



**04 Years Bachelor Programme under CHOICE BASED CREDIT  
SYSTEM for**

**B.A. Honours with Research in English**

**(Total Credit: 194)**

Effective from 2023-2024 Academic Session 2024 Academic Session

**SYLLABUS**

**Department of English**

**04 Years Bachelor Programme under CHOICE BASED CREDIT SYSTEM for B.A. Honours with Research in English**

**(Total Credits: 194)**

Effective from 2023-2024 Academic Session

Semester	Course Code	Course Name	Course Type	Total Credits	Taught /Sessional	Total Marks	Evaluation Method
I	ENGL101C01	Introduction to English Literature	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35
	ENGL102C02	European Classical Literature	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35
	103AECC01	English Communication /MIL	AECC	4 (lect.)+ 0 = 4	T	50	IA: 15 and End Sem: 35
	ENGL104MC01	MC - 1	MC	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35
	ENGL105MDC01	MDC - 1	MDC	3 (lect.)+ 0 = 3	T	50	IA: 15 and End Sem: 35
<b>Semester- I      Total Credits: 25      Total Marks: 250</b>							
II	ENGL151C03	Indian Writing in English	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35
	ENGL152C04	British Poetry and Drama:14th to 17th Centuries	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35
	153AECC02	English Communication/MIL	AECC	4 (lect.)+ 0 = 4	T	50	IA: 15 and End Sem: 35
	ENGL154MC02	MC - 2	MC	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35
	ENGL155MDC02	MDC - 2	MDC	3 (lect.)+ 0 = 3	T	50	IA: 15 and End Sem: 35
	ENGL156MDC03	MDC - 3	MDC	3 (lect.)+ 0 = 3	T	50	IA: 15 and End Sem: 35
<b>Semester- II      Total Credits: 28      Total Marks: 300</b>							
III	ENGL201C05	American Literature	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35
	ENGL202C06	Popular Literature	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35
	ENGL203SEC01	SEC -1	SEC (Major)	3(lect.) +1 (Tutorial) = 4	T	50	IA: 15 and End Sem: 35
	ENVS204VAC01	VAC – 1 Environmental Science	VAC	3 (lect.)+ 0 = 3	T	50	IA: 15 and End Sem: 35

	ENGL205MC03	MC- 3	MC	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35	
	<b>Semester- III</b>		<b>Total Credits: 25</b>		<b>Total Marks: 250</b>			
<b>IV</b>	ENGL251C07	British Poetry and Drama 17th to 18th Centuries	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35	
	ENGL252C08	British Literature: 18th Century	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35	
	ENGL253SEC02	SEC - 2	SEC (Major)	4(lect.) +1 (Tutorial) = 5	T	50	IA: 15 and End Sem: 35	
	ENGL254VAC02	VAC - 2	VAC	3 (lect.)+ 0 = 3	T	50	IA: 15 and End Sem: 35	
	ENGL255MC04	MC - 4	MC	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35	
	<b>Semester- IV</b>		<b>Total Credits: 26</b>		<b>Total Marks: 250</b>			
<b>V</b>	ENGL301C09	British Romantic Literature	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35	
	ENGL302C10	British Literature 19th Century	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35	
	ENGL303C11	Women's Writing	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35	
	ENGL341SI01	Summer Internship	SI	4	S	50	End Sem: 50 Summer Internship Project	
	<b>Semester- V</b>		<b>Total Credits: 22</b>		<b>Total Marks: 200</b>			
<b>VI</b>	ENGL351C12	British Literature: The Early 20th Century	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35	
	ENGL352C13	Modern European Drama	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35	
	ENGL353C14	Postcolonial Literatures	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35	
	ENGL354C15	Introduction to literary criticism and theory (till 1900)	Major	5(lect.) +1 (Tutorial) = 6	T	50	IA: 15 and End Sem: 35	
	<b>Semester- VI</b>		<b>Total Credits: 24</b>		<b>Total Marks: 200</b>			
<b>VII</b>	ENGL401C16	European literature in translation	Major	4(lect.) + 0 = 4	T	50	IA: 15 and End Sem: 35	
	ENGL402C17	Optional 1 (Any one option from the list of optional courses A, as decided by the DAC, Ref. P. 11-12)	Major	4(lect.) + 0 = 4	T	50	IA: 15 and End Sem: 35	
	ENGL403C18	Narrative Genres	Major	4(lect.) + 0 = 4	T	50	IA: 15 and End Sem: 35	
	ENGL441C19	Project/Dissertation	Major	4	S	50	End Sem: 50 (Evaluation on submitted dissertation)	

