



List of New Course(s) Introduced

Department : *English and Foreign Language*

Programme Name : B.A.ENGLISH HONS.

Academic Year : *2020-21*

List of New Course(s) Introduced

Sr. No.	Course Code	Name of the Course
01.	ENCR501T	Women's Writing
02.	ENCR502T	British Literature: The Early 20th Century
03.	ENDSE501T	Literary Criticism
04.	ENDSE502T	Literature of the Indian Diaspora
05.	ENCR601T	Modern European Drama
06.	ENCR601T	Postcolonial Literatures
07.	ENDSE607T	Autobiography
08.	ENDSE601T	Partition Literature



Minutes of Meetings (MoM) of Board of Studies (BoS)

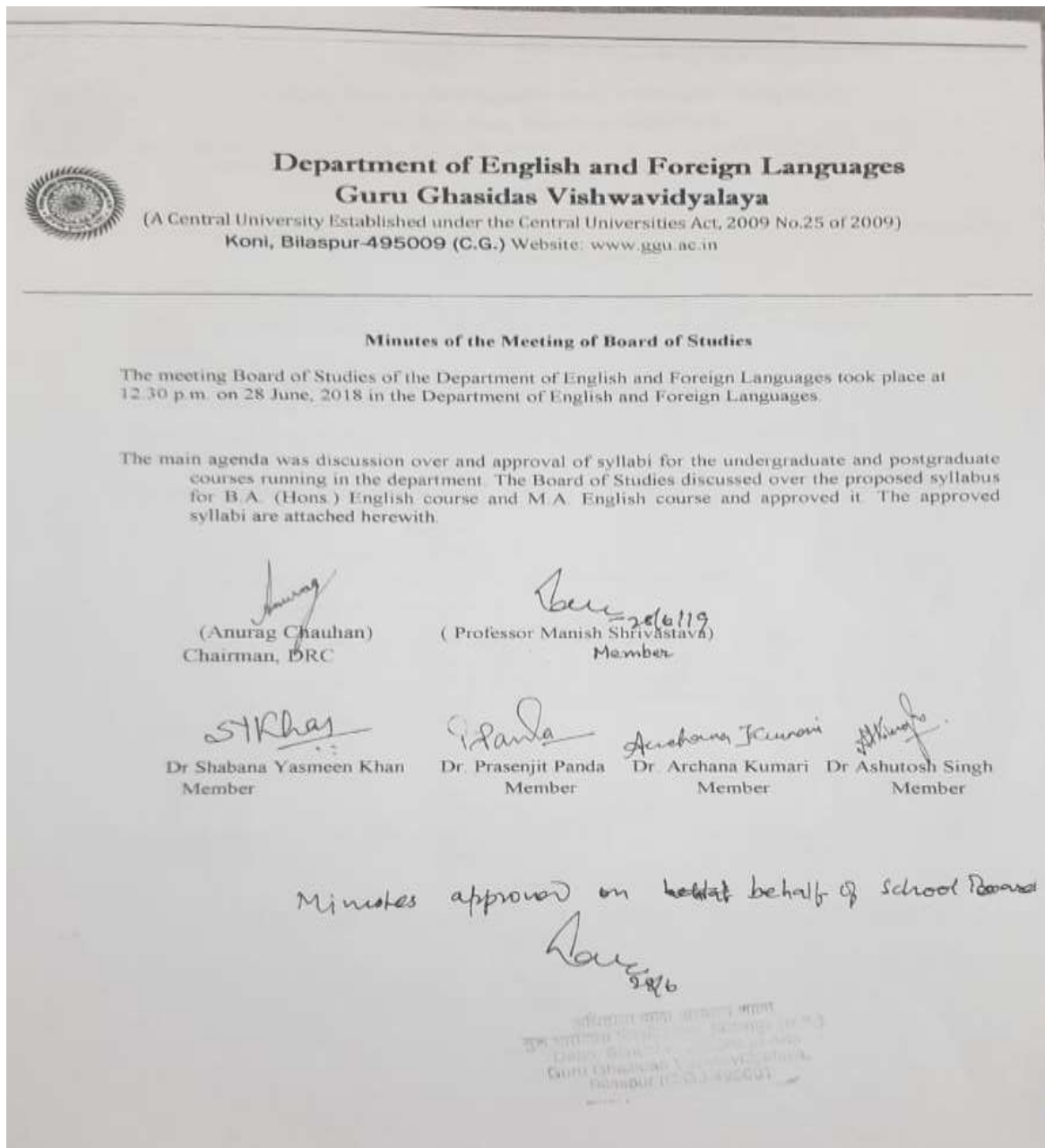
Academic Year : 2020-21

School : School of Studies in Arts

Department : English and Foreign Language

Date and Time : June 28, 2018 - 12:30 PM

Venue : Department of English and Foreign Languages





The following new courses of B.A. English Hons. and M.A.English were introduced in the Fifth and Sixth Semesters:

B.A.ENGLISH HONS.		
ENCR501T	Women's Writing	SEMESTER V
ENCR502T	British Literature: The Early 20th Century	SEMESTER V
ENDSE501T	Literary Criticism	SEMESTER V
ENDSE502T	Literature of the Indian Diaspora	SEMESTER V
ENCR601T	Modern European Drama	SEMESTER VI
ENCR601T	Postcolonial Literatures	SEMESTER VI
ENDSE607T	Autobiography	SEMESTER VI
ENDSE601T	Partition Literature	SEMESTER VI

Scheme and Syllabus



BA ENGLISH HONS. UNDER CBCS SCHEME

Courses	FULL MARKS (End Sem 70+30 Internal assessment)	Credits Theory +Tutorial
	Core Courses (14 Papers)	100 x14=1400
Discipline Specific Elective (4 Papers)	100 x4=400	4x6=24
Generic Elective/Interdisciplinary (4 Papers)	100x4=400	4X6=24
Ability Enhancement Compulsory Courses (AE) (2 Papers of 4 Credits each)	100 x 2=200	4X2=8
Skill Enhancement Courses (SE) (2 Papers of 4 Credits each)	100x2=200	4X2=8

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The 19th Century Novel
Marriage and Sexuality
The Writer and Society
Faith and Doubt
The Dramatic Monologue

Readings

1. 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.
2. 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.
3. 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'


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- 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.
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.
5. 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 and Background Prose Readings for Class Presentations Topics

The Confessional Mode in Women's Writing
Sexual Politics
