

CENTRAL UNIVERSITY OF HIMACHAL PRADESH

[Established under the Central Universities Act 2009]

PO Box: 21, Dharamshala, District Kangra - 176215 (HP)

www.cuhimachal.ac.in

Course Code: EEL 509

Course Name: Australian Literature

Course Instructor/Designer: Dr. Hem Raj Bansal

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organised classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objectives: The course is designed to

- Trace the history of Aboriginals and the Arrival of Settlers
- Make students aware about literature of the First Nations with a focus on Australian Indigenous literature.
- Explore the settler and native narratives to know about the initial contact of colonizers and the colonized.
- Acquaint them with major literary writers of Australia and their works.
- Delineate the history of Stolen Generations

Attendance Requirements:

Students are expected to attend all lectures in order to fully benefit from the course.

A minimum of 75% attendance is a must failing which a student may not be permitted to appear in examination.

Evaluation Criteria:

1. Mid Term Examination: 50%
2. End Term Examination: 100%
3. Continuous Internal Assessment: 50%
 - Quiz: 10%
 - Subjective Assignment: 10%
 - Attendance: 10%
 - Presentations: 10%
 - Reading of the Text: 10%

Course Contents:

Unit – I: A Historical Overview

(10 Hours)

- Transportation of Convicts
- The Concept of ‘Terra Nullius’
- Resistance of the Aborigines
- The Gold Rush Era-the Eureka Stockade: Significance
- Devastating Effect of the So Called Civilizing Mission
- Australian Unjust and Discriminatory Policies
- The Policy of Assimilation, Aborigines Protection Acts, Stolen Generations
- Excerpts from “The Harbour and the Exiles”; “Who were the Convicts? ” from *The Fatal Shore* by Robert Hughes
- James McAuley: “The Convict and the Lady” [Poem]
- A.B. Patterson: “Waltzing Matilda” [Poem]

Unit- II Aboriginal Issues: White and Black Perspectives (8 Hours)

- Jack Davis: “Aboriginal Australia”, [Poem]
- Dorothea Mackellar: “My Country” [Poem]
- Judith Wright : “Bora Ring” [Poem]
- Oodgeroo Noonuccal (Kath Walker) : “We are Going” [Poem]
- David Malouf: *Remembering Babylon* [Novel]

Unit-III Question of Immigrants/Asylum-Seekers (8 Hours)

- Hannie Rayson: *Two Brothers* [Play]
- Nam Li : “The Boat” (Title Story from *The Boat*)

Unit-IV War/Love/Inter-personal Relations/Gender Issues (7 hours)

- John Lang: “The Mohammedan Mother” [Short Story]
- Tim Winton: “Distant Lands”, [Short Story]
- *Henry Lawson*: “A Child in the Dark and a Foreign Father”[Short Story]
- Judith Wright: “The Naked Woman and Mirror” [Poem]

Unit-V Memoirs/Autobiographies/Stolen Generations (7 hours)

- Autobiography: Questioning through Self-Narrative
- Doris Kartinyeri: *Kick the Tin*
- “Anne’s Story” (First Person Accounts of/by Stolen Children)
- “A Black Grandmother” from Sally Morgan’s *My Place*

Prescribed Text Books:

1. Morgan, Sally. *My Place*. New Delhi: Indialog Publishers Private Limited, 2011.
2. Davis, Jack. *No Sugar*. Sydney: Currency Press Pvt. Limited, 1986.
3. Wright, Judith. *Human Pattern: Selected Poems*. Sydney: Carcanet Pvt. Ltd., 2011.
4. Rayson, Hannie. *Hotel Sorrento*. Sydney: Currency Press, 2011.

5. Winton, Tim. *Scission*. Australia: Penguin Australia, 1998.
6. Carey, Peter. *True History of the Kelly Gang*. Delhi: Penguin India, 2001.
7. White, Patrick. *A Fringe of Leaves*. Australia: Penguin Classics, 2003.
8. Bennett, Bruce and Jennifer Strauss. Eds. *The Oxford Literary History of Australia*. Melbourne: OUP, 1998. Print.
9. Clark, Manning. *A Short History of Australia*. New York: New American Library, 1980. Print.

Suggested Extra Reading:

1. Webby, Elizabeth. *The Cambridge Companion to Australian Literature*. Ed. Cambridge: UP, 2000. Print.
2. Sabbioni, Jennifer, Kay Schaffer and Sidonie Smith. Eds. *Indigenous Australian Voices: A Reader*. New Brunswick: Rutgers UP, 1998. Print.
3. Casey, Maryrose. *Creating Contemporary Frames: Indigenous Theatre (1967-1990)*. Queensland: UP, 2004. Print.
4. Shoemaker, Adam. *Black Words, White Page*. Brisbane: Queensland University Press, 1989. Print.

Lecture Plan:

Lecture	Topics	Prescribed Text Book
Lecture - 1	Pre-colonial Landscape later named as Australia	Book 8 & 9
Lecture- 2	The Tradition of the Dreamtime: the Aboriginals	Book 8 & 9
Lecture -3	The Arrival of Settlers/Colonists: Captain James Cook	Book 8 & 9
Lecture -4	Cultural Clashes: Concept of 'terra nullius'	Book 8 & 9
Lecture - 5	Jack Davis: an Introduction to the author	Book 2
Lecture - 6-9	<i>No Sugar</i> : the text and Critical Interpretation	Book 2
Lecture - 10	Judith Wright: an Introduction to the author	Book 3
Lecture - 11-14	Poems of Judith Wright	Book 3
Lecture - 15	Patrick White: An Introduction to the author	Book 7
Lecture - 16-20	<i>A Fringe of Leaves</i> : the text, Critical interpretation	Book 7
Lecture - 21	Tim Winton: An Introduction to the author	Book 5
Lecture - 22-25	Select Short Stories: Critical Interpretation	Book 5
Lecture - 26	Sally Morgan: An Introduction to the author	Book 1

Lecture - 26-32	<i>My Place</i> : the text and its Critical interpretation	Book 1
Lecture- 33	Peter Carey: An Introduction to the author	Book 6
Lecture - 34-36	<i>Two Brothers</i> : Critical Interpretation	Book 6
Lecture- 37	Hannie Rayson: An Introduction to the author	Book 4
Lecture - 38-40	<i>Anne's story</i> : the text and critical interpretation	Book 4

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PO Box: 21, Dharamshala, District Kangra - 176215 (HP)

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Course Code: EEL 509

Course Name: Australian Literature

Course Instructor: Hem Raj Bansal

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organised classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objective: The course is designed to

- Make students aware about literature of the First Nations with a focus on Australian Indigenous literature.
- Explore the settler and native narratives to know about the initial contact of Colonizers and the colonized.
- Acquaint them with major literary writers of Australia and their works.

Attendance Requirements:

Students are expected to attend all lectures in order to fully benefit from the course.

A minimum of 75% attendance is a must failing which a student may not be permitted to appear in examination.

Evaluation Criteria:

1. Mid Term Examination: 25%
2. End Term Examination: 50%
3. Continuous Internal Assessment: 25%
 - Quiz: 5%
 - Subjective Assignment: 10%
 - Attendance: 5%
 - Presentations: 5%

Course Contents:

Unit – I: A Historical Overview

(10 Hours)

- Transportation of Convicts
- The Concept of ‘Terra Nullius’
- Resistance of the Aborigines
- The Gold Rush Era-the Eureka Stockade: Significance
- Devastating Effect of the So Called Civilizing Mission
- Australian Unjust and Discriminatory Policies
- The Policy of Assimilation, Aborigines Protection Acts, Stolen Generations
- Excerpts from “The Harbour and the Exiles”; “Who were the Convicts?” from *The Fatal Shore* by Robert Hughes
- James McAuley: “The Convict and the Lady” [Poem]
- A.B. Patterson: “Waltzing Matilda” [Poem]

Unit- II

(8 Hours)

- Jack Davis: “Aboriginal Australia”, “Let Go” [Poems]
- John Lang: “The Mohammedan Mother” [Story]
- Dorothea Mackellar: “My Country” [Poem]
- David Malouf: *Remembering Babylon* [Novel]

Unit-III

(8 Hours)

- Hannie Rayson: *Two Brothers* [Play]
- Henry Lawson: “A Child in the Dark and a Foreign Father” [short story]
- Oodgeroo Noonuccal (Kath Walker) : “We are Going” [Poem]

Unit-IV

(7 hours)

- Tim Winton: “Distant Lands”, “Blood and Water” [Short Stories]
- Judith Wright : “The Naked Woman and Mirror”, “Bora Ring” [Poems]

Unit-V

(7 hours)

- Autobiography: Questioning through Self-Narrative
- Glenyse Ward: *Wandering Girl*
- “Lance’s Story” and “Anne’s Story” (First Person Accounts of/by Stolen Children)
- “A Black Grandmother” from Sally Morgan’s *My Place*



CENTRAL UNIVERSITY OF HIMACHAL PRADESH

Course Code: EEL 513

Course Name: World Classics in English Translation

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organised classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objective: The course is designed to:

- Make students understand the term 'classic'.
- Make them learn the legacy of classical writers.
- Understand what makes a work classic.
- Develop a comprehensive understanding of major writers across the globe.
- Introduce students to various genres.
- Enhance their understanding of select masterpieces.

Attendance Requirements:

Students are expected to attend all lectures to fully benefit from the course.

A minimum of 75% attendance is a must; failing which a student may not be permitted to appear in examination.

Evaluation Criteria:

1. Mid Term Examination: 25%
2. End Term Examination: 50%
3. Continuous Internal Assessment: 25%
 - Close Reading Presentations: 5 %
 - Reading of Text : 5%
 - Attendance : 5%
 - Class Test: 5 %
 - Quiz: 5%

Course Contents:

UNIT – I: Introduction: Classical Literature (7 Hours)

- Classic as a Term
- Brief Introduction to Ancient Classics

- Italo Calvino: “Why Read the Classics?”

