**

**Unit-I: Milan Kundera: *The art of the novel*, Faber & Faber, 2020**

**Unit-II: Gabriel Garcia Marquez- *Eyes of a Blue Dog*, Blackstone Publishing, 2022**

**Unit-III: Haruki Murakami: *After Dark*, Vintage, 2008**

**Unit-IV: Mamang Dai: *Escaping Land, Speaking Tiger*, 2021**

**Unit-V: Easterine Kire: *Journey of the Stone*, Barkweaver, 2021**

***Lockdown Literature from Mizoram*. Ed. M. Pachau, Writers Workshop, 2020. (Poetry Section)**

**Reading List:**

Armstrong, Susan J. (1993). *Environmental Ethics: Divergence and Convergence*. Mc-Graw Hill, Inc.

Bartels, Anke et al . (2019). *Postcolonial Literatures in English: An Introduction*. J.B. Metzler

Bona, Mary Jo and Maini, Irma. (2006). *Multiethnic Literature and Canon Debates*. State University of New York P.

Butler, Judith. (2004). *Undoing Gender*. Routledge

Curry, Patrick. (2011). *Ecological Ethics: An Introduction*. Polity