Race, Caste and Gender
Social Reform and Women's Rights

Readings

1. Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
2. Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3-18.
3. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1-25.
4. 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 are 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

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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 and Background Prose Readings for Class Presentations Topics

Modernism, Post-modernism and non-European Cultures The Women's Movement in the Early 20th Century Psychoanalysis and the Stream of Consciousness

The Uses of Myth
The Avant Garde

Readings

1. 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.
2. 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.
3. 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

1. Henrik Ibsen *Ghosts*

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2. Bertolt Brecht *The Good Woman of Sechuan*
3. Samuel Beckett *Waiting for Godot*
4. Eugene Ionesco *Rhinoceros*

Suggested Topics and Background Prose Readings for Class Presentations Topics

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

Readings

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

1. Chinua Achebe *Things Fall Apart*

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2. Gabriel Garcia-Marquez *Chronicle of a Death Foretold*
3. Bessie Head 'The Collector of Treasures'
Arma Ata Aidoo 'The Girl who can't Grace'
Ogot 'The Green Leaves'
4. Pablo Neruda 'Tonight I can Write'
'The Way Spain Was'
Derek Walcott 'A Far Cry from Africa'
'Names'
David Malouf 'Revolving Days'
'Wild Lemons'
Mamang Dai 'Small Towns and the River'
'The Voice of the Mountain'

Suggested Topics and Background Prose Readings for Class Presentations Topics

De-colonization, Globalization and Literature
Literature and Identity Politics
Writing for the New World Audience
Region, Race, and Gender
Postcolonial Literatures and Questions of Form

Readings

1. Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8-27.
2. Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4-6.
3. Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGurk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

II. Discipline Centric Elective (Any Four)


Detailed Syllabi

Paper I: 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 are 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


