



Department of English

COURSES OFFERED BY DEPARTMENT OF ENGLISH SEMESTER VIII

DISCIPLINE SPECIFIC CORE COURSE– (DSC-20): Postcolonial Literature

No. of hours- 60 (Theory- 45 hrs.+Tutorials-15 hrs.)

Credit distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requ isite of the course	Department offering the course
		Lecture	Tutorial	Practical/ Practice			
DSC-20 Postcolonial Literature	4	3	1	0	Passed Class XII	NIL	English

This paper is aligned with Sustainability Development Goals 2030: #5 – Gender Equality, 10 – Reduced Inequality and #16 – Peace, Justice and Strong Institutions

Learning Objectives

The Learning Objectives of this course are as follows:

- To familiarize students with a foundational understanding of the continuing danger of pressures of colonization and of the need to resist these through a study of post-coloniality.
- To open up a sense of pan-national resistance through a study of emergent literatures in English from a range of former colonies and their shared experience of dispossession.

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Learning outcomes

By studying this course

- Students will be able to instill a basic sense of how postcolonialism signals new affiliations among emergent nation-states by reflecting upon the erasure of ancient, connected histories erased through colonialism.
- Students will develop an understanding of how both colonialism and postcolonialism are transitional categories of thought that shape our contemporary world in ways that are still nascent.

SYLLABUS OF DSC-20

UNIT – I (15 weeks-1 hour/week)

Chinua Achebe: *Things Fall Apart*. Penguin. 1994.

UNIT – II (15 weeks-1 hour/week)

Bessie Head. "The Collector of Treasures", *The Collector of Treasures and Other Botswana Village Tales*. Spain: Longman Publishing Group, 1992.

Ama Ata Aidoo. "The Girl Who Can", *The Girl Who Can and Other Stories*. UK: Pearson Education, 2002.

Grace Ogot. "The Green Leaves", *Land without Thunder*. Kenya: East African Publishing House, 1968.

UNIT – III (15 weeks-1 hour/week)

Adil Jussawalla: (i) "Colour Problems in the Family" (ii) "The Man and the Poet"

Derek Walcott: (i) "A Far Cry from Africa" (ii) "Names"

Mamang Dai: (i) "Small Towns and the River" (ii) "The Voice of the Mountain"

Unit IV (15 Weeks 1hour/week)

Amitav Ghosh. *Sea of Poppies*. Penguin India. 2011.

Suggested readings:

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

4. Said, Edward. "Introduction", "The Scope of Orientalism",
Orientalism. Harmondsworth: Penguin, 1978.
5. Young, Robert. "Colonialism and the Politics of Postcolonial Critique",
Postcolonialism: An Historical Introduction. Blackwell Publishing, 2001. pp 1-11

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Common Pool of Discipline Specific Elective (DSE) Courses for Semester VIII

DISCIPLINE SPECIFIC ELECTIVE COURSE- (DSE-18) TRAVEL WRITINGS

No. of hours- 60 (Theory- 45 hrs.+Tutorials-15 hrs.)

Credit distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course	Department offering the course
		Lecture	Tutorial	Practical/ Practice			
DSE-18 Travel Writings	4	3	1	0	Passed Class XII	NIL	English

This paper is aligned with Sustainability Development Goals 2030: #13 Climate Action

Learning Objectives:

- To introduce students to travel writing, its historical development, key characteristics, and diverse forms
- To develop critical reading and analytical skills by evaluating travel narratives, their rhetorical strategies, and their cultural, historical and literary significance.

Learning Outcomes:

At the end of this course

- Students will be able to analyze the conventions of travel writing, examining how they shape perceptions of place, culture, and identity and histories.
- Students will critically engage with travel writing's ethical implications, its role in cultural representation, and its broader literary and social impact.

SYLLABUS OF DSE-18

UNIT – I (15 weeks-1 hour/week)

Dervla Murphy. *On a Shoestring to Coorg: An Experience of Southern India*. Speaking Tiger, 2018.

UNIT – II (15 weeks-1 hour/week)

Paul Theroux. *The Great Railway Bazaar*. Penguin UK. 2008.

UNIT – III (15 weeks-1 hour/week)

Ved Mehta. *Walking the Indian Streets*. Legare Street Press. 2022.

UNIT – IV (15 weeks-1 hour/week)

Eric Newby. *Slowly Down the Ganges*. United Kingdom, HarperCollins Publishers Limited, 2011.

