

**Learning Outcomes based Curriculum Framework
(LOCF)
for
English Literature (B.A. Hons.)
Undergraduate Programme
2019**



**UNIVERSITY GRANTS COMMISSION
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Learning Outcomes based Curriculum Framework

BA Literary Studies in English (Hons)

Preamble

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

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

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

- vi. The overarching concern of the LOCF committee in English is to have definite and justifiable course outcomes and their realization by the end of the course/programme.
- vii. The Department/Institute/University is expected to encourage its faculty concerned to make suitable pedagogical innovations, in addition to teaching/learning processes suggested in the LOC Recommendations, so that the Course/Programme learning outcomes can be achieved.

BA Literary Studies in English (Hons)

Part I

1.1 Introduction

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

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

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

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

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

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

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

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

Accordingly, English literary curricula have evolved over a period of time in India. From its Anglo-centric core, it moved to new literatures—Third World Literature, Commonwealth Literature, American, Canadian, Australian, African Literature, and New Literatures in English, and later to Indian Literature in English and Indian Literature in translation in the light of various critical and theoretical discourses like Post-modernism, Post-colonialism, Feminism, and Black Aesthetics/Dalit Aesthetics among others.

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

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

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

1.2 Learning Outcomes-based Approach to Curricular Planning

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

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

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

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

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

Moreover, it is borne in mind that outcome based curriculum does not obviate fact that the focus is not just on domain knowledge or outcomes only but on processes and approaches to

be employed in pedagogical transactions. Processes are as important as the outcome. Else the outcomes would remain confined to the paper.

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

- i. Bachelor's Degree (Honours) is a well-recognized, structured, and specialized graduate level qualification in tertiary, collegiate education. The contents of this degree are determined in terms of knowledge, understanding, qualification, skills and values that a student intends to acquire in order to look for professional avenues or move to higher education at the postgraduate level.
- ii. Bachelor's Degree (Honours) programmes attract entrants from the secondary level or equivalent, often with subject knowledge that may or may not be directly relevant to the particular field of study/profession. Thus, BA (Honours) Course in English aims to equip students to qualify for joining a profession or to provide development opportunities in particular employment settings. Graduates are enabled to enter a variety of jobs or to continue academic study at a higher level.
- iii. Qualification descriptors at this level reflect in-depth and specialized knowledge and understanding of their subjects enriched by domain knowledge, student knowledge, critical thinking and effective communication skills. Knowledge at this level includes generic information about what all holders of the qualification are able to do, and the qualities and skills that they have. Courses, therefore, reflect different aspirations of types of students, and skills, learning needs and personal circumstances, needed thereof. Programmes assess not only academic skills but also other skills and attributes including what graduate level education requires, recognises and accredits in order for the Honours Degree to sync with national standards and be compatible with international practices.
- iv. The attributes and outcomes associated with specialised programmes of study such as BA Honours in English are predominantly comprised of structured learning opportunities. These programmes are devoted to classroom learning, group and individual learning and library and field research projects. The key component in the programme is developing the ability to communicate at different levels, ranging from basic to critical communication.
- v. To complete the programme of study the student needs to demonstrate knowledge of the subject, understanding of one's location, ability to critically appreciate a text or

tradition in itself or in relation to others, knowledge of the development of the discipline locally and globally through classroom study, self-study and research of existing literatures and current practices. The critical perspective, thus acquired, helps the student to link the degree to life skills including professional skills and awareness with an understanding of human and literary value.

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

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

The objectives of the LOCF in English, therefore, revisit traditional expectations of teaching and learning English by centre-staging outcomes that are demonstrable through five key attributes: understanding, use, communication, expansion, and application of subject knowledge with a clear awareness and understanding of one's location in the immediate and global environment.

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

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

- **Prospects of the Curriculum:** Formulating graduate attributes, qualification descriptors, programme learning outcomes and course learning outcomes that are

expected to be demonstrated by the holder of a degree student with Honours in English;

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

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

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

The details are explained in the sections that follow.

1.3 Graduate Attributes

Disciplinary Knowledge:

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

Communication Skills:

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

Critical Thinking:

- a) ability to read and analyze extant scholarship
- b) ability to substantiate critical readings of literary texts in order to persuade others
- c) ability to place texts in historical contexts and also read them in terms of generic conventions and literary history

Problem Solving:

- a) ability to transfer literary critical skills to read other cultural texts
- b) ability to read any unfamiliar literary texts

Analytical Reasoning:

- a) ability to evaluate the strengths and weaknesses in scholarly texts spotting flaws in their arguments
- b) ability to use critics and theorists to create a framework and to substantiate one's argument in one's reading of literary texts

Research-Related Skills:

- a) ability to problematize; to formulate hypothesis and research questions, and to identify and consult relevant sources to find answers
- b) ability to plan and write a research paper

Teamwork and Time Management:

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

Scientific Reasoning:

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

Reflective Thinking:

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

Self-Directing Learning:

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

Digital Literacy:

- a) ability to use digital sources, and read them critically
- b) ability to use digital resources for presentations

Multicultural Competence:

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

Moral and Ethical Values:

- a) ability to interrogate one's own ethical values, and to be aware of ethical issues
- b) ability to read values inherited in literary texts and criticism *vis a vis*, the environment, religion and spirituality, as also structures of power

Leadership Readiness:

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

Life-long Learning:

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

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

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

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

- *Recognize* the scope of English studies in terms of career opportunities, employment and lifelong engagement in teaching, publishing, translation, communication, media, soft skills and other allied fields
- *Apply* subject-specific skills in language and literature to foster a larger sense of ethical and moral responsibility among fellow humans in order to see and respect differences in and among various species and life-forms and learn to transcend them

The programme will strengthen the student's ability to draw on narratives that alert us to layers and levels of meaning and differences in situations and complexities of relations. Linguistic and literary competence should help the students identify, analyze and evaluate key issues in the text and around in the world—thematic, contextual, professional, processual—and think of ways to find acceptable and sustainable solutions. Students will have the ability to understand and articulate with clarity and critical thinking one's position in the world as an Indian and as an Indian citizen of the world.

1.5 Programme Learning Outcomes (BA Hons. English)

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

- demonstrate a set of basic skills in literary communication and explication of literary practices and process with clarity
- demonstrate a coherent and systematic knowledge of the field of English literature and Bhasha literatures in English showing an understanding of current theoretical and literary developments in relation to the specific field of English studies.
- display an ability to read and understand various literary genres and stylistic variations and write critically
- cultivate ability to look at and evaluate literary texts as a field of study and as part of the wider network of local and global culture
- demonstrate a critical aptitude and reflexive thinking to systematically analyze the existing scholarship and expand critical questions and the knowledge base in the field of English studies using digital resources.
- display knowledge to cultivate a better understanding of values – both literary values that aid us in literary judgment and also values of life at all stages; apply appropriate methodologies for the development of the creative and analytical faculties of students, their overall development of writing, including imaginative writing.

- recognize employability options in English studies programme as part of skill development and as career avenues open to graduates in today's global world such as professional writing, translation, teaching English at different levels, mass media, journalism, aviation communication and personality development
- channelize the interests of the students and analytical reasoning in a better way and make more meaningful choices regarding career after completion of graduate programme
- to enable students to develop an awareness of the linguistic-cultural richness of India as an important outcome of English literary studies in India

| Programme outcomes | TABLE I : CORE COURSES (14) | | | | | | | | | | | | | | | | |
|--|-----------------------------|-------------------------------|---------------------------|--|---------------------|--------------------|---|----------------------------------|-----------------------------|----------------------------------|-----------------|--|-----------------------|--------------------------|---|---|---|
| | Indian Classical Literature | European Classical Literature | Indian Writing in English | British Poetry and Drama: 14th to 17th Centuries | American Literature | Popular Literature | British Poetry and Drama: 17th and 18th Centuries | British Literature: 18th Century | British Romantic Literature | British Literature: 19th Century | Women's Writing | British Literature: The Early 20th Century | Modern European Drama | Postcolonial Literatures | | | |
| The primary programme outcomes include demonstration of subject knowledge, understanding of the field, understanding of literary movements, styles and genres, location, human values, literary sensibility and location | | | | | | | | | | | | | | | | | |
| Values of life and literature | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | | | |
| Systematic knowledge of the field | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | | | |
| Knowledge of literary genres and stylistic variations | √ | √ | √ | √ | | | √ | | √ | √ | | √ | √ | | | | |
| Evaluation of literary texts | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | | | |
| Critical aptitude and reflexive thinking | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | | | |
| Understanding of location | √ | | √ | | √ | | | | | | | | | √ | | | |
| Creative and analytical application of subject knowledge to life | √ | | | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Career Options on completion of | √ | √ | √ | | √ | √ | | | | | √ | | | √ | | | |