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COURSE CONTENT

1. Pranchand 'The Shroud', in *Penguin Book of Classic Urdu Stories*, ed. M. Assadu'ddin (New Delhi: Penguin/Viking, 2006).
Ismat Chughtai 'The Quilt', in *Lifting the Veil: Selected Writings of Ismat Chughtai*, tr. M. Assadu'ddin (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).
2. 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. Mukhibodh 'The Void', (tr. Vinay Dharwadkar) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in *The Oxford Anthology of Modern Indian Poetry*, ed. Vinay Dharwadkar and A.K. Ramanujan (New Delhi: OUP, 2000).
Amrita Pritam 'I Sky Urta 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 Ibopistak Singh 'Duli, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Rohin S. Ngangom, in *The Anthology of Contemporary Poetry from the Northeast* (NEHU: Shillong, 2003).
3. Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).
4. G. Kalyan Rao *Untouchable Spring*, tr. Alladi Uma and M. Seidhar (Delhi: Orient BlackSwan, 2010).

Suggested Topics and Background Prose Readings for Class Presentations Topics

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

Readings

1. Namwar Singh, 'Decolonising the Indian Mind', tr. Harsh Trivedi, *Indian Literature*, no. 151 (Sept./Oct. 1992).
2. 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.
3. Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34-45.
4. 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

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Course Level Learning Outcomes

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

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 Lahir : *The Namesake* (Houghton Mifflin Harcourt)

Suggested Topics and Background Prose Readings for Class Presentations Topics

The Diaspora
Nostalgia
New Medium
Alienation

Reading

1. "Introduction: The diasporic imaginary" in Mishra, V. (2008). *Literature of the Indian diaspora*. London: Routledge
2. "Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynak, J. (2005). *Diaspora & hybridity*. London: Sage Publications.
3. "The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.

Paper 3: British Literature: Post World War II

Course Level Learning Outcomes

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

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The State and Culture

Readings

1. Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 2008).
2. Peter Barry, *Beginning Theory* (Manchester: Manchester University Press, 2002).

Paper 6: Literary Criticism

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

1. William Wordsworth: Preface to the *Lyrical Ballads* (1802)
S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV
2. Virginia Woolf: Modern Fiction
T.S. Eliot: "Tradition and the Individual Talent" 1919
"The Function of Criticism" 1920
3. I.A. Richards: *Principles of Literary Criticism* Chapters 1,2 and 34.
London 1924 and *Practical Criticism*. London, 1929
4. Cleanth Brooks: "The Heresy of Paraphrase", and "The Language of Paradox" in *The Well-Wrought Urn: Studies in the Structure of Poetry* (1947)
Maggie Humm: *Practising Feminist Criticism: An Introduction*, London: 1995

Suggested Topics and Background Prose Readings for Class Presentations Topics

- Summarising and Critiquing
- Point of View
- Reading and Interpreting
- Media Criticism
- Plot and Setting
- Citing from Critics' Interpretations

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- 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. V.S. Naipaul, *Bend in the River* (London: Picador, 1979).
2. Marie Clements, *The Unnatural and Accidental Women*, in *Staging Coyote's Dream: An Anthology of First Nations*, ed. Monique Mojica and Ric Knowles (Toronto: Playwrights Canada, 2003)
3. Antoine De Saint-Exupery, *The Little Prince* (New Delhi: Pigeon Books, 2008)
Julio Cortazar, 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985)
4. Judith Wright, 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.
Gabriel Okara, 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132-3.
Kishwar Naheed, 'The Grass is Really like me', in *We the Sufal Women* (New Delhi: Rupa, 1994) p. 41.
Shu Ting, 'Assembly Line', in *A Splintered Mirror: Chinese Poetry From the Democracy Movement*, tr. Donald Finkel, additional translations by Carolyn Kizer (New York: North Point Press, 1991).
Jean Arasanayagam, 'Two Dead Soldiers', in *Fossilized* (New Delhi: Indialog, 2003) pp. 89-90.