Suggested Readings:

1. Susan Bassnett. "Travel Writing and Gender", *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", *Postcolonial Travel Writings: Critical Explorations*. ed. Justin D Edwards and Rune Graulund, New York: Palgrave Macmillan, 2011. pp 173-184
3. Casey Balton. "Narrating Self and Other: A Historical View", *Travel Writing: The Self and The Other*. Routledge, 2012. pp 1-29
4. Sachidananda Mohanty. "Introduction: Beyond the Imperial Eyes", *Travel Writing and Empire*. New Delhi: Katha, 2004. pp ix –xx.

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DISCIPLINE SPECIFIC ELECTIVE COURSE- (DSE-19) GENRE FICTION

No. of hours- 60 (Theory- 45 hrs.+Tutorials-15 hrs.)

Credit distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course	Department offering the course
		Lecture	Tutorial	Practical/ Practice			
DSE-19 Genre Fiction	4	3	1	0	Passed Class XII	NIL	English

This paper is aligned with Sustainability Development Goals 2030: #13 Climate Action, # 5 Gender Equality

Learning Objectives

- To introduce students to genre fiction, its defining characteristics, conventions, and subgenres, so that they develop an understanding of the depth of cultural conversation.
- To develop critical reading and analytical skills by examining how genre influences narrative structure, character development, and thematic concerns.

Learning Outcomes

At the end of this course:

- Students will be able to analyze the key conventions of different genres, understanding how they shape reader expectations and literary interpretation, and also develop an understanding of the complexity of popular culture.
- Students will critically engage with genre fiction's cultural significance, its relation to literary trends, and its engagement with historical and cultural representations.

SYLLABUS OF DSE-19

UNIT – I (15 weeks-1 hour/week)

Arthur Conan Doyle: *The Sign of Four*. Penguin UK. 2014.

UNIT – II (15 weeks-1 hour/week)

Kashigo Ishiguro: *Never Let Me Go*. Thorndike. 2005.

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UNIT – III (15 weeks-1 hour/week)

Rajat Chaudhuri. *The Butterfly Effect*. India, Niyogi Books, 2018.

Unit IV (15 Weeks – 1 Hour/week)

Issac Asimov. *The Foundation*. HarperCollins, 2016.s

Suggested readings:

1. H. Thomas Milhorn: *Writing Genre Fiction: A Guide to the Craft* (2006)
2. Beth Driscoll, Kim Wilkins, Lisa Fletcher: *Genre Worlds: Popular Fiction and Twenty-First-Century* (2022)
3. Joyce G. Saricks: *The Readers' Advisory Guide to Genre Fiction* (2009)
4. Jeremy Rosen: 'Literary Fiction and the Genres of Genre Fiction' Posted 8th July, 2018.

<https://post45.org/2018/08/literary-fiction-and-the-genres-of-genre-fiction/>

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DISCIPLINE SPECIFIC ELECTIVE COURSE- (DSE-20) AFRICAN LITERATURE

No. of hours- 60 (Theory- 45 hrs.+Tutorials-15 hrs.)

Credit distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course	Department offering the course
		Lecture	Tutorial	Practical/ Practice			
DSE-20 African Literature	4	3	1	0	Passed Class XII	NIL	English

Learning Objectives

- To introduce students to African literature's diverse forms, styles, and thematic concerns through a range of texts based on ideas of indigeneity, folk lore, and orality.
- To develop students' critical and analytical skills for interpreting African literary texts within historical, cultural, and postcolonial contexts that demonstrate the retrieval of lost histories and traditions.

Learning Outcomes

By the end of this course

- Students will be able analyze key themes, motifs, and literary techniques in African literature, exploring its engagement with identity, colonialism, and social change.
- Students will become aware of histories of cultural erasure and political misrepresentation that shape African literary texts, using textual evidence and critical perspectives to support their arguments.

SYLLABUS OF DSE-20

UNIT – I (15 weeks-1 hour/week)

Nwapa Flora: *Efuru*. Bloomsbury. 2023.

UNIT – II (15 weeks-1 hour/week)

Wole Soyinka. "A Dance of the Forests", *Collected Plays: Vol 1*. OUP, 1997.

UNIT – III (15 weeks-1 hour/week)

Nadine Gordimer. "Jump", *Jump and Other Stories*, UK: Bloomsbury Publishing, 2012.

Gabriel Okara. "Once upon a time", *Collected Poems African Poetry Book Series*. ed. Brenda Marie Osbey, University of Nebraska Press 2016.