UNIT – II: World Classics: (Greek and Roman)
Hours)

(8

- Sophocles: *Oedipus the King* [Play]
- Freud’s Theory of Psycho-Sexual Stages of Development and Relevance of *Oedipus the King*
- Sappho: “Ode to Aphrodite”
- Homer: “Odyssey - Calypso and Ulysses”
- Horace: “Strategy for Living” from *Odes*

UNIT – III: World Classics (French & German)
Hours)

(9

- Albert Camus : “The Adulterous Woman” [Short Story]
- Guy de Maupassant: “The Necklace” [Short Story]
- Franz Kafka: *Metamorphosis* [Novella]

UNIT – IV: World Classics (India/Pakistan)

- Kalidas: *Abhigyan Shakuntlam* [Play]
(8 Hours)
- Ismat Chughtai – “The Home-Maker” [Short Story]
- Faiz Ahmad Faiz- “Before You Came” ; “My Guest”; “Loneliness” [Poems]
- Saadat Hasan Manto-“The Assignment” [Short Story]

UNIT – V: World Classics (Russian/American/Chilean)
(8 Hours)

- Gabriel Garcia Marquez – “A Very Old Man with Enormous Wings” [Short Story]
- Leo Tolstoy: “How Much Land Does a Man Need” [Short Story]
- Pablo Neruda – “I Do Not Love You Except Because I Love You”; –“Don’t Go Far Off” [Poems]
- Anton Chekhov-“A Doctor’s Visit” [Short Story]

Prescribed Text Books:

1. Kenney, J.E. Ed. *The Cambridge History of Classical Literature. London: Cambridge UP, 1982. Web. 27 May 2016.*
2. Sophocles. *The Complete Plays of Sophocles.* Trans. Sir Richard Claverhouse Jebb. New York Bantam Books, 1967. Print.
3. Augine, Lauren. “Classic is as Classic Does.” Web.
<http://cas.umkc.edu/english/publications/youngscholarsinwriting/documents/CLASSIC.pdf>
4. Calvino, Italo. “Why Read the Classics?” *The New York Review of Books.* 9 Oct. 1986

5. Sappho: “Ode to Aphrodite.”
http://homoecumenicus.com/ioannidis_ancient_greek_texts.html
6. Homer. “Odyssees-Calypso and Ulysses.”
http://homoecumenicus.com/ioannidis_ancient_greek_texts.html
7. Horace. “Strategy for Living”. From *Odes*.
http://homoecumenicus.com/ioannidis_ancient_greek_texts.html Labouchère,
8. Henry. “The Brown Man’s Burden”. Swans. Web. 28 June 2013. Web.
9. Maupassant, Guy de. *Masterpieces of World Fiction: Selected Short Stories by Guy de Maupassant*. The Online Library of Liberty, 2010.
10. Kafka, Franz. *Metamorphoses*. New Delhi: Penguin Classics, 2015. Print.
11. Rilke, Rainer Maria. “Fire’s Reflection”. *Poemhunter*. n.P. 13 January 2013. Web. 20 December 2013.
12. Kalidas. *Abhigyan Shakuntlam*. Trans. Ashok Sinha. New Delhi: Diamond Books, 2010. Print.
13. Chughtai, Ismat. “The Home-Maker.” *Lifting the Veil: Selected Writings*. New Delhi: Penguin Books, 2009. Print.
14. Faiz, Ahmad Faiz. “Selected Poems of Faiz Ahmad.”
http://www.faizcentenary.org/poems_in_english.htm
15. Kipling, Rudyard. *Rudyard Kipling’s Verse, Inclusive Edition, 1885–1918*. Garden City: Doubleday, 1922.
15. Manto, Saadat Hasan. *Selected Stories*. New Delhi: Penguin Books, 2009. Print.
16. Marquez, Gabriel Garcia. *No One Writes to the Colonel and other stories*. 1999. New York: Harper Perennial, 2005. Print.
17. Tolstoy, Leo. *How Much Land Does a Man Need and Other Stories*. New Delhi: Penguin Classics, 1993. Print.
18. Neruda, Pablo. “I Do Not Love You Except Because I Love You.” *Poemhunter*. N.P. N.D. Web. 7 December 2015.
19. Chekhov, Anton. *The Lady with the Dog and Other Stories*. New Delhi: Penguin, 2002. Print.

Suggested Reading:

1. Abrams, M.H. *Glossary of Literary Terms*. Boston: Wadsworth, 2012.
2. Duttlinger, Carolin. *The Cambridge Introduction to Franz Kafka*. Cambridge: Cambridge University Press, 2013.
3. Kaith, A.B. *The Sanskrit Drama: In Its Origin, Theory Development and Practice*. Chennai: Motilala Banarsidas Publishers, 1988. Print.
4. Kenney, J.E. Ed. *The Cambridge History of Classical Literature*. Cambridge: Cambridge UP, 1982. Web. 27 May 2016.
5. Camus, Albert. *Exile and the Kingdom*. NY: Vintage Books, 1957. Web. 4 June 2016.
6. Arnold, Mathew. “The Touchstone Method” from *The Study of Poetry*. Web. 12 May 2016.



CENTRAL UNIVERSITY OF HIMACHAL PRADESH

Course Instructor/Designer: Hem Raj Bansal

Course Code: EEL 513

Course Name: World Classics in English Translation

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organised classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

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- Make them learn the legacy of classical writers.
- Understand what makes a work classic.
- Develop a comprehensive understanding of major writers across the globe.
- Introduce students to various genres.
- Enhance their understanding of select masterpieces.

Attendance Requirements:

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Evaluation Criteria:

1. Mid Term Examination: 25%
2. End Term Examination: 50%
3. Continuous Internal Assessment: 25%
 - Close Reading Presentations: 5 %
 - Reading of Text : 5%
 - Attendance : 5%
 - Class Test: 5 %
 - Quiz: 5%

Course Contents:

UNIT – I: Introduction: Classical Literature (7 Hours)

- Classic as a Term
- Brief Introduction to Ancient Classics
- Italo Calvino: "Why Read the Classics?"

UNIT – II: World Classics: (Greek and Roman) (8 Hours)

- Sophocles: *Oedipus the King* [Play]
- Sappho: "Ode to Aphrodite"
- Homer: "Odyssey - Calypso and Ulysses"
- Horace: "Strategy for Living" from *Odes*

UNIT – III: World Classics (French & German) (9 Hours)

- Albert Camus : "The Adulterous Woman" [Short Story]
- Guy de Maupassant: "The Necklace" [Short Story]
- Franz Kafka: *The Trial* [Novel]

- Rainer Maria Rilke – “Fire’s Reflection”; “The Poet” [Poems]

UNIT – IV: World Classics (India/Pakistan)

- Kalidas: *Abhigyan Shakuntlam* [Play] (8 Hours)
- Ismat Chughtai – “The Home-Maker” [Short Story]
- Faiz Ahmad Faiz- “Before You Came” ; “My Guest”; “Loneliness” [Poems]
- Saadat Hasan Manto-“The Assignment” [Short Story]

UNIT – V: World Classics (Russian/American/Chilean)

(8 Hours)

- Gabriel Garcia Marquez – “A Very Old Man with Enormous Wings” [Short Story]
- Leo Tolstoy: “How Much Land Does a Man Need” [Short Story]
- Pablo Neruda – “I Do Not Love You Except Because I Love You”; –“Don’t Go Far Off” [Poems]
- Anton Chekhov-“A Doctor’s Visit” [Short Story]

Prescribed Text Books:

1. Kenney, J.E. Ed. *The Cambridge History of Classical Literature*. London: Cambridge UP, 1982. Web. 27 May 2016.
2. Sophocles. *The Complete Plays of Sophocles*. Trans. Sir Richard Claverhouse Jebb. New York Bantam Books, 1967. Print.
3. Augine, Lauren. “Classic is as Classic Does.” Web. <http://cas.umkc.edu/english/publications/youngscholarsinwriting/documents/CLASSIC.pdf>
4. Calvino, Italo. “Why Read the Classics?” *The New York Review of Books*. 9 Oct. 1986
5. Sappho: “Ode to Aphrodite.” http://homoecumenicus.com/ioannidis_ancient_greek_texts.html
6. Homer. “Odyssees-Calypto and Ulysses.” http://homoecumenicus.com/ioannidis_ancient_greek_texts.html
7. Horace. “Strategy for Living”. From *Odes*. http://homoecumenicus.com/ioannidis_ancient_greek_texts.htm Labouchère, Henry. “The Brown Man’s Burden”. Swans. Web. 28 June 2013. Web.
8. Maupassant, Guy de. *Masterpieces of World Fiction: Selected Short Stories by Guy de Maupassant*. The Online Library of Liberty, 2010.
9. Kafka, Franz. *The Trial*. New Delhi: Penguin Classics, 2015. Print.
10. Rilke, Rainer Maria. “Fire’s Reflection”. *Poemhunter*. n.P. 13 January 2013. Web. 20 December 2013.
11. Kalidas. *Abhigyan Shakuntlam*. Trans. Ashok Sinha. New Delhi: Diamond Books, 2010. Print.
12. Chughtai, Ismat. “The Home-Maker.” *Lifting the Veil: Selected Writings*. New Delhi: Penguin Books, 2009. Print.
13. Faiz, Ahmad Faiz. “Selected Poems of Faiz Ahmad.” http://www.faizcentenary.org/poems_in_english.htm Kipling, Rudyard. *Rudyard Kipling’s Verse, Inclusive Edition, 1885–1918*. Garden City: Doubleday, 1922.
15. Manto, Saadat Hasan. *Selected Stories*. New Delhi: Penguin Books, 2009. Print.
16. Marquez, Gabriel Garcia. *No One Writes to the Colonel and other stories*. 1999. New York: Harper Perennial, 2005. Print.
17. Tolstoy, Leo. *How Much Land Does a Man Need and Other Stories*. New Delhi: Penguin Classics, 1993. Print.
18. Neruda, Pablo. “I Do Not Love You Except Because I Love You.” *Poemhunter*. N.P. N.D. Web. 7 December 2015.
19. Chekhov, Anton. *The Lady with the Dog and Other Stories*. New Delhi: Penguin, 2002. Print.

Suggested Reading:

1. Abrams, M.H. *Glossary of Literary Terms*. Boston: Wadsworth, 2012.
2. Duttlinger, Carolin. *The Cambridge Introduction to Franz Kafka*. Cambridge: Cambridge University Press, 2013.
3. Kaith, A.B. *The Sanskrit Drama: In Its Origin, Theory Development and Practice*. Chennai: Motilala Banarsidas Publishers, 1988. Print.
4. Kenney, J.E. Ed. *The Cambridge History of Classical Literature*. Cambridge: Cambridge UP, 1982. Web. 27 May 2016.
5. Camus, Albert. *Exile and the Kingdom*. NY: Vintage Books, 1957. Web. 4 June 2016.
6. Arnold, Mathew. “The Touchstone Method” from *The Study of Poetry*. Web. 12 May 2016.



CENTRAL UNIVERSITY OF HIMACHAL PRADESH

Course Instructor: Dr. Hem Raj Bansal

Course Code: EEL 502

Course Name: Victorianism

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organised classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objective: The course is designed to:

- Make students understand the characteristic features of Victorianism
- Show the extent of Victorianism
- And enable them to think and work on research topics based on Victorian Literature
- Art for Art's Sake Movement
- Art for Life's Sake
- Emergence of the New Woman
- Tell them the parallel emergence of Indian literature

Attendance Requirements:

Students are expected to attend all lectures to fully benefit from the course.

A minimum of 75% attendance is a must; failing which a student may not be permitted to appear in examination.