[illegible]

| Programme outcomes | TABLE II: DISCIPLINE CENTRIC ELECTIVES (ANY FOUR) | | | | | | | | | | | | |
|---|---|-----------------------------------|---------------------------------------|-------------------------------------|-----------------|--------------------|--|-----------------------|-------------------|----------------------|----------------------|----------------|---------------|
| | Modern Indian Writing in English Translation | Literature of the Indian Diaspora | British Literature: Post World War II | Nineteenth Century European Realism | Literary Theory | Literary Criticism | Science fiction and Detective Literature | Literature and Cinema | World Literatures | Partition Literature | Research Methodology | Travel writing | Autobiography |
| The primary programme outcomes include application of subject knowledge to knowledge of life, knowledge of one's location in the world, human values, awareness of difference in terms of nationality, language, location, geography, literary sensibility, environment, etc. The idea is that the learner will be able to connect the subject to the world. | | | | | | | | | | | | | |
| Relating literary movements to social situations | √ | √ | √ | √ | √ | | | | | | | | |
| Systematic knowledge of the field | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Literary genres and stylistic variations | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Evaluation of literary texts | √ | √ | √ | √ | | √ | √ | | √ | √ | | √ | √ |
| Critical aptitude and reflexive thinking | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Respect for human and other species | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ | √ |
| Awareness of location | √ | √ | √ | | √ | √ | | √ | √ | √ | | √ | √ |

[illegible]

TABLE III

| Programme outcomes | TABLE III: GENERIC ELECTIVES (ANY FOUR) | | | | | | |
|---|---|--------------------------------|----------------------|--------------------------|---|--------------------------|----------------------------------|
| | Academic Writing and Composition | Media and Communication Skills | Text and Performance | Language and Linguistics | Contemporary India: Women and Empowerment | Gender and Human Rights* | Language, Literature and Culture |
| The primary programme outcomes include application of subject knowledge as a bridge to life in the world, where the focus is on demonstrating one's competence in professional skills. These programme outcomes are directly linked to enhancement of career options/ awareness. | | | | | | | |
| Skills in communication | √ | √ | √ | √ | | | |
| Employability options | √ | √ | √ | √ | | | |
| Basic knowledge of the field | √ | √ | | √ | √ | √ | √ |
| critical aptitude and reflexive thinking | √ | | √ | | √ | √ | √ |
| Understanding of values and cultural difference | | | √ | | √ | √ | √ |
| meaningful choices regarding career after completion of graduate programme | √ | √ | √ | √ | √ | √ | |
| an awareness of the linguistic-cultural richness of India | | | | | √ | √ | √ |
| social outreach and sharing | √ | √ | √ | √ | √ | √ | √ |
| digital skills and presentation of ideas | √ | √ | √ | √ | √ | √ | √ |

TABLE IV

| Programme outcomes | TABLE IV: ABILITY ENHANCEMENT COURSES [ANY FOUR: 2 CORE*+ 2 ELECTIVE] | | | | | | |
|--|--|----------------------------|---------------------------|-------------|---------------------|------------------|------------------------|
| | Environmental Study* | English/MIL Communication* | English Language Teaching | Soft Skills | Translation Studies | Creative Writing | Business Communication |
| The primary programme outcomes of these courses include application of subject knowledge to ability enhancement and link directly to career options/ awareness. | | | | | | | |
| Communication skills | | √ | √ | √ | √ | √ | √ |
| Knowledge of location | √ | √ | √ | √ | √ | √ | √ |
| literary genres and stylistic variations | | | √ | | | | |
| Creative use of subject knowledge in a professional field | √ | √ | √ | √ | √ | √ | √ |
| critical aptitude and reflexive thinking | √ | | | | √ | √ | |
| understanding of values | √ | | | | √ | √ | |
| Professional Skill and employability options | √ | √ | √ | √ | √ | √ | √ |
| Career Options on completion of graduate programme | √ | √ | √ | √ | √ | √ | √ |

| | | | | | | | |
|--------------------------------------|---|---|---|---|---|---|---|
| Personal growth and social awareness | √ | √ | | √ | √ | √ | √ |
| digital skills and social outreach | √ | √ | √ | | √ | √ | √ |
| systematic knowledge of the field | | | √ | | √ | | |

1.6 The Teaching Learning Process

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

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

1.6.1 Lectures

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

1.6.2 Discussions

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

1.6.3 Simulations

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

1.6.4 Case Studies:

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

1.6.5 Role Playing

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

1.6.6 Team Work

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

1.6.7 Study Tours/Field Visits:

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

1.7 Assessment Methods

1.7.1 Alignment of Programme Learning Outcomes and Course Learning Outcomes:

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

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

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

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

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

| Table | | | | | | | |
|-----------------------------|----------------------------------|----------|------------|------------|------------|------------|------------|
| Programme Learning outcomes | Courses in BA Honours (English) | | | | | | |
| | Course 1 | Course 2 | Course ... | Course ... | Course ... | Course ... | Course ... |
| Outcome 1 | x | X | x | x | x | X | X |
| Outcome 2 | x | | x | x | | X | |
| Outcome ... | | X | | x | x | X | x |
| Outcome ... | | X | | x | x | X | |
| Outcome ... | x | | x | | x | | x |
| Outcome ... | x | | x | | x | x | x |
| Outcome ... | | X | | x | | x | |

1.7.5 Weightage Distribution: In-semester activities may be accorded different weightage points (say for instance, 20: 10: 10: 15: 5 out of 60 percentage points), in terms of activities such as single or group level oral components (20), individual project (10), group project (10), library and research work (15), and punctuality and regularity or any other responsibility indicator (5). Similarly, end-semester or summative assessment methods may include written tests, either written or in combination with oral components, as may be necessary, keeping in view the class size and the credit load in a given semester. Questions set in the end semester examinations may be a combination of essay type questions, short notes and objective MCQ (multiple choice questions). The credit hour distribution (L-T-O) has to be rationalized accordingly.

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

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

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

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

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

1.8 Keywords

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

Part II

2.1 Structure of BA (HONS.) in English

Note: For the structure of BA Hons. English, the Committee has followed the number of credits per course as suggested in the CBCS document, that is, six credits per course. The Committee is of the opinion that every course should be of four credits each.

However, School/Board of Studies/University should feel free to decide the number of credits to be assigned to each course. Ultimately, what matters the most is the quantum of academic transaction assigned to each credit, not the number. The Institutions can assign and calculate the credits accordingly.

| A. Core Courses: 14 papers (14x6= 84 credits) B. Discipline Specific Electives: 4 papers (4x6= 24 credits) C. Generic Electives: 4 papers (4x6= 24 credits) D. Ability Enhancement Compulsory Courses: 2 papers (2x4=8 credits) E. Skill Enhancement Courses: 2 papers (2x4=8 credits) | | | |
|---|---|--|---|
| GRAND TOTAL (A+B+C+D): 148 (84+24+24+8+8) credits | | | |
| A. CORE COURSES (14) | | | |
| Serial No | Title of the Course | Credits: 6 credits each Total 84 (credit distribution to be decided by institutions as per UGC/CBCS guidelines). [Note: While some courses may require L (5) T (2) O(0), some other courses may require L (4), T (1), and O (1)] | Credit Hours Distribution L T O L Lectures : 4 /5/[4] T Tutorials: 1 /1]/(0) O Others: 1 /[0]/[2]2 [Note: There can be different options depending on the pedagogical and assessment weightage distribution] |
| 1. | Indian Classical Literature | 6 | |
| 2 | European Classical Literature | 6 | |
| 3 | Indian Writing in English | 6 | |
| 4 | British Poetry and Drama: 14th to 17th Centuries | 6 | |
| 5 | American Literature | 6 | |
| 6 | Popular Literature | 6 | |
| 7. | British Poetry and Drama: 17th and 18th Centuries | 6 | |
| 8. | British Literature: 18th Century | 6 | |
| 9 | British Romantic Literature | 6 | |

| | | | |
|-----|--|---|--|
| 10. | British Literature: 19th Century | 6 | |
| 11. | Women's Writing | 6 | |
| 12. | British Literature: The Early 20th Century | 6 | |
| 13. | Modern European Drama | 6 | |
| 14. | Postcolonial Literatures | 6 | |

