

**SYLLABUS FOR ENGLISH LITERATURE FOR THE FOUR-YEAR UNDERGRADUATE
PROGRAMME(FYUP) IMPLEMENTED W.E.F. AUGUST 2022 IN ACCORDANCE WITH
NEP (2020)**

Course List with Titles

Course Type 1

CT1

• Introduction to British Literature-I	Semester 1	4+2
• Introduction to British Literature-II	Semester 2	4+2
• British Poetry and Drama (17 th -19 th Century)	Semester 3	4+2
• British Literature (19 th Century)	Semester 4	3+1
• Short Story Across Cultures	Semester 5	3+1
• British Literature (20 th Century)	Semester 6	3+1
• Non-Fictional Prose(17 th -20 th Century)	Semester 7	3+1
• Women's Writing	Semester 8	3+1

Course Type 2

CT 2 (4+2)

• American Literature (19 th and 20 th Century)	Semester 4
• Indian Writing in English	Semester 5
• Postcolonial Literatures in English (African& Caribbean)	Semester 6
• Literary Criticism and Theory-I	Semester 7
• Literary Criticism and Theory-II	Semester 8

Course Type 3

CT 3 (4+2)

• Literature of the Indian Diaspora	Semester 4
• Afro-American Literature	Semester 5
• Kashmiri Literature in Translation	Semester 6
• Research Methodology	Semester 7
• Dalit Literature	Semester 8

Note: Students opting for Honors with research will have a written dissertation component of 12 credits in semester 8 and will not be required to read course type 2 and 3.



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Semester: V

Course Code: ELR522J1

Course Type: CT-1 (Major/Minor)

Course Title: Short Story Across Cultures

Credits: 3+1 (Theory-3 Practical-1)

Course Objectives:

- To introduce students to the genre of the short story and its evolution
- To familiarize students with diverse traditions of short fiction
- To enable students to critically understand different ideas and themes presented in the select texts
- To enable students' critical appreciation of various narrative and other formal strategies employed by the writers

Unit I

- Introduction to the Short Story
- Evolution, Development, Kinds
- Elements of Short Story

Unit II

- O'Henry "The Gift of the Magi"
- Edgar Allen Poe "The Purloined Letter"

Unit III

- Guy De Maupassant "The Ransom of Red Chief"
- Leo Tolstoy "There are no Guilty People"

Tutorials: Assignments to be based on Unit I.

Course Outcome:

- The student will understand the importance of the short story as a literary genre
- The student will have learnt the distinct features of the short story
- The student will understand the various traditions of Short Story writing
- The student will be able to identify stylistic and narrative strategies used in the select texts



Suggested Reading:

- Gustafson, Richard F. *Leo Tolstoy: Resident and Stranger: A Study in Fiction and Theology*. Princeton University Press, 1992.
- Hayes, Kevin J. *The Cambridge Companion to Edgar Allan Poe*. Cambridge University Press, 2002.
- Hunter, Adrian. *The Cambridge Introduction to the Short Story in English*. Cambridge University Press, 2007.
- Maupassant, Guy de. *Guy de Maupassant's Selected Works: A Norton Critical Edition*, edited by Robert Lethbridge, translated by Sandra Smith, W. W. Norton & Company, 2016.
- Page, Arthur W., Nicholas Fachel Lindsay, et al. *The Amazing Genius of O. Henry: Critical and Biographical Comment*. Fredonia Books, 2001.
- Shaw, Valerie. *Short Story: A Critical Introduction*. Routledge, 2019.