Evaluation Criteria:

1. Mid Term Examination: 25%
2. End Term Examination: 50%
3. Continuous Internal Assessment: 25%
 - Close Reading Presentations: 5 %
 - Reading of Text : 5%
 - Attendance : 5%
 - Class Test: 5 %
 - Quiz: 5%

Course Content:

UNIT – I: Victorianism: Brief History and the Issues

(8 Hours)

- History of the Age
- The Characteristics of the Period
- Introduction to Victorian Literature

Texts:

- Bankim Chandra Chatterjee: “Hail to the Mother”
- George Landow – “Victorian and Victorianism” [Essay]
- William Ernest Henley – “Invictus” [Poem]
- Dorothea Day-“My Captain” [Poem]
- Alfred Lord Tennyson: “The Charge of the Light Brigade”
- Thomas Hardy: “The Withered Arm”

UNIT – II: Victorian Era: Industrialization and Protest (8 Hours)

- Thomas Hood: “The Song of the Shirt” [Poem]
- Charles Dickens: *Hard Times* [Novel]
- Elizabeth Barrett Browning: “The Cry of the Children” [Poem]

UNIT – III: The Pre-Raphaelites, the Aesthetics, Marriage & Morality (6,Hours)

- Dante Gabriel Rossetti : “My Sister’s Sleep”[Poem]
- William Morris : “Haystack in the Floods” [Poem]
- Christina Rossetti: “In an Artist’s Studio” [Poem]

UNIT – IV: Race and Imperialism

- Henry Labouchere: “The Brown Man’s Burden” [Poem] (10 Hours)
- Rudyard Kipling- ‘The White Man’s Burden’ [Poem]”
- Henry Lawson – “A Neglected History” [Essay]
- Henry Derozio – “To India – My Native Land” , “The Harp of India” [Poems]
- Toru Dutt-“Lakshman” [Poem]

UNIT – V: Woman Question (8 Hours)

- Bankim Chandra Chatterjee: *Rajmohan’s Wife* [Novel]
- Sarah Grand: “The New Aspects of the Women Question” [Essay]
- Robert Browning: “My Last Duchess”

Prescribed Text Books:

1. Chesterton, G.K. *The Victorian Age in Literature*. New York: Henry Holt, 1913. Web.
2. Reynolds, Myra. ed. *Selections from the Poems and Plays of Robert Browning* Chicago: Scott, Foresman & Co., 1909. Web.
3. Gardner, W.H. ed. *Gerard Manley Hopkins: Poems and Prose*. London: Penguin, 1985. Web.
4. Dickens, Charles. *Hard Times*. London: Cambridge University Press, 1998. Print.
5. Donaldson, Sandra, et al., ed. *The Works of Elizabeth Barrett Browning*. 5 vols. London: Pickering & Chatto, 2010. Web.
6. Hopkins, Gerard Manley. *Poems of Gerard Manley Hopkins*. London: Humphrey Milford, 1918. Print.
7. Stedman, Edmund Clarence, ed. *A Victorian Anthology, 1837–1895*. Cambridge: Riverside Press, 1895. Web.
8. Landow, George. “Victorian and Victorianism”. *Victorianweb*. N.p. 2 August 2009. Web. 2 December 2013. Web.
9. Labouchère, Henry. “The Brown Man’s Burden”. Swans. Web. 28 June 2013. Web.

10. Wilde, Oscar. *The Importance of Being Earnest*. Gutenberg. Web. 28 June 2013.
11. Untermeyer, Louis, Ed. *Modern British Poetry*. New York: Harcourt, Brace and Howe, 1920. Print.
12. Pater, Walter. *The Renaissance*. Gutenberg. Web. 28 June 2013.
13. Rossetti, D.G. "In an Artist's Studio". *The Victorian Web*. Web. 28 June 2013.
14. Chatterjee, Bankim Chandra. *Rajmohan's Wife*. 1864. Gurgaon: Penguin Publishers, 2009. Print.
15. Kipling, Rudyard. *Rudyard Kipling's Verse, Inclusive Edition, 1885–1918*. Garden City: Doubleday, 1922.
18. Labouchère, Henry. "The Brown Man's Burden". *Swans*. Web. 28 June 2013
19. Chatterjee, Bankim Chandra. "Hail to the Mother." *The Sources of Indian Traditions*. Eds. McDermott, Rachel Fell et al. Haryana: Penguin Books, 2014. Print.

Suggested Reading:

1. Abrams, M.H. *Glossary of Literary Terms*. Boston: Wadsworth, 2012.
2. Avery, Gillian. *Victorian People in Life and Literature*. London: Collins; New York: Holt, Rinehart, and Winston, 1970.
3. Himmelfarb, Gertrude. *The Idea of Poverty: England in the Early Industrial Age*. New York: Knopf, 1984.
4. McLeod, Hugh. *Religion and the People of Western Europe: 1789-1970*. Oxford: OUP, 1981.
5. Ashley, Leonard R.N. ed. *Nineteenth-Century British Drama*. NY: Scott, Foresman, 1967.
6. Adams, James Eli. *A History of Victorian Literature*. West Sussex: Wiley-Blackwell, 2012. Print.

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Central University of Himachal Pradesh

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TEMPORARY ACADEMIC BLOCK, DHAULADHAR CAMPUS, DHARMSHALA, DISTRICT
KANGRA, HIMACHAL PRADESH – 176215

Tel. 01892-237289 (D); 01892-237285/88 (Ext.410/412); Fax 01892-237286;

Course

Instructor: Dr Hem Raj Bansal

Course Code: EEL 418

Course Name: Studying the Canon: Shakespeare

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organised classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objective: The course is designed to:

- Make students understand the characteristic features of Shakespeare's Works
- Show the extent of Shakespeare's Art and Criticism
- And enable them to think and work on research topics related to Shakespeare

Attendance Requirements:

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Evaluation Criteria:

1. Mid Term Examination: 25%
2. End Term Examination: 50%
3. Continuous Internal Assessment: 25%
 - Quiz exams – based on texts: 5%
 - Two Assignments Before Mid-Term and End-Term : 10%
 - Presentations: 5%
 - Attendance: 5%

Course Content:

UNIT – I: Introduction

(7 Hours)

Socio-Political and Religious Scenario; Literary and Theatre Background; Mystery/Miracle Plays'; Interludes; Pre-Shakespearean Dramatists; Life & Works of William Shakespeare.

UNIT – II: Tragedies and Histories

(7 Hours)

Shakespearean Tragedies, Roman Plays; Power of Rhetoric; Rational vs. Irrational; Idea of Republic

Texts:

Shakespeare: *Julius Caesar* [Play]

David Daiches: "Guilt and Innocence in *Julius Caesar*" [Essay]

UNIT – III: Comedies and Romances

(12 Hours)

Shakespearean Romances and Comedies; Autobiographical Element; Post Colonial Critique; Masque; Three Unities

Texts:

Northrop Frye: "Introduction" to *The Tempest* [Essay]

Shakespeare: *The Tempest* [Play]

Robert Browning: "Caliban upon Setebos; or, Natural Theology in the Island" [Poem]

Shakespeare: *The Taming of the Shrew*

UNIT – IV: Sonnets

(6 Hours)

Shakespeare as a Poet; Sonnet as a Poetic Form; Shakespearean Sonnet; Muses; Sexuality in Shakespeare

Texts:

Sonnet No. 29 (To the Young Man) [Poem]

Sonnet No. 60 (To Eternal Art) [Poem]

Sonnet No.130 (To the Dark Lady) [Poem]

Sonnet No.116 (True Art) [Poem]

UNIT – V: English History Plays

(8 Hours)

Texts:

Shakespeare: *Henry VIII*

Prescribed Text Books:

1. Bloom, Harold. "Shakespeare, Center of the Canon." in *The Western Canon: The Books and School of the Ages*. London: Macmillan, 1994. 45-75. Print.
2. Daiches, David. "Guilt and Innocence in *Julius Caesar*." from Lerner, Laurence. Ed. *Shakespeare's Tragedies: An Anthology of Modern Criticism*. Middlesex: Penguin Books, 1963. 39-41. Print.
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Lecture 9-16	Tragedy; Aristotle's definition of Tragedy; Shakespearean Tragedies, Roman Plays, and Histories; Power of Rhetoric; Rational vs. Irrational; Idea of Republic. Texts: Shakespeare: <i>Julius Caesar</i> [Play] David Daiches: "Guilt and Innocence in <i>Julius Caesar</i> " [Essay] Summation	Books 1, 2, 6
Lecture 17-24	Shakespearean Romances and Comedies; Autobiographical Element; Post Colonial Critique; Masque; Three Unities	Book 3, 4, 5, 6

	<p>Texts: Northrop Frye: "Introduction" to <i>The Tempest</i> [Essay] Shakespeare: <i>The Tempest</i> [Play] Robert Browning: "Caliban upon Setebos; or, Natural Theology in the Island" [Essay]</p> <p>Summation <i>Taming of the Shrew</i></p>	
Lecture 25-32	<p>Shakespeare as a Poet; Sonnet as a Poetic Form; Shakespearean Sonnet; Muses; Sexuality in Shakespeare</p> <p>Texts: Shakespeare: Sonnet No. 29 (To the young man) [Poem] Sonnet No. 60 (To Eternal Art) [Poem] Sonnet No.130 (To the Dark Lady) [Poem] Sonnet No.116 (True Art) [Poem]</p> <p>Summation</p>	<p>Book 8, 9, 10, 11, 12</p>
Lecture 32-40	<p>Shakespeare's History Plays <i>Henry IV Part I</i></p>	<p>Book 13</p>

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Central University of Himachal Pradesh

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TEMPORARY ACADEMIC BLOCK, DHAULADHAR CAMPUS, DHARMSHALA, DISTRICT
KANGRA, HIMACHAL PRADESH – 176215

Tel. 01892-237289 (D); 01892-237285/88 (Ext.410/412); Fax 01892-237286;

Course

Instructor: Dr Hem Raj Bansal

Course Code: EEL 418

Course Name: Studying the Canon: Shakespeare

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organised classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objective: The course is designed to:

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UNIT – I: Introduction

(7 Hours)

Socio-Political and Religious Scenario; Literary and Theatre Background; Mystery/Miracle Plays'; Interludes; Pre-Shakespearean Dramatists; Life & Works of William Shakespeare.

Texts:

Harold Bloom: "Shakespeare: Centre of the Canon" [Essay]

UNIT – II: Tragedies and Histories

(7 Hours)

Shakespearean Tragedies, Roman Plays; Power of Rhetoric; Rational vs. Irrational; Idea of Republic

Texts:

Shakespeare: *Julius Caesar* [Play]

David Daiches: "Guilt and Innocence in *Julius Caesar*" [Essay]

UNIT – III: Comedies and Romances

(12 Hours)

Shakespearean Romances and Comedies; Autobiographical Element; Post Colonial Critique; Masque; Three Unities

Texts:

Northrop Frye: "Introduction" to *The Tempest* [Essay]

Shakespeare: *The Tempest* [Play]

Robert Browning: "Caliban upon Setebos; or, Natural Theology in the Island" [Poem]

Shakespeare: *The Taming of the Shrew*

UNIT – IV: Sonnets

(6 Hours)

Shakespeare as a Poet; Sonnet as a Poetic Form; Shakespearean Sonnet; Muses; Sexuality in Shakespeare

Texts:

Sonnet No. 29 (To the Young Man) [Poem]

Sonnet No. 60 (To Eternal Art) [Poem]

Sonnet No.130 (To the Dark Lady) [Poem]

Sonnet No.116 (True Art) [Poem]

UNIT – V: English History Plays

(8 Hours)

Texts:

An Overview of Henriad Trilogy

Henry IV Part I (Play)

Prescribed Text Books:

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(8 Hours)

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(8 Hours)

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(8 Hours)

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UNIT – V: English History Plays (8 Hours)

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Course Name: Literature, Empathy, and Human Making

Course Instructor: Dr Hem Raj Bansal

Course Code: NA

Credits: 2

Unit I: Introduction

Defining Literature, Empathy, Human

Difference between Humans and Beasts and/or Machines

Characteristics of humans: Motivation, Choices, Beliefs, Concern for Environment

Literature as a tool to understand Empathy and Humanity

Texts:

