

## **West Bengal State University**

### **Department of English**

#### **Two-Year NEP PG Structure (Semester 1, 2, 3, 4)**

#### **Programme Outcome:**

The M.A. Course in English is structured for students who have already completed a B.A. Honours programme in English at the Undergraduate level. We keep in mind the needs of the students going for college/university teaching and equip them for qualifying in NET/SET examinations. A large section of the students also opt for school teaching jobs and are particularly facilitated by the language and ELT courses.

The objective of the course is also to encourage further linguistic proficiency not only in using the language for oral and written communication, but to develop advanced interpretative and research skills in decoding the language of literature. The focus will be on training students in academic writing, translation studies, textual, editorial and bibliographical skills.

The advanced study of literary texts and contexts in relation to philosophical, historical and cultural concepts that shape literature, intends to sensitize students to the world that one lives in, to broaden the understanding of one's environment and to inculcate an awareness of human values, rights and ethics. The course will use literary texts originally written in English as well as texts translated into English from other European and Indian languages. The primary intention is to extend the range of texts and to incorporate into the study of English as a liberal arts discipline, contemporary socio-cultural realities pertaining to the context in which English Literature is taught and learnt in the Indian classroom. Students will be introduced to the theoretical and analytical tools necessary for critical engagement with literary texts.

### Course Structure

| Semester | Course Code | Course Name                                              | Credit | Marks | Total                   |
|----------|-------------|----------------------------------------------------------|--------|-------|-------------------------|
| I        | ENG2PCOR01T | Elizabethan and Jacobean Literature                      | 4      | 50    | Credits-22<br>Marks-300 |
|          | ENG2PCOR02T | Literature of the Long 18 <sup>th</sup> Century          | 4      | 50    |                         |
|          | ENG2PCOR03T | Romantic Literature                                      | 4      | 50    |                         |
|          | ENG2PCOR04T | Victorian Literature                                     | 4      | 50    |                         |
|          | ENG2PCOR05T | Vulnerability Studies                                    | 4      | 50    |                         |
|          | ENG2PAEC01M | Academic Writing                                         | 2      | 50    |                         |
| II       | ENG2PCOR06M | Colonial and Postcolonial Indian Writings in Translation | 4      | 50    | Credits-20<br>Marks-250 |
|          | ENG2PCOR07M | Studies in English Language - 1                          | 4      | 50    |                         |
|          | ENG2PCOR08T | Studies in English Language - 2                          | 4      | 50    |                         |
|          | ENG2PCOR09T | Literary Criticism from Plato to T.S. Eliot              | 4      | 50    |                         |
|          | ENG2PCOR10T | South Asian Literature                                   | 4      | 50    |                         |
| III      | ENG2PCOR11T | Modern Critical Theory                                   | 4      | 50    | Credits-22<br>Marks-300 |
|          | ENG2PCOR12T | Modern and Postmodern Poetry and Drama                   | 4      | 50    |                         |
|          | ENG2PCOR13T | Modern and Postmodern Fiction and Nonfiction Prose       | 4      | 50    |                         |
|          | ENG2PCOR14T | Other Literatures in English                             | 4      | 50    |                         |
|          | ENG2PDSE01T | English Language Teaching - 1                            | 4      | 50    |                         |
|          | ENG2PSEC01P | Copy Editing                                             | 2      | 50    |                         |

|    |             |                                    |   |    |                         |
|----|-------------|------------------------------------|---|----|-------------------------|
| IV | ENG2PDSE02M | English Language Teaching<br>- 2   | 4 | 50 | Credits-24<br>Marks-300 |
|    | ENG2PCOR15T | Research Methodology and<br>Ethics | 4 | 50 |                         |
|    | ENG2PCOR16T | Environmental Humanities           | 4 | 50 |                         |
|    | ENG2PCOR17T | Digital Humanities                 | 4 | 50 |                         |
|    | ENG2PCOR18T | Academic Dissertation<br>Writing   | 4 | 50 |                         |
|    | ENG2PCOR19T | Project Presentation               | 4 | 50 |                         |

**NB: Students of both 1-year and 2-year MA program will attend a compulsory 30-hour Value Added Course on IKS in the third semester.**

## **SEMESTER 1**

### **ENG2PCOR01T: Elizabethan and Jacobean Literature**

**Course Rationale:** The transformation of the English language and literature in the Elizabethan period will be read in the context of Renaissance humanism and the cultural impact of Italy, the development of the printing press and geographical exploration that widened the scope of human knowledge. It was also the period of religious change – the English Reformation (under King Henry VIII) and the spread of Protestantism in Europe which were both influential factors on literature and everyday life. A selection of dramatic works, poetry and prose will be used to chart out the philosophical, social, political contours of the period. The greatest outcome of the course is that the learners will be able to grasp the development of the British English literature and contextualize it. Their readings of Shakespeare, Marlowe and other Elizabethan writers are likely to enhance their critical insight and skills in literary criticism.

The literature of the seventeenth century in British history is read in relation to the literary trends of the late Renaissance. The texts chosen from the three major genres relate to Jacobean social conditions, the history of the English civil war and other turbulent political, economic, cultural and intellectual cross-currents of the Jacobean, Caroline and Commonwealth years. This paper is closely linked with both the literature of the early Renaissance/Tudor/Shakespearean age and that of the long eighteenth century that follows. Hence, in this course attempts are made to acquaint the students with the historical, cultural and aesthetic continuities and discontinuities with the earlier and later periods of history and literature. Having learnt this course, the students know how to distinguish and compare the society and literature of the early Renaissance with that of

the decadent Jacobean context and to a certain extent the literature of the Enlightenment age. More specifically, the students learn how the literature of the Tudor age is transformed and appropriated in the Jacobean age, and literature of the Jacobean age presages and reflects the trends of eighteenth century literature. This course has always succeeded in enriching the historical, cultural and literary knowledge and understanding of the students regarding the canonical areas of English literature related to the 17th century.

**Course outcome:** This course will enable the students to connect the new and emerging discourses on gender, class, imperial voyages and colonialism, spectacle and power in the context of Renaissance literature and global culture.

## **MODULE I**

Drama (2 plays to constitute 2 credits):

Thomas Kyd--*The Spanish Tragedy*

Christopher Marlowe--*Doctor Faustus / The Jew of Malta*

William Shakespeare--*Hamlet/ King Lear / Othello/ Antony and Cleopatra*

William Shakespeare--*Measure for Measure/ The Winter's Tale/The Tempest*

William Shakespeare-- *Richard II/ Henry V*

Francis Beaumont and John Fletcher -- *A King and No King/The Knight of the Burning Pestle*

Ben Jonson--*Volpone/ Bartholomew Fair/The Alchemist*

John Webster-- *The Duchess of Malfi / The White Devil*

Thomas Middleton and William Rowley--*The Changeling*

John Marston--*The Malcontent*

John Milton--*Samson Agonistes*

## **MODULE II**

Poetry (1 unit) at least 6 poems with 2 poems from each of at least 3 poets will constitute 1 credit:

Selection of Poetry from The Penguin Book of Renaissance Verse—poems by Queen Elizabeth I, Wyatt, Surrey, Spenser, Sidney, Drayton, Daniel, Shakespeare

Poems by John Milton (pieces to be identified by the teacher) –1 credit

*Paradise Lost, Books IV / IX / Paradise Regained*

Lyric Poetry (pieces to be identified by the teacher) –1 credit

Selection of poems by Ben Jonson, Robert Herrick, Richard Lovelace, Sir John Suckling, Thomas Carew, James Shirley, Edmund Waller, John Donne, George Herbert, Andrew Marvell, Henry Vaughan, Thomas Traherne, Richard Crashaw.

### MODULE III

Prose (1unit) at least 3 prose extracts will constitute 1credit:

Selection from Thomas More, *Utopia* (translation Ralph Robinson); John Lyly, *Euphues*; Robert Greene, *A Groatsworth of Wit*, Coney-catching Pamphlets; Thomas Nashe, *The Unfortunate Traveller*; Thomas Lodge, *Rosalynde*.

Selections from a range of seventeenth century prose from the works of James I, Walter Raleigh, Francis Bacon, John Donne, Robert Burton, Izaak Walton, Sir Thomas Browne, John Milton, Jeremy Taylor, Richard Baxter (pieces to be identified by the teacher)

### ENG2PCOR02T: Literature of the Long 18<sup>th</sup> Century

**Course Rationale:** The Long Eighteenth Century saw far reaching transformations in the political, social and economic life in England and in Europe. It was the beginning of the age of imperial expansion and colonization and the era of the European Enlightenment. The multiplicity of discourses formulated during this exciting period opened up opportunities for multiple forms of literary creativity. This course has been arranged generically and the evolution, development and transformation of literary forms will demonstrate how the social, cultural and philosophical concerns of the age impinged on literature.

The course on Drama and Poetry of the age concentrates on the history of the stage and theatre during the Restoration and Eighteenth Century. It traces the transformations in dramatic productions from the Restoration ‘Manners’ comedy to the emergence of the Sentimental tradition, the changing discourses and the rise of the subgenres. Other forms of contemporary popular drama like the ‘heroic drama and ‘opera’ will also form part of the course. This course traces the marked change in the audience, their expectations and therefore the basic tenets that were incorporated into the writing of poetry in this age. The predominance of satire and the emergence of certain forms of poetry like the mock-epic and imitations of the classical poets has been discussed. The shift from rigid neoclassicism and public or occasional poetry to an expressive and emotional mode is explained in the context of social and political change.

**Course outcome:** This course will help the students learn about the politics of gender, democracy, capital, Enlightenment modernity and science, growth of public sphere, blue humanities and the emergence of mercantilism and bourgeois politics.

#### Module I: Drama (1 credit)

Any 1 of the following will be offered in a semester:

George Etherege-*The Man of Mode*

William Wycherley- *The Plain Dealer*

Aphra Behn- *The Feigned Courtesans/ The Rover*

William Congreve – *The Way of the World*

Colley Cibber – *The Careless Husband*

John Dryden- *All for Love*

Thomas Otway- *The Orphan*

## **Module II: Poetry (1 Credit)**

Extracts may be used to from:

Samuel Butler- *Hudibras*

John Dryden – *Absalom and Achitophel/ MacFlecknoe*

Alexander Pope-- *Epistle to Dr. Arbuthnot*

Samuel Johnson-*The Vanity of Human Wishes*

Selected poems/extracts from poems by Anne Finch, Hannah More, Anna Laetitia Barbauld, Mary Robinson, Mary Collier, Stephen Duck, James Thomson, Oliver Goldsmith.

