

**WEST BENGAL STATE UNIVERSITY**

**MASTER OF ARTS**

**ENGLISH SYLLABUS UNDER THE CBCS SYSTEM**



**SYLLABUS REVISED**

**BY**

**THE POST GRADUATE BOARD OF STUDIES IN 2019**

## **DETAILED SYLLABUS UNDER THE CBCS SYSTEM**

**COURSE NOMENCLATURE: LITERATURE AND LANGUAGE IN ENGLISH**

**DURATION: 2 YEARS CONSISTING OF 4 SEMESTERS**

**EACH SEMESTER CONSISTS OF A MINIMUM OF 14 WEEKS**

Course Objective: The M.A. Course in English is structured for students who have already completed a B.A. Honours programme in English at the Undergraduate level. We keep in mind the needs of the students going for college/university teaching and equip them for qualifying in NET/SET examinations. A large section of the students also opt for school teaching jobs and are particularly facilitated by the language and ELT courses.

The objective of the course is also to encourage further linguistic proficiency not only in using the language for oral and written communication, but to develop advanced interpretative and research skills in decoding the language of literature. The focus will be on training students in academic writing, translation studies, textual, editorial and bibliographical skills.

The advanced study of literary texts and contexts in relation to philosophical, historical and cultural concepts that shape literature, intends to sensitize students to the world that one lives in, to broaden the understanding of one's environment and to inculcate an awareness of human values, rights and ethics. The course will use literary texts originally written in English as well as texts translated into English from other European and Indian languages. The primary intention is to extend the range of texts and to incorporate into the study of English as a liberal arts discipline, contemporary socio-cultural realities pertaining to the context in which English Literature is taught and learnt in the Indian classroom. Students will be introduced to the theoretical and analytical tools necessary for critical engagement with literary texts.

**COURSE STRUCTURE:**

## COURSE STRUCTURE:

Semester	Courses	Paper Code	Credit	Marks
I	Core I: Language Studies I	ENGPCOR01M	4	50
	Core 2: Language Studies II	ENGPCOR02M	4	50
	Core 3: Colonial & Postcolonial Indian Writing (Fiction & Non-Fiction)	ENGPCOR03T	4	50
	Core 4: Colonial & Postcolonial Indian Writing (Drama & Poetry)	ENGPCOR04T	4	50
	Core 5: Indian Literature from the Peripheries.	ENGPCOR05T	4	50
	AECC: Academic Writing	ENGLPAEC01M	2	50
II	Core 6: Shakespeare & Earlier English Renaissance	ENGPCOR06T	4	50
	Core 7: The Literature of the Later English Renaissance	ENGPCOR07T	4	50
	Core 8: Literature of the Long Eighteenth Century (Drama & Poetry)	ENGPCOR08T	4	50
	Core 9: Literature of the Long Eighteenth Century (Fiction & Non-Fictional Prose)	ENGPCOR09T	4	50
	Core 10: Literary Theory from Plato to T.S.Eliot	ENGPCOR10T	4	50
	SEC: Language Essentials for Copy Editing/ Course on Data Curation	ENGLPSEC01M	2	50
III	Core 11: Romantic Literature	ENGPCOR11T	4	50
	Core 12: Nineteenth Century Fiction	ENGPCOR12T	4	50
	Core 13: Victorian Poetry & Non-Fictional Prose	ENGPCOR13T	4	50
	Core 14: Modern & Postmodern Critical Theory	ENGPCOR14T	4	50
	DSE: English Language Teaching I/American Literature I/ South Asian Literature I	ENGLPDSE01M/ T	4	50
	GEC: Literature & Popular Culture/Gender & Literature	ENGLPGEC01T	4	50

IV	Core 15: Modernism & After I	ENGPCOR15T	4	50
	Core 16: Modernism & After II	ENGPCOR16T	4	50
	Core 17: Other Literatures Written in English	ENGPCOR17T	4	50
	Core 18: Project/Dissertation	ENGPCOR18M	8	100
	DSE: English Language Teaching II/American Literature II/South Asian Literature II	ENGPDSE02M/ T	4	50

**Marks allotted per semester:**

**Semester I: 275**

**Semester II: 275**

**Semester III: 300**

**Semester IV: 300**

**Total: 1200.**

**Each Semester Course will be calculated in terms of credits.** A one-credit course will comprise a minimum of 14 teaching hours. Examinations / internal assessment will not be counted as part of the credit, which should reflect actual teaching hours. A unit will usually be one whole text. In the case of poetry, short fiction, non-fictional prose where extracts or several texts are being used, a balance has to be worked out.

**Evaluation Methods: 10 marks for class assignments in each course and 40 marks for end examination**

- After each unit has been taught a class assignment will be set for evaluating the level of assimilation. The department follows the process of continuous evaluation.
- Teachers may introduce a 6-8 page (double spaced on A4 size paper) term paper on a text to evaluate whether writing skills (a component introduced as AECC) have been learnt.
- The End examination will consist of a combination of questions that would involve long and medium length answers. Word limit may be indicated.
- Certain courses might be evaluated on the basis of power point presentations followed by questions and/or active participation in workshops.

## **SEMESTER 1 (4 Core Courses of 50 marks each)**

### **CORE 1 & CORE 2: LANGUAGE STUDIES I & II**

#### **COURSE RATIONALE**

The course is designed to introduce the learners to aspects of English language and to help them understand how English as a language is organized and how it functions. The course will enhance the learners' language awareness and help them to describe, analyze and explain language in a systematic manner. This course will provide a foundation that may be supplemented by the fourth semester optional course in ELT. In this course, learners will be introduced to structural aspects of linguistics like phonetics and phonology, morphology, syntax as well as functional aspects like register and marker, stylistics. Learners will also learn about language varieties and diversities and its social, political and pedagogic implications. The greatest outcome of the course is the development of language awareness. This awareness is expected to enable students to use language efficiently and to employ language abilities for professional growth.

#### **CORE 1 (4 credits): ENGLISH LANGUAGE STUDIES-I**

##### **Unit-1 (2 credits)**

##### **English Phonetics and Phonology**

- i. Definition and scope
- ii. Introduction to speech mechanisms and speech organs
- iii. Introduction to segmental features – consonant and vowel sounds, three-term descriptions of speech sounds
- iv. Syllable and consonant clusters
- v. Supra segmental features- Accent, Rhythm, Intonation
- vi. Phonology: Distribution of sounds

##### **Unit-2 (1 credit)**

##### **English Morphology**

- i. Definition and scope
- ii. Morphemes and Allomorphs
- iii. Inflectional morphology

- iv. Derivational morphology
- v. Word-building process in English

### **Unit-3 (1 credit)**

#### **English Syntax**

- i. Definition and scope
- ii. Structure of Modern English -- Structure OF NP, Structure of VG, Basic Sentence Patterns
- iii. Phrase structure analysis
- iv. Transformational Generative Grammar

### **CORE 2 (4 credits): ENGLISH LANGUAGE STUDIES-II**

#### **Unit- 1 (1 credit)**

#### **English in India**

- i. Native and non-native varieties of English
- ii. English language in India
- iii. Emergence of General Indian English (GIE)
- iv. Features of Indian English

#### **Unit-2 (2 credits)**

#### **Sociolinguistics**

- i. Definition and scope
- ii. Language Variety- Dialect, sociolect, register
- iii. Languages in Contact- Pidgins and Creoles
- iv. Bilingualism/Multilingualism- Code-mixing, Code-switching, Diglossia