Hadley Cantril: "The Qualities of Being Human" [Essay]

R J Rees: "Why Study Literature?" [Essay]

Anton Chekov: "The Bet" [Short Story]

Unit II: Human Making: Motivation

Characteristic of Human: Motivation

Defining Motivation

Kinds of Motivation:

a. Pragmatic

b. Spiritual

Motivation as depicted in Literature

Necessity of Motivation

Empirical vs. Transcendental

Love vs. Duty

Texts:

P.B. Shelley: "Ozymandis" [Poem]

O. Henry: "After Twenty Years" [Short Story]

Unit III: Nature of Choice

Characteristic of Human: Choice

Kinds of Choice:

a. Traditional

b. Individualistic

Choice as depicted in Literature

Necessity of Choice

Identity vs. Individuality

Individualism vs. Collectivism

Man vs. Machine

Texts:

Chinua Achebe: "Marriage is a Private Affair" [Short Story]

Ridley Scott: *Blade Runner* [Film]

Rudyard Kipling: "If" [Poem]

Unit IV: Nature of Faith

Characteristic of Human: Faith

Defining Faith

Kinds of Faith:

- a. Reason
- b. Instinct

Faith as depicted in Literature

Necessity of Faith

Freedom of Thought

Reason vs. Instinct

Rational vs. Spiritual

Texts:

H.G. Wells: "The Country of the Blind" [Short Story]

Rabindranath Tagore: "Where the Mind is without Fear" [Poem]

Unit V: Nature of Environment

Characteristic of Human: Environment

Defining Environment

Kinds of Environment:

- a. Internal
- b. External

Environment and Literature

Human concern for Environment

Nature vs. Mindscapes

Empathy and Harmony

Conclusion

Texts:

Gieve Patel: "On Cutting a Tree" [Poem]

Ray Bradbury: "There will Come Soft Rains" [Short Story]

Robert Frost: "Mending Wall" [Poem]

Course Name: Literature, Empathy, and Human Making

Course Instructor: Dr Hem Raj Bansal

Course Code: NA

Credits: 2

Unit I: Introduction

Defining Literature, Empathy, Human

Difference between Humans and Beasts and/or Machines

Characteristics of humans: Motivation, Choices, Beliefs, Concern for Environment

Literature as a tool to understand Empathy and Humanity

Texts:

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R J Rees: "Why Study Literature?" [Essay]

Anton Chekov: "The Bet" [Short Story]

Unit II: Human Making: Motivation

Characteristic of Human: Motivation

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Ridley Scott: *Blade Runner* [Film]

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Characteristic of Human: Faith

Defining Faith

Kinds of Faith:

- a. Reason
- b. Instinct

Faith as depicted in Literature

Necessity of Faith

Freedom of Thought

Reason vs. Instinct

Rational vs. Spiritual

Texts:

H.G. Wells: "The Country of the Blind" [Short Story]

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Unit V: Nature of Environment

Characteristic of Human: Environment

Defining Environment

Kinds of Environment:

- a. Internal
- b. External

Environment and Literature

Human concern for Environment

Nature vs. Mindscapes

Empathy and Harmony

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[Established under the Central Universities Act 2009]

PO Box: 21, Dharamshala, District Kangra - 176215 (HP)

www.cuhimachal.ac.in

Course Code: EEL 612

Course Name: Literature and Resistance

Course Instructor: Dr. Hem Raj Bansal

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(8 hours)

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 - Resistance: Historical Evolution (Literary Perspectives)
 - Jean Paul Sartre: “Why Write?” from *What is Literature?*
 - Mahatma Gandhi: (Chapters IV, VI, XII, XVIII from *Hind Swaraj*)

UNIT – III: Resistance: Race (9 hours)

- Zora Neal Hurston: “How It Feels to be Coloured Me?”
- Franz Fanon: “Colonial War and Mental Disorders”
- Jane Harrison: *Stolen*
- Maya Angelou: “I Know Why the Caged Bird Sings”; “Still I Rise”
- Wole Soyinka: “Telephone Conversation”

UNIT – IV: – Resistance: Gender (8 hours)

- Simone de Beauvoir: Introduction to *The Second Sex*
- Alice Walker: “Brothers and Sisters”
- Tarabai Shinde: “Stree-Purush Tulna” “A Comparison between Men and Women”
- Bapsi Sidhwa: *The Pakistani Bride*
- Marge Piercy: “The Rape Poem”

UNIT –V: Resistance: Class (7 hours)

- Jo Goodwin Parker: “What is Poverty?” (Essay)
- Oscar Wilde – “Modern Millionaire” (Short Story)
- Livi Michael – *Under a Thin Moon* (Novel)

UNIT – V: Resistance: Caste (7hours)

- Sharankumar Limbale: *The Outcaste* (Memoir)
- L.S. Rokade: “To Be or Not to Be Born” (Poem)
- B.R. Ambedkar: *Annihilation of Caste* (Introduction and Excerpts)
- Bandhumadhav: “The Poisoned Bread”

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Course Code: EEL 612

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Course Instructor: Dr. Hem Raj Bansal

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 - Jean Paul Sartre: “Why Write?” from *What is Literature?*
 - Mahatma Gandhi: (Chapters IV, VI, XII, XVIII from *Hind Swaraj*)

UNIT – III: Resistance: Race (9 hours)

- Zora Neal Hurston: “How It Feels to be Coloured Me?”
- Franz Fanon: “Colonial War and Mental Disorders”
- Jane Harrison: *Stolen*
- Maya Angelou: “I Know Why the Caged Bird Sings”; “Still I Rise”
- Wole Soyinka: “Telephone Conversation”

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- Simone de Beauvoir: Introduction to *The Second Sex*
- Alice Walker: “Brothers and Sisters”
- Tarabai Shinde: “Stree-Purush Tulna” “A Comparison between Men and Women”
- Bapsi Sidhwa: *The Pakistani Bride*
- Marge Piercy: “The Rape Poem”

UNIT –V: Resistance: Class (7 hours)

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- Oscar Wilde – “Modern Millionaire” (Short Story)
- Livi Michael – *Under a Thin Moon* (Novel)

UNIT – V: Resistance: Caste (7hours)

- Sharankumar Limbale: *The Outcaste (Memoir)*
- L.S. Rokade: “To Be or Not to Be Born” (Poem)
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- Resistance as Political Movements
- Resistance: Historical Evolution (Literary Perspectives)
- Albert Camus: an essay from *The Rebel*

UNIT –II: Resistance: Class (9 hours)

- “Bourgeois and Proletarians” from *The Communist Manifesto*
- Jo Goodwin Parker: “What is Poverty?”
- Oscar Wilde – “Modern Millionaire”
- Eugene O’Neill – *The Hairy Ape*

UNIT – III: Resistance: Race (12 hours)

- Zora Neal Hurston: “How It Feels to be Coloured Me?”
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- Jane Harrison: *Stolen*
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- Wole Soyinka: “Telephone Conversation”

UNIT – IV: – Resistance: Gender (9 hours)

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UNIT – V: Resistance: Caste (6 hours)

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LECTURE PLAN:

Lecture	Topic	Source of Study
Lecture - 1, 2	Resistance: Literary Perspectives	Book 4, [Suggested Reading]
Lecture – 3	Resistance as Political Movements	Book 4

Lecture – 4, 5	The Rebel	Book 7
Lecture –6	Class and Power	Book 10
Lecture – 7-10	“Bourgeois and Proletarians” from <i>The Communist Manifesto</i> Jo Goodwin Parker: “What is Poverty?” Oscar Wilde – “Modern Millionaire”	Books 11 & 18
Lecture – 11-13	Eugene O’Neill – <i>The Hairy Ape</i>	Book 12
Lecture – 14-15	Colonialism, Racism, Resistance	Book 3
Lecture -16-19	Zora Neal Hurston: “How it Feels to be Coloured Me?” Franz Fanon: “Colonial War and Mental Disorders” Maya Angelou: “I Know Why the Caged Bird Sings”; “Still I Rise” Wole Soyinka: “Telephone Conversation”	Book 2, 9, 15
Lecture -20-22	Glenyse Ward: <i>Wandering Girl</i>	Book 17 [Book 1 Suggested Reading]
Lecture -23-24	Gender, Sexuality, New Woman	Book 4
Lecture -25-28	Simone de Beauvoir: Introduction to <i>The Second Sex</i> Judy Brady: “Why I Want a Wife?” Alice Walker: “Brothers and Sisters” Dorothy Sayers: “Are Women Human?”	Book 4,6,9
Lecture -29-32	Bapsi Sidhwa: <i>The Pakistani Bride</i>	Book 16
Lecture -33-34	Dalits: History of Oppression	Book 13 [Suggested Reading Book 7]
Lecture -35-37	Sharan Kumar Limbale: <i>The Outcaste</i>	Book 1 ,3
Lecture -38	M.C. Raj: “Aadijan Psyche”	Book 13



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- Benita Perry: “Benita Parry, “Resistance Theory/Theorizing Resistance or Two Cheers of Nativism” (Essay)
- Jean Paul Sartre: “Why Write?” from *What is Literature?* (Chapter)
- Mahatma Gandhi: (Chapters IV, VI, XII, XVIII from *Hind Swaraj*)

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- Zora Neal Hurston: “How It Feels to be Coloured Me?” (Essay)
- Franz Fanon: “Colonial War and Mental Disorders” (Chapter)
- Kate Granville: *The Secret River* (Novel)
- Maya Angelou: “I Know Why the Caged Bird Sings”; “Still I Rise” (Poems)
- Wole Soyinka: “Telephone Conversation” (Poem)

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- Limbale, Sharan Kumar: *The Outcaste* (Autobiography)
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8. Dangle, Arjun. *The Poisoned Bread*. Orient BlackSwan, 2009.
9. Fanon, Frantz. “Colonial War and Mental Disorders.” *The Wretched of the Earth*. New York: Grove Press, 1963. Print.
10. Hunt, Douglas. *The Dolphin Reader*. Boston: Houghton Mifflin Company, 1990. Print.
11. Gandhi, Mahatma. *Hind Swaraj*. Rajpal Publishing, 2015.
12. Granville, Kate. *The Secret River*. Canongate Books Ltd., 2006.
13. Limable, Sharankumar. *The Outcaste*. OUP, 2003.

14. McQuade, Donald, and Robert Atwan. *The Writer's Presence: A Pool of Readings*. Boston: Bedford/St. Martin's, 2000. Print.
15. O'Neill, Eugene. *The Hairy Ape*. Dover Publications, 2005.
16. Rhys, Jean. *Wide Sargasso Sea*. Penguin UK, 2008.
17. Shinde, Tarabai. "Stree Purush Tulana" (A Comparison of Men and Women" *Women Writing in India*. Vol I. Eds Susie Tharu and K.Lalitha. Delhi: OUP, 223-234)
18. Soyinka, Wole. *Idanre and Other Poems*. New York: Lightning Source Inc., 1987. Print.
19. Wilde, Oscar. *The Complete Short Fiction*. New Delhi: Penguin, 2003. Print.