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Semester: V

Course Code: ELR522J2

Course Type: CT-2 (Major)

Course Title: Indian Writing in English

Credits: 4+2 (Theory-4 Practical-2)

Course Objectives:

- To introduce students to the development of English as a second language in India and its colonial and postcolonial dimensions
- To familiarize students with the developments of various genres in Indian English Literature and evaluate the contributions of prominent Indian writers in English
- To explore the socio-cultural, historical, and philosophical contexts that have shaped the works of these writers, encouraging students to understand issues of cultural identity, tradition, modernity, and societal change
- To develop students' analytical and interpretive skills by engaging with the stylistic techniques employed in the selected texts
- To familiarize students with Women's literary tradition within Indian Writing in English

Unit I

- Mulk Raj Anand: *Untouchable*

Unit II

- Anita Desai: *Clear Light of Day*

Unit III

- Nissim Ezekiel: "Background, Casually"
"Enterprise"
- Arun Kolatkar: "The Bus"
"An Old Woman"
- Eunice de Souza: "Marriages are Made"
"Advice to Women"

Unit IV

- Girish Karnad: *Tughlaq*



Tutorials: Assignments to be based on Unit I and Unit II

Course Outcome:

Upon completion of the course, the student will be able to:

- Understand the evolution and nativization of English in the Indian context.
- Identify and differentiate the literary styles, thematic motifs, and narrative strategies of the prescribed authors, showcasing a comprehensive understanding of their contributions to the field of Indian writing in English.
- Analyze and evaluate how these authors engage with cultural complexities, gender dynamics, linguistic diversity, and socio-political issues within the Indian context.
- Synthesize and articulate well-informed interpretations of these specific literary texts paying attention to stylistic, technical and thematic features.

Suggested Reading:

- Dhawan, R.K. (ed). *Indian Women Novelists, vol. I – IV*. New Delhi, Prestige Books, 1991.
- Iyengara, Srinivasan. K R. *Indian Writing in English*. Sterling Publishers.1987.
- Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. New Delhi: Oxford University Press, 2001.
- King, Bruce. *Modern Indian English Poetry*. New Delhi, OUP, 1989.
- Mehrotra, A K. *A History of Indian Literature in English*. Columbia University Press, 2003.
- Mukherjee, Meenakshi. *The Twice Born Fiction*. New Delhi: Arnold-Heinemann Publishers, 1971.
- Multani, Angelie. *Mahesh Dattani's Plays: Critical Perspectives*. Pencraft International, New Delhi, 2007.
- Naik, M.K. *Twentieth Century Indian English Fiction*. Delhi: Pencraft International, 2004.
- Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. Columbia University Press, 2014.



Suggested Reading:

- Baker, Houston A. Jr. *Modernism and the Harlem Renaissance*. University of Chicago Press, 1987.
- Gates, Henry Louis Jr. *The Signifying Monkey: A Theory of African-American Literary Criticism*. Oxford University Press, 1988.
- Rampersad, Arnold. *The Art and Imagination of W. E. B. Du Bois*. Harvard University Press, 1976.
- Lewis, David Levering. *W. E. B. Du Bois: Biography of a Race, 1868-1919*. Henry Holt and Co., 1993.
- Solomon, Barbara, ed. *Critical Essays on Toni Morrison's Beloved*. G.K. Hall, 1998.
- Roessel, David, ed. *The Langston Hughes Reader*. George Braziller, 1958.
- Lorde, Audre. *Sister Outsider: Essays and Speeches*. Crossing Press, 2007.
- Bigsby, Christopher. *The Cambridge Companion to August Wilson*. Cambridge University Press, 2007.



and literary techniques used

- Participate in thoughtful discussions about the themes, characters, and literary techniques of the assigned texts. Additionally, they should be able to articulate their insights through well-organized and persuasive written analyses.

Suggested Reading:

- Bloom, Harold. *Yeats*. OUP, 1972.
- Childs, Peter. *Modernism*. Routledge, 2016.
- Innes, Christopher. *George Bernard Shaw*. Routledge, 1995.
- Moody, A. (ed). *The Waste Land in Different Voices*. CUP, 1975.
- Sellers, Susan. *The Cambridge Companion to Virginia Woolf*. Cambridge University Press, 2010.
- Ward, Ian, and Louise Lee. *George Bernard Shaw and the Socialist Theatre*. Praeger, 1994.
- Woolf, Virginia. *Mrs. Dalloway: A Study of Virginia Woolf*. By Francine Prose. HarperCollins, 2005.