B. DISCIPLINE SPECIFIC ELECTIVES (ANY FOUR)

| | Course title | Credits 24 (4x6) 6 credits each (credit distribution to be decided by institutions as per CBCS guidelines). [Note: While some courses may require L (5) T (2) O(0), some other courses may require L (4), T (1), and O (1)] | Credit Hours Distribution L T O L Lectures : 4 /[5]/[4] T Tutorials: 1 /[1]/(0) O Others: 1 / [0]/[2]2 [Note: There can be different options depending on the pedagogical and assessment weightage distribution] |
|----|--|--|---|
| 1 | Modern Indian Writing in English Translation | 6 | |
| 2 | Literature of the Indian Diaspora | 6 | |
| 3 | British Literature: Post World War II | 6 | |
| 4 | Nineteenth Century European Realism | 6 | |
| 5 | Literary Theory | 6 | |
| 6 | Literary Criticism | 6 | |
| 7 | Science fiction and Detective Literature | 6 | |
| 8 | Literature and Cinema | 6 | |
| 9 | World Literatures | 6 | |
| 10 | Partition Literature | 6 | |
| 11 | Research Methodology | 6 | |
| 12 | Travel writing | 6 | |
| 13 | Autobiography | 6 | |

C. GENERIC ELECTIVES (ANY FOUR)

| | Course Title | Credits 24 (4x6) 6 credits each (credit distribution to be decided by institutions as per | Credit Hours Distribution L T O L Lectures : 4 /[5]/[4] |
|--|--------------|---|--|
|--|--------------|---|--|

| | | | |
|--|---|--|---|
| | | CBCS guidelines). [Note: While some courses may require L (5) T (2) O(0), some other courses may require L (4), T (1), and O (1)] | T Tutorials: 1 /([1]/(0) O Others: 1 /([0]/[2]2 [Note: There can be different options depending on the pedagogical and assessment weightage distribution] |
| 1 | Academic Writing and Composition | 6 | |
| 2 | Media and Communication Skills | 6 | |
| 3 | Text and Performance | 6 | |
| 4 | Language and Linguistics | 6 | |
| 5 | Contemporary India: Women and Empowerment | 6 | |
| 6 | Gender and Human Rights* | 6 | |
| 7 | Language, Literature and Culture | 6 | |
| D. ABILITY ENHANCEMENT COURSES (COMPULSORY) TWO COURSES | | | |
| | PAPER TITLES | Credits 8 (2x4) | Credit Hours L T O [To be devised by institutions] |
| 1 | Environmental Study | 4 | |
| 2 | English/MIL Communication | 4 | |
| E. SKILL ENHANCEMENT COURSES (ANY TWO) | | | |
| | Course Titles | Credits 8 (2x4) | Credit Hours L T O [To be devised by institutions] |
| 1 | English Language Teaching | 4 | |
| 2 | Soft Skills | 4 | |
| 3 | Translation Studies | 4 | |
| 4 | Creative Writing | 4 | |
| 5 | Business Communication | 4 | |

Note:

1. *Universities/Institutions/Departments may wish to add more courses against categories marked C, D and E, depending on the availability of specialists and other required resources.*
2. *Any major deviation from category A is likely to impact the very philosophy of LOCF in English.*
3. *Departments/Board of Studies/ Universities should have freedom to arrange papers in the order they deem fit with justification.*
4. *Whenever stakeholders seek to introduce modifications or alterations in the LOCF or CBCS guidelines, they are (a) expected to have adequate and transparent justifications to do so and (b) to notify the UGC regarding the changes and the justifications thereof.*

BA English (Honours) Courses

A. Core Courses

PAPER 1: INDIAN CLASSICAL LITERATURE

Course Level Learning Outcomes:

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

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

Course Content

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

1. Excerpts from *The Ramayana*
2. Excerpts from *The Mahabharata*
3. Ilango Adigal, *Silappadikaram*
4. Bharatamuni's *Natyashastra* (Chapter 1 on the origin of drama)
5. Banabhatta, *Kadambari*
6. Kalidas, *Shakuntala*

Suggested Readings:

Bharata, *Natyashastra*, tr. Manmohan Ghosh, vol. I, 2nd edn. Calcutta: Granthalaya, 1967.

J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy*, vol. V, *Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.

A.V. Kieth, *History of Sanskrit Literature*. Oxford: OUP, 1920.

A.K. Warder, *Indian Kavya Literature*, 8 Volumes. Delhi: Motilal Banarsidas, 2011.

PAPER 2: EUROPEAN CLASSICAL LITERATURE

Course Level Learning Outcomes

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

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

Course Content

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

Homer: selections from the *Illiad*

Sophocles, *Antigone* or *Oedipus Rex*

Virgil, selections from the *Aeneid*

Dante, selections from *The Divine Comedy*

Horace, *Satires*

Plautus: Selections from *The Ghost* or *Menaechmi*

Suggested Readings

Homer, *The Illiad*. Tr. E.V. Rieu. Harmondsworth: Penguin, 1985.

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

Richard Rutherford, *Classical Literature: A Concise History*. Oxford: Blackwell Publishing, 2005.

PAPER 3: INDIAN WRITING IN ENGLISH

Course Level Learning Outcomes

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

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

Course Content

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

NOVELS

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

POETRY

- H.L.V. Derozio ‘Freedom to the Slave’, ‘The Orphan Girl’, ‘To India – My Native Land’
Kamala Das, ‘Introduction’, ‘My Grandmother’s House’
- Nissim Ezekiel, ‘Enterprise’/ ‘Goodbye Party to Miss Pushpa TS’, ‘The Night of the Scorpion’
- Robin S. Ngangom, ‘The Strange Affair of Robin S. Ngangom’, ‘A Poem for Mother’
- Eunice de Souza, ‘De Souza Prabhu’

SHORT FICTION

- Mulk Raj Anand ‘Two Lady Rams’

- Rohinton Mistry ‘Swimming Lesson’
- Shashi Deshpande ‘The Intrusion’

DRAMA

- Mahesh Dattani, *Dance Like a Man/ Tara*

Suggested Topics for Presentation

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

Suggested Readings

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

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

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

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

PAPER 4: BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

Course Level Learning Outcomes

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

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

Course Content

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

Geoffrey Chaucer *The Wife of Bath's Prologue*

Edmund Spenser Selections from *Amoretti*:

Sonnet LXVII 'Like as a huntsman...'

Sonnet LVII 'Sweet warrior...'

Sonnet LXXV 'One day I wrote her name...'

John Donne 'The Sunne Rising',

'Batter My Heart'

'Valediction: Forbidding Mourning'

Christopher Marlowe *Doctor Faustus*

William Shakespeare *Macbeth*

William Shakespeare *Twelfth Night*

Suggested Topics

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

Suggested Readings

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

John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.

Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.

Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

PAPER 5: AMERICAN LITERATURE

Course Level Learning Outcomes

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

- understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)
- understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.
- appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European (Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European (African, American Indian, Hispanic-American and Asian) writing traditions
- critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities
- critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- relate the African American experience in America (both ante-bellum and post-bellum) to issues of exclusion in societies relevant to their learning experience
- analyze the American mind from global and Indian perspectives and situate the American in the contemporary world

Course Content

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

Fiction and Drama

Mark Twain: *Huck Finn* or Hemingway: *The Old Man and the Sea*

Or

Toni Morrison: *The Bluest Eye* or Alice Walker: *The Color Purple* or F Scott Fitzgerald: *The Great Gatsby*

Arthur Miller *All My Sons* or August Wilson: *Fences*, Tennessee Williams: *The Glass Menagerie*

Short Fiction and personal narrative

Edgar Allan Poe ‘The Purloined Letter’

Booker T Washington: Selection from *Up from Slavery* (Chap. 1 and 2) or

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

William Faulkner ‘Dry September’

Poetry

Anne Bradstreet ‘The Prologue’

Walt Whitman Selections from *Song of Myself* (Sections 1 to 5)

‘O Captain, My Captain’

Emily Dickinson: Any two poems [‘Because I could not stop for Death’ or ‘This was a Poet’ or ‘I heard a fly buzz’]

Robert Frost: Two Poems ‘Once by the Pacific’/ *Mending Wall*

Langston Hughes: ‘The Negro Speaks of Rivers’ or Maya Angelou: ‘Still I Rise’

Alexie Sherman Alexie ‘Crow Testament’, ‘Evolution’

Suggested Topics for Background Reading and Class Presentation

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

Suggested Readings

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

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

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

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

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

PAPER 6: POPULAR LITERATURE

Course Level Learning Outcomes

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

- trace the early history of print culture in England and the emergence of genre fiction and best sellers
- engage with debates on high and low culture, canonical and non-canonical literature
- articulate the characteristics of various genres of non-literary fiction
- investigate the role of popular fiction in the literary polysystem of various linguistic cultures
- demonstrate how popular literature belongs to its time
- Use various methods of literary analysis to interpret popular literature

Course Content

1. Children's Literature

Lewis Carroll, *Through the Looking Glass*

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

2. Detective Fiction

Agatha Christie *The Murder of Roger Ackroyd*

3. Romance/Chick Lit

Daphne du Maurier, *Rebecca*

Or

Anuja Chauhan, *The Zoya Factor*

4. Graphic Fiction

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

5. Science Fiction

Isaac Asimov, "Nightfall"

Suggested Topics for Background Reading and Class Presentation

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

Suggested Readings

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

Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978,

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

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

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

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

Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.

Hilllary Chute, "Comics as Literature? Reading Graphic Narrative", *PMLA* 123(2)

PAPER 7: BRITISH POETRY AND DRAMA: 17TH AND 18TH CENTURIES

Course Level Learning Outcomes

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

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

Texts suggested:

1. John Milton *Paradise Lost: Book 1*
2. John Webster *The Duchess of Malfi*
3. Aphra Behn *The Rover*
4. Alexander Pope *The Rape of the Lock*

Suggested Topics for Background Reading and Class Presentation

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

Suggested Readings

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

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

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

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

PAPER 8: BRITISH LITERATURE 18TH CENTURY

Course Level Learning Outcomes

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

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

Course Content

1. William Congreve *The Way of the World*
2. Jonathan Swift *Gulliver's Travels* (Books III and IV)
3. Samuel Johnson 'London'
- Thomas Gray 'Elegy Written in a Country Churchyard'
4. Laurence Sterne *The Life and Opinions of Tristram Shandy, Gentleman*

Suggested Topics and Background Prose Readings for Class Presentations

Topics

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

Readings

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

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

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

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

PAPER 9: BRITISH ROMANTIC LITERATURE

Course Level Learning Outcomes

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

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

Course Content

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

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

‘Scots Wha Hae’

2. William Wordsworth ‘Tintern Abbey’

‘Ode: Intimations of Immortality’

Samuel Taylor Coleridge ‘Kubla Khan’

‘Dejection: An Ode’

3. Lord George Gordon

Noel Byron ‘Childe Harold’: canto III, verses 36–45

(lines 316–405); canto IV, verses 178–86

(lines 1594–674)

Percy Bysshe Shelley ‘Ode to the West Wind’

‘Ozymandias’

‘Hymn to Intellectual Beauty’

John Keats ‘Ode to a Nightingale’

‘To Autumn’

‘On First Looking into Chapman’s Homer’

4. Mary Shelley *Frankenstein*

Suggested Topics for Presentation

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

Suggested Readings

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

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

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

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

PAPER 10: BRITISH LITERATURE: 19TH CENTURY

Course Level Learning Outcomes

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

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

Course Content

1. Jane Austen *Pride and Prejudice*
 2. Charlotte Bronte *Jane Eyre*
 3. Charles Dickens *Hard Times*
 4. Alfred Tennyson 'The Lady of Shalott'
- 'Ulysses'
- 'The Defence of Lucknow'
- Robert Browning 'My Last Duchess'
- 'The Last Ride Together'

‘Fra Lippo Lippi’

Christina Rossetti ‘The Goblin Market’

Suggested Topics for Background Reading and Class Presentation

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

Readings:

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

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

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

PAPER 11: WOMEN'S WRITING

Course Level Learning Outcomes

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

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

Course Content

1. Emily Dickinson 'I cannot live with you'

'I'm wife; I've finished that'

Sylvia Plath 'Daddy'

'Lady Lazarus'

Eunice De Souza 'Advice to Women'

'Bequest'

2. Alice Walker *The Color Purple*

3. Charlotte Perkins Gilman 'The Yellow Wallpaper'

Katherine Mansfield 'Bliss'

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

2002)

4. Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988)

chap. 1, pp. 11–19; chap. 2, pp. 19–38.

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

Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds.,

Women’s Writing in India, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

Suggested Topics for Background Reading and Class Presentation

- The Confessional Mode in Women's Writing
- Sexual/Textual Politics
- Body, Beauty and Discrimination
- Race, Caste and Gender
- Social Reform and Women’s Rights
- Women under Colonialism
- Women in and out of Slavery
- Is there a Woman’s Language?

Suggested Readings

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

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

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

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

PAPER 12: BRITISH LITERATURE: THE EARLY 20TH CENTURY

Course Level Learning Outcomes

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

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

Course Content:

1. Joseph Conrad *Heart of Darkness*
2. D.H. Lawrence *Sons and Lovers*
3. Virginia Woolf *Mrs Dalloway*
4. W.B. Yeats 'Leda and the Swan'
- 'The Second Coming'
- 'No Second Troy'
- 'Sailing to Byzantium'

T.S. Eliot ‘The Love Song of J. Alfred Prufrock’

‘Sweeney among the Nightingales’

‘The Hollow Men’

Suggested Topics for Background Reading and Presentation

Topics

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

Suggested Readings

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

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

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

PAPER 13: MODERN EUROPEAN DRAMA

Course Level Learning Outcomes

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

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

Course Content

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

1. Henrik Ibsen, *Ghosts/ A Doll's House*
2. Bertolt Brecht, *The Good Woman of Szechuan*
3. Samuel Beckett, *Waiting for Godot*
4. Eugene Ionesco, *Rhinoceros/ Jean Genet, The Balcony*

Suggested Topics for Presentation

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

Suggested Readings

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

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

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

PAPER 14: POSTCOLONIAL LITERATURES

Course Level Learning Outcomes

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

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

Course Contents

1. Fiction

1. Chinua Achebe *Things Fall Apart*/ *Man of the People*/ Amitav Ghosh: *The Hungry Tide*
2. V S Naipaul: *In a Free State* or Phakir Mohan Senapati: *Six Acres and a Third* or Rushdie: *Shame*/ or Kamila Shamsie: *In a City by the Sea* or Gabriel Garcia Marquez *Chronicle of a Death Foretold* *

2. Short Fiction

Phakir Mohan Senapati: 'Rebati'/ Premchand/Lakshminath Bezbaroa: 'Bapiram']*

Bessie Head 'The Collector of Treasures'

Ama Ata Aidoo 'The Girl who can'

Grace Ogot 'The Green Leaves'

3. Poetry:

Derek Walcott 'A Far Cry from Africa' /From Omeros

'Names'

Okot p'Bitek: 'My Husband' / 'Modern Cooking'

David Malouf 'Revolving Days'

'Wild Lemons'

Mamang Dai 'Small Towns and the River' / 'The Voice of the Mountain'