#### **Unit-3 (1 credit)**

## Stylistics

- i. Definition and scope
- ii. Stylistic Markers and Devices
- iii. Stylistic analysis of prose and poetry

## CORE 3 & 4: COLONIAL & POSTCOLONIAL INDIAN WRITING

### COURSE RATIONALE

These courses in Indian writing include writing originally in English as well as texts translated from regional languages. The focus is on texts that engage with colonial and contemporary Indian realities like identity, caste, class, gender, race, borders, religion and communal issues. Writings from mainstream literature and also from the North-east of India have been divided on the basis of genre into two 50 marks sections that concentrate on (a) prose- fiction and non-fiction, (b) drama and poetry. Certain themes have been emphasized and modules structured along these themes will attempt to inter-relate texts across the genres. The texts written by these colonial and post-independence writers focus on the emergence of Indian nationhood, and the contradictions of tradition and modernity in an independent nation. The drama pieces also focus on issues of genre, gender, caste and nationhood. The students learn to connect the thoughts and ideologies of the Indian writers with the established Western literary canon and also find out how in terms of form and content these writers have challenged, modified and re-appropriated the Western canon. The most important concern of this course is to acquaint the students with the new forms, content and ideas of literature of a newly emerging nation in a global language for a global audience.

### CORE 3: PROSE –FICTION AND NON-FICTION

**Fiction:** 2 credits ( 2 units will be taught)

#### *Nation and Identity:*

- Bankimchandra Chattopadhyay- *Ananda Math* (in translation)
- Rabindranath Tagore- *Gora/The Home and the World/Char Adhyay* (in translation)
- Saratchandra Chattopadhyay- *Pather Dabi* (in translation)
- Bhabani Bhattacharya – *So Many Hungers/ He Who Rides a Tiger*
- Lal Behari Day- *Bengal Peasant Life* or *Gobindo Samanta*

- Fakir Mohan Senapati – *Six Acres and a Half* (in translation)
- Munshi Premchand-*Godaan* (in translation)

***Partition Narratives:***

- Amitav Ghosh- *The Shadow Lines/The Hungry Tide*
- Bhisham Sahni- *Tamas* (in translation)
- Jyotirmayee Debi – *The Churning* (in translation)
- Manohar Malgonkar -- *A Bend in the Ganges*
- Attia Hossain – *Sunlight on a Broken Column*
- Amrita Pritam- *The Skeleton* (in translation)

**Short Fiction: (2 texts- 1 credit)**

Selections may be made from the works of Rabindranath Tagore, Munshi Premchand, R. K. Narayan, Mulk Raj Anand, Raja Rao, Saadat Hasan Manto, U. R. Ananthamurthy, Mahasweta Devi, Bhisham Sahni, Indira Goswami, Aruni Kashyap, Jahnvi Barua, Anjum Hassan and other writers selected by the teacher.

**Non-Fictional Prose: (2 texts, 1 credit)**

Selections may be made from the following:

Sri Aurobindo--*The Harmony of Virtue / On Literature/ On Poetry and Literature/ On Art/Future Poetry*

Rabindranath Tagore--*Personality: Lectures delivered in America*

Raja Rao- Foreword, *Kanthapura*

Lal Behari Day-- Preface, *Folk Tales of Bengal*

Jawaharlal Nehru- *The Discovery of India*

M.K. Gandhi- *My Experiments with Truth/ The Essential Writings of Mahatma Gandhi*

Rabindranath Tagore- *Nationalism/ Selected Writings on Literature and Language*

Munshi Premchand- ‘The Nature and Purpose of Literature’ from *Social Scientist*, Vol 39, 2011.

Aijaz Ahmad-- *In Theory: Classes, Nations, Literatures*



A.K. Ramanujan--- ‘Is There an Indian Way of Thinking?’

B S Mardhekar-- *Arts and Man*

P.Lal--‘Myth, Literature and Transcreation’ from *Transcreation: 2 Essays*.

Suresh Joshi --‘On Interpretation’ from *Chintayami Manasa*

Indu Swami-- *Exploring North-east Writings in English*, Vols. 1 and 2

#### **CORE 4: DRAMA AND POETRY**

##### **Drama (2 credits – Drama Workshop – 1 credit, Drama Text – 1 credit)**

Indian drama from Indian independence to present times: Selection may be made from the works of

Rabindranath Tagore (in translation), Vijay Tendulkar (in translation), Asif Currimbhoy, Girish Karnad (in translation), Manjula Padmanabhan, Badal Sircar (in translation), Mahesh Dattani.

##### **Drama Workshop: (1 credit)**

One drama will be taught through a participatory theatre-workshop covering a total of 24 to 30 hours, over 4 to 5 days. The students will be expected to prepare (as a team) a dramatized performance at the end of the workshop. Individually, they will prepare a power-point presentation on South Asian drama and will appear for a viva voce along with the presentation.

##### **Poetry (2 credits)**

Indian poetry from Indian independence to present times: Rabindranath Tagore, Kazi Nazrul Islam, Michael Madhusudan Dutta, Henry Vivian Derozio, Kamala Das, A.K. Ramanujan, Adil Jussawalla, Arun Kolatkar, Arvind K Mehrotra, Dom Moraes, Eunice D’Souza, Gauri Deshpande, Gieve Patel, Jayanta Mohapatra, Keki Daruwalla, Nissim Ezekiel, Purushottam Lal, R. Parthasarathy, Saleem Peeradina, Tabish Khair, Vikram Seth, Mamang Dai, Kynpham Sing Nongkynrih, Anjum Hasan, Robin Singh Ngangom, Swarmaprabha Chainary, and other poets.

(Teacher concerned to make a selection of poems to constitute 2 credits. At least 6 poems will form one unit/ one credit.)

#### **CORE 5: INDIAN LITERATURE FROM THE PERIPHERIES (4 credits)**

## COURSE RATIONALE

The course titled 'Literature from the Peripheries' aims to widen the curricula to include the margins which have become increasingly significant in the postmodern world. Studied along with the courses on mainstream literatures, this course will integrate the Masters' programme with the wider sphere of society, incorporating voices from both the centre and the periphery. The course may include a combination of literatures from the geographical margins of the subcontinent, the caste margins, i.e. Dalit and other backward caste literatures, the sexually marginalised and literature authored by the economically marginalized. It is hoped that this course will equip the students better to apply for jobs in both the academia (teaching) as well as sectors such as journalism, advertising, content writing for various web pages, social service schemes, etc, which demand a knowledge of the social dynamics on the field.

### **Fiction:**

An indicative choice of novels, prose and poems is given below. The teacher may choose other novels/prose/poems pieces that s/he sees fit.

### **Novels/ Personal Narratives: (any 1 text to constitute 1 credit)**

Om Prakash Valmiki, *Joothan*/ Bama, *Karukku*; Sangati/ Thakazhi Sivasankara Pillai, *Scavenger's Son* (Thottiyude Makan)/ Vasant Moon- *Growing Up Untouchable in India*/ Manoranjan Byapari, *Interrogating My Chandal Life: Autobiography of a Dalit*/ Manohar Mouli Biswas, *Surviving in My World*/Sharan Kumar Limbale, *Akkarmashi*/ Urmila Pawar, *The Weave of My Life*/ Daya Pawar, *Baluta*/ Mirza Waheed, *The Collaborator* / Malik Sajad, *Munnu: A Boy from Kashmir*/ Jahnavi Barua, *Next Door, Rebirth*/ Siddhartha Sarma, *The Grasshopper's Run*/ Indira Goswami, *The Moth Eaten Howdah of the Tusker*/Mamang Dai, *The Legends of Pensam*; *The Black Hill*/ Anjum Hasan, *Neti, Neti*/ Mitra Phukan, *The Collector's Wife*/ Dhruva Hazarika, *A Bowstring Winter*, *Sons of Brahma*/ Siddharth Gigoo, *The Garden of Solitude*, *Mehr*/ Shahnaz Bashir, *The Half Mother*.

