

**ENGLISH LITERATURE**  
**(HONOURS & HONOURS WITH RESEARCH)**  
**SEMESTER- VII**

*Three core papers: ECC-715; ECC-716; ECC-717*

*One Discipline Specific Elective: DCE-703*

*Or \*Dissertation (for Hons. with Research)*

SL. No.	Paper code	Title	Mark	Credits
1	ECC-715	Popular Writing	100	6(5+1)
2	ECC-716	Women's Writing	100	6(5+1)
3	ECC-717	Research Methodology	100	6(5+1)
4	DSE-703	Literature and Cinema or * Dissertation or Project Work	100	6(5+1)

## **SEMESTER – VII**

### **CORE PAPER ECC-715: 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 and graphic 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:**

Unit 1: Introduction to Popular Literature

Unit 2: Lewis Carroll, *Through the Looking Glass*

Unit 3: Agatha Christie, *The Murder of Roger Ackroyd*

Unit 4: Vishwajyoti Ghosh, *This Side That Side: Restorying Partition*

Unit 5: Daphne du Maurier: *Rebecca*

Unit 6: Durgabai Vyam and Subhash Vyam, *Bhimayana: Experiences of Untouchability*

#### **Suggested Readings:**

1. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby
2. Tzvetan Todorov, 'The Typology of Detective Fiction', in *The Poetics of Prose*
3. Janice Radway. 'The Institutional Matrix, Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature*
4. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
5. Hillary Chute, "Comics as Literature? Reading Graphic Narrative", *PMLA* 123(2)

**SEMESTER – VII**  
**CORE PAPER**  
**ECC-716: 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:**

Unit 1: Introduction to Women's Writing

Unit 2: (i) Emily Dickinson, I cannot live with you

(ii) Sylvia Plath 'Daddy', 'Lady Lazarus'

Unit 3: Alice Walker, The Color Purple

Unit 4: Margaret Atwood, Epic ReTelling, The Penelopaid

Unit 5: (i) Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak

(ii) Katherine Mansfield 'Bliss'

Unit 6: (i) Mary Wollstonecraft, A Vindication of the Rights of Woman (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38.

(ii) Rassundari Debi Excerpts from Amar Jiban in Susie Tharu and K. Lalita, eds.

**Suggested 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. 172–9

## **SEMESTER –VII**

### **CORE PAPER**

#### **ECC-17: RESEARCH METHODOLOGY**

##### **Course Level Learning Outcomes:**

Some of the courses 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:**

Unit 1: Introduction to Research, Types of research

Unit 2: Choosing a research topic,

Format of a research paper,

Steps of writing a research paper

Unit 3: Style Manuals and Citations

Unit 4: Materials and tools of Research (Print, audio-visual, field work, web sources),  
Literature review

Unit 5: Data Analysis and Interpretation

Unit 6: Research Ethics and Plagiarism

##### **Suggested Readings:**

1. Kumar, Ranjit. (2012) Research Methodology: A step-by-step guide for beginners. New Delhi, Vikas.
2. Manuals of style (MLA Style Sheet, APA Style Sheet, Chicago Style Manual etc)
3. Wallace, Michael.(2004). Study Skills, Cambridge: CUP
4. MLA Handbook, 9<sup>th</sup> Edition by The Modern Language Association of America

## **SEMESTER – VII**

### **DISCIPLINE SPECIFIC ELECTIVE**

#### **DSE-703: LITERATURE AND 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:**

###### **Literature and Cinema**

Unit 1: Background lectures on literature and cinema as expressive arts and the distinction between literary and cinematic arts of storytelling

Unit 2: 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.

Unit 3: Satyajit Ray, 'What is wrong with Indian Films' in *Our Films their films* pp. 19-24

Unit 4: 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).

Unit 5: Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.)

Unit 6: Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

### **Suggested Readings:**

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63– 77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990)

**ENGLISH LITERATURE**  
**(HONOURS & HONOURS WITH RESEARCH)**  
**SEMESTER- VIII**

*Three core papers: ECC-818; ECC-819; ECC-820*

*One Discipline Specific Elective: DCE-804*

*Or \*Dissertation (for Hons. with Research)*

Sl. No.	Paper Code	Title	Mark	Credits
1	ECC-818	North East Literature	100	6(5+1)
2	ECC-819	World Literature	100	6(5+1)
3	ECC-820	English Language Theory	100	6(5+1)
4	DSE-804	Science Fiction & Detective Literature Or *Dissection/Project Work	100	6(5+1)

## **SEMESTER – VIII**

### **CORE PAPER**

#### **ECC-818: NORTH-EAST LITERATURE**

#### **Course Level Learning Outcomes:**

Some of the course learning outcomes that learners of this course, North-east literature are required to demonstrate runs thus:

- Show familiarity with the emergent body of literature being produced by writers from the N.E. states like Manipur, Assam, Meghalaya, Arunachal and Nagaland and as its socio-political-cultural contexts.
- Demonstrate ability to show an understanding of cultural exchange process as represented through literature will have knowledge about the prominent concepts in this body of literature
- Appreciate new work in literature and pursue their interests in it
- Examine different way of reading and using literary texts across wide range of classical authors, genres and periods with comparative perspectives
- Develop ability to pursue research in the field of NE. Indian Literature

#### **Course Context:**

Unit 1: Introduction to North East Literature

Unit 2 : M.K. Binodini- Crimson Rainclouds

Unit 3 : Robin Mangang – “Everywhere I go”, “To Pacha”  
Mamang Dai- “Hello, Mountain”, “Missing Link”

Unit 4 : Temsula Ao- “The Last Song”  
Birendra Kumar Bhattacharyya- “Mrityunjay”

Unit 5 : Indira Goswami- Pages Stained with Blood

Unit 6 : Kalidash C. Barat, “Articulating MArfinality: Emerging Literatures from Northeast India”

#### **Suggested Readings**

Baral, K.C. Cultural Forms and Practices in Northeast India, Springer 2023

Das, Nigamanda, Matrix of Redemption: contemporary Multi-Ethnic English Literature from North East India.