Suggested Reading:

1. Bird, Carmel, ed. *The Stolen Children: Their Stories*. Sydney: Random House, 1998. Print.
2. Human Rights and Equal Opportunities Commission. *Bringing Them Home*. Sydney: Commonwealth of Australia, 1997. Print.
3. Innes, C.L. *The Cambridge Introduction to Postcolonial Literatures in English*. New Delhi: Cambridge University Press, 2007. Print.
4. Memmi, Albert. *Racism*. London: University of Minnesota Press, 2000. Print.
5. Sanders, [Andrew \(2004\)](#). *The Short Oxford History of English Literature*. OUP, Oxford.

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PO Box: 21, Dharamshala, District Kangra - 176215 (HP)

www.cuhimachal.ac.in

Department of English

Course Code: EEL 515

Course Name: African Literature

Course Instructor: Dr. Hem Raj Bansal

Credit Equivalents: 04 Credits (One credit is equivalent to 10 hours of lectures / organised classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objective:

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Attendance Requirements:

Students are expected to attend all lectures in order to be able to fully benefit from the course. A minimum of 75% attendance is a must failing which a student may not be permitted to appear in examination.

Evaluation Criteria:

1. Mid -Term Examination: 25%
2. End -Term Examination: 50%
3. Continuous Internal Assessment: 25%
 - Library Work Assignment: 5%
 - Subjective Assignment: 10%
 - Attendance: 5%
 - Presentations: 5%

Unit- I

Introduction to the Oral Literature of Africa

Africa as a Geographical Entity

Story-Telling

Introduction to Social, Political and Economic Condition of Different Parts of Africa

- Mary E. Modupe Kolawole: "Women's Oral Genres" (Essay)
- Wole Soyinka: "Abiku" (Poem)
- Anonymous: "The Origin of Death" (Story)

Unit-II

Slavery, Precolonial Slavery, Colonial Slavery to the New World, The Atlantic Passage, The Middle Passage, Negritude

- Abiola Irele: "What is Negritude?" (Essay)
- Olaudah Equiano: Excerpts from *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African*.
- Petero Kilekwa : "Slave Boy to Priest" Chapter: 1
- L.S. Senghor: "Murders" (Poem)

Unit – III

Language, Colonization and Decolonization

- Ngugi Wa Thiongo: "Search for Relevance" from *Decolonizing the Mind*
- Chinua Achebe: *Things Fall Apart* (Novel)
- Koleka Putuma: "Water" (Poem)

Unit- IV

Apartheid Literature

- Fugard Athol: *My Children! My Africa* (Play)
- Wole Soyinka: "Telephone Conversation" (Poem)
- Bessie Head "The Prisoner Who Wore Glasses" (Short Story)

Unit - V

Women's Writing

- Flora Nwapa: *Efuru* (Novel)
- Ama Ata Aidoo: "To be an African Woman Writer" (Essay)
- Chinmanda Adichie: excerpts from *We Should All be Feminists*
- Ngugi Wa Thiong': "Mugumo" (Short Story)

Primary Readings:

Achebe, Chinua. *Things Fall Apart*. UK: William Heinemann, 1958. Print.

---. "The Novelist as Teacher." *Morning Yet on Creation Day: Essays*. New York: Anchor/Doubleday, 1975. pp. 55-56. Print.

Ama Ata Aidoo . *No Sweetness Here and Other Stories*. New York: The Feminist Press, 1970. Print.

Gordimer, Nadine. "Father Leaves Home." *Jump and Other Stories*. Bloomsbury Publishing: Farrar, Straus and Groux, 2003. Print.

Fugard, Athol. *My Children! My Africa!* Theatre Communications Group, 1990. Print

Head, Bessie. "The Prisoner Who Wore Glasses." 1973. *Hungry Flames and other Black South African Short Stories* edited by Mbulelo Vizikhungo Mzamane. London: Longman, 1986. Print.

Nwapa, Flora. Efuru. Oxford: Heinemann Publishers, 1966. Print.

---. "Search for Relevance" *Decolonizing the Mind*. Portsmouth: Heinemann, 1986. Print.

---. "Telephone Conversation." *Reading and Writing from Literature*. Ed. John E. Schwiebert. Boston: Houghton Mifflin, 2001. Print

Vera, Yvonne. "Crossing Boundaries." *Why Don't You Carve Other Animals?* Zimbabwe: Tsar Publications, 1992. Print.

Suggested Readings:

Achebe, Chinua, "An Image of Africa: Racism in Conrad's *Heart of Darkness*". London: Massachuseth Review, 1977. Print.

---. "The Role of the Writer in a New Nation." *Nigeria Magazine*, 81 (1964), 157. Print.

Ashcroft, Bill, Gareth Griffiths, Helen Tiffin. *The Post Colonial Studies Reader: Post-Colonial Studies*. Routledge: Taylor and Francis Group, 2006. Print.

Buntman, Fran Lisa, Robben Island and Prisoner. *Resistance to Apartheid*. Cambridge University Press, 2003.

Clark, Nancy L., and William H. Worger. *South Africa: The Rise and Fall of Apartheid*. Longman, 2004. Print.

Gikandi, Simone. *Encyclopedia of African Literature*. London: Routledge, 2003. Print.

Irele, Abiola and Simone Gikandi (eds). *The Cambridge History of African and Caribbean Literature, 2 Vols*. Cambridge: Cambridge University Press, 2004. Print.

Parker, John, Richard Rathbone. *African History: A Very Short Introduction*. United States: Oxford University Press, 2007. Print.

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www.cuhimachal.ac.in

Department of English

Course Code: EEL 515

Course Name: African Literature

Course Instructor: Dr. Hem Raj Bansal

Credit Equivalents: 04 Credits (One credit is equivalent to 10 hours of lectures / organised classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

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2. End -Term Examination: 50%
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 - Subjective Assignment: 10%
 - Attendance: 5%
 - Presentations: 5%

Unit- I

Introduction to the Oral Literature of Africa

Africa as a Geographical Entity

Story-Telling

Introduction to Social, Political and Economic Condition of Different Parts of Africa

- Mary E. Modupe Kolawole: "Women's Oral Genres" (Essay)
- Wole Soyinka: "Abiku" (Poem)

Unit-II

Slavery, Precolonial Slavery, Colonial Slavery to the New World, The Atlantic Passage, The Middle Passage, Negritude

- Abiola Irele: "What is Negritude?" (Essay)
- Olaudah Equiano: Excerpts from *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African.*

Unit – III

Language, Colonization and Decolonization

- Ngũgĩ Wa Thiong'o: "Search for Relevance" from *Decolonizing the Mind*
- Chinua Achebe: *Things Fall Apart* (Novel)
- Koleka Putuma: "Water" (Poem)

Unit- IV

Apartheid Literature

- Fugard Athol: *My Children! My Africa* (Play)
- Wole Soyinka: "Telephone Conversation" (Poem)
- Bessie Head "The Prisoner Who Wore Glasses" (Short Story)

Unit - V

Women's Writing

- Flora Nwapa: *Efuru* (Novel)
- Ama Ata Aidoo: "To be an African Woman Writer" (Essay)
- Chinmanda Adichie: excerpts from *We Should All be Feminists*

Primary Readings:

Achebe, Chinua. *Things Fall Apart*. UK: William Heinemann, 1958. Print.

---. "The Novelist as Teacher." *Morning Yet on Creation Day: Essays*. New York: Anchor/Doubleday, 1975. pp. 55-56. Print.

Ama Ata Aidoo . *No Sweetness Here and Other Stories*. New York: *The Feminist Press*, 1970. Print.

Gordimer, Nadine. "Father Leaves Home." *Jump and Other Stories*. Bloomsbury Publishing: Farrar, Straus and Groux, 2003. Print.

Fugard, Athol. *My Children! My Africa!* Theatre Communications Group, 1990. Print

Head, Bessie. "The Prisoner Who Wore Glasses." 1973. *Hungry Flames and other Black South African Short Stories* edited by Mbulelo Vizikhungo Mzamane. London: Longman, 1986. Print.

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---. "Search for Relevance" *Decolonizing the Mind*. Portsmouth: Heinemann, 1986. Print.

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Vera, Yvonne. "Crossing Boundaries." *Why Don't You Carve Other Animals?* Zimbabwe: Tsar Publications, 1992. Print.

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Achebe, Chinua, "An Image of Africa: Racism in Conrad's *Heart of Darkness*". London: Massachuseth Review, 1977. Print.

---. "The Role of the Writer in a New Nation." *Nigeria Magazine*, 81 (1964), 157. Print.

Ashcroft, Bill, Gareth Griffiths, Helen Tiffin. *The Post Colonial Studies Reader: Post-Colonial Studies*. Routledge: Taylor and Francis Group, 2006. Print.

Buntman, Fran Lisa, Robben Island and Prisoner. *Resistance to Apartheid*. Cambridge University Press, 2003.

Clark, Nancy L., and William H. Worger. *South Africa: The Rise and Fall of Apartheid*. Longman, 2004. Print.

Gikandi, Simone. *Encyclopedia of African Literature*. London: Routledge, 2003. Print.

Irele, Abiola and Simone Gikandi (eds). *The Cambridge History of African and Caribbean Literature, 2 Vols*. Cambridge: Cambridge University Press, 2004. Print.

Parker, John, Richard Rathbone. *African History: A Very Short Introduction*. United States: Oxford University Press, 2007. Print.



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PO Box: 21, Dharamshala, District Kangra - 176215 (HP)

www.cuhimachal.ac.in

Department of English

Course Name: Literature, Empathy, and Human Making

Course Code: EEL 443

Credits: 2

Unit I: Introduction (4hrs)

Defining Literature, Empathy, Human

Difference between Humans and Beasts and/or Machines

Characteristics of humans: Motivation, Choices, Beliefs, Concern for Environment

Literature as a tool to understand Empathy and Humanity

Texts:

Hadley Cantril: "The Qualities of Being Human" [Essay]

Anton Chekov: "The Bet" [Short Story]

Unit II: Human Making: Motivation (4hrs)

Characteristic of Human: Motivation

Defining Motivation

Kinds of Motivation:

a. Pragmatic

b. Spiritual

Motivation as depicted in Literature

Necessity of Motivation

Empirical vs. Transcendental

Love vs. Duty

Texts:

P.B. Shelley: "Ozymandis" [Poem]

O. Henry: "After Twenty Years" [Short Story]

Unit III: Nature of Choice (4hrs)

Characteristic of Human: Choice

Kinds of Choice:

a. Traditional

b. Individualistic

Choice as depicted in Literature

Necessity of Choice

Identity vs. Individuality

Individualism vs. Collectivism

Man vs. Machine

Texts:

Chinua Achebe: "Marriage is a Private Affair" [Short Story]

Ridley Scott: *Blade Runner* [Film]

Rudyard Kipling: "If" [Poem]

Unit IV: Nature of Faith (4hrs)

Characteristic of Human: Faith

Defining Faith

Kinds of Faith:

- a. Reason
- b. Instinct

Faith as depicted in Literature

Necessity of Faith

Freedom of Thought

Reason vs. Instinct

Rational vs. Spiritual

Texts:

H.G. Wells: "The Country of the Blind" [Short Story]

Rabindranath Tagore: "Where the Mind is without Fear" [Poem]

Unit V: Nature of Environment (4hrs)

Characteristic of Human: Environment

Defining Environment

Kinds of Environment:

- a. Internal
- b. External

Environment and Literature

Human concern for Environment

Nature vs. Mindscapes

Empathy and Harmony

Conclusion

Texts:

Gieve Patel: "On Cutting a Tree" [Poem]

Ray Bradbury: "There will Come Soft Rains" [Short Story]

Robert Frost: "Mending Wall" [Poem]

Primary Sources:

1. Cantril, Hadley. "The Qualities of Being Human." *American Quarterly*. 6:1 (Spring 1954) 3-18. Print.
2. Rees, R.J. "Why we Study Literature". *English Literature: An Introduction to Foreign Readers*. 1973. Delhi: Macmillan, 1982. 1-19. Print.
3. Chekhov, Anton. "The Bet". 1889. *East of the Web*. N.P. N.D. Web. 7 August 2015.
4. Shelley, P.B. "Ozymandias". 1818. *The Golden Treasury*. Ed. Francis Palgrave. London: Macmillan, 1875. 246. Print.
5. Henry, O'. "After Twenty Years." *Americanenglish.state.gov*. N.P. N.D. Web. 14 August 2015.
6. Achebe, Chinua. "Marriage is a Private Affair." *Readwritework.weebly*. N.P. 1 January 2004. Web. 23 August 2015.