Pablo Neruda 'Tonight I can Write' / 'The Way Spain Was'*

[Note *Attempts should be made by stakeholders to include In one or two units Indian texts in English translation that carries the imprint of colonialism and postcolonialism any of the aspects mentioned in the LOCF objectives, preferably from the region in which the course is to be taught. It is important to identify texts from Asia or Africa at the BA level, given that learners should be able to respond critically to the nature and role of colonialism in these locations]

Suggested Topic for Background Reading and Class Presentation

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

Suggested Readings

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

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

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

B. Discipline Centric Electives (Any Four)

PAPER 1: MODERN INDIAN WRITING IN ENGLISH TRANSLATION

Course Level Learning Outcomes

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

- appreciate the diversity of modern Indian literatures and the similarities between them
- understand and creatively engage with the notion of nation and nationalism
- appreciate the impact of literary movements on various Indian literatures
- critically engage with significant social issues like caste and gender
- understand the historical trajectories of Indian literatures

Course Content

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

SHORT FICTION

- Premchand, 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Asaduddin (New Delhi: Penguin/Viking, 2006).
- Ismat Chughtai, 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr. M. Asaduddin (New Delhi: Penguin Books, 2009).
- Gurdial Singh, 'A Season of No Return', in *Earthy Tones*, tr. Rana Nayar (Delhi: Fiction House, 2002).
- Fakir Mohan Senapati, 'Rebati', in *Oriya Stories*, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).

POETRY

- Rabindra Nath Tagore, 'Light, Oh Where is the Light?' and 'When My Play was with thee', in *Gitanjali: A New Translation with an Introduction* by William Radice (New Delhi: Penguin India, 2011).
- G.M. Muktibodh, 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).
- Amrita Pritam, 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in *Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems*, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).
- Thangjam Ibopishak Singh, 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).

DRAMA

- Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).

FICTION

G. Kalyan Rao, *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient Black Swan, 2010)/ Bama, *Karukku*, tr. Lakshmi Holmstrom (Delhi: OUP, 2000)

Suggested Topics

- The Aesthetics and Politics of Translation
- Linguistic Regions and Languages
- Modernity in Indian Literature
- Caste, Gender and Resistance
- Questions of Form in 20th Century Indian Literature

Suggested Readings

Rabindranath Tagore, 'Nationalism in India,' in *Nationalism* (Delhi: Penguin Books, 2009) pp. 63-83.

Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, No. 151 (Sept./Oct. 1992).

B.R. Ambedkar, 'Annihilation of Caste' in *Dr. Babasaheb Ambedkar: Writings and Speeches, vol. 1* (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.

Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34-45.

G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1-5.

PAPER 2: LITERATURE OF THE INDIAN DIASPORA

Course Level Learning Outcomes

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

- understand the concept of ‘diaspora’ in its historical and cultural contexts
- identify different aspects of Indian diasporic consciousness and the literary features of diasporic texts
- develop a clear understanding of the formation of Indian diasporic movements within India and outside
- develop a critical understanding of the writings of the Indian diaspora within the discourse of postcoloniality, postmodernity, hybridity, globalization and transnationalism.
- develop the analytical ability to read diasporic texts and analyze key diasporic issues such as displacement, nostalgia, alienation, belonging, identity, gender, racism and assimilation
- understand the main currents of Indian diasporic narratives
- examine how texts function as diasporic markers, broadening the understanding of Indian diasporic lives, cultural practices, experiences, religion and the new medium.

Course Content

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

1. M. G. Vassanji. *The Book of Secrets* (Penguin, India)
2. Rohinton Mistry. *A Fine Balance* (Alfred A Knopf)
3. Meera Syal. *Anita and Me* (Harper Collins)
4. Jhumpa Lahiri. *The Namesake* (Houghton Mifflin Harcourt)

Suggested Topics

- The Diaspora
- Nostalgia
- New Medium
- Alienation
- Globalization
- Transnationalism

Suggested Readings

“Introduction: The diasporic imaginary” in Mishra, V. (2008). *Literature of the Indian diaspora*. London: Routledge

“Cultural Configurations of Diaspora,” in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & hybridity*. London: Sage Publications.

“The New Empire within Britain,” in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.

PAPER 3: BRITISH LITERATURE: POSTWORD WAR II

Course Level Learning Outcomes

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

- understand the social-historical-political-economic contexts of Post-World War II British Literature
- understand the relationship between World war II and the end of colonialism
- identify the social-historical-political changes in England after World War II
- see through a corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories
- grasp the changing role of English in the new world order
- critically analyze and link changes in social norms to new literary forms
- engage with the idea of the postmodern and the rise of the postmodernist aesthetics
- appreciate the importance of location in understanding the self and the other

Course Content

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

Fiction and non-narrative prose

1. John Fowles: *The French Lieutenant's Woman*
2. *Selections from Frank Kermode: *Untitled*/ or John Carey: *The Unexpected Professor* or Jeanette Winterson *Sexing the Cherry*

Drama and poetry

3. Hanif Kureshi *My Beautiful Launderette*
4. Poetry
 - Phillip Larkin 'Whitsun Weddings'
 - 'Church Going'
 - Ted Hughes 'Hawk Roosting'

‘Crow’s Fall’

Seamus Heaney ‘Digging’/ ‘Churning Day’/ ‘Rite of Spring’/‘Casualty’

Carol Anne Duffy ‘Text’

‘Stealing’

Suggested Topics and Background Readings and Class Presentation

- Postmodernism in British Literature
- Britishness after 1960s
- Intertextuality and Experimentation
- Literature and Counterculture
- Multiculturalism and the Rise of the Other

Readings

Alan Sinfield, ‘Literature and Cultural Production’, in *Literature, Politics, and Culture in Postwar Britain* (Berkley and Los Angeles: University of California Press, 1989), pp. 23–38.

Seamus Heaney, ‘The Redress of Poetry’, in *The Redress of Poetry* (London: Faber, 1995), pp. 1–16.

Patricia Waugh, ‘Culture and Change: 1960-1990’, in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997)

PAPER 4: NINETEENTH CENTURY EUROPEAN REALISM

Course Level Learning Outcomes

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

- demonstrate an awareness of the emergence of Realism and literary movements in Europe in the Nineteenth Century by engaging with key texts of European Realism.
- gain a deeper understanding of the social, economic and political conditions which gave rise to this movement.
- recognize the diversity within this broad literary movement while discerning the underlying affinities and patterns.
- examine modern reassessments of European Realism
- show an awareness of rich and complex legacy of Nineteenth Century European Realism, identify the challenges it faced and explore the causes of its decline in the Twentieth Century.

Course Contents

1. Ivan Turgenev. *Fathers and Sons* Tr Peter Carson London. Penguin 2009.
2. Fyodor Dostoyvesky. *Notes from the Underground*
3. Honore de Balzac *Old Goriot / Eugene Grande*
4. Guy de Maupassant *Selected Short Stories*

Suggested Topics and Background Reading for Class Presentation

- History, Realism and the Novel form
- Ethics and Fiction
- Prose, Fiction and its readership in the Nineteenth Century
- Politics and the Russian Novel: Slavophiles and Westernizers
- Portrayal of the emerging European City

Suggested Readings

Leo Tolstoy 'Man as a Creature of History' in *War and Peace* Ed Richard Ellman et.al. *The Modern Tradition* Oxford. OUP 1965 (pp 246- 54)

Honore de Balzac 'Society as Historical Organism' from the Preface to *The Human Comedy* in *ibid* (pp 265 – 67)

George Lukac, 'Balzac and Stendhal' in *Studies in European Realism*. London, Merlin Press 1972 (pp65 -85)

Harry Levin, *Gates of Horn: Study of Five French Realists*.

George Steiner 'Tolstoy or Dostoyevsky

PAPER 5: LITERARY CRITICISM

Course Level Learning Outcomes

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

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

Course Content

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

1. Schools of Indian Literary Theory: *Rasa*, *Alamkar*, *Riti*, *Dhwani*, *Vakroti*, *Auchitya*
2. Aristotle (from *Poetics*)

3. Longinus: Excerpts from 'On the Sublime'
4. Christopher Caudwell Excerpts (from *Illusion and Reality*)
5. I.A. Richards: Excerpts from *Practical Criticism*
6. Victor Shklovsky (from 'Art as Technique')
7. T.S. Eliot from 'The Use of Poetry and the Use of Criticism'
8. Northrop Frye (from *The Anatomy of Criticism*)

Suggested Readings

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

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

Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.