## **Module 3: Fiction (1 credit)**

The students will be provided with an account of the rise of the novel and the socio-cultural background that led to the emergence of this new genre.

Any 1 of the following novels may be taught:

Daniel Defoe – *Moll Flanders/Robinson Crusoe*

Aphra Behn- *Oronooko*

Henry Fielding- *Tom Jones*

Laurence Sterne- *Tristram Shandy*

Fanny Burney – *Evelina*

Maria Edgeworth- *Castle Rackrent*

## **Module 4: Prose (3 prose extracts/pieces to comprise 1 credit).**

The Eighteenth century predominantly designated as ‘the age of prose and reason’ impresses as an age of intellectual awareness. Discourses in different areas of social, political, aesthetic, religious life, aimed at creating public awareness and a consensus on shared concerns and ethical issues. The course on prose covers the diverse concerns of contemporary society and the varieties of prose writings are grouped under certain subheadings. A selection may be made from the texts identified in order to create an awareness of the history of eighteenth-century ideas.

Extracts from:

Thomas Hobbes –*Leviathan*

John Locke—*Two Treatises of Government*

Jonathan Swift—Preface to *A Tale of a Tub*

Earl of Shaftesbury – *Characteristics of Men, Manners, Opinions, Times, An Inquiry Concerning Virtue or Merit*

David Hume- *Treatise of Human Nature*.(Bk 1, part I, sec i- “Of the Origin of Ideas”)

Adam Smith- *The Wealth of Nations*

Addison & R. Steele- Essays from *The Spectator*

John Dryden—Preface to *Annus Mirabilis*

Jeremy Collier- *A Short View of the Immorality and Profaneness of the English Stage*

Oliver Goldsmith—*Essay on the Theatre*

Samuel Johnson- *Lives of the Most Eminent English Poets*

Mary Astell- *Some Reflections upon Marriage*

Mary Wollstonecraft- *A Vindication of the Rights of Women*

### **ENG2PCOR03T: Romantic Literature**

**Course Rationale:** The Romantic Age is often known as the ‘Age of Revolutions’ on account of the sweeping changes that were taking place during the late seventeenth and eighteenth centuries in the social, political, industrial and literary sphere. The course will help students understand this age of flux and upheaval through some of the seminal works of literature written during this time. The course is designed to introduce students to not just British Romanticism but also trace the impact of German and French romanticism on English writers. The course will introduce students to the figure of Rousseau and his ideas which greatly influenced Romantic thought. Having thus studied the foundations of Romanticism, the course would proceed to pursue the six most remarkable British Romantic poets- Blake, Wordsworth, Coleridge, Shelley, Byron and Keats. Then one would venture into the study of the relationship between Romanticism and its most remarkable sibling, the Gothic fiction. In all, the course seeks to introduce the students to all the hues and nuances of the Romantic Age in Europe.

### **Course Outcome:**

- 1) Students are expected to understand the historical background, the impact of the various revolutions rocking the period and the philosophical influences on literature;
- 2) Students are expected to recognize the development of Romantic thought and its connection

with the social, political and cultural reforms;

3) The course studies the period (1798-1837) as a critical link between the Enlightenment and the Modern period.

### **Module 1: Romantic Non-fictional prose writings (1 Credit).**

Extracts from 3-4 texts will constitute 1 credit.

William Wordsworth—Preface to *Lyrical Ballads*

S.T. Coleridge—*Biographia Literaria*

Edmund Burke - *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*

P.B Shelley—*Defense of Poetry*

Selections from Charles Lamb, William Godwin, Thomas Paine, Thomas De Quincey, Thomas Love Peacock, William Hazlitt.

### **Module 2: Romantic poetry (2 Credits)**

1 long poem forms 1 credit; 3-4 short poems form 1 credit

William Blake—*The Marriage of Heaven and Hell*/Selection from *Songs of Innocence and of Experience*

William Wordsworth—*The Prelude*/ Lucy poems

S.T. Coleridge—*The Rime of the Ancient Mariner*/Kubla Khan/ Dejection: An Ode

P.B. Shelley—*Prometheus Unbound*/ *The Revolt of Islam*/Ozymandias

Lord Byron—*Don Juan*/Childe Harold's Pilgrimage

John Keats—*Hyperion*/ Eve of St. Agnes/ Odes/Selection of Sonnets

### **Module 3: Romantic Fiction ((1 text,1 Credit)**

Walter Scott- *Ivanhoe*/ *The Heart of Midlothian*/Kenilworth

Jane Austen—*Persuasion*/*Sense and Sensibility*/*Northanger Abbey*

Horace Walpole—*The Castle of Otranto*

Ann Radcliffe—*The Mysteries of Udolpho*

Mary Shelley-- *Frankenstein*

## ENG2PCOR04T: Victorian Literature

**Course Rationale:** Nineteenth-century British fiction and culture is one of the most exciting fields of study in English right now. This particular course focuses on the emergence of different kinds of prose fiction and traces the interface between various social discourses and literature. These interfaces include Literature and the history of science, medicine and psychology; Darwinism and evolutionary theories of culture and the body; Romantic and Victorian anthropology and race theories; monsters and monstrosity in Romantic writing; Histories of aesthetic value; the Gothic revival; photography, Pre-Raphaelite painters, and Victorian avant-gardes; Aestheticism, Decadence, and fin-de-siècle culture; Victorian feminisms and the "Woman Question"; "Muscular Christianity"; sexuality, gender and religion; the rise of queer culture and the invention of sexology; industrial revolution, working-class culture and the rise of labour politics.

The Victorian age is primarily regarded as the age of the novel. But the Victorians exercised their literary imagination equally well in carrying forward the poetic influences of Romanticism and deviating from it to make their own mark in the British poetic canon. This paper entitled "Victorian Poetry and non-Fictional Prose" will acquaint the students with the diverse canonical and lesser known poetic voices of the nineteenth century. It will also look at the rich reservoir of para-literary prose or non-fictional prose by the Victorian sages like Carlyle, Darwin, Mill, Newman among others to understand the history of ideas produced by an age dominated by the bourgeois and world views. This course will expose the students to the diversity of the Victorian poetic and prose output that projected the contradictions of the middle class world order.

**Course outcome:** This course will help the students to learn about the emerging discourses of global revolutions, material cultures, cartographies of progress, new sciences, race, empire, industrialization, class politics and class structures.

### MODULE I

**Fiction :** (2 novels chosen will form 2 credits)

Charlotte Brontë - *Jane Eyre/Villette*

Emily Brontë - *Wuthering Heights*

Anne Brontë - *Agnes Grey/The Tenant of Wildfell Hall*

William Makepeace Thackeray - *Vanity Fair*

Charles Dickens - *Bleak House/Hard Times/Oliver Twist*

Elizabeth Gaskell- *Mary Barton/ North and South*

George Eliot - *Adam Bede/Middlemarch/The Mill on the Floss*

Anthony Trollope - *Barchester Towers*

Thomas Hardy - *Tess of the D'Urbervilles/ Jude the Obscure*

Wilkie Collins - *The Woman in White*

Arthur Conan Doyle- *The Hound of the Baskervilles/ The Sign of Four*

Lewis Carroll- *Alice's Adventures in Wonderland/ Through the Looking Glass*

Robert Louis Stevenson - *The Strange Case of Doctor Jekyll and Mr. Hyde*

Oscar Wilde- *The Picture of Dorian Gray*

Bram Stoker –*Dracula*

## Module II:

**Poetry** (at least 2 poems from each of the 3 poets will constitute 1 credit)

Poems by Lord Tennyson, Robert Browning, Matthew Arnold, D.G. Rossetti, A. C. Swinburne, Arthur Henry Clough, Victorian women poets, Thomas Hardy, Gerard Manley Hopkins (pieces to be identified by the teacher).

## Modules III:

Non-fictional Prose (at least 3 prose extracts to form 1 credit)

Prose selections of Thomas Carlyle, Matthew Arnold, Oscar Wilde, Henry Mayhew, Charles Darwin, John Stuart Mill, Cardinal Newman, Havelock Ellis (pieces to be identified by the teacher).

## ENG2PCOR05T: Vulnerability Studies

**Course Rationale:** The course aims to widen the curricula to include the vulnerable communities who have become increasingly significant in the postmodern world. Studied along with the courses on mainstream literatures, this course will introduce voices from the peripheries of mainstream literature. The course may include a combination of literatures from the geographically vulnerable areas of the Indian subcontinent such as the north-eastern or other borders, those who have been rendered vulnerable by the caste system, i.e. Dalit and other backward caste literatures, the sexually marginalized and consequently, vulnerable groups and literature authored by the economically vulnerable, or choose to focus on any one of these areas. It is hoped that this course will equip the students better to apply for jobs in both the academia(teaching) as well as sectors such as journalism, advertising, content writing, social service schemes etc, which demand a knowledge of the social dynamics on the field.

**Course outcome:** This course will allow the students to learn about the critical perspectives on disability, marginality, precarity, migration, borders, migration and diaspora.

Examples of two syllabi have been drawn up below:

a) The syllabus detailed below is of the caste margins:

An indicative choice of novels, prose and poems is given below. The teacher may choose other novels/prose/ poems pieces that s/he sees fit.

**Novels/Personal Narratives:1 credit** (any 1 text constitute 1 text )

Om Prakash Valmiki, *Joothan*

Bama, *Karukku/ Sangati*

Urmila Pawar, *The Weave of My Life*

Daya Pawar, *Baluta*

Thakazhi Sivasankara Pillai, *Scavenger's Son*

Vasant Moon, *Growing Up Untouchable in India*

Manoranjanm Byapari, *Interrogating My Chandal Life: Autobiography of a Dalit*

Manohar Mouli Biswas, *Surviving in My World*

Sharan Kumar Limbale, *The Outcaste*

**Novella/Short stories (1credit)** at least 3 short stories to make 1 credit

Selections of short stories may be made from the works of Manohar Mouli Biswas, Baburao Bagul, Arjun Dangle, Bimalendu Haldar, Kalyani Thakur, Manoranjan Byapari, Jatin Bala, Kapil Krishna Thakur, Smritikana Haoladar, Daya Pawar, or other writers selected by the teacher.

**Poetry (1credit)** 4-6 poems to constitute 1 credit

The teacher concerned to make a selection of at least 6 poems from anthologies on Dalit Literature. Selections may be made from Arjun Dangle (ed), *Poisoned Bread*, / Susie Tharu and K. Satyanarayana (eds), *No Alphabet in Sight: New Dalit Writing from South India, Dossier I: Tamil and Malayalam* / Susie Tharu and K. Satyanarayana (eds), *Steel Nibs are Sprouting* / Debi Chatterjee, Sipra Mukherjee (eds), *Under My Dark Skin*, Lakshmi Holmstrom (eds), *Wild Words: Four Tamil Poets*, and other books.

**Non-fictional Prose: (1credit)** Selections from any 3 of the following to constitute 1 credit

Selections from B. R. Ambedkar, *Collected Works*.

Selections from Arjun Dangle, *Poisoned Bread*

Selections from Sharankumar Limbale, *Towards an Aesthetics of Dalit Literature*

Selections from Susie Tharu and K. Satyanarayana, *No Alphabet in Sight: New Dalit Writing from South India, Dossier I: Tamil and Malayalam*

Selections from Susie Tharu and K. Satyanarayana, *Steel Nibs are Sprouting*

Selections from Sharmila Rege, *Writing Caste, Writing Gender*.

Selections from ed. Debi Chatterjee, Sipra Mukherjee, *Under My Dark Skin Flows a Red River: Translations of Dalit Writings from Bengal*

Selections from Umila Pawar, Meenakshi Moon, *We Also Made History—Women in the Ambedkarite Movement*

Selections from Baby Kamble, tr Maya Pandit, *The Prisons We Broke*

b) The syllabus detailed below is of the geographical north-eastern margins:

An indicative choice of novels, prose and poems is given below. The teacher may choose other

novels/ prose/ poems pieces that s/he sees fit.

**Novels/Personal Narratives: 1 credit** (any 1 text to constitute 1 credit)

Easterine Kire, *Don't Run, My Love/ Sky is my Father: A Naga Village Remembered/ Bitter Wormwood*

Indira Goswami, *The Moth-eaten Howdah*

Anjum Hassan, *Lunatic in my Head/ Neti, Neti.*

Janice Pariat, *Everything the Light Touches, Boats on Land, The Nine-Chambered Heart.*

Aruni Kashyap, *The House with a Thousand Stories.*

Mitra Phukan, *The Collector's Wife, A Monsoon of Music, What Will People Say?*

Mamang Dai, *The Black Hill, The Legends of Pansam.*

Dhruba Hazarika, *Sons of Brahma/ A Bowstring Winter.*

Siddhartha Sarma, *Year of the Weeds*

**Novella/Shortstories (1 credit)** at least 3 shortstories to make 1 credit

Selections of short stories may be made from the works of Dhruba Hazarika, Tamsula Ao, Indira Goswami, Tilottoma Misra, Mamang Dai, Janhavi Baruah, Aruni Kashyap, Avinuo Kire, Uddipana Goswami and other writers.

**Poetry (1 credit)** 4-6 poems to constitute 1 credit

The teacher concerned to make a selection of at least 6 poems from anthologies on North-eastern Literature by Tamsula Ao, Irom Sharmila, Kynpham Sing Nongkynrih, Anjum Hassan, Mamang Dai, Desmond Karmawphlang, Robin Ngangom, and other poets.

**Non-fictional Prose: (1 credit)** The teacher concerned to make a selection of at least 3 pieces from the following to constitute 1 credit

Selections from Siddhartha Sarma, *East of The Sun/ Where the Gods Dwell*

Selections from Mitra Phukan, *Guwahati Gaze*

Selections from Mamang Dai, *Arunachal Pradesh: The Hidden Land/ Mountain Harvest/ The Inheritance of Words*

Selections from Dhruba Hazarika, from *Borderless Journal, Usawa Literary Review*

Selections from Hmingthanzuali, Mary Vanlalthanpuui (eds.), *The Keepers of Knowledge: Writings from Mizoram*

Selections from Soibam Haripriya (ed.), *Homeward: Towards a Poetics of Space*

Selections from Temsula Ao, *Once Upon a Life: Burnt Curry and Bloody Ra*

### **ENG2PAEC01M: Academic Writing**

**Course rationale:** This course aims at orienting the students towards professional academic writing. In this course the students will be taught how to use style sheet in formatting research papers and documenting critical sources. They will also learn how to avoid plagiarism and how to prepare book and film reviews.

#### **Course Outcome:**

After completing the course, students will be able to

- i. Understand the mechanics of academic writing (Bloom's Taxonomy: Understanding and analyzing).
- ii. Assess and distinguish between acceptable and unacceptable style and language in academic writing (Bloom's Taxonomy: Applying, analyzing and evaluating).
- iii. Write academic texts independently and effectively (Bloom's Taxonomy: Creating)

### **Module 1: Style Sheet & Documentation, Plagiarism: (1 credit): 10 marks**

- i) Features of Academic Writing
- ii) Information Sharing and Appropriate Documentation
- i) Preparing Endnotes and Footnotes
- ii) Citing sources from books, journals, periodicals, electronic sources etc.
- iii) Compiling a list of Works Cited / Bibliography according style sheets (MLA, APA, Chicago)

### **Module 2: Guided writing: Book Review and Film Review for Academic Journals (1 credit): 10 marks**

- i) Cohesion and Coherence in Writing
- ii) Components of Writing: Content, Style, and Language
- iii) Practical exercise

## **SEMESTER II**

### **ENG2PCOR06M: Colonial and Postcolonial Indian Writings in Translation**

**Course Rationale:** These courses in Indian writing include writing originally in English as well as texts translated from regional languages. The focus is on texts that engage with colonial and contemporary Indian realities like identity, caste, class, gender, race, borders, religion and communal issues. Writings from mainstream literature and also from the North-east of India

have been divided on the basis of genre into four modules-(a) prose- fiction (b) non-fiction, (c)drama and (d) poetry. Certain themes have been emphasized and modules structured along these themes will attempt to inter-relate texts across the genres. The texts written by these colonial and post-independence writers focus on the emergence of Indian nationhood, and the contradictions of tradition and modernity in an independent nation. The drama pieces also focus on issues of genre, gender, caste and nationhood. The students learn to connect the thoughts and ideologies of the Indian writers with the established Western literary canon and also find out how in terms of form and content these writers have challenged, modified and re-appropriated the Western canon. The most important concern of this course is to acquaint the students with the new forms, content and ideas of literature of a newly emerging nation in a global language for a global audience.

### **Course Outcome:**

Students will become aware of coloniality and resistance, decoloniality, neo-coloniality, use of Indian traditional art and literary forms, indigeneity and local cultures.

### **Module 1: Prose-Fiction**

Fiction: 1 credit (1 text will be taught)

Nation and Identity:

- Bankimchandra Chattopadhyay- *Ananda Math* (in translation)
- Rabindranath Tagore- *Gora/The Home and the World/Char Adhyay* (in translation)
- Saratchandra Chattopadhyay- *Pather Dabi* (in translation)
- Munshi Premchand- *Godaan* (in translation)

Partition Narratives:

- Amitav Ghosh- *The Shadow Lines*
- Bhisham Sahni- *Tamas* (in translation)
- Jyotirmayee Debi – *The Churning* (in translation)
- Attia Hossain – *Sunlight on a Broken Column*

### **Module 2 Non-Fictional Prose: (3 texts, 1credit)**

Selections may be made from the following:

Sri Aurobindo--*The Harmony of Virtue / On Literature/ On Poetry and Literature/ On Art/Future Poetry*

Rabindranath Tagore--*Personality: Lectures delivered in America*

Raja Rao- Foreword, *Kanthapura*

Lal Behari Day-- Preface, *Folk Tales of Bengal*

Jawaharlal Nehru- *The Discovery of India*

M.K. Gandhi- *My Experiments with Truth/ The Essential Writings of Mahatma Gandhi*

Rabindranath Tagore- *Nationalism/ Selected Writings on Literature and Language*

Munshi Premchand- 'The Nature and Purpose of Literature' from *Social Scientist*, Vol 39, 2011.

Aijaz Ahmad-- *In Theory: Classes, Nations, Literatures*

A.K. Ramanujan--- 'Is There an Indian Way of Thinking?'

B S Mardhekar-- *Arts and Man*

P. Lal--'Myth, Literature and Transcreation' from *Transcreation: 2 Essays*.

### **Module 3: Drama (1 credits)**

Indian drama from Indian independence to present times: Selection may be made from the works of:

Rabindranath Tagore (in translation), Vijay Tendulkar (in translation), Asif Currimbhoy, Girish Karnad (in translation), Manjula Padmanabhan, Badal Sircar (in translation), Mahesh Dattani.

### **Module 4: Poetry (3/4 poems,1 credit)**

Indian poetry from Indian independence to present times: Rabindranath Tagore, Kazi Nazrul Islam, Michael Madhusudan Dutta, Henry Vivian Derozio, Kamala Das, A.K. Ramanujan, Adil Jussawalla, Arun Kolatkar, Arvind K Mehrotra, Dom Moraes, Eunice D'Souza, Gauri Deshpande, Gieve Patel, Jayanta Mohapatra, Keki Daruwalla, Nissim Ezekiel, Purushottam Lal, R. Parthasarathy, Saleem Peeradina, Tabish Khair, Vikram Seth, Mamang Dai, Kynpham Sing Nongkynrih, Anjum Hasan, Robin Singh Ngangom, Swarmaprabha Chainary, and other poets.

(Teacher concerned to make a selection of poems to constitute 1 credits. At least 3 poems will form one unit/ one credit)

### **ENG2PCOR07M: Studies in English Language 1**

**Course Rationale:** The course is designed to introduce learners to structural aspects of English language and to help them understand and analyse how English as a language is structured at different levels. The course will enhance the learners' language awareness and help them to describe, analyse and explain language in a systematic manner. Learners need to have the structural awareness of a language to critically analyse and evaluate linguistic application in different contexts and also to use language creatively for varied purposes.

#### **Course Outcome:**

After completing the course, students will be able to

- i. Know the structural features of English language (Bloom's Taxonomy: Understanding and analyzing).
- ii. Assess the important structural features of language to improve communication skills (Bloom's Taxonomy: Applying and evaluating).
- iii. Analyze how linguistics corresponds to literary representations (Bloom's Taxonomy: Analyzing and evaluating).

### **Module-1 (2 credits):**

#### **English Phonetics and Phonology**

- i. English Speech Mechanisms
- ii. Segmental features of Spoken English– Consonant and Vowel Sounds, Three-term label Descriptions of Speech Sounds
- iii. Suprasegmental features of Spoken English- Accent, Rhythm, Intonation

#### **Recommended Reading**

1. T.A. Balasubramanian. *A Textbook of English Phonetics for Indian Students*. Macmillan.
2. J.D. O'Connor. *Better English Pronunciation*. Universal Book Stall.
3. R.K. Bansal and J.B. Harrison. *Spoken English*. Orient Longman.

### **Module-2 (1 credit):**

- i. Structure of English Words: Morphemes and Allomorphs
- ii. Inflectional and Derivational Morphology in English
- iii. Word Formation Processes in English

#### **Recommended Reading**

1. S.K. Verma and N. Krishnaswamy .*Modern Linguistics: An Introduction*. OUP
2. H.A. Gleason. *An Introduction to Descriptive Linguistics*. Oxford and IBH
3. L. Bauer. *English Word Formation*. CUP

### **Module- 3 (1 credit):**

#### **English Syntax**

- i. I C analysis and its limitations
- ii. Structure of English Sentences: Phrase Structure Analysis
- iii. Structures of Noun Phrase and Verb Phrase

#### **Recommended Reading**

1. S.K. Verma and N. Krishnaswamy .*Modern Linguistics: An Introduction*. OUP.

2. H.A. Gleason. *An Introduction to Descriptive Linguistics*. Oxford and IBH.
3. A. Radford. *English Syntax: An Introduction*. CUP.

## **ENG2PCOR08M: Studies in English Language 2**

**Course Rationale:** The course is designed to introduce the learners to functional and societal aspects of English language. This course will help learners to understand and analyse how English functions in societies particularly in Indian contexts, how it serves different communicative purposes in varied socio-cultural contexts, and how linguistic principles can be used for literary analysis. This course aims at enabling the learners to evaluate and resolve the complex interactions between linguistic and societal components.

### **Course Outcome:**

After completing the course, students will be able to

- i. Identify the intricate interactions between language and society (Bloom's Taxonomy: Understanding and analyzing).
- ii. Analyze and assess language as a political tool in educational planning and literary representations (Bloom's Taxonomy: applying, analysing and evaluating).
- iii. Examine aesthetics of literary discourses as linguistically stylized texts (Bloom's Taxonomy: Analyzing and evaluating).

### **Module- 1 (2 credits):**

#### **Language and Society**

- i. Sociolinguistics: Definition and scope
- ii. Varieties of English: Dialects, Sociolects, Registers
- iii. Language in Contact: Pidgin and Creole
- iv. English in Multilingual Societies- Code-mixing, Code-switching, Diglossia
- v. Standardisation of Language- Perspectives in English

#### **Recommended Reading**

1. R.A. Hudson. *Sociolinguistics*. CUP.
2. J. Fishman. *Sociolinguistics: A Brief Introduction*. Newbury House
3. R. Wardhaugh. *An Introduction to Sociolinguistics*. Blackwell Publishing
4. S. Romaine. *Language in Society: An Introduction to Sociolinguistics*. OUP

### **Module- 2 (1 credit)**

#### **English in Education and Literature in India**

- i. English in Pre-Independent and Independent India: Language Policies and Planning

- ii. English Language in Postcolonial contexts: Emergence of ‘englishes’, ‘Abrogation’ and ‘Appropriation’ of postcolonial English
- iii. Features of Indian English as a Non-native Variety

### **Recommended Reading**

- 1. N. Krishnaswamy and L. Krishnaswamy. *The Story of English in India*. Foundation Books.
- 2. S. Pingali. *Indian English*. Edinburgh University Press.
- 3. I.S. Talib. *The Language of Postcolonial Literatures*. Routledge
- 3. B.B. Kachru. *The Indianization of English*. OUP.

### **Module 3 (1 credit):**

#### **Stylistics**

- i. Definition and scope
- ii. Stylistic Markers and Devices
- iii. Stylistic analysis of prose and poetry

### **Recommended Reading**

- 1. H.G. Widdowson. *Practical Stylistics*. OUP.
- 2. G.N. Leech. *A Linguistic Guide to English Poetry*. Longman.
- 3. M. Burke. *The Routledge Handbook of Stylistics*.

### **ENG2PCOR09T: Literary Theory from Plato to New Criticism**

**Course Rationale:** Until the rise of formal critical theories at the dawn of the last century, literary criticism had a long history of development with its origins in ancient Greece and Rome. It continued in the Middle Ages having a rather diminished status. The first modern methodological and analytical attempts at criticism based on the ancient revived tradition occurred at the beginning of the modern period in the Renaissance both in Britain and in Europe in general. Throughout the centuries criticism developed within the context of the literary practice, but gradually came to diversify its provenance, form, and category as to separate from the realm of literature in the nineteenth century and finally to flourish as an independent and scientific domain in the twentieth century and at the present time. Throughout its history criticism existed in a variety of forms, including dialogues, verse, essays, letters, prefaces, treaties, books. Criticism has been continuously influenced by the literary process and has influenced this process in its turn. Criticism has also imbibed the new developments in thought as well as in natural and social sciences, art, culture, ideology, psychology, linguistics. As such, criticism has developed an impressive typology to which twentieth century and the present day added a huge diversity of critical trends and schools. This course aims at acquainting the students with the long history of literary criticism in the

European world from the classical through the Twentieth century. This will act as a good grounding enabling the students to understand the evolution of literary theory and their diverse ramifications from the twentieth till the present time, addressed in courses offered in the third semesters.

**Course Outcome:**

Students will learn the following:

- i. Foundational skills for understanding Western philosophical and aesthetic thought.
- ii. Trace how concepts like tragedy, plot, and characterization originating from Plato to Aristotle continue to influence later humanist writings, literary criticism and modern creative arts.

**Each module is of 1 credit. Selections from 2-3 texts from each module will constitute 1 credit**

**Module I: Classical**

Plato- *The Republic* (BK. X)

Aristotle--*Poetics*

Longinus—Selections from *On the Sublime*

Horace—*Ars Poetica*

**Module II: Neo-classical**

Philip Sidney --*An Apology for Poetry*

John Dryden --- *An Essay on Dramatic Poesy*

Alexander Pope—*An Essay on Criticism*

Samuel Johnson—*Preface to Shakespeare*

**Module III: Romantic**

**William Wordsworth- Preface to *Lyrical Ballads***

S.T. Coleridge- *Biographia Literaria* (Chapters XIII, XIV, XVII)

John Keats- Selections from *Letters*

P.B. Shelley—*A Defence of Poetry*

Module IV: Victorian and Modern

Matthew Arnold—Selections from *Essays in Criticism*

John Ruskin—Selections from *Modern Painters*

Walter Pater - Selections from *The Renaissance*

#### **Module IV: Modernism**

Virginia Woolf—‘Modern Fiction’/‘Mr Bennett and Mrs Brown’/ Selections from *The Common Reader*

T. S. Eliot- Selections from *The Sacred Wood*: ‘The Metaphysical Poets’/ ‘Ulysses, Order and Myth’

Ezra Pound ‘A Retrospect’

Gertrude Stein, ‘Composition as Explanation’

D. H. Lawrence, ‘The Poetry of the Present’

Theodore Adorno, ‘The Essay as Form’

#### **ENG2PCOR10T: South Asian Literature**

**Course Rationale:** The course aims to update the English literature curricula in accordance with the trends seen in the academia of the world. With the concept of English widening to include writings translated into English, this course will acquaint the students with themes and narratives shared across the Global South as found in the geographical terrain of South Asia. This course will focus on the literatures of South Asia that have not been addressed in the other courses of the syllabus.

#### **Course Outcome:**

It is hoped that this course will equip the students better to apply for jobs in both the academia (teaching and translation) as well as sectors such as journalism, advertising, content writing for various webpages, products marketing etc. which demand knowledge of the social dynamics on the subcontinent. Whenever possible, the teaching will be supplemented by films and audio illustrations of relevant material.

#### **Section1 (2credits):Prose: Fiction and Nonfiction**

A selection of texts in English or in translation will focus on themes common to South Asian literature:

Myth, Ecology, Religion, Identity, Nationalism, Modernity, Violence, Gender, Language, Migration, Ecology.

A combination of one novel and 3-4 prose pieces (1credit+1credit) from the prescribed texts will constitute the Prose syllabus.

#### **Novel: (1credit)**

Syed Waliullah: *A Tree Without Roots*

Suryakant Tripathi: *A Life Misspent* (tr.Satti Khanna)

Satinath Bhaduri: *Dhorai Charit Manas* (tr.Ipsita Chanda)

Manik Bandopadhyay: *The Puppet’s Tale* (tr.Sachindralal Ghosh)

Raja Rao: *Kanthapura*

Ismat Chughtai: *The Crooked Line* (tr. Tahira Naqvi)

Sabitri Roy: *Nowhere people* (tr. Adrita Mukherjee)/*Harvest Song* (tr. Adrita Mukherjee, Chandrima Bhattacharya)

Khalid Hosseini: *The Kite Runner*

Sowvendra Sekhar Hansda, *The Mysterious Ailment to Rupi Baskey*

Bani Basu: *Birth of the Maitreya* (tr. Sipra Bhattacharya)

Shahidul Zahir: *Life and Political Reality* (tr. V. Ramaswamy)

**Short stories/ non-fiction: (1 credit)**

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Selections from Raja Rao, *The Cow of the Barricades and other stories*

Selections from A. K. Ramanujan, *The Flower in Tree and Other Stories/ Three hundred Ramayanas*

Selections from Mahasweta Devi, *Imaginary maps/ Breast Stories*

Selections from Ismat Chughtai, *Lifting the Veil*

Selections from Amitav Ghosh, *The Imam and the Indian.*

Selections from P. Sainath, *Everybody Loves a Good Drought*

Selections from Kaiser Huq, *The Triumph of the Snake Goddess*

Selections from Iqbal Ahmed, *The Selected Writings of Iqbal Ahmed*

Selections from Kalpana Bardhaned. *The Oxford India Anthology of Bengali Literature*

Selections from Basharat Peer, *Curfewed Nights*

Selections from Jean Arasangyam, *Allis Burning*

Selections from Muneeza Shamsie, *The World Under the Sun*

Selections from K. Anis Ahmed, *Good Night. Mr Kissinger/The World in My Hands/Forty Steps*

Selections from Sowvendra Sekhar Hansda, *The Adivasi Will Not Dance*

Selections from Kannan, et al, *Time Will Write a Song for You: Contemporary Tamil Writing from Sri Lanka*

## Section2: Poetry:(1credit)

Selections from the works of Agha Shahid Ali, Amin Kamil, Naseem Shafaie, Zinda Kaul, Kishwar Naheed, Fahmida Riaz, Ishrat Afreen, Abdul Ahad Azad, Parveen Shakir, Zeha Nigah, Chuden Kabimo, Shamsur Rahman, Faiz Ahmed Faiz, Yamlam Tana, Guru Ladakhi, Niranjana Chakma, Kamaleswar Sarkar, Basanta Sarkar, Nirmala Ray Bhakat, Jatin Barma, Jesurasa, Sivaramani, Sivasegaram, Mahakavi, Neelavanam, Ponnampalam, Jayapalan, and others.

## Section3 (1credit): Drama

The drama will be taught through a participatory theatre-workshop covering a total of 24-30 hours, over 4 to 5 days. The students will be expected to prepare (as a team) a dramatized performance at the end of the workshop. Individually, they will research and give a presentation on an aspect of South Asian drama as learned through the workshop.

## SEMESTER III

### ENG2PCOR11T: Modern Critical Theory

**Course rationale:** The course aims to equip the students with the tools of critical theory so that they are capable of analysing documents and narratives against the grain. It is no longer enough to read a text and understand the language. This course is an introduction to critical theory that may be used as a tool for the study, analysis, interpretation and understanding of literary texts. The range of theoretical texts offered for study has been selected. Certain trends of modern and postmodern theory will be discussed as indicative of the complexities of contemporary approaches to literary study.

#### Course Outcome:

The modern world and the job market requires one to grasp both the text and the subtext of a narrative. The modern critical theories of Marxism, Postcolonialism, Structuralism, and others will prepare the students to negotiate language in the modern world. The course will enable the students to be better prepared for jobs in journalism, business management, academia, advertising, content writing for various web pages, products marketing, etc.

The teacher will select essays for detailed teaching from 4 modules, and complement with lectures on concepts associated with the practice of that particular module.

10-12 texts to be taught from across the modules to constitute 4 credits.

### Module I: Modernism

- Walter Benjamin, Selections from *Illuminations: Essays and Reflections*
- Mikhail Bakhtin, Selections from *The Dialogic Imagination/Rabelais and his World*
- F.R. Leavis—Selection from *The Great Tradition*
- I.A. Richards—Selection from *Principles of Literary Criticism*
- George Lukacs—Selections from *The Meaning of Contemporary Realism*
- Theodor Adorno and Max Horkheimer—Selections from *Dialectic of Enlightenment*

- Raymond Williams, Selections from *The Country and the City/The Politics of Modernism/The Long Revolution*

## **Module II: Marxist Literary Criticism**

- Antonio Gramsci, Selections from *Prison Notebooks*
- Louis Althusser, 'Ideology and Ideological State Apparatuses' from *Lenin and Philosophy and Other Essays*
- Pierre Macherey, Selections from *A Theory of Literary Production*
- Slavoj Žižek, Selections from *The Sublime Object of Ideology*
- Stuart Hall, from *Culture, Media Language*

## **Module III: Linguistics, Narratology**

- Jonathan Culler, 'The Linguistic Foundation' / Selections from *The Literary in Theory*
- Ferdinand de Saussure, Selections from *Course in General Linguistics*
- Vladimir Propp—, Selections from *Morphology of the Folktale*
- Roman Jakobson, 'Closing Statement: Linguistics and Poetics'
- Roland Barthes, Selections from *Mythologies*
- Michel Foucault, Selections from *The Archaeology of Knowledge*

## **Module IV: Post-modernism**

- Raymond Williams, Selections from *Keywords*
- Martin Heidegger, Selections from *Identity and Difference*,
- Jacques Derrida, Selections from *The Margins of Philosophy*
- Jürgen Habermas, Selections from *The Philosophical Discourse of Modernity*
- Jean-François Lyotard, Selections from *The Postmodern Condition: A Report on Knowledge*
- Fredric Jameson, Selections from *Postmodernism, or, the Cultural Logic of Late Capitalism*.

## **Module V: Postcolonialism**

- Homi Bhabha, Selections from *Location of Culture*
- Frantz Fanon, Selections from *The Wretched of the Earth/ Black Skin White Masks*
- Ngũgĩ Wa Thiong'o, Selections from *Decolonising the Mind*
- Edward Said, Selections from *Orientalism/ Culture and Imperialism*
- Gayatri Chakravorty Spivak, Selections from *In Other Worlds*
- Aijaz Ahmed, Selections from *In Theory*

- Ashis Nandy, Selections from *The Intimate Enemy*

## Module VI: Gender Theories

- Virginia Woolf, Selections from *A Room of One's Own*
- Simone Beauvoir, Selections from *The Second Sex*
- Kate Millet, Selections from *Sexual Politics*
- Gerda Lerner, Selections from *The Creation of Patriarchy*
- Elaine Showlater, Selections from *A Literature of their Own* ('Towards a Feminist Poetics'/ 'Feminist Criticism in the Wilderness')
- Toril Moi, Selections from *Sexual/Textual Politics*
- Judith Butler, Selections from *Gender Trouble: Feminism and the Subversion of Identity/Undoing Gender*
- Adrienne Rich, 'Compulsory Heterosexuality and Lesbian Existence'
- Steve Epstein, 'A Queer Encounter: Sociology and Study of Sexuality'
- Teresa de Lauretis, 'Queer Theory: Lesbian and Gay Sexualities'
- Laura Mulvey, 'Visual Pleasure and Narrative Cinema'
- Valerie Traub, Selections from *The Renaissance of Lesbianism in Early Modern England*
- Terry Castle—Selections from *The Apparitional Lesbian*
- Rachael Adams et al—Selections from *The Masculinity Studies Reader*
- R.W. Connell—Selections from *Masculinities*

## ENG2PCOR12T: Modern and Postmodern Poetry and Drama

**Course Rationale:** The courses on Twentieth Century Prose, Poetry and Drama will explore the European writings of the twentieth century and introduce students to the diverse forms of narratives that have been created and shaped by the events and movements of the century. The modules are based on writings born out of the different contexts of the twentieth century.

The objective of the course Core 17 is to give the students an idea of the diverse forms of fiction that have been created and shaped by the socio-political events and movements that have left their mark on the century. The course will build on the modern and postmodern critical and theoretical concepts through literature.

### Course Outcome:

- i. It equips learners to analyze experimental literary forms, decode complex historical contexts, and recognize how modern chaos and postmodern fragmentation are represented in literature.
- ii. It enables them understand how global traumas (WWI, WWII, the Cold WAR), rapid technological advancement influenced writers.
- iii. It enables students to understand the postmodernist rejection of 'grand narratives' in

favour of plurality, irony and pastiche.

- iv. It develops the ability to apply modern/postmodern critical theories to evaluate texts.

### **Module I: Earlier 20<sup>th</sup> Century Poetry (2 credits)**

Modernist English Poetry: early twentieth-century poets like Thomas Hardy, D.H. Lawrence, Ezra Pound, Thomas Stearns Eliot, William Butler Yeats, W. H. Auden, Stephen Spender, Amy Lowell, H. D.

War Poetry: poets writing on the World War I like Rupert Brooke, Siegfried Sassoon, Wilfred Owen, Seamus Heaney, May Herschel-Clark, Pauline Barrington, Eleanor Farjeon and others.

### **Module II- Poetry after World War II (1 credit)**

This module will explore the emergence of the British Movement poets and the other kinds of emerging trends in postmodern British poetry with a focus on the confessional poets, the neo-Romantics and the feminist poets. The poems of Philip Larkin, Thom Gunn, Ted Hughes, Sylvia Plath, Seamus Heaney, Allen Ginsberg will be discussed in detail for an understanding of the concerns of the contexts of the post-imperial welfare society in the post 1950s.

### **Modern and Postmodern English Drama (1 credit)**

The module aims to introduce students to the drama of the twentieth century. It will focus on the emergence of new intellectual ideologies and aesthetic perceptions during this period and their influences on the contemporary art of drama both as a text and as performance.

Any 1 play from any of the 3 modules given below will be selected.

### **Module I: The New Theatre: Realism and Naturalism:**

Any one play by one of the following playwrights to be selected by the teacher: G. B. Shaw, Arthur Miller, Eugene O'Neill

### **Module II: The Theatre of the Absurd**

Any one drama by one of the following playwrights to be selected by the teacher: Samuel Beckett, Harold Pinter, Edward Albee, Tom Stoppard.

### **Module III: Post-War Drama**

Any one drama by one of the following playwrights to be selected by the teacher: Edward Bond, Peter Weiss, John Osborne, Peter Brook.

### **Module IV: European Drama (1 credit)**

Any one drama by one of the following playwrights to be selected by the teacher: Henrik Ibsen, Anton Chekhov, Eugene Ionesco, Jean Genet, Friedrich Durrenmatt, Bertolt Brecht.

## **ENG2PCOR13T: Modern and Postmodern Fiction and Nonfiction Prose**

Any 2 novels by the authors listed in Modules 1, 2, 3, 4 (2 credits) and an election of 3 short stories from Module 5 (1 credit) will be used.

### **Module I: The Modernist Novel: Experiments in Form**

Modernism was a movement that spread across the Continent and England. It was marked by the sense of an identity that was more international than national. The increasing powers of technology and developments in the many fields of knowledge lie at the heart of the processes of modernity and modernization. The writers responded to the changed world by breaking with the earlier realism. Experimentations and innovations in form were used to express the new reality. The socio-political background of the early twentieth century also encouraged a self-referentiality within the arts that encouraged an obsession with art, the figure of the artist, and the process of the creation of art. This module seeks to study these themes and the innovations that characterized the spirit of modernist literature in the context of the early twentieth century.

Virginia Woolf, James Joyce, Joseph Conrad, Marcel Proust, D.H. Lawrence, Dorothy Richardson, Franz Kafka, Albert Camus, William Faulkner, J.M. Coetzee.

### **Module II: Postmodern Historical Fiction**

The aim of this module is to focus on the rise of the historical novel in the postmodern British multicultural canon. Most of these novels experimentally revise the traditional nineteenth century historical novel using postmodernist narrative techniques. These novels re-invent a variety of historical pasts either to compare the past with the present or to represent nostalgic and presentist versions of the past. This course will consider the socio-cultural and political implications of the sustained production and popularity of contemporary British historical fiction. One novel by the following authors will be studied:

John Fowles, Paul Scott, Graham Swift, Peter Ackroyd, Pat Barker, Rose Tremain, Umberto Eco, Peter Carey, Patrick White.

### **Module III: Multiculturalism in Contemporary English Novel**

This module will consider how Britain as the vanquished imperial centre after the 1950s accommodated as well as resisted people and cultures from its former colonies. It produced literature that engaged with the re-configurations of race relations in twentieth-century Britain. British and Anglophone diasporic writers dealt with the themes of settlement, exile and racial tensions in novels that expressed the multicultural and multiracial composition of contemporary Britain. The course aims to concentrate on how these post-colonial novels reproduced the vision of a more racially tolerant but fragmented and diversified multicultural society. Any one novel by the following authors will be studied:

Sam Selvon, Salman Rushdie, Timothy Mo, V.S. Naipaul, Kazuo Ishiguro, Caryl Phillips, Meera Syal, Zadie Smith, Hanif Kureishi.

## **Module IV: The Short Story**

The course will take into account the theoretical enunciations about the genre and the evolution of the form under the impact of radical shifts and changes in society crystallizing in the awareness of a postmodern reality. The course also points to the complexities incorporated by the form of the short story under several new critical directions in literary studies.

Selections from the following authors to be made by the teacher:

Edgar Allan Poe, Anthon Chekhov, James Joyce, O.Henry, Guy de Maupassant, W.Somerset Maugham, Rudyard Kipling, P.G. Wodehouse, Katherine Mansfield, Peter Ackroyd , Jesse Stuart, Nadine Gordimer, Margaret Atwood, Italo Calvino, Jorge Luis Borges.

## **ENG2PCOR14T: Other Literatures in English**

Course Rationale: The modules offered in this core course push the boundaries of the so-called English canon and emphasize the importance of the ‘other’ literatures written in English. The nomenclature for the course suggests that the course deals with an emergent corpus of writing in English often from erstwhile colonies. However such writing was often a response to historical circumstances, local situations and global conditions using traditional, indigenous and foreign literary conventions. In the twentieth and twenty-first centuries these works address issues of race and identity, nation and state, violence and religion, memory and trauma—the broad themes that span several of these postcolonial societies. Interestingly, the cultural imperialism exercised by the English language is challenged by the ways in which the tongue is appropriated and used for new writings. These works also underscore the polyvalent, hybrid and increasingly complex nature of the expanding horizons of multicultural English literatures in the context of a globalized and diasporic world.

### **Course Outcome:**

It enables the students to engage with discourses of neo-coloniality, decoloniality, indigeneity, nation and nationhood, gender, class, race and local cultures.

Any one of the following modules will be offered in a semester.

### **Module I: Australian Literature**

Drama (1 credit)

Jack Davis- *No Sugar*

Thomas Keneally- *Bullie’s House*

Fiction: (1 credit)

Jean Devanny-*Sugar Heaven*

David Malouf -*An Imaginary Life*

Patrick White- *Riders in the Chariot*

Sally Morgan- *My Place*

Peter Carey: *Oscar and Lucinda* / *Jack Maggs* / *The True History of the Kelly Gang*

Poetry (1 credit)

A representative selection of at least 3-4 poems by at least 3 poets will be made by the teacher.

Short Stories (1 credit)

A representative selection to be made by the teacher. At least 3 short stories will constitute 1 credit.

## **Module II: Canadian Literature**

Drama (An anthology of Drama may be recommended so that a choice is available) – 1 credit

Dianne Warren-- *Club Chernobyl*

Sharon Pollock --*Komagata Maru Incident*

Fiction -1 credit

Leonard Cohen--*Beautiful Losers*

Ian Adams--*The Poverty Wall*

Margaret Atwood-- *Survival* / *The Handmaid's Tale*/ *Alias Grace* / *The Blind Assassin*

Joy Kogawa--*Obasan*

Michael Ondaatje--*The English Patient*

Alistair McLeod --*No Great Mischief*

Yann Martel- *Life of Pi*

Poetry: 1 credit

A representative selection of at least 3-4 poems by at least 3 poets will be made by the teacher. This will constitute 1 credit.

Short Stories: 1 credit

A representative selection to be made by the teacher. At least 3 short stories will constitute 1 credit.

### **Module III: African Literature**

Drama – 1 credit

Wole Soyinka--*Dance of the Forests / Death and the King's Horseman*

Efua Sutherland, Edufa, Foriwa-- *The Marriage of Anansewa*

Athol Fugard--*My Children! My Africa!*

Fiction – 1 credit

Chinua Achebe--*Things Fall Apart / No Longer at Ease / Arrow of God*

Ngugiwa Thiong'O--*A Grain of Wheat / Petals of Blood*

Doris Lessing – *The Grass is Singing*

Nadine Gordimer--*The Conservationist / July's People*

J. M. Coetzee--*Waiting for the Barbarians / Disgrace*

Ben Okri--*The Famished Road*

Ama Ata Aidoo--*Our Sister Killjoy: Reflections from a Black-Eyed Squint*

Poetry: 1 credit

A representative selection of at least 3-4 poems by at least 3 poets will be made by the teacher. This will constitute 1 credit.

Short Stories: 1 credit

A representative selection to be made by the teacher. At least 3 short stories will constitute 1 credit.

### **Module IV. Caribbean Literature & Black British Literature**

Drama – 1 credit

Plays by C L R James, Derek Walcott, Earl Lovelace, Trevor D. Rhone, Jean Wilson, Sylvia Winter (selection of texts to be made by the teacher)

Novels – 1 credit

C L R James--*Minty Alley*

George Lamming--*In the Castle of My Skin /The Emigrants (1954)/ Water With Berries*

V S Reid--*New Day / The Leopard*

Samuel Selvon- *A Brighter Sun /The Lonely Londoners*

Jean Rhys--*Wide Sargasso Sea*

V S Naipaul--*A House for Mr Biswas / The Mimic Men /The Enigma of Arrival*

Orlando Patterson-- *The Children of Sisyphus*

Merle Hodge--*Crick Crack, Monkey*

Caryl Phillips--*The Final Passage / Cambridge /Crossing the River*

Poetry – 1 credit

Poems by Louise Bennett, Eric Roach, Edward Brathwaite, Claude McKay, Derek Walcott, Mervyn Morris, Wilson Harris, David Dabydeen, Fred D’Aguiar (A representative selection of at least 2 poems by at least 3 poets will be made by the teacher.)

Short stories - 1 credit

A representative selection to be made by the teacher. At least 3 short stories will constitute 1 credit

### **ENG2PDSE01T: English Language Teaching 1**

The objective of the course is to introduce students to the theoretical principles of first and second language acquisition and help them understand the variables affecting language acquisition and learning. The course will also focus on the pedagogical issues concerning the teaching and assessing of language skills in English as a second/foreign language. After completing the course, the students are expected to develop a fair idea of the scope and nature of English Language Teaching in ESL contexts.

#### **Course Outcome:**

After completing the course, students will be able to

- i. Know and examine the factors involved in language learning (Bloom’s Taxonomy: Understanding and analyzing).
- ii. Know different theories of L1 and L2 learning and their pedagogic application (Bloom’ Taxonomy: Understanding, applying and evaluating).
- iii. Assess and compare different skills to be addressed in language pedagogy (Bloom’s Taxonomy: Analyzing and evaluating).

#### **Module-I (1 credit)**

- A. **Language Perspectives:** i) First language, Second Language & Foreign Language
- ii) Introduction to key terms: Mother Tongue, Home Language, Preferred Language, Bilingualism, Multilingualism and Plurilingualism
- B. **Theories of First Language Acquisition:** i) Stages of Language Acquisition; ii) Behaviourism: classical and operant conditioning, the process of development of verbal behavior, implications on pedagogy, shortcomings of behaviorism; iii. Cognitivism:

input-output hypothesis, innateness hypothesis, LAD, Universal Grammar, Principles and Parameters theory, Nativism vs. Empiricism

### **Module II (1 credit)**

- A. **Theories of Second language Learning:** i. Acquisition vs. Learning hypothesis; iii. Natural Order hypothesis; iii. The Monitor Model, iv. Contrastive Hypothesis, v. Interlanguage, vi. Error Analysis, vii. Acculturation model, viii. Accommodation theory viii. Socio-cultural perspectives: scaffolding and zone of proximal Development ix. Sociolinguistic perspectives: second language socialisation, affect and investment in second language learning

### **Module- III (1 credit)**

- A. **Variables in Second language Learning:** i. Age: Critical Period and Sensitive Window Hypothesis ii. Cognition: Memory, attention, Awareness iii. Language Aptitude iv. Affect: personality and Learning Styles v. Motivation: Instrumental, Integrative, Intrinsic, and Extrinsic motivation

### **Module IV (1 credit)**

- A. **Aspects off Language Skills:** i) introduction to key terms - Active and Passive skills; Receptive and Productive skills; Orality and Literacy skills
- B. **Teaching Language Skills (LSRW):** i) definition and scope; ii) sub-skills; iii)teaching methods

### **Suggested Reading**

1. Tickoo, M.L. (2009). *Teaching and Learning English*. Orient BlackSwan.
2. Kudcheker, S. (2002). *English Language Teaching in India*. Orient Longman.
3. Stern, H. H. (1983). *Fundamental Concepts of Language Teaching*. OUP.
4. Krashen, S.D. (1981). *Second Language Acquisition and Second Language Learning*. Pergamon Press.
5. Krashen, S.D. (1982). *Principles and Practice in Second Language Acquisition*. Pergamon Press.
6. Cook, V.J. (1988). *Chomsky's Universal Grammar*. Basil Blackwell.
7. Carter, R. & Nunan, D. A (2001). *Cambridge Guide to Teaching English to Speakers of Other Languages*. CUP.
8. Ur, P. (1999). *A Course in Language Teaching*. CUP.
9. Davies, A. (1977). *Principles of Language Testing*. Oxford Basil Blackwell.
10. Skehan, P. (1998). *A Cognitive Approach to Language Learning*. OUP.

11. Hughes, A. (1989). *Testing for Language Teachers*. CUP.
12. Bachman, L.F. (1990). *Fundamental Considerations in Language Testing*. CUP.
13. Ellis, R. (2012). *Understanding Second Language Acquisition*.
14. Brown, H.D. (1994). *Principles of Language Learning and Teaching*. Prentice Hall.