7. *Blade Runner*. 1982. Dir: Ridley Scott. Perf: Harrison Ford, Rutger, Hauer. Warner Bros: 1982. DVD.
8. Kipling, Rudyard. "If". 1895. *Poem hunter*. N.P. 21 November 2009. Web. 16 August 2015.
9. Wells, H.G. "The Country of the Blind." 1904. *Onlineliterature*. N.P. N.D. Web. 20 August 2015.
10. Tagore, Rabindranath. "Where the Mind is Without Fear." *Allpoetry*. N.P. N.D. Web. 24 August 2015.
11. Patel, Gieve. "On Killing a Tree." *Englishforstudents*. N.P. N.D. Web. 1 September 2015.
12. Bradbury, Ray. "There will come soft rains." 1989. *Gs.cidsnet*. N.P. N.D. Web. 2 September 2015.
13. Frost, Robert. "Mending Wall". 1914. *Poetryfoundation*. N.P. N.D. Web. 28 August 2015.



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PO Box: 21, Dharamshala, District Kangra - 176215 (HP)
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Course Code: EEL 501

Course Name: Romanticism

Course Instructor: Dr. Hem Raj Bansal

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organized classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objective: The course is designed to understand the role and nature of Romantic imagination – new themes and techniques and the role of the individual in a liberal space. It shows how Romantic poets, novelists and essayists enlarged the scope of literature by drawing on the philosophy of Rousseau. It aims to study literature with a new perspective, contrasting it with Neo classicism and Enlightenment.

Attendance Requirements:

Students are expected to attend all lectures in order to be able to fully benefit from the course.

A minimum of 75% attendance is a must failing which a student may not be permitted to appear in examination.

Evaluation Criteria:

1. Mid Term Examination: 25%
2. End Term Examination: 50%
3. Continuous Internal Assessment: 25%
 - Attendance: 5%
 - Subjective Assignment: 10%
 - Reading of the Text: 5%
 - Presentations: 5%

Course Contents:

UNIT – I: Introduction to the Period

(8 hours)

- Romanticism : Philosophical Origins
- Philosophers: Kant's "Transcendental Idealism"

- Rousseau’s Notion of Natural Man and the Origin of Inequality
- The French Revolution
- Beginnings of Romanticism
- Romanticism: Characteristics

Texts:

Thomas Grey: “Elegy Written in a Country Churchyard”

Robert Burns: “To a Mouse”

UNIT –II: Poetry of First Generation of Romantic Poets

(9 hours)

- Criticism of Industrialization
- French Revolution in Poetry

Texts:

William Blake -- “The Tyger”, “The New Jerusalem”

William Wordsworth – ‘Lucy Grey’, ‘The Solitary Reaper’

Samuel Taylor Coleridge – ‘Kubla Khan’, ‘Rime of the Ancient Mariner’

Robert Southey-“Sonnet I”

UNIT – III: Second Generation Romantic Poets

(9hours)

- Ode as a Poetic Form
- Wordsworth vs Shelley
- Luddites and Political concerns of the Romantics

Texts:

• John Keats – ‘Ode to a Nightingale’, ‘Ode on a Grecian Urn’

• P.B. Shelley – ‘England in 1819’, ‘To Wordsworth’

• Lord Byron – ‘Song for the Luddites’, ‘When We Two Parted’

UNIT – IV: The Gothic

(8 hours)

- Gothic literature
- Politics of Gothic literature
- Class Discrimination in Gothic Literature
- Science Vs Superstition
- Celebration of Individualism

Texts:

• Mary Shelley – *Frankenstein*

UNIT – V: Essays

(6 hours)

- Introduction to the Genre of Essay & the Essayists
- Relevance and Conclusion

Texts

• William Hazlitt – “Why the Distant Objects Please?”

Prescribed Text Books:

1. Shelley, Mary Wollstonecraft, and Maurice Hindle. *Frankenstein, or, The Modern Prometheus*. London, Penguin Books, 2003.
2. Keynes, Geoffrey, ed. (2004). *Selected Essays of William Hazlitt 1778 to 1830*. Kessinger Publishing House, Montana.
3. Lamb, Charles (2009). *Essays of Elia*. Hesperus Press, London.

4. Wordsworth, Jonathan, Jessica Wordsworth, eds. (2005). *The Penguin Book of Romantic Poetry*. Penguin, New Delhi.

Suggested Reading:

1. Abrams, M. H. (1973). *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. W.W. Norton & Company, New York.
2. Curran, Stuart (1993). *The Cambridge Companion to British Romanticism*. Cambridge University Press, Cambridge.
3. Chandler, James (1984). *Wordsworth's Second Nature: A Study of the Poetry and Politics*. University of Chicago Press, Chicago.
4. Frederick, Burwick (2009). *The Oxford Handbook of Samuel Taylor Coleridge*. OUP, Oxford.
5. O'rourke, James (1998). *Keats's Odes and Contemporary Criticism*. University Press of Florida, Florida.
6. Sanders, Andrew (2004). *The Short Oxford History of English Literature*. OUP, Oxford.
7. Abrams, M.H. ed. (2012). *The Norton Anthology of English Literature*, 9th ed. W.W. Norton & Company, New York.
8. Johanna M. Smith. Ed. *Frankenstein: Case Studies in Contemporary Criticism*. Bedford/St. Martin 2nd edition, 2000.
9. Huntington, Williams. *Rousseau and Romantic Autobiography*. OUP. 1983.



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Course Code: EEL 501

Course Name: Romanticism

Course Instructor: Dr Hem Raj Bansal

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organized classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objective: The course is designed to understand the role and nature of Romantic imagination – new themes and techniques and the role of the individual in a liberal space. It shows how Romantic poets, novelists and essayists enlarged the scope of literature by drawing on the philosophy of Rousseau. It aims to study literature with a new perspective, contrasting it with Neo classicism and Enlightenment.

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- Rousseau's Notion of Natural Man and the Origin of Inequality
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- Romanticism: Characteristics

Texts:

Thomas Grey: "Elegy Written in a Country Churchyard"

Robert Burns: "To a Mouse"

UNIT –II: Poetry of First Generation of Romantic Poets

(9 hours)

- Criticism of Industrialization
- French Revolution in Poetry

Texts:

William Blake -- "The Tyger", "The New Jerusalem"

William Wordsworth – 'Lucy Grey', 'The Solitary Reaper'

Samuel Taylor Coleridge – 'Kubla Khan', 'Rime of the Ancient Mariner'

Robert Southey- "Sonnet I"

UNIT – III: Second Generation Romantic Poets

(9hours)

- Ode as a Poetic Form
- Wordsworth vs Shelley
- Luddites and Political concerns of the Romantics

Texts:

- John Keats – 'Ode to a Nightingale', 'Ode on a Grecian Urn'
- P.B. Shelley – 'England in 1819', 'To Wordsworth'
- Lord Byron – 'Song for the Luddites', 'When We Two Parted'

UNIT – IV: The Gothic

(8 hours)

- Gothic literature
- Politics of Gothic literature
- Class Discrimination in Gothic Literature
- Science Vs Superstition
- Celebration of Individualism

Texts:

- Mary Shelley – *Frankenstein*

UNIT – V: Essays

(6 hours)

- Introduction to the Genre of Essay & the Essayists
- Relevance and Conclusion

Texts

- William Hazlitt – "Why the Distant Objects Please?"

Prescribed Text Books:

1. Shelley, Mary Wollstonecraft, and Maurice Hindle. *Frankenstein, or, The Modern Prometheus*. London, Penguin Books, 2003.
2. Keynes, Geoffrey, ed. (2004). *Selected Essays of William Hazlitt 1778 to 1830*. Kessinger Publishing House, Montana.
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Course Name: Romanticism

Course Instructor: Dr Hem Raj Bansal

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- Philosophers: Kant's "Transcendental Idealism", The French Revolution

- Rousseau's Notion of Natural Man and the Origin of Inequality
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- Romanticism: Characteristics

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Thomas Grey: "Elegy Written in a Country Churchyard"

UNIT –II: Poetry of First Generation of Romantic Poets (9 hours)

- Criticism of Industrialization
- French Revolution in Poetry

Texts:

William Blake -- "The Tyger", "The New Jerusalem"

William Wordsworth – 'Lucy Grey', 'The French Revolution as it Appeared to Enthusiasts at its Commencement, 'The Solitary Reaper'

Samuel Taylor Coleridge – 'Kubla Khan', 'Frost at Midnight'

UNIT – III: Second Generation Romantic Poets (9hours)

- Ode as a Poetic Form
- Wordsworth vs Shelley
- Luddites and Political concerns of the Romantics

Texts:

- John Keats – 'Ode to a Nightingale, 'Ode on a Grecian Urn'
- P.B. Shelley – 'England in 1819', 'To Wordsworth'
- Lord Byron – 'Song for the Luddites', 'When We Two Parted'

UNIT – IV: The Gothic (8 hours)

- Gothic literature
- Politics of Gothic literature
- Class Discrimination in Gothic Literature
- Science Vs Superstition
- Celebration of Individualism

Texts:

- Mary Shelley – *Frankenstein*

UNIT – V: Essays (6 hours)

- Introduction to the Genre of Essay & the Essayists
- Relevance and Conclusion

Texts

- William Hazlitt – "Why the Distant Objects Please?"

Prescribed Text Books:

1. Shelley, Mary Wollstonecraft, and Maurice Hindle. *Frankenstein, or, The Modern Prometheus*. London, Penguin Books, 2003.
2. Keynes, Geoffrey, ed. (2004). *Selected Essays of William Hazlitt 1778 to 1830*. Kessinger Publishing House, Montana.
3. Lamb, Charles (2009). *Essays of Elia*. Hesperus Press, London.
4. Wordsworth, Jonathan, Jessica Wordsworth, eds. (2005). *The Penguin Book of Romantic Poetry*. Penguin, New Delhi.