Suggested Topics and Background Prose Readings for Class Presentations Topics

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

Readings

1. Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix-xviii, 1-64.
2. David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1-64, 65-85.
3. Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol. 1 (2000), pp. 54-68.
4. Theo D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

Paper 10: Partition Literature

Course Learning Outcomes

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

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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 Husain, *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
2. Amitav Ghosh, *The Shadow Lines*
3. a) Dibyendu Palit, 'Alan's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unfolded Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453-72.
b) Manik Bandhopadhyay, 'The Final Solution', tr. Rani Ray, *Mapping: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23-39.
c) Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212-20.
d) Lalithambika Antharjanam, 'A Leaf in the Storm', tr. K. Narayana Chandran, in *Stories about the Partition of India* ed. Alak Bhalla (New Delhi: Manohar, 2012) pp. 137-45.
4. a) Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138
b) Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8-13
c) Gulzar, 'Toba Tek Singh', tr. Anisur Rahman, in *Translating Partition*, ed. Tarun Saint et. al. (New Delhi: Katha, 2001) p. x.

Suggested Topics and Readings for Class Presentation Topics

Colonialism, Nationalism, and the Partition
Communalism and Violence
Homelessness and Exile
Women in the Partition

Background Readings 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. Urvasi Butalia, *The Other Side of Silence: Voices from the Partition of India* (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. 304-53.

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Films

Garam Hawa (dir. M.S. Sathyu, 1974)
Khamosh Pani: Silent Waters (dir. Sabiha Sumar, 2003)
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 are 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

1. Practical Criticism and Writing a Term paper
2. Conceptualizing and Drafting Research Proposals
3. On Style Manuals
4. Notes, References, and Bibliography

Paper 12: Travel Writing

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate are 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 CONTENT

1. Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khushwant Singh's *City*

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GURU GHASIDAS VISHWAVIDYALAYA, BILASPUR

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- Improbable: Writings on Delhi*, Penguin Publisher
Al Biruni: Chapter LXIII, LXIV, LXV, LXVI, in *India by Al Biruni*, edited by Qeyamuddin Ahmad, National Book Trust of India
2. Mark Twain: *The Innocent Abroad* (Chapter VII, VIII and IX) (Wordsworth Classic Edition)
Ernesto Che Guevara: *The Motorcycle Diaries: A Journey around South America* (the Expert, Home land for victor, The city of viceroys), Harper Perennial
 3. William Dalrymple: *City of Djinns* (Prologue, Chapters I and II) Penguin Books
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
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 and Religion
Orientalism and Travel

Readings:

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP, 2002) pp. 225-241
2. 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
3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29
4. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix-xx.

Paper 13: Autobiography

Course Level Learning Outcomes

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

- 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 One, Book One, pp. 5-43, Translated by Angela Scholar (New York: Oxford University Press, 2000). Benjamin Franklin's *Autobiography*, pp.5-63, Edited by W. Macdonald (London: J.M. Dent and Sons, 1960).
2. M. K. Gandhi's *Autobiography or the Story of My Experiments with Truth*, Part I Chapters II to IX, pp. 5-26 (Ahmedabad: Navajivan Trust, 1993). Annie Besant's *Autobiography*, Chapter VII, Atheism As I Knew and Taught It, pp. 141- 175 (London: T. Fisher Unwin, 1917).
3. Binodini Dasi's *My Story and Life as an Actress*, pp. 61-83 (New Delhi: Kali for Women, 1998). A. Revathi's *Truth About Me: A Hijra Life Story*, Chapters One to Four, pp. 1-37 (New Delhi: Penguin Books, 2010).
4. Richard Wright's *Black Boy*, Chapter 1, pp. 9-44 (United Kingdom: Picador, 1968). Sharankumar Limbale's *The Outcaste*, Translated by Santosh Bhoomkar, pp. 1-39 (New Delhi: Oxford University Press, 2003)

Suggested Topics and Background Prose Readings for class Presentations

Topics:

Self and society
Role of memory in writing autobiography
Autobiography as resistance
Autobiography as rewriting history

Readings:

1. James Olney, 'A Theory of Autobiography' in *Metaphors of Self: the meaning of autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.
2. Laura Marcus, 'The Law of Genre' in *Autobiographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.
3. Linda Anderson, 'Introduction' in *Autobiography* (London: Routledge, 2001) pp. 1-17.
4. Mary G. Mason, 'The Other Voice: Autobiographies of women Writers' in *Life/Lines: Theorizing Women's Autobiography*, Edited by Bella Brodzki and Celeste Schenck (Ithaca: Cornell University Press, 1988) pp. 19-44.

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