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

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

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

PAPER 6: LITERARY THEORY

Course Level Learning Outcomes

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

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

Course Content

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

Module I

Literary Theory: An Introduction

Module II

New Criticism and Russian Formalism

Module III

Reader Response

Module IV

Marxism

Module V

Psychoanalytic theory

Module VI

Structuralism

Module VII

Poststructuralism

Module VIII

New Historicism

Module IX

Postcolonialism

Module X

Feminism

Module XI

Black and Dalit Aesthetics/ Subaltern Studies

Module XII

Theory Now

Suggested Readings

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

Peter Barry Beginning, *Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.

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

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

PAPER 7: SCIENCE FICTION AND DETECTIVE LITERATURE

Course Level Learning Outcomes

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

- write critically about the two genres: Science Fiction, and Detective Literature
- engage with the philosophical and psychological and social issues that are an intrinsic part to the two genres
- think through the concept of progress, and the role of technology in our life and the interaction between technology and human behaviour
- engage with the social and historical construction of crime
- analyze individual or multiple texts in the two genres in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context

Course Content

1. Margaret Atwood, *The Handmaid's Tale*
2. Manjula Padmanabhan, "Escape", "Exile", "2099"
3. Arthur Conan Doyle *The Hound of the Baskervilles*
4. Kalpana Swaminathan, *The Gardener's Song*

Suggested Readings

Suin, Darko. "On the Poetics of the Science Fiction Genre." *College English* 34, no. 3 (December 1972): 372–82.

Charles J. Rzepka, 'Introduction: What is Crime Fiction?', in *Companion to Crime Fiction: Blackwell Companions to Literature and Culture*, eds Charles J Rzepka and Lee Horsley (Oxford: Wiley and Blackwell, 2010) pp.1-9

Robert A. Heinlein, 'On the Writing of Speculative Fiction', online at

https://mab333.weebly.com/uploads/3/2/3/1/32314601/writing_sf_-_01_on_the_writing_of_speculative_ficiton.pdf

Joy Palmer, 'Tracing Bodies: Gender, Genre, and Forensic Detective Fiction',

South Central Review; Vol.18, No.3/4; *Whose Body: Recognizing Feminist
Mystery and Detective Fiction* (Autumn-Winter,2001), pp.54-71.

PAPER 8: LITERATURE AND THE CINEMA

Course Level Learning Outcomes

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

- demonstrate a systematic and historically-grounded knowledge of literature and cinema as expressive arts
- identify and illustrate the distinction between literary and cinematic arts of storytelling
- identify and describe the difference between cinematic and literary images
- examine different theories of adaptation and link them to contexts of expression and reception
- organize different sets of activities to identify and make use of skills that distinguish the medium of cinema from that of literature
- present a coherent view of the relationship between written and cinematic texts
- communicate the role of location in adaptation

Course Content

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

Suggested Topics and Background Prose Readings for Class Presentations

- Theories of Adaptation
- Transformation and Transposition
- Hollywood to ‘Bollywood’
- The ‘Two Ways of Seeing’
- Lost or Gained in Adaptation?
- Adaptation as Interpretation
- Classics in Fiction and Film
- Location and Adaptation in Indian Cinema
- Indian Cinema based on Western Texts
- Indian Movies based on Western Movies

Suggested Readings

Linda Hutcheon, ‘On the Art of Adaptation’, *Daedalus*, vol. 133, (2004).

Thomas Leitch, ‘Adaptation Studies at Crossroads’, *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.

Poonam Trivedi, ‘Filmi Shakespeare’, *Litfilm Quarterly*, vol. 35, issue 2, 2007.

Tony Bennett and Janet Woollacott, ‘Figures of Bond’, in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

PAPER 9: WORLD LITERATURES

Course Level Learning Outcomes

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

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

Course Content:

1. Albert Camus, *The Stranger*

Or

Franz Kafka, *Metamorphosis*

2. Anton Chekov, *The Cherry Orchard*

3. Pablo Neruda, Select Poems

4. Rainer M Rilke, *Duino Elegies*,

5. Gabriel Garcia Marquez *The General in the Labyrinth*

6. Naguib Mafouz, *Palace Walk* or *Palace of Desire* (from the Cairo trilogy)

Or

Jose Saramago, *Cain*

Background Reading:

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

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

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

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

PAPER 10: PARTITION LITERATURE

Course Learning Outcomes

Some of the learning outcomes that learners of this course are required to demonstrate are mentioned below:

- explain historical and socio-cultural factors responsible for the Partition of Indian Sub-continent.
- demonstrate critical understanding of manifestations of the experience of the partition in various art forms.
- link and analyze the eco-socio-historical-cultural contexts and dimensions related to the Partition of India e.g. nation, nationalism, communication, violence, exile, homelessness, refugee, rehabilitation, resettlement, border and border lands (colonialism and post colonialism), literary responses to the partition in different parts of Indian continent and interpret them.
- interpret texts and experience and relate it to their contexts and experiences

Course Content:

1. Intizar Hussain, Basti, (tr), Frances W Pritchett (New Delhi: Rupa, 1995).
2. Khushwant Singh, *Train to Pakistan*, Chattos & Windus, 1956.
3. Dibyendu Palit *Alam's Own House*, tr. Sarika Chaudhary *Bengal Partition Stories: An Unclosed Chapter*, Bashabi Fraser (Ed.) London: Anthem Press (2008)
4. Sa'adat Hasan Manto, "Toba Tek Singh", in *Black Margins: Manto*, (Delhi: Katha, 2003).
5. Lalithambika Antharajanam, 'A Leaf in the Storm' (tr) K Narayanachandran, in *Stories about the Partition of India* (ed) Alok Bhalla, New Delhi, Manohar 2012 (pp 137 – 45)
6. Faiz Ahmad Faiz 'For your Lanes, My Country' in *In English : Faiz Ahmed Faiaz, A Renowned Urdu Poet*, tr and Ed Riz Ramhim. California: Xlibris 2008 (p 138)
7. Jibananda Das, 'I shall Return to This Bengal' Tr Shakunatal Chaudhuri, in *Modern Indian Literature*. New Delhi OUP

Suggested Topics and Reading for Class Presentation

Topics

- Nationalism, Colonialism, British Rule in India
- Post Colonialism in India
- Communalism and Violence
- Homelessness and Exile
- Women and Children in Partition Literature

Background Reading and Screenings

1. Ritu Menon and Kamla Bhasin, 'Introduction' in *Borders and Boundaries*. New Delhi, Kali for Women. 1998
2. Sukrita P Kumar, *Narrating Partition*. Delhi, Indialog 2004
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India*. New Delhi, Kali for Women 2000
4. Sigmund Freud, 'Mourning and Melancholia' in *The Complete Psychological Works of Sigmund Freud*, Tr James Strachey. London: Hogarth Press 1953 (pp 3041 – 53)

Films

- a. *Garam Hawa* (Dir. M S Sathyu, 1974))
- b. *Khamosh Paani: Silent Waters* (Dir. Sabiha Sumar, 2003)
- c. *Subarnarekha* (Dir Ritwik Ghatak, 1965)

PAPER 11: RESEARCH METHODOLOGY

Course Level Learning Outcomes

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

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

Course Content

- a. Basic concept of research and the terminology involved
- b. Basic types of research
- c. Basic tools of research
- d. Reference skills including skills to use dictionaries, encyclopedias, library catalogues, and net resources.
- e. Stating and defending a research proposal
- f. conceptualizing and drafting a research proposal
- g. parts of research proposal
- h. writing a research paper
- i. Style manuals
- j. Notes, references and bibliography
- k. research and ethics: documentation and plagiarism

Suggested Readings

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

Manuals of style (MLA Style Sheet, APA Style Sheet, Chicago Style Manual etc)

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

PAPER 12: TRAVEL WRITING

Course Level Learning Outcomes

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

- map the social-historical-political-economic contexts of Travel Writing from regional, national and global perspectives
- explain the origin and reception of Travel Writing in chosen locations
- appreciate and analyze the relationship of Travel Writing to colonialism
- see the link between Travel Writing and history writing: Travel Writing as an alternative history or supplement to historical writing
- see the link between travel writing and translation
- analyze travel writing in relation to colonial and postcolonial positions
- appreciate the role of travel in shaping selfhood and otherness and relate the growth of Travel Writing to regional national and global identities
- critically engage with the accounts of places visited by foreigners and how their impressions change local perspectives of the places

Course Contents

1. Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City Improbable: Writings on Delhi*, Penguin Publisher/ Verrier Elwin: From A Philosophy for NEFA ('A Pilgrimage to Tawang')

Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India

2. Selections from Mark Twain: *The Innocent Abroad* (Chapters 7, 8, 9) or Richard Wright: Pagan Spain Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The City of Viceroy), Harper Perennial

*Selections from Vikram Seth: *Heaven Lake* or Amitav Ghosh: *Dancing in Cambodia* or William Dalrymple: *City of Djinns* (Prologue, Chapters I and II) Penguin Books

3. Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing

4. Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013.