Suggested Reading:

1. Abrams, M. H. (1973). *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. W.W. Norton & Company, New York.
2. Curran, Stuart (1993). *The Cambridge Companion to British Romanticism*. Cambridge University Press, Cambridge.
3. Chandler, James (1984). *Wordsworth's Second Nature: A Study of the Poetry and Politics*. University of Chicago Press, Chicago.
4. Frederick, Burwick (2009). *The Oxford Handbook of Samuel Taylor Coleridge*. OUP, Oxford.
5. O'rourke, James (1998). *Keats's Odes and Contemporary Criticism*. University Press of Florida, Florida.
6. Sanders, Andrew (2004). *The Short Oxford History of English Literature*. OUP, Oxford.
7. Abrams, M.H. ed. (2012). *The Norton Anthology of English Literature*, 9th ed. W.W. Norton & Company, New York.
8. Johanna M. Smith. Ed. *Frankenstein: Case Studies in Contemporary Criticism*. Bedford/St. Martin 2nd edition, 2000.
9. Huntington, Williams. *Rousseau and Romantic Autobiography*. OUP. 1983.



CENTRAL UNIVERSITY OF HIMACHAL PRADESH
[Established under the Central Universities Act 2009]
PO Box: 21, Dharamshala, District Kangra - 176215 (HP)
www.cuhimachal.ac.in

Course Code: EEL 501

Course Name: Romanticism

Course Instructor: Dr Hem Raj Bansal

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organized classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objective: The course is designed to understand the role and nature of Romantic imagination – new themes and techniques and the role of the individual in a liberal space. It shows how Romantic poets, novelists and essayists enlarged the scope of literature by drawing on the philosophy of Rousseau. It aims to study literature with a new perspective, contrasting it with Neo classicism and Enlightenment.

Attendance Requirements:

Students are expected to attend all lectures in order to be able to fully benefit from the course.

A minimum of 75% attendance is a must failing which a student may not be permitted to appear in examination.

Evaluation Criteria:

1. Mid Term Examination: 25%
2. End Term Examination: 50%
3. Continuous Internal Assessment: 25%
 - Attendance: 5%
 - Subjective Assignment: 10%
 - Reading of the Text: 5%
 - Presentations: 5%

Course Contents:

UNIT – I: Introduction to the Period

(8 hours)

- Romanticism : Philosophical Origins
- Philosophers: Kant’s “Transcendental Idealism”, The French Revolution

- Rousseau's Notion of Natural Man and the Origin of Inequality
- Beginnings of Romanticism
- Romanticism: Characteristics

Texts:

Thomas Grey: "Elegy Written in a Country Churchyard"

UNIT –II: Poetry of First Generation of Romantic Poets (9 hours)

- Criticism of Industrialization
- French Revolution in Poetry

Texts:

William Blake -- "The Tyger", "The New Jerusalem"

William Wordsworth – 'Lucy Grey', 'The French Revolution as it Appeared to Enthusiasts at its Commencement, 'The Solitary Reaper'

Samuel Taylor Coleridge – 'Kubla Khan', 'Frost at Midnight'

UNIT – III: Second Generation Romantic Poets (9hours)

- Ode as a Poetic Form
- Wordsworth vs Shelley
- Luddites and Political concerns of the Romantics

Texts:

- John Keats – 'Ode to a Nightingale, 'Ode on a Grecian Urn'
- P.B. Shelley – 'England in 1819', 'To Wordsworth'
- Lord Byron – 'Song for the Luddites', 'When We Two Parted'

UNIT – IV: The Gothic (8 hours)

- Gothic literature
- Politics of Gothic literature
- Class Discrimination in Gothic Literature
- Science Vs Superstition
- Celebration of Individualism

Texts:

- Mary Shelley – *Frankenstein*

UNIT – V: Essays (6 hours)

- Introduction to the Genre of Essay & the Essayists
- Relevance and Conclusion

Texts

- William Hazlitt – "Why the Distant Objects Please?"

Prescribed Text Books:

1. Shelley, Mary Wollstonecraft, and Maurice Hindle. *Frankenstein, or, The Modern Prometheus*. London, Penguin Books, 2003.
2. Keynes, Geoffrey, ed. (2004). *Selected Essays of William Hazlitt 1778 to 1830*. Kessinger Publishing House, Montana.
3. Lamb, Charles (2009). *Essays of Elia*. Hesperus Press, London.
4. Wordsworth, Jonathan, Jessica Wordsworth, eds. (2005). *The Penguin Book of Romantic Poetry*. Penguin, New Delhi.

Suggested Reading:

1. Abrams, M. H. (1973). *Natural Supernaturalism: Tradition and Revolution in Romantic Literature*. W.W. Norton & Company, New York.
2. Curran, Stuart (1993). *The Cambridge Companion to British Romanticism*. Cambridge University Press, Cambridge.
3. Chandler, James (1984). *Wordsworth's Second Nature: A Study of the Poetry and Politics*. University of Chicago Press, Chicago.
4. Frederick, Burwick (2009). *The Oxford Handbook of Samuel Taylor Coleridge*. OUP, Oxford.
5. O'rourke, James (1998). *Keats's Odes and Contemporary Criticism*. University Press of Florida, Florida.
6. Sanders, Andrew (2004). *The Short Oxford History of English Literature*. OUP, Oxford.
7. Abrams, M.H. ed. (2012). *The Norton Anthology of English Literature*, 9th ed. W.W. Norton & Company, New York.
8. Johanna M. Smith. Ed. *Frankenstein: Case Studies in Contemporary Criticism*. Bedford/St. Martin 2nd edition, 2000.
9. Huntington, Williams. *Rousseau and Romantic Autobiography*. OUP. 1983.



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PO Box: 21, Dharamshala, District Kangra - 176215 (HP)

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Course Code: EEL 483

Course Name: Romanticism & Victorianism

Course Instructor: Dr. Hem Raj Bansal

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organized classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objective:

- To understand the role and nature of Romantic imagination – new themes and techniques and the role of the individual in a liberal space
- To show how the Romantic poets, novelists and essayists enlarged the scope of literature by drawing on the philosophy of Rousseau
- Make students understand the characteristic features of Victorianism
- Show the extent of Victorianism
- Enable them to think and work on research topics based on Victorian Literature
- Make students familiar with the Art for Art's Sake Movement
- Highlight the significance of the Emergence of the New Woman
- Tell them the parallel emergence of Indian literature

Attendance Requirements:

Students are expected to attend all lectures in order to be able to fully benefit from the course.

A minimum of 75% attendance is a must failing which a student may not be permitted to appear in examination.

Evaluation Criteria:

1. Mid Term Examination: 25%
2. End Term Examination: 50%
3. Continuous Internal Assessment: 25%
 - Attendance: 5%

- Subjective Assignment: 10%
- Reading of the Text: 5%
- Presentations: 5%

Course Contents:

UNIT – I: Introduction to the Period (6 hours)

- Beginnings of Romanticism
- Salient Features of Romanticism
- Rousseau’s Notion of Natural Man and the Origin of Inequality
- The French Revolution
- The Characteristics of the Victorian Period

Texts:

UNIT –II: Poetry: Romantic Age (9 hours)

Texts:

- Robert Burns: “To a Mouse”
- William Wordsworth – ‘The Solitary Reaper’, “Lucy Gray”
- Samuel Taylor Coleridge – ‘Kubla Khan’,
- John Keats – ‘Ode to a Nightingale, ‘Ode on a Grecian Urn’
- P.B. Shelley – ‘England in 1819’,
- Lord Byron: “When We Two Parted”

UNIT – III: Poetry: Victorian Age (8 hours)

- Thomas Hood: “The Song of the Shirt” [Poem]
- Bankim Chandra Chatterjee: “Hail to the Mother”
- Rudyard Kipling- ‘The White Man’s Burden’ [Poem]”
- Henry Derozio – “To India – My Native Land” [Poems]

UNIT-IV: Fiction/Drama (12 hours)

- Charles Dickens: *Hard Times*
- Mary Shelley: *Frankenstein*
- Introduction to Women Novelists

UNIT-V Essays, Short Stories (5 hours)

- William Hazlitt – “Why the Distant Objects Please?”
- Henry Lawson – “A Neglected History” [Essay]
- Thomas Hardy- “An Imaginative Woman” [Short Story]

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Course Code: EEL 402

Course Name: History of English Literature

Course Instructor: Hem Raj Bansal

Credits Equivalent: 04 credits (One credit is equivalent to 10 hours of lectures / organized classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/ group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objective:

After reading this Course, the students will be able to learn about:

- the origins of Anglo-Saxon Literature, the Roman Conquest.
- the evolution of English literary writings from the times of Bedes onwards (in a chronological sequence).
- development of genres.
- representation of historical movements.
- language variation and style.

Attendance Requirement:

Students are expected to attend all lectures in order to be able to fully benefit from the course. A minimum of 75% attendance is a must failing which a student may not be permitted to appear in examination.

Evaluation Criteria:

1. Mid Term Examination: 25%
2. End Term Examination: 50%
3. Continuous Internal Assessment: 25%
 - i. Assignment: 5%
 - ii. Class participation: 10%
 - iii. Presentations: 5%
 - iv. Attendance: 5%

Course Contents:

UNIT-1 English Literature in the Making

(10 Hours)

- The Roman Conquest
- Anglo-Saxon Literature
- The Norman Conquest
- The Age of Chaucer

- The English Renaissance
- Elizabethan Literature: Shakespeare, University Wits
- Shakespearean Tragedy, Comedy
- English & Italian Sonnet Writers

UNIT-2 Jacobean to Restoration (8 Hours)

- The Metaphysical Poets
- The Puritan Interregnum
- The Restoration
- Dryden and His Works

UNIT-3 The Augustan Age- 18th century literature (7 Hours)

- The Augustan Age , Pope
- Age of Prose and Reason
- Periodical Literature/Essays
- Rise of the Novel/Four Wheels of the Novel

UNIT-4 Romantic & Victorian Period (8 Hours)

- The French Revolution
- The Romantics
- Victorian Compromise
- Women Novelists of Victorian Era: George Eliot & The Bronte Sisters

UNIT-5 Modern & Postmodern Period (7 Hours)

- Poetry of First World War
- Modernism
- Theatre of the Absurd

Prescribed Text Books:

1. Compton–Rickett, Arthur (2009). *History of English Literature*. UBS Publishers, New Delhi.
2. Alexander, Michael (2000). *A History of English Literature*. Macmillan, London.
3. William J. Long. *English Literature: Its History and Its Significance for the Life of the English Speaking World* .England: Kessinger Publishing, 2010.

Suggested Extra Readings:

1. Daiches, David (2003). *A Critical History of English Literature*, (vol. I & II). Supernova Publication, New Delhi.
2. Sanders, Andrew (2004). *The Short Oxford History of English Literature*. Oxford University Press, London.

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PO Box: 21, Dharamshala, District Kangra - 176215 (HP)

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Course Code: EEL 509

Course Name: Australian Literature

Course Instructor/Designer: Dr. Hem Raj Bansal

Credits Equivalent: 04 Credits (One credit is equivalent to 10 hours of lectures / organised classroom activity / contact hours; 5 hours of laboratory work / practical / field work / Tutorial / teacher-led activity and 15 hours of other workload such as independent individual/group work; obligatory/ optional work placement; literature survey/ library work; data collection/ field work; writing of papers/ projects/dissertation/thesis; seminars, etc.)

Course Objectives: The course is designed to

- Trace the history of Aboriginals and the Arrival of Settlers
- Make students aware about literature of the First Nations with a focus on Australian Indigenous literature.
- Explore the settler and native narratives to know about the initial contact of colonizers and the colonized.
- Acquaint them with major literary writers of Australia and their works.
- Delineate the history of Stolen Generations

Attendance Requirements:

Students are expected to attend all lectures in order to fully benefit from the course.

A minimum of 75% attendance is a must failing which a student may not be permitted to appear in examination.

Evaluation Criteria:

1. Mid Term Examination: 50%
2. End Term Examination: 100%
3. Continuous Internal Assessment: 50%
 - Quiz: 10%
 - Subjective Assignment: 10%
 - Attendance: 10%
 - Presentations: 10%
 - Reading of the Text: 10%

Course Contents:

Unit – I: A Historical Overview

(10 Hours)

- Transportation of Convicts
- The Concept of ‘Terra Nullius’
- Resistance of the Aborigines
- The Gold Rush Era-the Eureka Stockade: Significance
- Devastating Effect of the So Called Civilizing Mission
- Australian Unjust and Discriminatory Policies
- The Policy of Assimilation, Aborigines Protection Acts, Stolen Generations
- Excerpts from “The Harbour and the Exiles”; “Who were the Convicts? ” from *The Fatal Shore* by Robert Hughes
- James McAuley: “The Convict and the Lady” [Poem]
- A.B. Patterson: “Waltzing Matilda” [Poem]

Unit- II Aboriginal Issues: White and Black Perspectives (8 Hours)

- Jack Davis: “Aboriginal Australia”, [Poem]
- Dorothea Mackellar: “My Country” [Poem]
- Judith Wright : “Bora Ring” [Poem]
- Oodgeroo Noonuccal (Kath Walker) : “We are Going” [Poem]
- David Malouf: *Remembering Babylon* [Novel]

Unit-III Question of Immigrants/Asylum-Seekers (8 Hours)

- Hannie Rayson: *Two Brothers* [Play]
- Nam Li : “The Boat” (Title Story from *The Boat*)

Unit-IV War/Love/Inter-personal Relations/Gender Issues (7 hours)

- John Lang: “The Mohammedan Mother” [Short Story]
- Tim Winton: “Distant Lands”, [Short Story]
- *Henry Lawson*: “A Child in the Dark and a Foreign Father”[Short Story]
- Judith Wright: “The Naked Woman and Mirror” [Poem]

Unit-V Memoirs/Autobiographies/Stolen Generations (7 hours)

- Autobiography: Questioning through Self-Narrative
- Doris Kartinyeri: *Kick the Tin*
- “Anne’s Story” (First Person Accounts of/by Stolen Children)
- “A Black Grandmother” from Sally Morgan’s *My Place*

Prescribed Text Books:

1. Morgan, Sally. *My Place*. New Delhi: Indialog Publishers Private Limited, 2011.
2. Davis, Jack. *No Sugar*. Sydney: Currency Press Pvt. Limited, 1986.
3. Wright, Judith. *Human Pattern: Selected Poems*. Sydney: Carcanet Pvt. Ltd., 2011.
4. Rayson, Hannie. *Hotel Sorrento*. Sydney: Currency Press, 2011.

5. Winton, Tim. *Scission*. Australia: Penguin Australia, 1998.
6. Carey, Peter. *True History of the Kelly Gang*. Delhi: Penguin India, 2001.
7. White, Patrick. *A Fringe of Leaves*. Australia: Penguin Classics, 2003.
8. Bennett, Bruce and Jennifer Strauss. Eds. *The Oxford Literary History of Australia*. Melbourne: OUP, 1998. Print.
9. Clark, Manning. *A Short History of Australia*. New York: New American Library, 1980. Print.

Suggested Extra Reading:

1. Webby, Elizabeth. *The Cambridge Companion to Australian Literature*. Ed. Cambridge: UP, 2000. Print.
2. Sabbioni, Jennifer, Kay Schaffer and Sidonie Smith. Eds. *Indigenous Australian Voices: A Reader*. New Brunswick: Rutgers UP, 1998. Print.
3. Casey, Maryrose. *Creating Contemporary Frames: Indigenous Theatre (1967-1990)*. Queensland: UP, 2004. Print.
4. Shoemaker, Adam. *Black Words, White Page*. Brisbane: Queensland University Press, 1989. Print.

Lecture Plan:

Lecture	Topics	Prescribed Text Book
Lecture - 1	Pre-colonial Landscape later named as Australia	Book 8 & 9
Lecture- 2	The Tradition of the Dreamtime: the Aboriginals	Book 8 & 9
Lecture -3	The Arrival of Settlers/Colonists: Captain James Cook	Book 8 & 9
Lecture -4	Cultural Clashes: Concept of 'terra nullius'	Book 8 & 9
Lecture - 5	Jack Davis: an Introduction to the author	Book 2
Lecture - 6-9	<i>No Sugar</i> : the text and Critical Interpretation	Book 2
Lecture - 10	Judith Wright: an Introduction to the author	Book 3
Lecture - 11-14	Poems of Judith Wright	Book 3
Lecture - 15	Patrick White: An Introduction to the author	Book 7
Lecture - 16-20	<i>A Fringe of Leaves</i> : the text, Critical interpretation	Book 7
Lecture - 21	Tim Winton: An Introduction to the author	Book 5
Lecture - 22-25	Select Short Stories: Critical Interpretation	Book 5
Lecture - 26	Sally Morgan: An Introduction to the author	Book 1

Lecture - 26-32	<i>My Place</i> : the text and its Critical interpretation	Book 1
Lecture- 33	Peter Carey: An Introduction to the author	Book 6
Lecture - 34-36	<i>Two Brothers</i> : Critical Interpretation	Book 6
Lecture- 37	Hannie Rayson: An Introduction to the author	Book 4
Lecture - 38-40	<i>Anne's story</i> : the text and critical interpretation	Book 4

courses offered	Name of the Department						BOS date and link for validation		
	2016-17	2017-18	2018-19	2019-20	2020-21	2021-22			
MA Ist Semester	EEL 402 History of English Literature	EEL 402 History of English Literature	EEL 402 History of English Literature	EEL 402 History of English Literature	EEL 402 History of English Literature	EEL 481 Hsitory of English Language and Literature	https://drive.google.com/file/d/1WHtaO_ll6gYtMha472gGurFFq44NGOgr/view		
	EEL 404 Renaissance	EEL 404 Renaissance	EEL 404 Renaissance	EEL 404 Renaissance	EEL 404 Renaissance	EEL 482 Renaissance and Neoclassicism	https://drive.google.com/file/d/1fEr8QiT1nX0JPI5oMoZUadI5QOe0mn7E/view		
	EEL-406 Neoclassicism	EEL-406 Neoclassicism	EEL-406 Neoclassicism	EEL-406 Neoclassicism	EEL-406 Neoclassicism	EEL 483 Romanticism and Victorianism			
	EEL-501 Romanticism	EEL-501 Romanticism	EEL-501 Romanticism	EEL-501 Romanticism	EEL-501 Romanticism	EEL 443 Literature, Empathy and Human Making			
MA III	EEL 433 American Literature	EEL 433 American Literature	EEL 433 American Literature	EEL 433 American Literature	EEL 433 American Literature	EEL 433 American Literature			
	EEL 511 Modern Literary Theory	EEL 511 Modern Literary Theory	EEL 511 Modern Literary Theory	EEL 511 Modern Literary Theory	EEL 511 Modern Literary Theory	EEL 511 Modern Literary Theory			
	EEL 512 Indian Writing in English	EEL 512 Indian Writing in English	EEL 512 Indian Writing in English	EEL 512 Indian Writing in English	EEL 512 Indian Writing in English	EEL 512 Indian Writing in English			
	EEL 513 World Classics in English Translation	EEL 513 World Classics in English Translation	EEL 513 World Classics in English Translation	EEL 513 World Classics in English Translation	EEL 513 World Classics in English Translation	EEL 513 World Classics in English Translation			
	EEL 515 African Literature	EEL 515 African Literature	EEL 515 African Literature	EEL 515 African Literature	EEL 515 African Literature	EEL 515 African Literature			
MA II	EEL 502 Victorianism	EEL 502 Victorianism	EEL 502 Victorianism	EEL 502 Victorianism	EEL 502 Victorianism	EEL 409 Immigrant and Diasporic Writings			
	EEL 418 Studying the Canon: Shakespeare	EEL 418 Studying the Canon: Shakespeare	EEL 418 Studying the Canon: Shakespeare	EEL 418 Studying the Canon: Shakespeare	EEL 418 Studying the Canon: Shakespeare	EEL 476 Translation in Theory and Praxis			
	EEL 503 Modernism	EEL 503 Modernism	EEL 503 Modernism	EEL 503 Modernism	EEL 503 Modernism	EEL 477 Literary Representation of Indian Wisdom			
						EEL 484 Modernism and Postmodernism			
	EEL 423 Literature Criticism from Aristotle to TS Eliot	EEL 423 Literature Criticism from Aristotle to TS Eliot	EEL 423 Literature Criticism from Aristotle to TS Eliot	EEL 423 Literature Criticism from Aristotle to TS Eliot	EEL 423 Literature Criticism from Aristotle to TS Eliot	EEL 511 Modern Literary Theory			
					EEL 483 Romanticism and Victorianism				

MA IV	EEL 409 Immigrant and Diaspora Writings	EEL 453 Indian Aesthetics	EEL 473 Postcolonialism	EEL 473 Postcolonialism	EEL 453 Indian Aesthetics	EEL 453 Indian Aesthetics	https://drive.google.com/file/d/1PYaNfy5fJvuqY2mSdLMVc5mKDncjc0wN/view		
	EEL 416 Introduction to Translation Studies	EEL 434 Twentieth Century British Literature	EEL 475 Teaching of English as a Second Language	EEL 434 Twentieth Century British Literature	EEL 434 Twentieth Century British Literature	EEL 434 Twentieth Century British Literature	https://drive.google.com/file/d/1qSRjgLDqG3oczdW2pFIQxh9VWn-_CsT/view		
	EEL 462 LGBT Writings Across the Globe	EEL 504 Postmodernism	EEL 504 Postmodernism	EEL 504 Postmodernism	EEL 504 Postmodernism	EEL 504 Postmodernism			
	EEL 504 Postmodernism	EEL 509 Australian Literature	EEL 509 Australian Literature	EEL 509 Australian Literature	EEL 509 Australian Literature	EEL 473 Postcolonial Literature	https://drive.google.com/file/d/1g_wV6jOb4M_Sp9x40ofi287v--uGiSxY/view		
	EEL 509 Australian Literature	EEL 499 MA Dissertation	EEL 499 MA Dissertation	EEL 499 MA Dissertation	EEL 499 MA Dissertation	EEL 499 MA Dissertation	https://drive.google.com/file/d/1CkCii9fDHELwo48gENjHN10Wg2J_0sWw/view		
	EEL 499 MA Dissertation								
Percentage of Courses = 28.35%									