### **Novella/ Short stories (1 credit- at least 3 short stories)**

Selections of short stories may be made from the works of Manohar Mouli Biswas, Baburao Bagul, Arjun Dangle, Bimalendu Haldar, Kalyani Thakur, Manoranjan Byapari, Jatin Bala, Kapil Krishna Thakur, Smritikana Haoladar, Daya Pawar, and other writers selected by the teacher.

Selections of short stories may be made from the works of Firoz Rathe, Saba Shafi, Anjum Hasan, Dhruva Hazarika, Indira Goswami, and other writers selected by the teacher.

### **Poetry (1 credit):**

Teacher concerned to make a selection of at least 6 poems with 2 poems by each of at least 3 poets to consti-

tute 1 credit)

Selections may be made from Arjun Dangle (ed), *Poisoned Bread*,

Selections from Susie Tharu and K. Satyanarayana (eds), *No Alphabet in Sight: New Dalit Writing from South India, Dossier I: Tamil and Malayalam*

Selections from Susie Tharu and K. Satyanarayana (eds), *Steel Nibs are Sprouting*

Selections from Debi Chatterjee, Sipra Mukherjee (eds), *Dalit Literatures from Bengal*.

Tilottama Misra (ed), *The Oxford Anthology of Writings from North-East India, Volume 2*

Selections may be made from the poetry of Agha Shahid Ali, Temsula Ao, Mamang Dai, Subhash Kak, K.L.

Chowdhari, Lalita Pandit, Mohammad Zahid or any other poet selected by the teacher.

### **Non-fictional Prose: (1 credit)**

Selections from any 3 of the following to constitute 1 credit.

Selections from B. R. Ambedkar, *Collected Works*.

Selections from Susie Tharu and K. Satyanarayana, *No Alphabet in Sight: New Dalit Writing from South India, Dossier I: Tamil and Malayalam*

Selections from Susie Tharu and K. Satyanarayana, *Steel Nibs are Sprouting*

Selections from Arjun Dangle, *Poisoned Bread*

Selections from Sharankumar Limbale, *Towards an Aesthetics of Dalit Literature*

Selections from Judith Misrahi-Barak & Joshil Abraham *Dalit Literatures: In, Out and Beyond*

Selections from Sharmila Rege, *Writing Caste, Writing Gender*

Selections from Debi Chatterjee, Sipra Mukherjee, *Dalit Literatures from Bengal*.

Selections from Baburao Bagul, *When I Hid My Caste: Stories*

Selections from K. Purushotham, Gita Ramaswamy, Gōgu Śyāmala, *The Oxford India Anthology of Telugu Dalit Writing*

Selections from Sudha Koul's *The Tiger Ladies*

Selections from Basharat Peer's *The Curfewed Night*

Selections from Sanjay Hazarika, *Strangers of the Mist, Strangers No More*

Selections from Tilottama Misra (ed), *The Oxford Anthology of Writing s from North-East India, Volume 2*

### **AECC : ACADEMIC WRITING (2 credits)**

## **COURSE RATIONALE**

This course aims at orienting the students towards professional academic writing. In this course the students will be taught how to use style sheet in formatting research papers and documenting critical sources. They will also learn how to avoid plagiarism and how to prepare book and film reviews.

### **Unit 1: Style Sheet & Documentation (1 credit)**

Plagiarism:

- i) Definition and Forms of Plagiarism
- ii) Information Sharing and Appropriate Documentation

Documentation and Referencing:

- i) Preparing Endnotes and Footnotes
- ii) Citing sources from books, journals, periodicals, electronic sources etc
- iii) Compiling a list of Works Cited / Bibliography

### **Unit 2: Guided writing: (1 credit)**

Composing a book review and a film review.

**SEMESTER II (4 Core Courses of 50 marks each)**

## CORE 6: SHAKESPEARE AND EARLIER ENGLISH RENAISSANCE (4 Credits)

### COURSE RATIONALE

The transformation of the English language and literature in the Elizabethan period will be read in the context of Renaissance humanism and the cultural impact of Italy, the development of the printing press and geographical exploration that widened the scope of human knowledge. It was also the period of religious change – the English Reformation (under King Henry VIII) and the spread of Protestantism in Europe which were both influential factors on literature and everyday life. A selection of dramatic works, poetry and prose will be used to chart out the philosophical, social, political contours of the period. The greatest outcome of the course is that the learners will be able to grasp the development of the British English literature and contextualize it. Their readings of Shakespeare, Marlowe and other Elizabethan writers are likely to enhance their critical insight and skills in literary criticism.

#### **Drama (2 plays to constitute 2 credits):**

Thomas Kyd--*The Spanish Tragedy*

Christopher Marlowe--*Doctor Faustus / The Jew of Malta*

William Shakespeare--*Hamlet/ King Lear / Othello/ Antony and Cleopatra*

William Shakespeare--*Measure for Measure/ The Winter's Tale/The Tempest*

William Shakespeare-- *Richard II/ Henry V*

#### **Poetry (1 unit) at least 6 poems with 2 poems from each of at least 3 poets will constitute 1 credit:**

Selection of Poetry from *The Penguin Book of Renaissance Verse*—poems by Queen Elizabeth I, Wyatt, Surrey, Spenser, Sidney, Drayton, Daniel, Shakespeare

#### **Prose (1unit) at least 3 prose extracts will constitute 1credit:**

Selection from Thomas More, *Utopia* (translation Ralph Robinson); John Lyly, *Euphues*; Robert Greene *A Groatsworth of Wit*, Coney-catching Pamphlets; Thomas Nashe, *The Unfortunate Traveller*; Thomas Lodge, *Rosalynde*.

## CORE 7: LITERATURE OF THE LATER ENGLISH RENAISSANCE

### COURSE RATIONALE

The literature of the seventeenth century in British history is read in relation to the literary trends of the late Renaissance. The texts chosen from the three major genres relate to Jacobean social conditions, the history of the English civil war and other turbulent political, economic, cultural and intellectual cross-currents of the Jacobean, Caroline and Commonwealth years. This paper is closely linked with both the literature of the early Renaissance/Tudor/Shakespearean age and that of the long eighteenth century that follows. Hence, in this course attempts are made to acquaint the students with the historical, cultural and aesthetic continuities and discontinuities with the earlier and later periods of history and literature. Having learnt this course, the students know how to distinguish and compare the society and literature of the early Renaissance with that of the decadent Jacobean context and to a certain extent the literature of the Enlightenment age. More specifically, the students learn how the literature of the Tudor age is transformed and appropriated in the Jacobean age, and literature of the Jacobean age presages and reflects the trends of eighteenth century literature. This course has always succeeded in enriching the historical, cultural and literary knowledge and understanding of the students regarding the canonical areas of English literature related to the 17th century.