### **ENG2PSEC01P: Copy Editing**

**Course Rationale:** The aim of this skill enhancement course is to equip learners with sufficient language proficiency so that they can apply and get desk jobs primarily in print media. At the end of the course, learners will be able to edit copies efficiently and effectively for popular consumption in print media.

#### **Course Outcome:**

After completing the course, students will be able to

- i. Know and assess different language related issues in copy editing (Blooms Taxonomy: Understanding and analyzing).
- ii. Get a fair idea of the stylistic and editorial needs for editing copies (Bloom's Taxonomy: Analyzing and evaluating).
- iii. Get hands-on training on copy editing (Bloom's Taxonomy: Applying, evaluating and creating).

**Course Structure:** 2 credits

**Full Marks:** 25

**Module 1:** Theory (1credit): 10 marks

#### **i. Language for copy editing**

Abbreviations/ Acronyms, Abstract expressions, Use of cohesive and coherence markers, Use of apostrophe, article, punctuation, Use of capital letters, Collective nouns, Commonly confused words (a list may be provided), Use of Italics, Use of plurals, Officialesse, Use of quotes, Sexism in Language, Unnecessary words

#### **ii. Checklist for copy editing**

House style, Preliminary pages, Running heads, Subheadings, Footnotes and Endnotes, Tables, Other tabulated material, Appendixes, Glossary, Index.

**Module 2** Practical (1 credit): 15 marks

There will be hands-on exercise in copy editing using the theoretical knowledge.

#### **Recommended Reading**

*The Cambridge Handbook for Editors, Copy-editors, and Proofreaders* (4<sup>th</sup> ed.) by J, Butcher, C. Drake, and M. Leach

## **SEMESTER IV**

### **ENG2PDSE02M: English Language Teaching 2**

The objective of the course develops from ELT I, which introduces students to the theoretical aspects of ELT. The objective of the course is to provide students with an opportunity to learn and execute the classroom application of different pedagogical practices. The course will introduce students to different approaches and methods in language teaching. It will also help them to develop an understanding of the classroom environment and finally create an opportunity for them to test their teaching skills through peer teaching in practices teaching sessions.

#### **Course Outcomes:**

After completing the course, students will be able to

- i. Know and assess different teaching approaches and methods to be applied in the ESL classroom (Bloom's Taxonomy: Understanding, analysing, and evaluating).
- ii. Form an idea of different aspects of language pedagogy inside the classroom environment (Bloom's Taxonomy: Applying, analyzing and evaluating).
- iii. Make their own lesson plan, execute their self-selected approaches and methods in classroom teaching (Bloom's Taxonomy: Evaluating and creating).

#### **Module-I (2credits)**

- A. **Approaches and Methods of Language Teaching:** i) Grammar-Translation Method, ii) Direct Method, iii) Audio-Lingual Method, iv) Communicative Approach, v) Task Based Language Teaching (TBLT)
- B. **Materials for Teaching English Language:** Textbook, Use of authentic materials and application of Computer Assisted Language Learning (CALL)

#### **Module- II (1 credit)**

- A. **Aspects of Language Testing and Evaluation:** i) Understanding scope and nature of test, assessment, and evaluation
- B. **Types of test:** i) achievement test; ii) aptitude test; iii) diagnostic test; iv) placement test; v) proficiency test
- C. **Validity:** Types, nature, and scope
- D. **Reliability:** Types, nature, and scope

#### **Module II (1 credit)**

- A. **Contexts in ELT:** The Classroom, The Teacher and The Learner
- B. **Classroom Interactions:** Types, Tools & Techniques; pedagogical implications

C. **Classroom Dynamics:** Definition and scope, pedagogical implications

D. **Practice Teaching**

### **Suggested Reading**

1. Larsen-Freeman, D. (1986). *Techniques and Principles in Language Teaching*. OUP.
2. Richards, J.C. & Rodgers, T.S (2001). *Approaches and Methods in Language Teaching*. CUP.
3. Nagaraj, G. (2011). *English Language Teaching*. Orient Blackswan.
4. Nunan, D. (1991). *Language Teaching Methodology*. Prentice Hall.
5. Richards, J.C. & Renandya, W.A. (2002). *Methodology in Language Teaching- An Anthology of Current Practice*. CUP.
6. Tickoo, M.L. (2009). *Teaching and Learning English*. Orient Blackswan.
7. Kudcheker, S. (2002). *English Language Teaching in India*. Orient Longman.
8. Ellis, R. (2003). *Task Based Language Learning and Teaching*. OUP.
9. Krishnaswamy, N.& T. Sriraman: (1994). *English Teaching in India*. TR Publications Ltd.
10. Ur, P. & Wright, A. (1982). *Five-Minute Activities- A resource book for short activities*. CUP.
11. Littlewood, w. (1981). *Communicative Language Teaching*. CUP.

## **ENG2PCOR15T: Research Methodology and Ethics**

### **Course Rationale:**

This course provides a comprehensive framework for both the practical and moral aspects of academic and professional research.

### **Course Outcome:**

This course equips students with the fundamental tools to design, execute, and evaluate research projects while upholding strict scientific integrity. It covers everything from problem formulation and data analysis to publication ethics, plagiarism avoidance, and the responsible treatment of research subjects.

### **Module I: Theoretical background (1 credit)**

#### **UNIT-I: PHILOSOPHY AND ETHICS**

1. Introduction to Philosophy: definition, nature and scope, concept, branches

2. Ethics: Definition, moral philosophy, nature of moral judgements and reactions

#### UNIT-II: SCIENTIFIC APPROACH TO RESEARCH

1. Ethics with respect to science and research

2. Intellectual honesty and 3. Scientific misconducts: Falsification, Fabrication and Plagiarism (FFP)

4. Redundant publications: duplicate and overlapping publications, salami slicing

5. Selective reporting and misrepresentation of data

#### **Module 2: Practice of Publication Ethics (2 credits)**

##### UNIT-III:

1. Publication ethics: definition, introduction and importance;

2. Best practices/standards setting initiatives and guidelines: COPE, WAME etc.

3. Conflicts of interest

4. Publication misconduct: Definition, concept, problems that lead to unethical behavior and vice versa, types

5. Violation of publication ethics, authorship and contributorship

6. Identification of publication misconduct, complaints and appeals

7. Predatory publishers and journals

##### UNIT-IV: OPEN ACCESS Publishing

1. Open access publications and initiatives

2. Online resource to check publisher copyright & self-archiving policies

3. Software tool to identify predatory publications developed by SPPU

4. Journal finder/journal suggestion tools viz. JANE, Elsevier Journal Finder, Springer Journal Suggester, etc.

#### **Module 3: (1 credit)**

##### UNIT-V: PUBLICATION MISCONDUCT

###### A. Group Discussions

1. Subject specific ethical issues, FFP, authorship

2. Conflicts of interest
3. Complaints and appeals: examples and fraud from India and abroad

#### B. Software tools

1. Use of plagiarism software - Turnitin , Drillbit

### UNIT-VI: DATABASES AND RESEARCH METRICS

#### A. Databases

1. Indexing databases
2. Citation databases: Web of Science, Scopus etc.

#### B. Research Metrics

1. Impact factor of journal as per Journal Citation Report, SNIP, SJR, IPP, Cite Score
2. Metrics: h-index, g index

### ENG2PCOR16T: Environmental Humanities

**Course Rationale:** Since 1970, humankind (not-so kindly) has wiped out nearly 60% of mammals, fish, and reptiles. Let us consider a few statistics that reveal the alarming condition of the global environment. In 2018 alone, three bird species became extinct: the beautifully named cryptic tree hunter of Brazil, the Alagoas foliage-gleaner, also from Brazil, and the po’o-uli of Hawai’i. The vaquita, a type of porpoise known as the world’s rarest marine mammal, has fewer than thirty individuals left in the wild. Moreover, the endangered Great Indian Bustard could disappear within the next couple of years if conservation efforts fail.

In the simplest terms, extinction, species resurrection, biodiversity, rewinding, urban–wildland interfaces, land development, and resource use are among the highly complex issues that our civilization must understand and address to sustain the health and wellbeing of present and future generations. Until recently, these issues were studied within separate disciplines, with knowledge remaining confined within each field. However, such an approach can lead to disastrous mismanagement even in a relatively straightforward matter, such as deciding whether to encourage *back-breeding*. The reality is that we can no longer afford to examine problems in narrow ways—we already know that our existence is shaped by the many unintended consequences of narrow-minded problem-solving.

A more coherent approach to problem-solving in the twenty-first century requires different disciplines to communicate with one another: to share what they know and to learn to view issues from other disciplinary perspectives. It may even involve combining disciplines into a more holistic method of understanding. **Environmental Humanities** strives to create this more integrated combination of disciplines, providing more comprehensive and practical knowledge to address the complex social and environmental challenges we face today.

**EH** challenges the view that separates nature from humankind, instead of weaving social, cultural, and ecological concerns into a single tapestry. It is a broad, inclusive field that encompasses environmental art, history, and other specialized areas of study. We hope that this bold curricular initiative will convince you that this is an exciting time to study **Environmental Humanities** and the humanities as a whole.

### **Course Outcome:**

The course develops the ability to critically evaluate human-nature relationships, connect environmental issues to social justice, and develop ethical frameworks for a sustainable future.

### **Module 1: Theory: Foundations of Environmental Humanities**

#### **Key Concepts**

Nature–Culture Debates, Anthropocene /Holocene, Econarratology, Planetary Consciousness, Human–animal studies, Human-plant studies, Ecological Literary Studies

- “History and theory” from *Introduction to the Environmental Humanities*.
- “Literary Studies in an Age of Environmental Crisis” from *The Ecocriticism Reader*.
- “Narratives of Resilience. Introduction” from *Narratives of Resilience*
- “Preface” to *Ecofeminism*
- “‘Human ecology’ as a discipline” from *Understanding Human Ecology: Knowledge, Ethics and Politics*

### **Module 2: Prose (Fiction)**

Amitav Ghosh: *Gun Island*

Waubgeshig Rice: *Moon of the Crusted Snow*

Bibhutibhusan Bandyopadhyay: *Of the Forest*

Mahasweta Devi: “Kunti and the Nishadin”

Esther Syiem: *Memoir in Water: Speaks the Wah Umkhras*

### **Module 3: Poem**

Rabindranath Tagore: “In Another Birth”

Mamang Dai: “Small Towns and the River”

Ajanta Paul: “Marooned”

Wendell Berry: “The Sycamore”

Li Bai: “Drinking Alone in the Moonlight”

## **Module 4: Non-Fiction**

Vandana Shiva: *Staying Alive: Women, Ecology, and Development* (Chapter 4 only)

Ramachandra Guha: *Environmentalism: A Global History* (Chapter 5 only)

Arne Naess: “The Deep Ecological Movement: Some Philosophical Aspects” in *Environmental Ethics: An Anthology* edited by Andrew Light and Holmes Rolston (Chapter 20 only)

Dipesh Chakrabarty: *The Climate of History in a Planetary Age* (Chapter 7 only)

Gary Snyder: *The Practice of the Wild* (Chapter 5 only)

### **Suggested Readings**

Hubbell, J. Andrew, and John C. Ryan. *Introduction to the Environmental Humanities*. Routledge, 2022.

Garrard, Greg. *Ecocriticism*. Routledge, 2004.

Buell, Lawrence. *The Environmental Imagination*, Cambridge: Harvard Univ Press, 1995.

Glotfelty, Cheryll and Fromm, Harold (eds). *The Ecocriticism Reader*. University of Georgia Press. 1996.

Mies, Maria, and Vandana Shiva. *Ecofeminism*. Zed Books, 1993.

Guha, Ramachandra, and Madhav Gadgil. *This Fissured Land: An Ecological History of India*. Oxford University Press, 1992.

Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. University of Chicago Press, 2016.

Maathai, Wangari. *Replenishing the Earth: Spiritual Values for Healing Ourselves and the World*. Doubleday Religion, 2010.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press, 2011.

Geetha Devi, T. V. *Understanding Human Ecology: Knowledge, Ethics and Politics*. Routledge India, 2019.

Rigby, Kate, and Evi Zemanek, editors. *Narratives of Resilience / Narrative der Resilienz*. Springer, 2025. Environmental Humanities, vol. 5. Open Access.

## **ENG2PCOR17T: Digital Humanities: Texts, Archives, and Algorithmic Writing**

### **Course Rationale:**

Digital Humanities is an interdisciplinary field that studies how computational technologies reshape the methods, archives, and interpretive frameworks of the humanities. This course introduces students to the intellectual foundations of Digital Humanities while examining the

transformation of textual scholarship, literary production, and cultural archives in the digital age. The course seeks to:

- Introduce the theoretical foundations and historical development of Digital Humanities.
- Examine the transformation of textual scholarship and literary interpretation in digital environments.
- Explore digital archives and the digitization of cultural heritage, particularly in South Asia.
- Study the emergence of machine-generated literature and AI-assisted writing.
- Analyze the ethical, political, and epistemological questions raised by digital knowledge infrastructures.

The course places particular emphasis on three intersecting areas:

1. **Digital textuality and new forms of literary interpretation**, including distant reading and electronic literature.
2. **Digital archives and knowledge systems**, with a focus on Indian manuscripts, vernacular literatures, and colonial records.
3. **Artificial intelligence and algorithmic writing**, which challenge traditional concepts of authorship and creativity.

By combining theoretical readings with literary texts and case studies from digital archives, the course situates Digital Humanities within both global and South Asian intellectual traditions.

### **Course Outcomes:**

After completing the course, students will be able to:

- Explain the theoretical and methodological foundations of Digital Humanities.
- Analyse literary texts in relation to digital textuality and computational interpretation.
- Evaluate digital archives and their role in shaping historical and cultural knowledge.
- Critically examine AI-generated literature and algorithmic creativity.
- Situate Digital Humanities within postcolonial and global knowledge systems.

### **Course Structure**

| <b>Unit</b> | <b>Title</b> |
|-------------|--------------|
|-------------|--------------|

|        |                                   |
|--------|-----------------------------------|
| Unit I | Foundations of Digital Humanities |
|--------|-----------------------------------|

|         |                                                |
|---------|------------------------------------------------|
| Unit II | Digital Textuality and Literary Interpretation |
|---------|------------------------------------------------|

|             |              |
|-------------|--------------|
| <b>Unit</b> | <b>Title</b> |
|-------------|--------------|

|          |                                                                     |
|----------|---------------------------------------------------------------------|
| Unit III | Digital Archives, Colonial Records, and Indian Vernacular Knowledge |
|----------|---------------------------------------------------------------------|

|         |                                                 |
|---------|-------------------------------------------------|
| Unit IV | Artificial Intelligence and Literary Authorship |
|---------|-------------------------------------------------|

|        |                                                      |
|--------|------------------------------------------------------|
| Unit V | Ethics, Power, and the Politics of Digital Knowledge |
|--------|------------------------------------------------------|

## **Unit I**

### **Foundations of Digital Humanities**

#### **Topics**

- Humanities computing and the emergence of Digital Humanities
- Interdisciplinary approaches combining literature, history, computer science, and information studies
- The digital transformation of humanities research
- The shift from analogue scholarship to computational knowledge production
- Critiques and debates within Digital Humanities

This unit introduces students to the conceptual foundations of the field and examines the debates surrounding the legitimacy and future of digital methods in the humanities.

#### **Core Texts**

- Debates in the Digital Humanities
- Understanding Digital Humanities
- Digital Humanities

## **Unit II**

### **Digital Textuality and Literary Interpretation**

#### **Topics**

- Digital textuality and electronic literature
- The transformation of reading practices in digital environments
- Close reading versus distant reading
- Computational literary analysis and cultural analytics
- Hypertext fiction and experimental narrative structures

Students examine how digital media reshape literary production and interpretation. The unit also introduces theoretical discussions about the relationship between computation and literary study.

### **Primary Critical Reading**

- Distant Reading

### **Literary Texts**

- House of Leaves
- Neuromancer

These texts illustrate how narrative structures respond to digital culture and cybernetic imagination.

## **Unit III**

### **Digital Archives, Colonial Records, and Indian Vernacular Knowledge**

#### **Topics**

- Digitisation of manuscripts and historical documents
- Colonial archives and the politics of knowledge production
- Vernacular textual traditions in digital repositories
- Digital preservation of cultural heritage
- Public history and digital scholarship in South Asia

Students examine how digitisation reshapes access to historical materials and how digital archives influence the interpretation of Indian literary and historical traditions.

#### **Case Study Archives**

- National Digital Library of India
- Digital South Asia Library
- Bhandarkar Oriental Research Institute

#### **Literary Texts for Discussion**

- Gora
- The God of Small Things

These works allow discussion of how Indian literature circulates within digital archives and global databases.

## **Unit IV**

## **Artificial Intelligence and Literary Authorship**

### **Topics**

- Machine learning and computational creativity
- AI-generated narrative and algorithmic authorship
- Post human theories of authorship
- Human–machine collaboration in literary production

Students compare human literary works with texts produced through computational systems to examine how digital technologies reshape the concept of authorship.

### **Critical Readings**

- N. Katherine Hayles – *Electronic Literature*
- Lev Manovich – *Cultural Analytics*

### **AI-Generated Literary Texts**

- 1 the Road
- The Policeman's Beard Is Half Constructed

### **Comparative Human Text**

- *Neuromancer*

## **Unit V**

### **Ethics, Power, and the Politics of Digital Knowledge**

#### **Topics**

- Digital divide and global inequalities of knowledge access
- Algorithmic bias and digital infrastructures
- Intellectual property and digital publishing
- Postcolonial approaches to Digital Humanities
- Data ethics and the politics of representation

This unit encourages critical reflection on how digital technologies shape knowledge production and cultural power structures.

#### **Core Texts**

- *Algorithms of Oppression*

- *New Digital Worlds*

## **Comprehensive Suggestive Reading List**

### **Foundational Digital Humanities Texts**

- Debates in the Digital Humanities  
University of Minnesota Press, Minneapolis, 2012.
- Understanding Digital Humanities  
Palgrave Macmillan, Basingstoke, 2012.
- Digital Humanities  
MIT Press, Cambridge, Massachusetts, 2012.

### **Digital Textuality and Literary Analysis**

- Distant Reading  
Verso Books, London and New York, 2013.
- Franco Moretti. *Graphs, Maps, Trees: Abstract Models for Literary History*. Verso Books, London, 2005.
- Johanna Drucker. *Graphesis: Visual Forms of Knowledge Production*. Harvard University Press, Cambridge, Massachusetts, 2014.
- N. Katherine Hayles. *Electronic Literature: New Horizons for the Literary*. University of Notre Dame Press, Notre Dame, 2008.

### **Cultural Analytics and Data Interpretation**

- Lev Manovich. *Cultural Analytics*. MIT Press, Cambridge, Massachusetts, 2020.
- Matthew L. Jockers. *Macroanalysis: Digital Methods and Literary History*. University of Illinois Press, Urbana, 2013.

### **Digital Archives and Cultural Heritage**

- Abigail De Kosnik. *Rogue Archives: Digital Cultural Memory and Media Fandom*. MIT Press, Cambridge, Massachusetts, 2016.
- Trevor Owens. *The Theory and Craft of Digital Preservation*. Johns Hopkins University Press, Baltimore, 2018.

### **Postcolonial Digital Humanities**

- *New Digital Worlds*  
Northwestern University Press, Evanston, Illinois, 2018.

### **Ethics and Algorithmic Culture**

- *Algorithms of Oppression*  
New York University Press, New York, 2018.
- Cathy O'Neil. *Weapons of Math Destruction*. Crown Publishing, New York, 2016.

### **Literary Texts**

- House of Leaves  
Pantheon Books, New York, 2000.
- Neuromancer  
Ace Books, New York, 1984.
- Gora  
Macmillan, London, 1910.
- The God of Small Things  
IndiaInk / HarperCollins, New Delhi, 1997.

### **AI-Generated Literature**

- 1 the Road  
Jean Boîte Éditions, Paris, 2018.
- The Policeman's Beard Is Half Constructed  
Warner Books, New York, 1984.

### **ENG2PCOR18T: Academic Dissertation Writing & ENG2PCOR19T: Project Presentation**

Students will have to take any two of the courses offered from the given options. They will pursue projects on the chosen areas and will be evaluated on the basis of a presentation carrying 40 marks and a term paper carrying 60 marks.

### **Broad Topics :**

- Biography/Autobiography
- History and Literature

- Gender and Literature
- Literature and the Visual Arts/ Book Illustration
- Literature and Fantasy
- Children's Literature
- Neo-Victorian Studies
- Travel Writing
- Literature and Film/Adaptation Studies
- Ecology and Literature
- Ecolinguistics
- Language Documentation
- Literature, Orality and Folklore
- Literature and Space
- Trauma and Literature
- Myth and Literature