Or Marianne Postans (selections from *Western India* 1838) or Elizabeth Vickland (appropriate selections from *Daughter of Brahma*)

5. Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

Suggested Topics and Background Prose Readings for Class Presentations

Topics:

- Travel Writing and Ethnography
- Gender and Travel
- Globalization and Travel
- Travel writing and Disciplinary Knowledge
- Travel and Religion
- Orientalism and Travel

Suggested Readings

Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP, 2002) pp, 225-241.

Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184.

Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29.

Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

PAPER 13: AUTOBIOGRAPHY AND LIFE WRITING

Course Level Learning Outcomes

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

- demonstrate a familiarity with kinds of writing which seek to represent and make sense of the experiences of the individual.
- understand the relationship between self and history, truth, claims and fiction in private and public spheres.
- explain the working of memory, politics of memory and its role in constructing identity.
- explain and analyze how life writing provides alternatives to existing ways of writing history.
- examine the status of life writing as a literary form and the history of its reception
- appreciate the emergence of life writing non-western context.

Course Content

- 1 .Jean-Jacques Rousseau's *Confessions* , Part I and Book 1 Tr Angela Scholar (New York. OUP 2000)
- 2 .M K Gandhi's *Autobiography: The Story of my Experiments with Truth* (5 – 26) Ahmedabad, Navjivan Press)
3. TJS George *MS – A Life in Music*. New Delhi, Harper Collins 2004 (first Three chapters)
4. Ramchandra Guha *Savaging the Civilized* New Delhi, Permanent Black 1999 (first three chapters)
5. *The Diary of Samuel Pepys* (selections) or The Diary of Young Girl Anne Frank
6. Richard Wright *The Black Boy* (Chapter 1 pp 1-94) Picador 1984
7. Sharan Kumar Limbale *The Outcaste* New Delhi OUP (pp 1-39)

Suggested Topics for Background Reading and Class Presentation

- Life writing and Truth
- Self and Society
- Role of memory in Life writing
- Life Writing as Resistance
- Life Writing and rewriting History
- Life Writing and Identity

Suggested Readings

Roy Pascal, *Design and Truth in Autobiography*

James Olney, 'A Theory of Autobiography' in *Metaphors of Self* Princeton University Press 1972 (pp 3 – 50)

Laura Marcus The Law of Genre in Autobiographical Discourse Manchester University Press 1994 (pp 229 – 74)

Linda Anderson, 'Introduction' in *Autobiography* London, Routledge 2001 (pp 1 – 17)

Mary G Mason, 'The Other Voice' Autobiographies of Women Writers in *Life/Lines Theorizing Womens' Autobiography*. Ed Bella Brodzki and Celeste Shenck Cornell University Press 1988 (pp 19 – 44)

Rajkumar, *Dalit Personal Narratives*, Hyderabad, Orient Blackswan

C. Generic Elective (any four)

PAPER 1: ACADEMIC WRITING AND COMPOSITION

Course Learning Outcomes

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

- convey their ideas in English using simple and acceptable English in writing
- understand to recognize and draft different types of writing – e.g. classroom notes, summaries, reports, exploratory and descriptive paragraphs, substantiating etc
- describe a diagram or elaborate information contained in a graph, chart, table etc
- write a review of a book or a movie
- write a report on an academic or cultural event that takes place in a college or university for a journal or a newspaper

Course Contents

1. Introduction to the Writing Process
2. Introduction to the Conventions of Academic Writing
3. Writing in one's own words: Summarizing and Paraphrasing
4. Study Skills including note making, note taking, information transfer, reviewing etc.
5. Structuring an Argument: Introduction, Interjection, and Conclusion
6. Critical Thinking: Syntheses, Analyses, and Evaluation
7. Remedial Grammar
8. Citing Resources; Editing, Book and Media Review

Suggested Readings

Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).

Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).

Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).

Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

Eastwood, John. (2005) *Oxford Practice Grammar*. Oxford, OUP

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

PAPER 2: MEDIA AND COMMUNICATION SKILLS

Course Level Learning Outcomes

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

- develop the professional ability to communicate information clearly and effectively in all kinds of environment and contexts.
- demonstrate practical skills of various types of media writing, reviews, reports, programmes and discussions.
- demonstrate their familiarity with the new media, its techniques, practices of social media and hypermedia.
- critically analyze the ways in which the media reflects, represents and influences the contemporary world.
- identify avenues for a career in print and electronic media.

Course Content

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

1. Introduction to Mass Communication

1. Mass Communication and Globalization
2. Forms of Mass Communication

Topics for Student Presentations:

- a. Case studies on current issues Indian journalism
- b. Performing street plays
- c. Writing pamphlets and posters, etc.

2. Advertisement

1. Types of advertisements
2. Advertising ethics

3. How to create advertisements/storyboards

Topics for Student Presentations:

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines

3. Media Writing

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. Editing for Print and Online Media

Topics for Student Presentations:

- a. Script writing for a TV news/panel discussion/radio programme/hosting radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles
- d. Writing an editorial on a topical subject

4. Introduction to Cyber Media and Social Media

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

Suggested Readings

Bel, B. et al. *Media and Mediation*. New Delhi: Sage, 2005.

Bernet, John R, *Mass Communication, an Introduction*. New Jersey: Prantice Hall, 1989.

Stanley J. Baran and Davis, *Mass Communication Theory: Foundations, Ferment and Future*. Boston: Wadsworth Cengage Learning, 2012.

John Fiske, *Introduction to Communication Studies*. London: Routledge, 1982.

Katherine Miller, *Communication theories: Perspectives, Processes and Contexts*. New York: McGraw Hill, 2004.

Michael Ruffner and Michael Burgoon, *Interpersonal Communication*. New York & London: Holt, Rinehart and Winston 1981.

Kevin Williams, *Understanding Media Theory*. London & New York: Bloomsbury, 2015.

V.S. Gupta, *Communication and Development*. New Delhi: Concept Publication, 2000.

PAPER 3: TEXT AND PERFORMANCE

Course Level Learning Outcomes

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

- distinguish between a dramatic text and a performance text
- appreciate the evolution of drama in the West and in India in terms of both, form and content, from tradition to modernity, as well as have a thorough knowledge of different theatre styles in India and the West
- to appreciate the difference between drama and other genres
- develop a comprehensive understanding of the process of performance and the entire paraphernalia involved from theatrical space and lights/sound/costume to the use of voice and body
- learn a wide variety of skills from acting and directing to script writing, costume designing, prop making and technical skills like sound and light as well as production.
- display their knowledge of different aspects of text and performance through their production and not just through theoretical knowledge.

Course Content

1. Introduction

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist

Topics for Student Presentations:

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions

2. Theatrical Forms and Practices

1. Types of theatre, semiotics of performative spaces, e.g. proscenium ‘in the round’, amphitheatre, open-air, etc.

2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

Topics for Student Presentations:

- a. On the different types of performative space in practice
- b. Poetry reading, elocution, expressive gestures, and choreographed movement

3. Theories of Drama

1. Theories and demonstrations of acting: Stanislavsky, Brecht
2. Bharata

Topics for Student Presentations:

- a. Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

4. Theatrical Production

1. Direction, production, stage props, costume, lighting, backstage support.
2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

Topics for Student Presentations:

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

Suggested Readings:

Marco de Marinis, *The Semiotics of Performance*, Bloomington: Indiana University Press, 1993.