	ENGL405MC05	MC-5: Research Methodology	MC	4(lect.) + 0 = 4	T	50	IA: 15 and End Sem: 35
	<b>Semester- VII      Total Credits: 20      Total Marks: 250</b>						
<b>VIII</b>	ENGL451C20	Advanced Theory (post 1900)	Major	4(lect.) + 0 = 4	T	50	IA: 15 and End Sem: 35
	ENGL452C21	Optional 2 (Any one option from the list of optional courses A, as decided by the DAC, Ref. P. 11-12)	Major	4(lect.) + 0 = 4	T	50	IA: 15 and End Sem: 35
	ENGL453C22	Optional 3 (Any one option from the list of optional courses A, as decided by the DAC, Ref. P. 11-12)	Major	4(lect.) + 0 = 4	T	50	IA: 15 and End Sem: 35
	ENGL491C23	Project/Dissertation	Major	8	S	100	End Sem: 100 (Evaluation on submitted dissertation)
	ENGL455MC06	MC-6: Research and Publication Ethics	MC	4(lect.) + 0 = 4	T	50	IA: 15 and End Sem: 35
	<b>Semester- VIII      Total Credits: 24      Total Marks: 300</b>						
<b>For the Course</b>			<b>Total Credit = 194</b>		<b>Total Marks = 2000</b>		

**COURSE DISTRIBUTION (Type-II)**  
**8-Semester Bachelor (Hons) programme under CHOICE BASED CREDIT SYSTEM in**  
**B. A. / B. Sc. Honours with Research: 194 Credits (04 Years)**

The distribution of papers in the under-graduate program will be as follows:

SEM	MAJOR COURSE (C) (Credits)	ABILITY ENHANCEMENT COMPULSORY COURSE (AECC)  04 credits	SKILL ENHANCEMENT COURSE (SEC)  04/05credits	VALUE ADDED COURSE (VAC)  03 credits	MINOR COURSE (MC)  06 credits	MULTI DISCIPLINARY COURSE (MDC)  03 credits
I	<b>C 1: Introduction to English Literature (6)</b> <b>ENGL101C01</b>	AECC - 1 English Communication /MIL  <b>103AECC01</b>			MC 1: (Any one from the list of MC Courses as mentioned in the detailed syllabus. It will be decided by the DAC at the beginning of every semester)  <b>ENGL104MC01</b>	MDC 1: (Any one from the list of Courses, as mentioned in page no. 14. Detailed syllabus will be decided by the DAC at the beginning of every semester.)  <b>ENGL105MDC01</b>
	<b>C 2: European Classical Literature (6)</b> <b>ENGL102C02</b>					
II	<b>C 3: Indian Writing in English (6)</b> <b>ENGL151C03</b>	AECC - 2  English Communication/MIL  <b>153AECC02</b>			MC 2: (Any one from the list of MC Courses as mentioned in the detailed syllabus. It will be decided by the DAC at the beginning of every semester)	MDC 2: (Any one from the list of Courses, as mentioned in page no. 14. Detailed syllabus will be decided by the DAC at the beginning of every semester.)
	<b>C 4: : British Poetry and Drama:14<sup>th</sup> to 17<sup>th</sup> Centuries (6)</b> <b>ENGL152C04</b>					

					<b>ENGL154MC02</b>	<b>ENGL155MDC02</b>  MDC 3: (Any one from the list of Courses, as mentioned in page no. 14. Detailed syllabus will be decided by the DAC at the beginning of every semester.)  <b>ENGL156MDC03</b>
<b>III</b>	<b>C 5: American Literature (6)</b>  <b>ENGL201C05</b>		SEC -1 (Major)  (Any one from the list of SEC Courses as mentioned in the detailed syllabus. It will be decided by the DAC at the beginning of every semester) (4)  <b>ENGL203SEC01</b>	VAC - 1 (Environmental Science)	MC 3: (Any one from the list of MC Courses as mentioned in the detailed syllabus. It will be decided by the DAC at the beginning of every semester)  <b>ENGL205MC03</b>	
	<b>C 6: Popular Literature (6)</b>  <b>ENGL202C06</b>					
<b>IV</b>	<b>C 7: British Poetry and Drama 17<sup>th</sup> to 18<sup>th</sup> Centuries (6)</b>  <b>ENGL251C07</b>		SEC -2 (Major)  (Any one from the list of SEC Courses as mentioned in the detailed syllabus. It	VAC - 2 Open to all  It will be decided by the DAC at the beginning of	MC 4: (Any one from the list of MC Courses as mentioned in the detailed syllabus. It will be decided by the DAC at the	
	<b>C 8: British Literature: 18<sup>th</sup> Century (6)</b>					

	<b>ENGL252C08</b>		will be decided by the DAC at the beginning of every semester) (5)  <b>ENGL253S EC02</b>	every semester.  <b>Great Indian Thinkers.</b>  <b>ENGL254V AC02</b>	beginning of every semester).  <b>ENGL255MC 04</b>	
<b>V</b>	<b>C 9: British Romantic Literature (6)</b> <b>ENGL301C09</b>		Summer Internship (4 credits)  <b>ENGL341SI01</b>			
	<b>C 10: British Literature 19<sup>th</sup> Century (6)</b> <b>ENGL302C10</b>					
	<b>C 11: Women's Writing (6)</b> <b>ENGL303C11</b>					
<b>VI</b>	<b>C 12: British Literature: The Early 20<sup>th</sup> Century (6)</b> <b>ENGL351C12</b>					
	<b>C 13: Modern European Drama (6)</b> <b>ENGL352C13</b>					
	<b>C 14: Postcolonial Literatures (6)</b> <b>ENGL353C14</b>					
	<b>C 15: Introduction to literary criticism and theory (till 1900) (6)</b> <b>ENGL354C15</b>					
<b>VII</b>	<b>C 16: European literature in translation (4)</b>				<b>MC-5 (Research Methodology)</b>	

	<p><b>ENGL401C16</b></p> <hr/> <p><b>C 17:</b>  <b>Optional 1: (Any ONE option from the list of the General Optional Courses mentioned in the detailed syllabus) (4)</b></p> <p><b>ENGL402C17</b></p> <hr/> <p><b>C 18: Narrative Genres (4)</b></p> <p><b>ENGL403C18</b></p> <hr/> <p><b>C 19:</b>  <b>Project/Dissertation (4)</b></p> <p><b>ENGL441C19</b></p>				<p>(4 credits)</p> <p><b>ENGL405MC05</b></p>	
<b>VII I</b>	<p><b>C 20: Advanced Theory (post 1900) (4)</b></p> <p><b>ENGL451C20</b></p> <hr/> <p><b>C 21:</b></p> <p><b>Optional 2: (Any ONE option from the list of the General Optional Courses mentioned in the detailed syllabus) (4)</b></p> <p><b>ENGL452C21</b></p> <hr/> <p><b>C 22: Optional 3: (Any ONE option from the list of the General Optional Courses mentioned in the detailed syllabus) (4)</b></p>				<p>MC-6          (Research and Publication Ethics)</p> <p>(4 credits)</p> <p><b>ENGL455MC06</b></p>	



ENGL453C22					
C 23: Project/Dissertation (8)					
ENGL491C23					

## I. Major Courses

### Semester I

#### C 1: Introduction to English Literature (6 credits)

1. Old and Middle English Literature and selections from The Holy Bible
2. Elizabethan and Jacobean Literatures
3. Restoration and Eighteenth-century Literatures
4. Romantic and Victorian Literatures
5. Modern and Postmodern Literatures

#### C 2: European Classical Literature (6 credits)

1. Homer, *The Iliad/ The Odyssey*
2. Sophocles, *Oedipus the King*
3. Aristotle, *Poetics* – selections
4. Sappho, ‘Anactoria,’ ‘Sappho to her Girlfriends,’ ‘Sappho 31,’ ‘To Aphrodite’/ Ovid, *Selections from Metamorphoses* ‘Bacchus’, (Book III), ‘Pyramus and Thisbe’ (Book IV), ‘Philomela’ (Book VI); Horace Satires I: 4 from *Horace: Satires and Epistles and Persius: Satires*
5. Plato, *The Republic* – selections Alternative text: Aristophanes or Plautus

### Semester II

#### C 3: Indian Writing in English (6 credits)

1. R.K. Narayan, *Swami and Friends/ Malgudi Days*;/ Rushdie, *Shame/ Haroun and the Sea of Stories*;/ Amitav Ghosh, *The Shadow Lines*
2. Anita Desai, *In Custody*;/ Arundhati Roy, *The God of Small Things*
3. a. H.L.V. Derozio, ‘Freedom to the Slave’, ‘The Orphan Girl’  
b. Kamala Das, ‘Introduction’, ‘My Grandmother’s House’/ Nissim Ezekiel,

- ‘Enterprise’, ‘The Night of the Scorpion’
- c. Robin S. Ngangom, ‘The Strange Affair of Robin S. Ngangom’, ‘A Poem for Mother’/ Poems by Vivekananda
4. a. Mulk Raj Anand, ‘Two Lady Rams’/ Salman Rushdie, ‘The Free Radio’  
b. Rohinton Mistry, ‘Swimming Lesson’ / Vikram Seth  
c. Shashi Deshpande, ‘The Intrusion’/ Jhumpa Lahiri
5. Rao and Rushdie – from list below  
Alternative text: Ambedkar, *Annihilation of Caste/Castes in India: Their Genesis, Mechanism and Development*

#### **C 4 : British Poetry and Drama:14th to 17th Centuries (6 credits)**

1. Geoffrey Chaucer, ‘The General Prologue’/ ‘Nun’s Priest’s Tale’  
Edmund Spenser, Selections from *Amoretti*: Sonnet LXVII ‘Like as a huntsman...’, Sonnet LVII ‘Sweet warrior...’, Sonnet LXXV ‘One day I wrote her name...’  
John Donne, ‘The Sunne Rising’/ ‘The Good Morrow’; ‘Batter My Heart’; ‘A Valediction: Forbidding Mourning’
2. Christopher Marlowe, *Doctor Faustus/ The Jew of Malta*
3. William Shakespeare, *Macbeth/ Othello*
4. William Shakespeare, *Twelfth Night/ A Midsummer Night’s Dream/ As You Like It*
5. Niccolo Machiavelli, *The Prince* / Philip Sidney, *An Apologie for Poetrie*

### **Semester III**

#### **C 5: American Literature (6 credits)**

1. Arthur Miller, *The Crucible/ Death of A Salesman*/ Edward Albee, *The Zoo Story*
2. Toni Morrison, *Beloved* / Nathaniel Hawthorne, *The Scarlet Letter*/ Mark Twain – *Huck Finn/ Tom Sawyer*/ James Fenimore Cooper, *The Last of the Mohicans*/ Herman Melville, *Moby Dick*
3. Edgar Allan Poe, ‘The Purloined Letter’, F. Scott Fitzgerald, ‘The Crack-up’, William Faulkner, ‘Dry September’/ Octavia Butler, ‘Blood Child’/ Irving, ‘Rip Van Winkle’
4. a. Anne Bradstreet ‘The Prologue’ / Emily Dickinson – selected poems  
b. Walt Whitman: ‘O Captain, My Captain’; ‘Passage to India’ (lines 1–68)  
c. Alexie Sherman Alexie, ‘Crow Testament,’ ‘Evolution’/ Beat poets/ Alice Walker, 2 poems/ Maya Angelou, ‘Still I Rise’, ‘Phenomenal Woman’/ Sylvia Plath, ‘Lady Lazarus,’ ‘Daddy’
5. Frederick Douglass, *A Narrative of the Life of Frederick Douglass*

#### **C 6: Popular Literature (6 credits)**

1. Lewis Carroll, *Through the Looking Glass / The Lion, the Witch and the Wardrobe*/ J.R.R. Tolkien, *Lord of The Rings*/ J.K. Rowling, *Harry Potter*/ G. R. R. Martin, *A Song of Ice and Fire*/ Margaret Atwood, *The Handmaid’s Tale*
2. Agatha Christie, *The Murder of Roger Ackroyd / Murder on the Orient Express*

3. Shyam Selvadurai, *Funny Boy* / Charles Kingsley *The Water-Babies*/ Charlaine Harris, *The Southern Vampire Mysteries*
  4. Durgabai Vyam and Subhash Vyam, *Bhimayana: Experiences of Untouchability*/ Autobiographical Notes on Ambedkar (For the Visually Challenged students)/ Joe Sacco, *Journalism*
  5. Marjane Satrapi, *Persepolis* / Art Spiegelman, *Maus*/ Miriam Katin, *Letting It Go*/ Amruta Patil, *Kari*
- Alternative text: *Asterix and Cleopatra*

## Semester IV

### C 7: British Poetry and Drama 17<sup>th</sup> to 18<sup>th</sup> Centuries (6 credits)

1. John Milton, *Paradise Lost: Book I/ Book IV/ Book IX*
2. John Webster, *The Duchess of Malfi*/ Thomas Kyd, *The Spanish Tragedy*
3. Aphra Behn, *The Rover*/ Oroonoko/ Maria Edgeworth, *Letters for Literary Ladies*/ Frances Burney, *Cecilia*
4. Alexander Pope, *The Rape of the Lock*/ Dryden, *MacFlecknoe*/ Walter Scott, 'Erl-King'
5. William Congreve, *The Way of the World*/ Etherege, *The Man of Mode*/ Goldsmith, *She Stoops to Conquer*

### C 8: British Literature: 18<sup>th</sup> Century (6 credits)

1. Addison and Steele, Selections from *The Coverley Papers*/ Samuel Johnson, Selections from *The Lives of the Poets*/ 'Preface to Shakespeare'
2. Jonathan Swift, *Gulliver's Travels* (Books III and IV)/ *A Modest Proposal*
3. Samuel Johnson, 'London'/ 'The Vanity of Human Wishes'/ Thomas Gray, 'Elegy Written in a Country Churchyard'/ John Scott, 'Oriental Eclogue II'
4. Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman* / Henry Fielding *Joseph Andrews*/ *Tom Jones*,/ Samuel Richardson, *Pamela*
5. Daniel Defoe, *Robinson Crusoe*/ *Moll Flanders*

## Semester V

### C 9: British Romantic Literature (6 credits)

1. William Blake, 'The Lamb', 'The Chimney Sweeper' (from *The Songs of Innocence and Experience*) / 'The Sick Rose' / 'The Tyger' (*The Songs of Experience*) / 'The Nurse's Song' (from *The Songs of Innocence and Experience*)
2. William Wordsworth, 'Tintern Abbey' / 'Ode: Intimations of Immortality' / Lucy Poems / 'Resolution and Independence'
3. Samuel Taylor Coleridge, 'Frost at Midnight' / 'Aeolian Harp' / 'Kubla Khan' / 'Dejection: An Ode'

4. John Keats, 'Ode to a Nightingale', 'To Autumn' / 'On First Looking into Chapman's Homer' / 'La Belle Dame Sans Merci', and Percy Bysshe Shelley, 'Ode to the West Wind' / 'Ozymandias' / Byron, 'The Prisoner of Chillon'
5. Mary Shelley, *Frankenstein* / Jane Austen, *Pride and Prejudice* / *Emma* / Walter Scott, *The Heart of Midlothian* / *Ivanhoe*

**C 10: British Literature 19<sup>th</sup> Century (6 credits)**

1. Charlotte Bronte, *Jane Eyre* / Emily Bronte, *Wuthering Heights*
2. Charles Dickens, *Hard Times* / Elizabeth Gaskell, *Mary Barton/ North and South*
3. Thomas Hardy, *Far from the Madding Crowd* / *The Mayor of Casterbridge/ Tess of the d'Urbervilles* / George Eliot, *Silas Marner/ Middlemarch*
4. Alfred Tennyson, 'The Lady of Shalott' / 'Ulysses' / 'The Lotus Eaters' / 'Mariana' / Selections from *In Memoriam*; Robert Browning, 'My Last Duchess' / 'Fra Lippo Lippi' / 'Porphyria's Lover' / 'Andrea del Sarto' / 'The Last Ride Together'
5. Christina Rossetti, 'The Goblin Market' / Elizabeth Barrett Browning, selections from *Aurora Leigh*

**C 11: Women's Writing (6 credits)**

1. Virginia Woolf, *A Room of One's Own* / Sylvia Plath, *The Bell Jar*
2. Jean Rhys, *Wide Sargasso Sea* / Claire de Duras, *Ourika* / Kate Chopin, *The Awakening* / Charlotte Perkins Gilman, *The Yellow Wallpaper*
3. Katherine Mansfield, 'Bliss' / 'The Fly', Kate Chopin, 'The Story of an Hour' / 'Her Letters' / Zora Neale Hurston, 'Sweat'
4. Mary Wollstonecraft, *A Vindication of the Rights of Woman* / Mona Caird, *The Morality of Marriage*
5. Any **two** from Ramabai Ranade 'A Testimony of our Inexhaustible Treasures'; Pandita Ramabai, Selections from *The High Caste Hindu Woman* / Selections from *Streedharmaniti*; Swarna Kumari Devi, *The Unfinished Song*; Mahashweta Devi, 'Draupadi' (tr. Gayatri Chakravorty Spivak); Rassundari Debi, Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds. *Women's Writing in India*; Ida Wells Barnett; Harriet Martineau

**Semester VI****C 12: British Literature: The Early 20<sup>th</sup> Century (6 credits)**

1. Joseph Conrad, *Heart of Darkness* / E. M. Forster, *A Passage to India* / Rudyard Kipling, *Kim*
2. James Joyce, *Portrait of the Artist as a Young Man* / D. H. Lawrence, *Sons and Lovers* / George Orwell, *Nineteen Eighty-Four* / *Animal Farm*
3. Virginia Woolf, *Mrs Dalloway* / *To the Lighthouse* / *Orlando*
4. W.B. Yeats: any **two** poems from 'Leda and the Swan', 'The Second Coming', 'Easter 1916', 'No Second Troy', 'Sailing to Byzantium'
5. Any **two** poems from T.S. Eliot, 'The Love Song of J. Alfred Prufrock' / 'The Hollow Men'; W. H. Auden, 'September 1, 1939' / 'The Unknown Citizen'

Alternative text: Representative poems by Wilfred Owen, Siegfried Sassoon, Isaac Rosenberg.

**C 13: Modern European Drama (6 credits)**

1. Henrik Ibsen, *Ghosts / The Wild Duck/ A Doll's House*
2. Bertolt Brecht, *The Good Woman of Szechuan / Mother Courage/ Life of Galileo*
3. Samuel Beckett, *Waiting for Godot/ Pirandello, Six Characters in Search of an Author*
4. Eugene Ionesco, *Rhinoceros/ The Chairs*
5. Any one of the theory texts listed under Readings.

**C 14: Postcolonial Literatures (6 credits)**

1. Chinua Achebe, *Things Fall Apart/ Tsitsi Dangarembga, Nervous Conditions/ Abdulrazak Gurnah, Desertion/ Paradise*
2. Wole Soyinka, *Death and the King's Horseman/ A Dance of the Forests/ Manjula Padmanabhan, Harvest*
3. Bessie Head, 'The Collector of Treasures'; Ama Ata Aidoo, 'The Girl who Can'; Grace Ogot, 'The Green Leaves'
4. Pablo Neruda, 'Tonight I can Write', 'The Way Spain Was'/ Isabel Allende, Selections from *These are Not Sweet Girls*; Derek Walcott, 'A Far Cry from Africa', 'Names'/ Selections from *Omeros*; David Malouf, 'Revolving Days', 'Wild Lemons'; Mamang Dai, 'Small Towns and the River', 'The Voice of the Mountain'

**C 15: Introduction to literary criticism and theory (till 1900) (6 credits)**

Any SIX from the following:

Bharata, Abhinavagupta, Plato, Aristotle, Horace, Longinus, Sidney, Castelvetro, Vico, Dryden, Johnson, Wordsworth, Coleridge, Shelley, Keats, Marx, Hegel, Arnold, Pater, Wollstonecraft, Harriet Taylor Mill, Harriet Martineau, Mona Caird, Elizabeth Lynn Linton, Sarah Grand

**Semester VII**

**C 16: European literature in translation (4 credits)**

2 works from Flaubert / Zola / Maupassant / Tolstoy / Chekov / Dostoevsky / Gogol  
 2 novels from Gorky / Remarque / Mann / Camus / Calvino/ Eco /  
 Kundera / Grass/ Kafka  
 Selected poems from Mayakovsky /Celan /Rilke /Lorca /Tranströmer

**C 17: Optional 1: (Any ONE option from the list of the General Optional Courses, as mentioned in page number 11) (4 credits)**

**C 18: Narrative Genres (4 credits)**

Key concepts + any 5 from the list below:

epic narratives, folk narratives, Arthurian romance, the picaresque, epistolary novel, travel narratives, Gothic novel, memoirs and diaries, detective fiction, narratives and religion, fantasy narratives, science fiction, narratives in the visual arts, games and narratives, musicals

**C 19: Project/ Dissertation (4 credits)**

The students will be required to submit a research proposal, along with a detailed literature review and an extensive annotated bibliography.

Detailed instructions will be provided at the beginning of the semester.

**Semester VIII****C 20: Advanced Theory (post 1900) (4 credits)**

Any SIX from the following: Butler, Stiegler, Latour, Braidotti, Donna Haraway, Carey Wolfe, Susan Sontag, Gloria Anzaldua, Laura Mulvey, Adrienne Rich, Patricia Gherovici, Lukacs, Raymond Williams, Althusser, Gramsci, Eagleton, Freud, Jung, Eliot, Richards, Leavis, Northrop Frye, Ambedkar Saussure, Jakobson, Levi-Strauss, Bakhtin, Barthes, Lacan, Foucault, Derrida, Deleuze, Badiou, Lyotard, Baudrillard, Jameson, Greenblatt, Woolf, Beauvoir, Cixous, Showalter, bell hooks, Bhabha, Spivak, Said, Fanon, Wa Thiongo, Benjamin, Adorno and Horkheimer, Stuart Hall, Ashcroft, Griffiths, Tiffin, Bloom, Kristeva, Sartre, Camus, Wolfgang Iser, Stanley Fish, August Buell.

**C 21: Optional 2: (Any ONE option from the list of the General Optional Courses, as mentioned in page number 11) (4 credits)****C 22: Optional 3: (Any ONE option from the list of the General Optional Courses, as mentioned in page number 11) (4 credits)****C23: Project/ Dissertation (8 credits)**

The students will be required to submit an original piece of research in a well-argued and documented dissertation, on the area that they have already chosen as part of the assignment in C19.

Detailed instructions will be provided at the beginning of the final semester.

**General List of Optional Courses:**

1. Partition Literature
2. Literature of Migration and Displacement
3. Reading Games and Playing Books
4. Literature from the Margins
5. History, Literature and Criticism
6. Theology and Literature
7. Structure, Sign and Play
8. Literature and Film
9. New Media
10. 19th Century Industrial Novel
11. Literature of the Holocaust
12. Indian Drama
13. 'New Woman' Fiction
14. Classical Tragedy
15. Alternative Histories
16. Literature as alternative historiography
17. Videogame Studies
18. The 'Fallen Woman' in the 19th c. novel
19. Arthurian Romance
20. Renaissance Political Thought
21. Latin American Literature
22. Dalit Feminist Literature
23. Literature and social media
24. Theban Plays of Sophocles
25. Science and Victorian Novel
26. Science and Victorian Poetry
27. Literature of Espionage
28. Literature and the other arts
29. American Working Class Literature and Films
30. Literature and Posthumanism
31. Literature and Technology
32. Eco Literature
33. Literature and Graphic Narratives
34. Popular Culture
35. Literature and War
36. World Literature
37. Literature of Utopia and Dystopia
38. Anticaste literature
39. Indian Classical Literature



## **II. SEC: Skill Enhancement Courses (any two) (4 credits each)**

\*Detailed syllabus will be announced at the beginning of each semester, as decided by the DAC.

### **Paper Titles**

1. Film Studies
2. English Language Teaching
3. Soft Skills
4. Translation Studies
5. Creative Writing
6. Business Communication
7. Technical Writing

## **III. Value Added Course (VAC 2) (3 credits)**

\*Detailed syllabus will be announced at the beginning of each semester, as decided by the DAC.

DAC cap: 40

### **Great Indian Thinkers**

Rabindranath Tagore:

Reasons for studying:

1. A true internationalist.
2. An educator and a philosopher of education.
3. Multifaceted creative persona, touched all forms of art.
4. Vehement critic of narrow nationalism.
5. Relevance of his humanist vision in the contemporary world

Texts:

1. *Nationalism* 2. *Raktakarabi* 3. *Ghore-Baire* 4. *Biswa-Sahitya*

B.R. Ambedkar:

Reasons for studying:

1. Critique of caste system.
2. Campaigned against untouchability.
3. Created a new form of Buddhism, Navayana, a politically engaged form of Buddhism.

## 4. Chairman of the Drafting Committee of the Constitution

Texts:

1. *Annihilation of Caste*
2. *Who were the Shudras?*
3. Selections from *Riddles in Hinduism* 4. 'Krishna and his Gita'

M.K. Gandhi:

Reasons for studying:

1. Idea of non-violence (*ahimsa*)
2. Idea of non-co-operation, a form of passive resistance.
3. Critique of modern Western industrial society
4. Religious pluralism

Texts:

1. *Hind-Swaraj*
2. Selections from "*The Story of my Experiments with Truth*"

Vidyasagar:

Reasons for studying:

1. Campaigned for Hindu widow remarriage.
2. Protested against child marriage.
3. Contribution to Bengali prose.

Texts:

1. *Bidhaba-bibaha* 2. *Bahu-bibaha*

Kamaladevi Chattopadhyay:

Reasons for studying:

1. One of the founding members of the All-India Women's Conference.
2. Played a crucial role in developing centres of culture for the post-colonial nation state. Set up National School of Drama and the Sangeet Natak Akademi.
3. Travelled across the world, trying to gather support for India's struggle for freedom.

Texts:

*Inner Recesses, Outer Spaces: Memoir America: The Land of Superlatives*

#### IV. MINOR COURSE (MC) (6 credits)

##### MC 1-4:

\*Detailed syllabus will be announced at the beginning of each semester, as decided by the DAC.

1. Academic Writing and Composition

2. Media and Communication Skills
3. Text and Performance
4. Language and Linguistics
5. Contemporary India: Women and Empowerment
6. Gender and Human Rights
7. Language, Literature and Culture

#### **MC 5: Research Methodology**

- Introduction to research methodology
- Research Area
- Literature Review
- The research question
- Methodology
- Citation & Bibliography
- Presentation

#### **MC 6: Research and Publication Ethics (RPE)**

##### THEORY

- Philosophy and Ethics
- Scientific Conduct
- Plagiarism
- Publication Ethics

##### PRACTICE

- Open Access Publishing
- Publication Misconduct
  - Group Discussions
  - Software tools & ICT
- Databases and Research Metrics
  - Databases
  - Research Metrics

### **V. MULTI DISCIPLINARY COURSE (MDC) (3 credits)**

MDC cap: 30 students.

\*Detailed syllabus will be announced at the beginning of each semester, as decided by the DAC.

1. Literature and Other Arts
2. Literature and Popular Culture
3. Gender and Literature

### **MDC 1: Literature and the Other Arts:**

This course seeks to provide students with insights into the symbiotic relationship between literature and painting, literature and architecture, literature and music, literature and film, literature and other performing arts.

#### For instance, **Literature and Painting:**

The course elementarily provides the students with the methodologies for "reading" paintings / visual compositions as "visual texts." Thus besides "seeing" a composition the students will be guided to trace the connections between figures and objects in the compositions.

The connections between visual compositions / visual arts and literature will be established through the following units:

1. Comparisons between painting and poetry (on the basis of themes and subject matter, the poets and the painters will be compared).
2. Paintings inspired by poems/novels/plays will be studied.
3. The paintings / artworks produced by the (selected) poets will be studied. This will help the students to perceive the artistic consciousness and expression shared between different kinds of art forms and genres.

### **MDC 2: Literature and Popular Culture:**

This course will introduce students to a literary study of various forms of popular culture, such as films, advertisements, television, comics, video games, music as well as science fiction, detective fiction/mystery, horror, romance and fantasy fiction. It will provide a multidisciplinary approach to the intersections of literature, culture, technology, and media. This course will also help students to explore the historical, empirical, and social concerns of popular literature and culture.

### **MDC 3: Literature and Gender:**

This course will introduce the students to the literature around gender, towards an understanding of the key concepts of identity formation, subjectivity, sexualities, performativity, feminism, masculinity, intersectionality and representation. Introduction to understanding gender roles in the society: Social construction of Masculinity and Femininity; Gender and Caste, Class, Religion; Gender and Contemporary Culture.

#### For instance: **Women's Voices in Literature**

This is a course that gives women's often culturally marginal voices, in life and in literature, a centrality in academic inquiry, all the while interrogating the vexed and fluid symbolic

categories, “women” and “voice.” In this course we will explore and study literature written by women and about women. This course is devoted to teaching students to appreciate those who “touc[h] our world with their words.” We will study texts from a variety of genres by authors from a range of time periods, geographic locations, and literary traditions.

Conceived as a study that deals in the foundational ethics and aesthetics of the Humanities, this course will involve close reading of texts whose authors dissent against various forms of injustice in their worlds, including sexism, classism, racism, xenophobia, homophobia, imperialism, colonialism, and transphobia. We will also ponder questions such as: what defines a “woman’s voice”? Does “women’s writing” automatically engender their “voices”? Does “women’s writing” necessarily mean feminist writing? How do writers seek to capture “women’s voices and experiences,” if at all? How do these texts explore the intersections of gender with other vectors of identity, such as race, class, and sexuality? These are just a few of the questions that will motivate our readings and discussions in this course