**Drama (1unit) 1 credit:**

Francis Beaumont and John Fletcher -- *A King and No King/The Knight of the Burning Pestle*

Ben Jonson--*Volpone/ Bartholomew Fair/The Alchemist*

John Webster-- *The Duchess of Malfi / The White Devil*

Thomas Middleton and William Rowley--*The Changeling*

John Marston--*The Malcontent*

John Milton--*Samson Agonistes*

**Poetry (2 units) 2 credits:**

Poems by John Milton (pieces to be identified by the teacher) –1 credit

*Paradise Lost*, Books IV / IX / *Paradise Regained*

Lyric Poetry (pieces to be identified by the teacher) –1 credit

Selection of poems by Ben Jonson, Robert Herrick, Richard Lovelace, Sir John Suckling, Thomas Carew, James Shirley, Edmund Waller, John Donne, George Herbert, Andrew Marvell, Henry Vaughan, Thomas Traherne, Richard Crashaw.

**Prose (1 unit) at least 3 prose extracts will constitute 1 credit:**

Selections from a range of seventeenth century prose from the works of James I, Walter Raleigh, Francis Bacon, John Donne, Robert Burton, Izaak Walton, Sir Thomas Browne, John Milton, Jeremy Taylor, Richard

Baxter (pieces to be identified by the teacher)

## **CORE 8 & 9: LITERATURE OF THE LONG 18<sup>TH</sup> CENTURY:**

### **COURSE RATIONALE**

The Long Eighteenth Century saw far reaching transformations in the political, social and economic life in England and in Europe. It was the beginning of the age of imperial expansion and colonization and the era of the European Enlightenment. The multiplicity of discourses formulated during this exciting period opened up opportunities for multiple forms of literary creativity. This course has been arranged generically and the evolution, development and transformation of literary forms will demonstrate how the social, cultural and philosophical concerns of the age impinged on literature.

The course on Drama and Poetry of the age concentrates on the history of the stage and theatre during the Restoration and Eighteenth Century. It traces the transformations in dramatic productions from the Restoration 'Manners' comedy to the emergence of the Sentimental tradition, the changing discourses and the rise of the subgenres. Other forms of contemporary popular drama like the 'heroic drama and 'opera' will also form part of the course. This course traces the marked change in the audience, their expectations and therefore the basic tenets that were incorporated into the writing of poetry in this age. The predominance of satire and the emergence of certain forms of poetry like the mock-epic and imitations of the classical poets has been discussed. The shift from rigid neoclassicism and public or occasional poetry to an expressive and emotional mode is explained in the context of social and political change.

### **CORE 8: DRAMA & POETRY (4 credits)**

#### **Module I: Drama ( 2 credits)**

**Any 2 of the following will be offered in a semester:**

George Etherege-*The Man of Mode*

William Wycherley- *The Plain Dealer*

Aphra Behn- *The Feigned Courtesans/ The Rover*

William Congreve – *The Way of the World*

George Farquhar – *The Beaux' Stratagem*

John Vanbrugh – *The Relapse /The Provoked Wife*

John Dryden- *All for Love*

Thomas Otway- *The Orphan*

John Gay—*The Beggar's Opera*

Colley Cibber – *Love's Last Shift / The Careless Husband*

Richard Steele – *The Conscious Lovers*

Richard Cumberland – *The West Indian / The Jew*

Oliver Goldsmith-*The Good Natur'd Man*

Richard B. Sheridan – *The Critic*

**Module II: Poetry (2 credits)**

Extracts may be used from

Samuel Butler- *Hudibras*

John Dryden – *Absalom and Achitophel/ MacFlecknoe*

Alexander Pope- 'An Essay on Man', 'Epistle to Dr. Arbuthnot'/'Epistle to Burlington'/'Dunciad Bk.I

Samuel Johnson- *London/ The Vanity of Human Wishes*

Selected poems by Anne Finch, Hannah More, Anna Laetitia Barbauld, Mary Robinson, Mary Collier, Stephen Duck.

James Thomson – 'The Seasons'

Oliver Goldsmith – 'The Deserted Village'

**CORE 9: FICTION & NON-FICTIONAL PROSE (4 credits)**

**Module I: Fiction (2 credits)**

The students will be provided with an account of the rise of the novel and the socio-cultural background that led to the emergence of this new genre.

**Any 2 of the following novels may be taught ( 2 unit/ 2 credit):**

Daniel Defoe – *Moll Flanders/ Roxana/ Robinson Crusoe*

Aphra Behn- *Oronooko*

Samuel Richardson- *Clarissa*

Henry Fielding- *Tom Jones/ Joseph Andrews*

Laurence Sterne- *Tristram Shandy*

Fanny Burney – *Evelina*



Maria Edgeworth- *Castle Rackrent*

**Module IV. Prose (6 prose extracts/pieces to comprise 2 credits. At least one text from each sub-section to be taught)**

The Eighteenth century predominantly designated as ‘the age of prose and reason’ impresses as an age of intellectual awareness. Discourses in different areas of social, political, aesthetic, religious life, aimed at creating public awareness and a consensus on shared concerns and ethical issues. The course on prose covers the diverse concerns of contemporary society and the varieties of prose writings are grouped under certain sub-headings. A selection may be made from the texts identified in order to create an awareness of the history of eighteenth-century ideas.

- ***Political Writings:***

Selections from

Thomas Hobbes –*Leviathan*

John Locke—*Two Treatises of Government*

Jonathan Swift—Preface to *A Tale of a Tub*

David Hume-*A Treatise of Human Nature* (Bk.3, part II, sec. viii-“Of the Source of Allegiance.”)

Edmund Burke -- *Thoughts on the Cause of the Present Discontent; Reflections on the Revolution in France*

- ***Philosophical Writings:***

Selections from:

Earl of Shaftesbury – *Characteristics of Men, Manners, Opinions, Times, An Inquiry Concerning Virtue or Merit*

John Locke – *An Essay Concerning Human Understanding*

Francis Hutcheson- *An Inquiry Concerning Beauty, Order & c.*

David Hume- *Treatise of Human Nature*.(Bk 1, part I, sec i- “Of the Origin of Ideas”)

Adam Smith- *The Wealth of Nations*

- ***Social Satire:***

Selections from:

Jonathan Swift-- Book IV of *Gulliver's Travels*

Addison & R. Steele- Essays from *The Spectator*

Bernard Mandeville- *The Fable of the Bees* and Preface to '*Fables*'.

- ***Literary Criticism:***

Selections from

John Dryden—Preface to *Annus Mirabilis*

Jeremy Collier- *A Short View of the Immorality and Profaneness of the English Stage*

Oliver Goldsmith—*Essay on the Theatre*

Samuel Johnson- *Lives of the Most Eminent English Poets*

- ***Feminist Writings:***

Selections from

Mary Astell- *Some Reflections upon Marriage*

Mary Wollstonecraft- *A Vindication of the Rights of Women*

## **CORE 10: LITERARY CRITICISM FROM PLATO TO T.S. ELIOT (4 credits)**

### **COURSE RATIONALE**

Until the rise of formal critical theories at the dawn of the last century, literary criticism had a long history of development with its origins in ancient Greece and Rome. It continued in the Middle Ages having a rather diminished status. The first modern methodological and analytical attempts at criticism based on the ancient revived tradition occurred at the beginning of the modern period in the Renaissance both in Britain and in Europe in general. Throughout the centuries criticism developed within the context of the literary practice, but gradually came to diversify its provenance, form, and category as to separate from the realm of literature in the nineteenth century and finally to flourish as an independent and scientific domain in the twentieth century and at the present time. Throughout its history criticism existed in a variety of forms, including dialogues, verse, essays, letters, prefaces, treatises, books. Criticism has been continuously influenced by the literary process and has influenced this process in its turn. Criticism has also imbibed the new developments in thought as well as in natural and social sciences, art, culture, ideology, psychology, linguistics. As such, criticism has

developed an impressive typology to which twentieth century and the present day added a huge diversity of critical trends and schools. This course aims at acquainting the students with the long history of literary criticism in the European world from the classical through the Twentieth century. This will act as a good grounding enabling the students to understand the evolution of literary theory and their diverse ramifications from the twentieth till the present time, addressed in courses offered in the third semesters.

**Each module is of 1 credit. Selections from 2-3 texts from each module will constitute 1 credit**

### **Module I: Classical**

Plato- *The Republic* (BK. X)

Aristotle-- *Poetics*

Longinus—Selections from *On the Sublime*

Horace— *Ars Poetica*

### **Module II: Neo-classical**

Philip Sidney --*An Apologie for Poetry*

John Dryden --- *An Essay on Dramatic Poesy*

Alexander Pope—*An Essay on Criticism*

Samuel Johnson—*Preface to Shakespeare*

### **Module III: Romantic**

William Wordsworth- Preface to *Lyrical Ballads*

S.T. Coleridge- *Biographia Literaria* (Chapters XIII, XIV, XVII)

John Keats- Selections from *Letters*

P.B. Shelley—*A Defence of Poetry*

### **Module IV: Victorian and Modern**

Matthew Arnold— Selections from *Essays in Criticism*

John Ruskin—Selections from *Modern Painters*

Walter Pater - Selections from *The Renaissance*

Virginia Woolf—‘Modern Fiction’/‘Mr Bennett and Mrs Brown’/ Selections from *The Common Reader*

T. S. Eliot- Selections from *The Sacred Wood*/ ‘The Metaphysical Poets’/ ‘Ulysses, Order and Myth’

## **SEC: LANGUAGE ESSENTIALS FOR COPY EDITING/COURSE ON DATA CURATION**

**(2 credits)**

### **OPTION I. LANGUAGE ESSENTIALS FOR COPY EDITING**

#### **COURSE RATIONALE**

The aim of this skill enhancement course is to equip learners with sufficient language proficiency so that they can apply and get desk jobs primarily in print media. At the end of the course, learners will be able to edit copies efficiently and effectively for popular consumption in print media.

#### **Unit 1: Principles (1credit)**

Abbreviations/ Acronyms

Abstract expressions

Use of cohesive and coherence markers

Use of apostrophe, article, punctuation

Use of capital letters

Collective nouns

Commonly confused words (a list may be provided)

Use of Italics

Use of plurals

Officialese

Use of quotes

Sexism in Language

Unnecessary words

#### **Unit 2 Practical (1 credit)**

There will be hands-on exercise in copy editing using the theoretical knowledge.

Course Evaluation: Theory- 10; Practical- 15

### **OPTION II: COURSE ON DATA CURATION (2 credits)**

This course is intended to equip students for corporate jobs that require language skills, the ability to analyse language and the ability to use the public domain of the digital space. There is a growing need felt among many companies today to cull the digital space for information that will be relevant to the companies. These include the many review sites, social media sites, press report sites, and others. The companies are finding it profitable to base much of their policies (designing, marketing and brand positioning) on this information. The course on Data Curation will train the students to organize and integrate data from the many disparate data sources available on the web. With the proliferation of big data, enterprises have many more disparate data sources to extract data from, making it much more difficult to maintain a consistent method to curate data. This is complicated by the fact that much of today's data is created in an ad hoc way that cannot be anticipated by the people who intend to use data for analysis. The course will train the students in the systems of annotation, publication and presentation of the data such that the value of the data is maintained over time, and the data remains available for reuse and preservation.

Students will be taught the basics required in

- a) the management of data throughout its lifecycle, from creation and initial storage to the time when it is archived or becomes obsolete and is deleted.
- b) surfing and reviewing data to cull the relevant and reliable data from the mass of data available in the public domain.
- c) since the main purpose of data curation is to ensure that data is reliable and retrievable for future research purposes or reuse, students will be taught the basics of digital storage and the significance of 'compliance' with laws that govern this digital space.

## **SEMESTER III: (4 Core Courses, 1 Elective & 1 Generic Elective)**

### **CORE 11: ROMANTIC LITERATURE (4 credits)**

#### **COURSE RATIONALE**

In this course, learners will be introduced to the philosophical and aesthetic theories that had a profound impact on the development of the Romantic literature in Europe and particularly in Britain. Learners will also be introduced to literary texts, both poetry and prose, written in this period to comprehend and critically appreciate how the theories had found their way to literary application. Learners will be taught the major Romantic poets like Blake, Wordsworth, Coleridge, Shelley, Keats etc. The greatest outcome of the course is that learners would be able to contextualize the development of British English literature in one of the most significant and influential time that saw the emergence of iconic literary figures in the British English literature.

#### **Module 1: Romantic poetry - 3 credits (1 long poem forms 1 credit; 3 short poems form 1 credit)**

Poems by William Blake, William Wordsworth, S. T. Coleridge

Poems by John Keats, P. B. Shelley and Lord Byron and the women poets of the age

#### **Module 2: Romantic Non-fictional Prose -1 credit (3 prose extracts will constitute 1 credit)**

Political and Intellectual Background: Selections from Charles Lamb, William Godwin and Thomas Paine, Thomas De Quincey, Thomas Love Peacock, William Hazlitt.

### **CORE 12: NINETEENTH CENTURY FICTION (4 credits)**

#### **COURSE RATIONALE**

Nineteenth-century British fiction and culture is one of the most exciting fields of study in English right now. This particular course focuses on the emergence of different kinds of prose fiction and traces the interface between various social discourses and literature. These interfaces include Literature and the history of science, medicine and psychology; Darwinism and evolutionary theories of culture and the body; Romantic and Victorian anthropology and race theories; monsters and monstrosity in Romantic writing; Histories of aesthetic value; the Gothic revival; photography, Pre-Raphaelite painters, and Victorian avant gardes; Aestheticism, Decadence, and fin-de-siècle culture; Victorian feminisms and the "Woman Question"; "Muscular Christianity"; sexuality, gender and religion; the rise of queer culture and the invention of sexology; industrial revolution, working-class culture and the rise of labour politics.

**FICTION : (4 novels chosen from the 3 modules will form 4 credits)****Module I**

Walter Scott-*The Heart of Midlothian/ Ivanhoe/ Waverley/The Bride of Lammermoor*

Jane Austen—*Emma/Persuasion/Northanger Abbey*

Maria Edgeworth - *Castle Rackrent/Belinda*

Thomas Love Peacock- *Nightmare Abbey*

Mary Shelley- *Frankenstein*

**Module II**

Charlotte Brontë - *Jane Eyre/Villette*

Emily Brontë -*Wuthering Heights*

Anne Brontë - *Agnes Grey/The Tenant of Wildfell Hall*

William Makepeace Thackeray - *Vanity Fair*

Charles Dickens - *Bleak House/Hard Times/Oliver Twist*

Elizabeth Gaskell- *Mary Barton/ North and South*

George Eliot - *Adam Bede/Middlemarch/The Mill on the Floss*

Anthony Trollope - *Barchester Towers*

Thomas Hardy -*Tess of the D'Urbervilles/ Jude the Obscure*

**Module III**

Mary Elizabeth Braddon- *Lady Audley's Secret*

Wilkie Collins -*The Woman in White*

Arthur Conan Doyle- *The Hound of the Baskervilles/ The Sign of Four*

Lewis Carroll- *Alice's Adventures in Wonderland/ Through the Looking Glass*

Robert Louis Stevenson - *The Strange Case of Doctor Jekyll and Mr. Hyde*

Oscar Wilde- *The Picture of Dorian Gray*

Bram Stoker –*Dracula*

## **CORE 13: VICTORIAN POETRY AND NON-FICTIONAL PROSE (4 credits)**

### **COURSE RATIONALE**

The Victorian age is primarily regarded as the age of the novel. But the Victorians exercised their literary imagination equally well in carrying forward the poetic influences of Romanticism and deviating from it to make their own mark in the British poetic canon. This paper entitled “Victorian Poetry and non-Fictional Prose” will acquaint the students with the diverse canonical and lesser known poetic voices of the nineteenth century. It was also look at the rich reservoir of para-literary prose or non-fictional prose by the Victorian sages like Carlyle, Darwin, Mill, Newman among others to understand the history of ideas produced by an age dominated by the bourgeois and world views. This course will expose the students to the diversity of the Victorian poetic and prose output that projected the contradictions of the middle class world order.

#### **Module 1: Victorian Poetry 1: (at least 2 poems from each of the 3 poets will constitute 2 credits)**

Poems by Lord Tennyson, Robert Browning, Matthew Arnold (pieces to be identified by the teacher)

#### **Module 2: Victorian Poetry 2:(at least 2poems from each of at least 3 poets will constitute 1 credit) –**

D.G. Rossetti, A. C. Swinburne, Arthur Henry Clough, Victorian women poets, Thomas Hardy, Gerard Manley Hopkins (pieces to be identified by the teacher).

#### **Modules 3: Victorian Non-Fictional Prose (at least 3 prose extracts to form 1 credit)**

Prose selections of Thomas Carlyle, Matthew Arnold, Oscar Wilde, Henry Mayhew, Charles Darwin, John Stuart Mill, Cardinal Newman, Havelock Ellis (pieces to be identified by the teacher).

## **CORE 14: MODERN AND POSTMODERN CRITICAL THEORY (4 credits)**

### **COURSE RATIONALE**

The course aims to equip the students with the tools of critical theory so that they are capable of analyzing documents and narratives against the grain. It is no longer enough to read a text and understand the language. This course is an introduction to critical theory that may be used as a tool for the study, analysis, interpretation and understanding of literary texts. The range of theoretical texts offered for study has been selective rather than comprehensive. Certain trends of modern and postmodern theory will be discussed as indicative of the complexities of contemporary approaches to literary study.



The modern world and the job market requires one to grasp both the text and the subtext of a narrative. The modern critical theories of Marxism, Postcolonialism, Structuralism, and others will prepare the students to negotiate language in the modern world. The course will enable the students to be better prepared for jobs in journalism, business management, academia, advertising, content writing for various web pages, products marketing, etc.

The teacher will select essays for detailed teaching from each module, and complement with lectures on concepts associated with the practice of that particular module. **12-16 texts to be taught from across the modules to constitute 4 credits.**

### **Module I: Modernism**

- F. R. Leavis – Selection from *The Great Tradition*
- I.A. Richards—Selection from *Principles of Literary Criticism*
- Walter Benjamin—‘The Work of Art in the Age of Mechanical Reproduction’
- Georg Lukacs—Selections from *The Meaning of Contemporary Realism*
- Bertolt Brecht— ‘The Popular and the Realistic’ from *Brecht and the Theatre*
- Theodor Adorno and Max Horkheimer—Selections from *Dialectic of Enlightenment*
- Raymond Williams—‘The Metropolis and the Emergence of Modernism’

### **Module II: Marxist Literary Criticism**

- G.W.F Hegel—Selections from *Encyclopedia of Philosophical Sciences: The Logic*
- Antonio Gramsci—Selections from *Prison Notebooks*
- Louis Althusser—‘Ideology and Ideological State Apparatuses’ from *Lenin and Philosophy and Other Essays*
- Pierre Macherey—Selections from *A Theory of Literary Production*
- Slavoj Zizek—Selections from *The Sublime Object of Ideology*
- Stuart Hall—Selections from *Culture, Media, Language*
- Raymond Williams-- Selections from *The Country and The City*

### Module III: Linguistics, Narratology

- Jonathan Culler—‘The Linguistic Foundation’/ Selections from *The Literary in Theory*
- Ferdinand de Saussure—Selections from *Course in General Linguistics*
- Vladimir Propp— Selections from *Morphology of the Folk-tale*
- Roman Jakobson-- ‘Two Aspects of Language’
- Roland Barthes—Selections from *Mythologies*
- Michel Foucault—Selections from *The Archaeology of Knowledge*
- Seymour Chatman—‘The Structure of Narrative Transmission’ / ‘New Ways of Analyzing Narrative Structure, with an Example from Joyce's *Dubliners*’

### Module IV: Post-modernism

- Raymond Williams – Selections from *Keywords*
- Martin Heidegger—Selections from *Identity and Difference*,
- Mikhail Bakhtin- Selections from *The Dialogic Imagination/ Rabelais and his World*
- Jacques Derrida—Selections from *Margins of Philosophy*
- Jurgen Habermas— Selections from *The Philosophical Discourse of Modernity*
- Jean-Francois Lyotard-- Selections from *The Postmodern Condition: A Report on Knowledge*
- Fredric Jameson - Selections from *Postmodernism, or, the Cultural Logic of Late Capitalism*.
- Anthony Giddens – ‘Structuralism, Post-structuralism and the Production of Culture’
- Ihab Hassan—‘Towards a Concept of Postmodernism’.

### Module V: Postcolonialism

- Frantz Fanon—Selections from *The Wretched of the Earth/ Black Skin, White Mask*
- Ngugi wa Thiong’o—Selections from *Decolonising the Mind*
- Edward Said—Selections from *Orientalism/ Culture and Imperialism*
- Homi Bhabha—Selections from *Location of Culture*

- Gayatri C. Spivak—Selections from *In Other Worlds*
- Aijaz Ahmed—Selections from *In Theory*
- Ashis Nandy—Selections from *The Intimate Enemy*

#### **Module IV: Theories of Gender**

- Virginia Woolf--Selections from *A Room of One's Own*
- Simone Beauvoir--Selections from *The Second Sex*
- Gerda Lerner--Selections from *The Creation of Patriarchy*
- Kate Millet—Selections from *Sexual Politics*
- Elaine Showalter--Selections from *A Literature of their Own/ "Towards a Feminist Poetics"/ "Feminist Criticism in the Wilderness"*
- Toril Moi--Selections from *Sexual/Textual Politics*
- Judith Butler--Selections from *Gender Trouble: Feminism and the Subversion of Identity/Undoing Gender*
- Adrienne Rich--‘Compulsory Heterosexuality and Lesbian Existence’
- Steve Epstein--‘A Queer Encounter: Sociology and Study of Sexuality’
- Teresa de Lauretis-- ‘Queer Theory: Lesbian and Gay Sexualities’
- Laura Mulvey—‘Visual Pleasure and Narrative Cinema’
- Valerie Traub--Selections from *The Renaissance of Lesbianism in Early Modern England*
- Terry Castle--Selections from *The Apparitional Lesbian*
- Rachael Adams et al—Selections from *The Masculinity Studies Reader*
- R. W. Connell—Selections from *Masculinities*

**DEPARTMENT SPECIFIC ELECTIVE (DSE)-4 CREDITS**

**ENGLISH LANGUAGE TEACHING I/AMERICAN LITERATURE I/  
SOUTH ASIAN LITERATURE I**

**[Students are to choose one from the given options]**

**OPTION I. ENGLISH LANGUAGE TEACHING I**

**COURSE RATIONALE:**

The aim of the course is to introduce students to the theoretical principles of language pedagogy and the techniques and methods of English Language Teaching. The course will specifically focus on the pedagogical issues concerning the teaching of English as a second/foreign language. The students, through this course, will be given a fair idea about the developments of different approaches to ELT and the theories of effective Language learning and teaching.

**Unit-I (2 credits)**

Language Perspectives – First language, Second Language & Foreign Language

Theories of First Language Acquisition - Behaviourism, Cognitivism and Humanism

Theories of Second language Acquisition - The Monitor Model, Contrastive Hypothesis, Interlanguage

**Unit- II (2 credits)**

Language Testing and Evaluation-Principles, Types and Techniques

**OPTION II - AMERICAN LITERATURE I**

**COURSE RATIONALE**

American literature offers a diversity that is reflective of its cultural ethos. The texts have been selected with the objective to make the students aware of the nation's history, politics, and culture which shape its literature. The course traces the historical and aesthetic evolution of American Literature

**Each novel/play is treated equivalent to 1 credit. 3 essays form 1 credit and 3-4 poems form 1 credit. A total of 2 credits to be offered from each of the two modules.**

**Module I (2 credits)**

Noah Webster—Preface to *Speller* & the *Dictionary*

Ralph Waldo Emerson—‘The Transcendentalist’, ‘Self Reliance’ and ‘The American Scholar’

Poems of Walt Whitman and Emily Dickinson to be selected by the teacher

Nathaniel Hawthorne—*The Scarlet Letter*

Herman Melville—*Moby Dick*

Mark Twain—*The Adventures of Huckleberry Finn*

**Module II (2 credits)**

Theodore Dreiser---*Sister Carrie*

Stephen Crane--*The Red Badge of Courage*

John Steinbeck—*The Grapes of Wrath*

Ernest Hemingway—*The Old Man and the Sea*

Henry James—*The Portrait of a Lady*

F. Scott Fitzgerald—*The Great Gatsby*

Selected poems from Robert Frost, William Carlos William, Sylvia Plath & Wallace Stevens

Eugene O’Neill—*Desire Under the Elms/ The Hairy Ape*

Arthur Miller—*Death of a Salesman/ The Crucible*

**OPTION III: SOUTH ASIAN LITERATURE I**

**COURSE RATIONALE**

The two courses aim to update the English literature curricula in accordance with the trends seen in the academia of the developed world. With the concept of English widening to include writings translated into English, this course will acquaint the students with themes and narratives shared across the geographical terrain of South Asia. It is hoped that this course will equip the students better to apply for jobs in both the academia (teaching and translation) as well as sectors such as journalism, advertising, content writing for various web pages, products marketing, etc, which demand a knowledge of the social dynamics on the subcontinent.

**Prose: Fiction (2 credits)**

A combination of two novels, four non-fiction and four fiction prose pieces will constitute 4 credits. The teacher will make the selection of texts for any particular Semester. An indicative choice of prose is given below. The teacher may choose other novels/prose pieces

**Novel: Any 2 (2 credits)**

- Syed Waliullah-- *A Tree Without Roots*
- Salman Rushdie-- *Midnight’s Children/ Shalimar the Clown*
- Mohsin Hamid--*The Reluctant Fundamentalist*

- Khaled Hosseini--*The Kite Runner*
- Bapsi Sidhwa--*Cracking India*
- Rohinton Mistry--*Family Matters/ Such Long Journey*
- Kamila Shamsie--*Kartography*
- Nayomi Munaweera--*Island of a Thousand Mirrors*
- Shyam Selvadurai--*Funny Boy / Cinnamon Gardens*
- Sowvendra Sekhar Hansda--*The Mysterious Ailment of Rupi Baskey*
- Neel Mukherjee-- *The Lives of Others*

**Short stories: Any 6 short stories (2 credits)**

- Selections from Daniyal Mueenuddin-- *In Other Rooms, Other Wonders*
- Selections from Kalpana Bardhan ed. *The Oxford India Anthology of Bengali Literature*
- Selections from Jean Arasangyam--*All is Burning*
- Selections from Mahasweta Devi, *Outcast/ Breast Stories/ After Kurukshetra*
- Selections from Muneeza Shamsie--*The World Under the Sun/ And the World Changed*
- Selections from Tahmina Anam--*The Golden Age/ A Good Muslim*
- Selections from K. Anis Ahmed-- *Good Night. Mr Kissinger/ The World in My Hands*
- Selections from Sowvendra Sekhar Hansda--*The Adivasi Will Not Dance*

**GENERIC ELECTIVE (GEC): 4 CREDITS**

**LITERATURE AND POPULAR CULTURE/GENDER AND LITERATURE**

**[Students are to choose one from the given options]**

**OPTION 1. LITERATURE AND POPULAR CULTURE**

**COURSE RATIONALE**

This course aims to deal with various ways in which the concept of literature as ‘high art’ and as a part of ‘elite/high culture’ has been interrogated and challenged through the discursive practices of popular culture. This course also aims to discuss the difficulties and contradictions in defining ‘popular literature’ using sociological and genre theories. It will try to look at the different kinds of interfaces of popular cultural tools and strategies with literary modes producing the so-called ‘crossover’ literature. It will also look at popular films that adapt high art literary texts for mass entertainment. This course will analyse with textual examples and critical insight the porous boundaries of high literature and low/mass/popular culture, its historical, social and cultural contexts and reception among the readers/audiences/mass media. Any four of the following modules will be offered each semester. The choice of the modules will depend on the concerned co-ordinator of the course and the choice of the texts will be determined by the teacher. The medium of instruction and writing answers will be in English only. This course will only be offered if about 8-10 students opt for it.

**Module I. Children’s Literature**

Hans Christian Andersen—Selections from *Fairy Tales*

Charles Kingsley--*The Water Babies*

R M Ballantyne--*The Coral Island*

Lewis Carroll --*Alice in Wonderland/Through the Looking Glass*

F L Baum --*The Wizard of Oz*

Dakshinaranjan Mitra Mazumder---Select tales from *Thakurmar Jhuli*

## **Module II. Crime Thrillers**

A C Doyle--*The Sign of Four/The Hound of the Baskervilles*

H G Wells---*The Island of Dr Moreau*

R L Stevenson--*The Strange Case of Dr Jekyll and Mr Hyde*

Agatha Christie--*Murder on the Orient Express/Death on the Nile/Miss Marple's Final Cases*

P D James---*Death Comes to Pemberley/Death in Holy Orders/The Private Patient*

Truman Capote--*In Cold Blood*

Saradindu Bandopadhyay—Select stories from the Byomkesh Bakshi series (in translation)

Satyajit Ray--- Select stories from Felu Da series (in translation)

## **Module III. Science Fiction**

H G Wells--*The War of the Worlds*

Ursula Le Guin--*The Dispossessed/Planet of Exile*

Arthur C Clarke--*Space Odyssey*

Doris Lessing--*The Good Terrorist*

Iris Murdoch---*The Flight from the Enchanter*

Satyajit Ray—Select stories from Prof. Shonku series (in translation)