Otok PBitek. "Song of Lawino", *Anthology of African Literature*. ed. Anthonia C. Kalu, New Delhi: Viva Books, 2012. pp 739-51

Unit IV (15 weeks-1 hour/week)

Mandela, Nelson. 'Part 4: The Struggle is My Life' and 'Part 7: Riviona', "The Birth of a Freedom Fighter," *Long Walk to Freedom*. London: Abacus, 1995. pp 153-64 and pp 319-22

Nelson Mandela. "Zenani and Zindzi Mandela (23.06.69)," "To Nolasapho Irene Mkwazi (29.09.69)" and "To K. D Matanzima (19.05.86)" From *Prison Letters: Nelson Mandela*, edited by Sahn Venter, Liveright, 2019.

Suggested Readings:

1. Mphahlele, Ezekiel and Es'kia Mphahlele. 'The African Personality' and 'What Price Negritude?', *The African Image*. NY: Praeger, 1962. pp 19-24 and 31-39
2. Achebe, Chinua. 'The African Writer and the English Language', *Morning yet on Creation Day*. London: Heinemann, 1975.
3. Adichie, Chimamanda. *We Should All Be Feminists*. New York: Vintage, 2014.

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DISCIPLINE SPECIFIC ELECTIVE COURSE- (DSE-21) INTRODUCTION TO DIGITAL HUMANITIES

No. of hours- 60 (Theory- 45 hrs.+Tutorials-15 hrs.)

Credit distribution, Eligibility and Pre-requisites of the Course

Course title & Code	Credits	Credit distribution of the course			Eligibility criteria	Pre-requisite of the course	Department offering the course
		Lecture	Tutorial	Practical/ Practice			
DSE-21 Introduction to Digital Humanities	4	3	0	1	Passed Class XII	NIL	English

This paper is aligned with Sustainability Development Goals 2030: #8 Decent Work and Economic Growth, # 10 – Reduced Inequality and #16 – Peace, Justice and Strong Institutions

Learning Objectives

The course aims at;

1. Developing familiarity with theoretical and applied aspects of Digital Humanities.
2. Enhancing competence in digital research practices.

Learning Outcomes

After the completion of the course, the students will be able to;

1. Understand the diverse approaches to digital humanities critically and apply their knowledge of digital tools and methods.
2. Prepare digital portfolios and develop research projects by utilizing available digital tools and resources.

SYLLABUS OF DSE-21

Unit I: Introducing Digital Humanities (15 weeks-1 hour/week)

1. Overview of the field of Digital Humanities: Definitions; origin, growth and development; approaches to digital humanities.
2. Key concepts in Digital Humanities: Digitisation, Archiving, Metadata, Platformization, Blogging, Electronics Literature, Digital Storytelling, Digital Pedagogy.

3. Digital Humanities and English Studies in India.

Unit II: Digital Humanities and Literary Studies (15 weeks-1 hour/week)

4. Mathew G. Kirschenbaum, "What is Digital Humanities and What's it Doing in English Departments?" *ADE Bulletin*, No. 150, 2010.

5. Franco Moretti, "Network Theory and Plot Analysis," from, *Distant Reading*, Verso, 2013.

6. Marilyn Deegan, "English Research Methods and the Digital Humanities," in Gabrielle Griffin, ed. *Research Methods in English Studies*, Edinburgh University Press, 2013.

Unit III: E Literature (15 weeks-1 hour/week)

7. Shelley Jackson *Patchwork Girl, Or, A Modern Monster: A Graveyard, a Journal, a Quilt, a Story & Broken Accents*. United States, Eastgate Systems, 2014.

Unit IV: Application: Projects and Practical Work (15 weeks-1 hour/week)

8. Creation of digital archives of Indian cultural heritage

9. Text Analysis of Indian knowledge Texts

10. Storytelling with digital tools

Suggested Readings:

Johanna Drucker. *The Digital Humanities Coursebook: An Introduction to Digital Methods for Research and Scholarship*. Abingdon & New York: Routledge, 2021.

Eileen Gardiner and Ronald G Musto. *The Digital Humanities: A Primer for Students and Scholars*. New York: Cambridge University Press, 2015.

Adam Hammond. *Literature in the Digital Age: An Introduction*. Cambridge University Press; 2016.

Nidhi Kalra and Maya Dodd. *Exploring Digital Humanities in India: Pedagogies, Practices, and Institutional Possibilities*. Delhi: Routledge India, 2020.

Roy Rosenzweig and Dan Cohen. *Digital History: A Guide to Gathering, Preserving, and Presenting the Past on the Web*. Pennsylvania: University of Pennsylvania Press, 2005.

Jeffrey Schnapp. *Digital Humanities*. Cambridge: MIT Press, 2021

Clair Warwick, Melissa Terras, and Julianne Nyhan, eds. *Digital humanities in practice*. Facet Publishing, 2012

Arijana Sharma