Raj Publication, 2011

Misra, Tilotama. The Oxford Anthology of Writings from North-East India; Fiction. Oxford University Press, 2011

Misra, Tilotama. The Oxford Anthology of Writings from North-East India: Poetry and Essays. Oxford University Press, 2011

Ngangom S. Robin & Kynpham S. Nongkynrih (Ed.) Dancing Earth; An Anthology of Poetry from North-East India. Penguin Books.2009

Phuritshabm, Chaoba, Shreema Ningombam & Soibam Haripriya, Tattooed with Taboos: An Anthology of Poetry by Three Women from North-East India, Siroi & Loktakleima Publications. 2011

## **SEMESTER – VIII**

### **CORE PAPER**

#### **ECC-818: 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:**

Unit 1: Background Lectures on World Literatures

Unit 2: Albert Camus, *The Stranger*

Unit 3: Anton Chekov, *The Cherry Orchard*

Unit 4: O. Henry, "The Last Leaf"

Unit 5: (i) Pablo Neruda, *Ars Poetica*; *Discoverers of Chile*

(ii) Rainer M Rilke, *Duino Elegies*,

Unit 6: Gabriel Garcia Marquez, *The Chronicle of Death Foretold*

##### **Suggested Readings:**

1. Rabindranath Tagore, *Vishwa Sahitya*, Sarkar & Sons, 1993.
2. David Damrosch, *How to Read World Literature*, Wiley Blackwell, 2002.
3. Lillian Herlands Hornhtin, *The Reader's Companion to World Literature*, Penguin, 2002.
4. Frank Magil, *Masterpieces of World Literature*, Collins Reference, 1991.

## **SEMESTER-VIII**

### **ECC- 820: ENGLISH LANGUAGE TEACHING**

#### **Course Level Learning Outcome:**

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

- distinguish between ESL and EFL contexts and analyse their pedagogical implications.
- describe the scope of SLA and its relevance to classroom practice.
- apply theoretical insights to understand how learners acquire a second language.
- select appropriate teaching methods based on learner needs and instructional objectives.
- employ effective strategies for teaching prose, poetry, fiction, grammar, and vocabulary at various levels.
- apply the principles of micro-teaching to enhance pedagogical skills.
- integrate the teaching of LSRW (Listening, Speaking, Reading, Writing) skills into ELT lesson planning.
- demonstrate understanding of curriculum components, frameworks, and processes.

#### **Course Context:**

Unit 1: History of ELT

Unit 2 : Varieties of English (ESL&EFL), Concept of World Englishes

Unit 3 : Scope of SLA, Behaviorist Theory, Universal Grammar Hypothesis, Krashen's Model, Socio-culture Theory (SCT)

Unit 4 : Approaches and Methods in Language Teaching

Grammar Translation Method, Direct Method, Audio Lingual Method, Communicative Language Teaching

Unit 5 : Teaching Methods

Teaching Literature (Prose, Poetry, Short stories, novels), Teaching Grammar & Vocabulary, Principles of Micro Teaching, Teaching the four language skills (LSRW)

## Unit 6 : Curriculum

Introduction to Curriculum, Lesson Plan, Testing & Evaluation.

(Diagnostic, Formative, Benchmark and Summative)

### **Suggested Readings**

Brown, H.D. (1980). Principles of Language and teaching: Prentic Hall

Brown H.D. (2004). Language Assessment Principles and Classroom Practices: Longman

Corder S.P. (1982). Error Analysis and Interlanguage : Oxford University Press

Harmer, Jeremy. (2003). The Practice of English Language Teaching: Longman

Krashen, Stephen, D, (2009). Principles and practice in second Language Acquisition:  
Pergamon Press

Nagaraj, Geetha. (2003). English Language Teaching: Approaches, Methods Techniques:  
Orient Longman

Richards, J. & T.S. Rodgers. (2001). Approaches and Methods in teaching : A Description and  
Analysis: Cambridge University Press

Tickoo, ML. (2003). Teaching and Learning English: A source for Teachers and Teacher  
Trainers: Sangam Books Limited

## **SEMESTER-VIII**

### **DISCIPLINE SPECIFIC ELECTIC (DSE-804)**

#### **DSE-703: 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:**

UNIT 1: Background lectures on Science Fiction and Detective Literature

UNIT 2: Tzevetan Todorov, 'The Typology of Detective Fiction', 'in the Poetics of Prose Darko Suvin, "On the Poetics of the Science Fiction Genre."

UNIT 3: Margaret Atwood, The Handmaid's Tale

UNIT 4: Manjula Padmanabhan, "Escape", "Exile", "2099"

UNIT 5: Arthur Conan Doyle The Hound of the Baskervilles

UNIT 6: Kalpana Swaminathan, The Gardener's Song

Suggested Readings:

1. Suvin, Darko. "On the Poetics of the Science Fiction Genre." *College English* 34, no. 3 (December 1972): 372–82.
2. 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
3. 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](https://mab333.weebly.com/uploads/3/2/3/1/32314601/writing_sf_-_01_on_the_writing_of_speculative_ficiton.pdf)
4. 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.