Elaine Aston, *Theatre of Sign System*, Psychology Press, 1991.

PAPER 4: LANGUAGE AND LINGUISTICS

Course Level Learning Outcomes

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

- recognize/understand the structure and various parts of the language
- understand the existence of language in the form of different dialects based on a set of established factors
- identify the various functions a language performs and the roles assigned to it
- understand that all languages behave alike and develop a tolerance for other languages
- understand that making errors is a process of learning and not hesitate to use language for the fear of making errors

Course Content

1. Language: language and communication; language varieties: standard and non- standard language; language change. (From Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.)

2 Structuralism:

- a. Distinctive features of human language. (Here we discuss how language used for human communication though unique, shares several features with animal communication.)
- b. Language learning and acquisition: (Here we discuss how a child learns language in an atmosphere of love and leisure in contrast to what happens in school. The implications this understanding will have on both learning and teaching language can be explored in brief.)

(Saussure, Ferdinand de. 1966. *Course in general linguistics*. New York: McGraw Hill 'Introduction' Chapter 3)

3 Phonology and Morphology (Akmajian, A., R. A. Demers and R, M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed.; Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7

4 Syntax and semantics: categories and constituents phrase structure; maxims of conversation. (Akmajian, A., R. A. Demers and R, M Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass,: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.)

Suggested Reading

Selinker, L (1975) *An Introduction to Linguistics*, London, Longman

Fromkin and Rodman. (1975) *Human and Animal Communication*. London, Pergamon.

Syal, Puspinder et.al. (2009). *An Introduction to Linguistics: Language, Grammar and Semantics*, New Delhi, PHI

Mohanraj, Jayashree. (2014) *Let's Hear them Speak*, New Delhi, Sage

PAPER 7: LANGUAGE, LITERATURE AND CULTURE

Course Level Learning Outcomes

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

- see literature as a fine form of expression.
- use literature for analysis to understand the use of language
- see language as a major source of transmitting culture
- show the understanding of literature in the form of extrapolation (see the relevance of a story, poem, play etc in their own lives)
- show how cultures and languages are interrelated especially through their presentation of differences .

Course Contents: *An Anthology of Writings on Diversities in India.* This is a course book prepared by the Delhi University for UG students. Appropriate contents from here and elsewhere may be selected by stakeholders keeping in view the location and neighbouring languages and cultures of the learners

E. Ability Enhancement Elective Courses (any two)

PAPER 2: ENGLISH LANGUAGE TEACHING

Course Level Learning Outcomes

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

- identify and classify strategies used by a teacher to teach language
- demonstrate clear understanding of the syllabus, its structure and development
- understand the structure of a textbook and its use
- articulate the reasons for different types of tests the teacher administers
- demonstrate the ways in which technology can be used for learning language.

Course Content

- a. Knowing the learner (Syllabus structure; identifying the learner)
- b. Structures of English language (Grammatical syllabuses and their contents)
- c. Methods of teaching English language and literature
- d. Materials for language teaching (Structure of a textbook and its relation to the syllabus)
- e. Assessing language skills (tests and their purposes)
- f. Using Technology in language learning (ICT and language learning including Web 2.0 Tools)

Suggested Reading

Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).

Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).

Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).

Business English (New Delhi: Pearson, 2008).

R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics*(New Delhi: Orient BlackSwan, 4th edn, 2013).

Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).

PAPER 3: SOFT SKILLS

Course Level Learning Outcomes

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

- Communicate with others effectively
- Exhibit qualities of leadership
- Take responsibility to undertake a work and complete it.
- Aware of their own weaknesses
- Work in groups either as members or leaders
- Think critically or laterally and solve problems
- Be flexible to the needs of others
- Negotiate with others to solve problems (conflict resolution)
- Cope with pressure and yet produce results

Course Content

- a. Effective Communication strategies
- b. Self-esteem and confidence building strategies
- c. Awareness of the surroundings and using the resources to the best advantage for promoting self learning.
- d. Lateral thinking
- e. Emotional Intelligence
- f. Adaptability
- g. Teamwork
- h. Leadership
- i. Problem solving

Suggested Readings

Mohanraj, Jayashree, (2015). *Skill Sutras: Modern Communication and Ancient Wisdom*. Bangalore, Prism Books

Raamesh, Gopalaswamy. (2010). *The ACE of Soft Skills*. New Delhi, Pearson.

Mitra, K Barun. (2012). *Personality Development and Soft Skills*. New Delhi, OUP.

PAPER 4: TRANSLATION STUDIES

Course Level Learning Outcomes

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

- critically appreciate the process of translation
- engage with various theoretical positions on Translation
- think about the politics of translation
- assess, compare, and review translations
- translate literary and non-literary texts

Course Content

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

- Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India.
- Exercises in different Types / modes of translation, such as:
Different approaches to translation from fidelity to transcreation
Functional / communicative translation
Technical /Official translation as opposed to literary translation
Audio-visual translation
- Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.
- Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi films.
- Exercises to comprehend Equivalence in translation: Structures – equivalence between the source language and target language at the lexical (word) and syntactical

(sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.

- Translation of various kinds of short texts from short stories to news reports, poems and songs, to advertisements both print and audio-visual

Suggested Topics for Class Presentation

- Translation and Culture
- Translation and Gender
- Translation and Caste
- Idioms, and Dialects in Translation
- Understanding the aims of translation
- Evaluation of Translation

Suggested Readings

Lawrence Venuti, *Essays in The Translation Studies Reader*, London: Routledge, 2000.

Andre Lefevere, *Translation/History/Culture: A Sourcebook*, London: Routledge, 1992.

Harish Trivedi and Susan Bassnett, Introduction to *Postcolonial Translation: Theory and Practice* (London: Routledge, 1999)

Avadhesh Kumar Singh, “Translation Studies in the 21st Century”, *Translation Today*, Vol. 8, Number 1, 2014, pp. 5-45. Susan Bassnett, *Translation Studies*, London: Routledge, 1998.

PAPER 5: CREATIVE WRITING

Course Level Learning Outcomes

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

- recognize creativity in writing and discern the difference between academic/non creative and creative writing
- develop a thorough knowledge of different aspects of language such as figures of speech, language codes and language registers so that they can both, identify as well as use these; in other words, they must learn that creative writing is as much a craft as an art
- develop a comprehensive understanding of some specific genres such as fiction, poetry, drama and newspaper writing
- distinguish between these as well as look at the sub divisions within each genre (such as in poetry, different forms like sonnets, ballads, haiku, ghazal, etc)
- process their writing for publication and so must have the ability to edit and proofread writing such that it is ready to get into print.

Course Content

Unit 1. What is Creative Writing?

Unit 2. The Art and Craft of Writing

Unit 3. Modes of creative Writing

Unit 4. Writing for the Media

Unit 5. Preparing for Publication

Suggested Readings

Dev, Anjana Neira (2009). *Creative Writing: A Beginner's Manual*. Pearson, Delhi, 2009.

Morley, David (2007). *The Cambridge Introduction to Creative Writing*. Cambridge, New York.

PAPER 6: BUSINESS COMMUNICATION

Course Level Learning Outcomes

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

- develop a comprehensive understanding of the theoretical and practical aspects of business communication
- develop both basic and advanced skills in business communication from writing minutes of meetings to project reports
- demonstrate through their speech and writing, appropriate business communication
- communicate at different levels of social and receptive domains
- perform appropriate roles of business personnel in different locations

Course Content:

1. Introduction to the Essentials of Business Communication: Theory and practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc. /business negotiations.
5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for business communication
(Viva for internal assessment)
9. Making oral presentations
(Viva for internal assessment)

Suggested Readings:

Scot, O.; Contemporary *Business Communication*. Biztantra, New Delhi.

Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.

Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall of India Pvt. Ltd., New Delhi.

R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi
