

GOVT. DIGVIJAY AUTONOMOUS P.G. COLLEGE, RAJNANDGAON (C.G.)
FYUGP (CBCS/LOCF Course)
Department: ENGLISH

Session: 2024-25	Program: BA
Semester: III	Subject: English
Course Type: DSE	Course Code: UBADET302
Course Title: Diaspora Studies	
Credit: 4	Lecture: 60
M.M. 100 (100=80+20)	Minimum Passing Marks: 40%

Title	Diaspora Studies
Course Learning Outcome	<p><i>The course aims to:</i></p> <ul style="list-style-type: none"> • Understand the integration of languages, humanities, social sciences with STEM (Science, Technology Engineering and Mathematics). • Consider diaspora as an interdisciplinary area of studies. • Acknowledge the difference between diaspora, migration, emigration and immigration. • Know the grandiosity of Indian School of thoughts in languages, humanities, philosophy, medicine, technology and mathematics. • Understand the difference between diaspora and transnationalism. • Understand post-colonialism, multiculturalism, transnationalism and McLuhan's concept of "Global Village". • Understand Indian diaspora in Fiji, Mauritius, Trinidad and Guyana. • Know the kinds of diaspora which emerged from India- Bhojpuri, Marathi, Punjabi, Gujrati and Tamil. • Consider the range of Diaspora-America, Britain, Canada, Australia, China, India and almost all parts of the world • Acknowledge the importance of race, culture and ethnicity.

Units	Lectures	Lectures (15 x 4 = 60)	Credits
I	15	Key Concepts-Its Meaning And Origin; Salient Features of Diaspora-Cultural Hybridity, Nostalgia, Alienation, Longing for Belongingness, Search for Roots, Concept of	1

		Nation;Kinds of Diaspora, Diaspora And Transnationalism	
II	15	Sunita Namjoshi: Unicorn, To Be a Poet Agha Shahid Ali: Snowmen, In Memory of Begum Akhtar	1
III	15	Bharati Mukherjee: Jasmine V. S. Naipaul: The Mystic Masseur	1
IV	15	Jhumpa Lahiri: Interpreter of Maladies Chitra Banarjee Divakaruni: Mrs. Dutta Writes a Letter Rohinton Mistry: The Ghost of Firozsha Baag	1
Total	60		4

Text Books:

- Mukherjee, B. (1999). *Jasmine*. Grove Press.
- Lahiri, J. (2000). *Interpreter of Maladies*. Houghton Mifflin Harcourt.
- Naipaul, V. S. (2011). *The Mystic Masseur*. Picador.
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Suggested Reading:

- Jain, J.(2017).*The Diaspora Writes Home: Subcontinental Narratives*. Springer Singapore.
- Mishra, V. (2007).*The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. Taylor & Francis.
- Paranjape, Makarand R.(Ed.). (2001).*In Diaspora: Theories, Histories, Texts*. India: Indialog Publications.
- Parekh, B. (2006). *Rethinking Multiculturalism: Cultural Diversity and Political Theory*. Palgrave Macmillan.
- Pirbhai, M.(2009).*Mythologies of Migration, Vocabularies of Indenture: Novels of the South Asian Diaspora in Africa, the Caribbean, and Asia-Pacific*. University of Toronto
- Upadhyay, O.N., (2013) *Perspectives on Indian Diaspora*, New Delhi; Saroop and Sons Press.
- Verma, Raj Gaurav & Vij, Neena Gupta. (2020). *Diasporic Writings: Narratives across Time and Space*. Value Publication.

DIRECTIVES FOR STUDENTS AND PAPER SETTERS:

- 1- Candidates are expected to study the entire prescribed syllabus thoroughly.
- 2- Each unit is compulsory.
- 3- Question paper will consist of MCQs, short answers and descriptive questions.
- 4- Section A, Multiple Choice Questions will be asked from Unit I-IV (8 Ques of 2 marks =16)

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FYUGP (CBCS/LOCF Course)
Department: ENGLISH

Session: 2024-25	Program: BA
Semester: IV	Subject: English
Course Type: DSE	Course Code: UBADET402
Course Title: Women's Writing	
Credit: 4	Lecture: 60
M.M. 100 (100=80+20)	Minimum Passing Marks: 40%

Title	Women's Writing
Course Learning Outcome	<p>The course aims to:</p> <ul style="list-style-type: none"> • Recognize the importance of gender specificity in literature. • Understand and appreciate the representation of female experience in literature. • Explain the difference between the feminine and the feminist as opposed to the female. • Examine and appreciate the role played by socio-cultural-economic contexts in defining woman • Link the status of woman to social discrimination and social change • Draw a location specific trajectory of female bonding or empowerment • To understand the complexity of social and biological constructions of manhood and womanhood • To examine the relationship of women to work and production

Units	Lectures	Lectures (15 x 4 = 60)	Credits
I	15	Emily Dickinson: I Cannot Live With You, I'm Wife I've Finished That. Sylvia Plath: Daddy, Lady Lazarus	1
II	15	Alice Walker: The Color Purple	1
III	15	Charlotte Perkins Gilman: The Yellow Wallpaper Katherine Mansfield: Bliss Mahashweta Devi: Draupadi (tr. Gayatri Charkravorty Spivak)	1
IV	15	Mary Wollstonecraft: A Vindication of the Rights of Woman	1
Total	60		4

Suggested Topics for Background Reading:

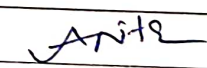
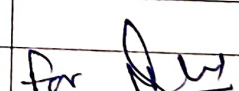

- The Confessional Mode in Women's Writing
- Sexual/Textual Politics
- Body, Beauty and Discrimination
- Race, Caste and Gender
- Social Reform and Women's Rights
- Women under Colonialism □ Women in and out of Slavery
- Is there a Woman's Language?

DIRECTIVES FOR STUDENTS AND PAPER SETTERS:

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- 2- Each unit is compulsory.
- 3- Question paper will consist of MCQs, short answers and descriptive questions.
- 4- Section A, Multiple Choice Questions will be asked from Unit I-IV (8 Ques of 2 marks =16)
- 5- Section B, Short answers will be asked from all units carrying six marks each. Four to be attempted. (4 ques of 6 marks =24)
- 6- Section C, Candidates will answer 4 descriptive questions from unit I to IV, carrying 10 marks each (10X4=40)

EVALUATION- SCHEME			
Mid Term Test	Mid Term Test	End Term Test	Total
10	10	80	100

APPROVED BY THE BOARD OF STUDIES ON 11.05.2024

NAME	IN THE CAPACITY OF	SIGNATURE
Dr. Anita Shankar	Chairman	
Dr. Rashmi Dubey	Subject Expert (V C Nominee)	
Dr. Rabinder Chhabra	Subject Expert (Principal Nominee)	
Dr. Shiny Mendonce	Subject Expert (Principal Nominee)	
Mr. Darshan Bajaj	Advisor (Syllabus Committee)	
Ms Ranjana Ambade	Meritorious Ex Student	

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 FYUGP (CBCS/LOCF Course)
 Department: ENGLISH

Session: 2024-25	Program: BA
Semester: V	Subject: English
Course Type: DSE	Course Code: UBADET502
Course Title: Autobiographies & Biographies	
Credit: 4	Lecture: 60
M.M. 100 (100=80+20)	Minimum Passing Marks: 40%

Title	Autobiographies
Course Learning Outcome	<p><i>The course aims to:</i></p> <ul style="list-style-type: none"> • Demonstrate a familiarity with kinds of writing which seek to represent and make sense of the experiences of the individual. • Understand the relationship between self and history, truth, claims and fiction in private and public spheres. • Explain the working of memory, politics of memory and its role in constructing identity. • Explain and analyze how life writing provides alternatives to existing ways of writing history. • Examine the status of life writing as a literary form and the history of its reception • Appreciate the emergence of life writing in non-western context.

Units	Lectures	Lectures (15 x 4 = 60)	Credits
I	15	<ul style="list-style-type: none"> • M K Gandhi's <i>Autobiography: The Story of my Experiments with Truth –Part II</i> 	1
II	15	<ul style="list-style-type: none"> • Richard Wright's "The Black Boy" 	1
III	15	<ul style="list-style-type: none"> • A P J Kalam's <i>Wings of Fire</i> 	1
IV	15	<ul style="list-style-type: none"> • Jean-Jacques Rousseau's <i>Confessions Book I</i> 	1
Total	60		4

Suggested Topics for Background Reading:

- Life writing and Truth
- Self and Society
- Role of memory in Life writing

- Life Writing as Resistance
- Life Writing and rewriting History
- Life Writing and Identity

Suggested Readings:

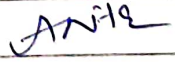
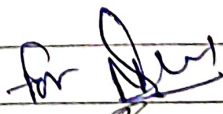

- Roy Pascal, *Design and Truth in Autobiography*
- James Olney, 'A Theory of Autobiography' in *Metaphors of Self* Princeton University Press 1972 (pp 3 – 50)
- Laura Marcus *The Law of Genre in Autobiographical Discourse* Manchester University Press 1994 (pp 229 – 74)
- Linda Anderson, 'Introduction' in *Autobiography* London, Routledge 2001 (pp 1 – 17)
- Mary G Mason, 'The Other Voice' *Autobiographies of Women Writers in Life/Lines*
- *Theorizing Womens' Autobiography*. Ed Bella Brodzki and Celeste Shenck Cornell University Press 1988 (pp 19 – 44)
- Rajkumar, *Dalit Personal Narratives*, Hyderabad, Orient Blackswan

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- 4- Section A, Multiple Choice Questions will be asked from Unit I-IV (8 Ques of 2 marks =16)
- 5- Section B, Short answers will be asked from all units carrying six marks each. Four to be attempted. (4 ques of 6 marks =24)
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FYUGP (CBCS/LOCF Course)
Department: ENGLISH

Session: 2024-25	Program: BA
Semester: VI	Subject: English
Course Type: DSE	Course Code: UBADET602
Course Title: Literature and Cinema	
Credit: 4	Lecture: 60
M.M. 100 (100=80+20)	Minimum Passing Marks: 40%

Title	Literature and Cinema
Course Learning Outcome	<p>After completion of the course the students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate a systematic and historically-grounded knowledge of literature and cinema as expressive arts. • Identify and illustrate the distinction between literary and cinematic arts of storytelling. • Identify and describe the difference between cinematic and literary images. • Examine different theories of adaptation and link them to contexts of expression and reception. • Organize different sets of activities to identify and make use of skills that distinguish the medium of cinema from that of literature. • Present a coherent view of the relationship between written and cinematic texts. • Communicate the role of location in adaptation

Units	Lectures	Lectures (15 x 4 = 60)	Credits
I	15	<ul style="list-style-type: none"> • James Monaco, 'The language of film: signs and syntax', in <i>How To Read a Film: The World of Movies, Media & Multimedia</i> (New York: OUP, 2009) chap. 3, pp. 170–249 	1
II	15	<ul style="list-style-type: none"> • William Shakespeare, <i>Romeo and Juliet</i>, and its adaptations: <i>Romeo & Juliet</i> (1968; dir. 	1

		Franco Zeffirelli, Paramount); and <i>Romeo + Juliet</i> (1996; dir. Baz Luhrmann, 20th Century Fox)	
III	15	<ul style="list-style-type: none"> Bapsi Sidhwa, <i>Ice Candy Man</i> and its adaptation <i>Earth</i> (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.) 	1
IV	15	<ul style="list-style-type: none"> J.K. Rowling's <i>Harry Potter and the Philosopher's Stone</i> (1997), its film adaptation <i>Harry Potter and the Philosopher's Stone</i> (2001) 	1
Total	60		4

Suggested Topics and Background Prose Readings for Class Presentations

- Theories of Adaptation
- Transformation and Transposition
- Hollywood to 'Bollywood'
- The 'Two Ways of Seeing'
- Lost or Gained in Adaptation?
- Adaptation as Interpretation
- Classics in Fiction and Film
- Location and Adaptation in Indian Cinema
- Indian Cinema based on Western Texts
- Indian Movies based on Western Movies

Suggested Readings

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

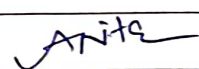


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