John Wyndham--*The Day of the Triffids*

Isaac Asimov----*Fahrenheit 451/ The Earth is Room Enough*

**Module IV: Adaptations Studies-Literature/Film**

Welles-- *Macbeth*

Robert Wise and Jerome Robbins--*West Side Story*

Amy Heckerling and Alicia Silverstone---*Clueless*

Roman Polanski-- *Oliver Twist/ Musical adaptation by Lionel Bart*

George Cukor—*My Fair Lady*

Sanjay Leela Bhansali—*Devdas/ Anurag Kashyap--Dev D*

Vishal Bharadwaj--*Maqbool/Omkara/Haider*

**Module V: Graphic Narratives**

Herge—Selections from Tintin series

Renny Goscinny—*The Adventures of Asterix*

Frank Miller —*Batman: The Dark Knight Returns*

Alan Moore--*The Watchmen*

Art Spiegelman--*Maus*

Neil Gaiman-- *The Tragical Comedy or Comical Tragedy of Mr. Punch/Stardust*

Anant Pai – Selections from *Amar Chitra Katha* series

Durgabai Vyam--*Bhimayana: Experiences of Untouchability*

Srividya Natarajan---*A Gardener in the Wasteland*

Amruta Patil---*Kari*

**OPTION II .GENDER AND LITERATURE**

**NB: This option can also be offered as an alternative to Option I, Literature and Popular Culture**



## COURSE RATIONALE

The course on 'Gender and Literature' examines selected literary texts and the cultural conditions producing them from the standpoint of gender theory. It will draw on established scholarship on gender studies and take the students through the various configurations and re-configurations that determine gendered classifications such as masculinity, femininity, and homosexual identities. The medium of instruction and writing answers will be in English only. This course will only be offered if about 8-10 students opt for it.

### **Module I: Introduction to Gender Studies (1 credit)**

**(Select portions from any 4 texts will form 1 credit)**

Virginia Woolf—*A Room of One's Own*

Simon de Beauvoir—*The Second Sex*

Kate Millet—*Sexual Politics*

Elaine Showalter—*A Literature of their Own*

R.W. Connell—*Masculinities*

Steve Epstein—'A Queer Encounter: Sociology and Study of Sexuality' (*The Lesbian and Gay Studies Reader*)

Chandra Talpade Mohanty—'Under Western Eyes: Feminist Scholarship & Colonial Discourse'

Ruth Vanita- *Gandhi's Tiger and Sita's Smile: Essays on Gender, Sexuality and Culture*

Ruth Vanita & Saleem Kidwai—*Same-Sex Love in India: Readings in Indian Literature.*

### **Module II Poetry (1 credit) At least 6 poems from across the choices offered will form 1 credit.**

Select poems by Queen Elizabeth, Lady Mary Wroth, Katherine Phillips, Anne Finch, Hannah More, Anna Laetitia Barbauld, Mary Robinson, Mary Collier, Elizabeth Barrett Browning, Michael Field, Christina Rossetti, Emily Bronte, Emily Dickinson, Sylvia Plath, Anne Sexton, Adrienne Rich.

Select poems by Kamala Das, Akka Mahadevi, Mahadevi Varma, Amrita Pritam, Meena Alexander, Tamsila Ao, Aditi Rao, Jayaprabha. (Most of these poems will be read in translation).

### **Module III Fiction (2 credits)**

Fanny Burney --*Evelina*

Ann Radcliffe--*The Mysteries of Udolpho*

Jane Austen--*Pride and Prejudice/Emma/Persuasion*

George Eliot--*The Mill on the Floss/Middlemarch*

Sarah Grand--*The Heavenly Twins*

George Gissing--*The Odd Women*

Thomas Hardy--*Tess of the D'Urbervilles*

Virginia Woolf--*Mrs Dalloway*

Angela Carter--*The Magic Toyshop/Nights at the Circus/The Passion of New Eve*

A S Byatt--*Possession: A Romance/Angels and Insects*

Jeanette Winterson-- *Oranges are not the only Fruit/Sexing the Cherry*

Alice Walker--*The Color Purple*

Toni Morrison-- *Beloved*

Doris Lessing--*The Golden Notebook*

Margaret Atwood-- *Alias Grace/ The Blind Assassin/The Handmaid's Tale*

Bankim Chandra Chattopadhyay—*Kapalkundala/Devi Chaudhurani* (in translation)

Rassundari Dasi--*Amar Jiban* (in translation)

Rabindranath Tagore---*The Lost Jewels/ The Broken Nest/The Wife's Letter* (in translation)

Sarat Chandra Chattopadhyay—*Devdas/Srikanto* Bk.IV (in translation)

Ashapura Debi—*The First Promise* (in translation)

Meena Alexander--Select portion from *Faultlines*

Chitra Banerjee Divakaruni--*Arranged Marriage*

Githa Hariharan--*Where Dreams Travel*

## **CORE 16 & 17: MODERN & POSTMODERN LITERATURES**

### **COURSE RATIONALE**

The courses on Twentieth Century Prose, Poetry and Drama will explore the European writings of the twentieth century and introduce students to the diverse forms of narratives that have been created and shaped by the events and movements of the century. The modules are based on writings born out of the different contexts of the twentieth century.

The objective of the course Core 17 is to give the students an idea of the diverse forms of fiction that have been created and shaped by the socio-political events and movements that have left their mark on the century. The course will build on the modern and postmodern critical and theoretical concepts through literature. The modules will be based on writings born out of the different contexts of the twentieth-century. It seeks to cover the fictional prose that has articulated and addressed the issues which have dominated the long twentieth century.

### **CORE 16: MODERNISM AND AFTER 1 (4 CREDITS)**

**Any 2 modules from the Poetry section and 2 modules from the Drama section are to be selected.**

#### **Poetry (3 credits)**

##### **Module I: Earlier 20th century Poetry (2 credits)**

This module on Modern English Poetry will largely cover early twentieth century poets like Thomas Hardy, D. H. Lawrence Ezra Pound, Thomas Stearns Eliot, William Butler Yeats, , W.H. Auden, Stephen Spender, Amy Lowell and Rupert Brooke, Siegfried Sassoon, Wilfred Owen, Seamus Heaney, May Herschel-Clark, Pauline Barrington, Eleanor Farjeon and others.

##### **Module II- Poetry after World War II (1 credit)**

This module will explore the emergence of the British Movement poets and the other kinds of emerging trends in postmodern British poetry with a focus on the confessional poets, the neo-Romantics and the feminist poets. The poems of Philip Larkin, Thom Gunn, Ted Hughes, Sylvia Plath, Seamus Heaney, Allen Ginsberg will be discussed in detail for an understanding of the concerns of the contexts of the post-imperial welfare society in the post 1950s.

#### **Modern and Postmodern English Drama (1 credit)**

The module aims to introduce students to the drama of the twentieth century. It will focus on the emergence of new intellectual ideologies and aesthetic perceptions during this period and their influences on the contemporary art of drama both as a text and as performance.

**Any 1 play from any of the 3 modules given below will be selected.**

**Module I: The New Theatre: Realism and Naturalism:**

Any one play by one of the following playwrights to be selected by the teacher: G.B. Shaw , Arthur Miller, Eugene O’Neill

**Module II: The Theatre of the Absurd**

Any one drama by one of the following playwrights to be selected by the teacher: Samuel Beckett, Harold Pinter, Edward Albee, Tom Stoppard.

**Module III: Post-War Drama**

Any one drama by one of the following playwrights to be selected by the teacher: Edward Bond, Peter Weiss, John Osborne, Peter Brook.

**CORE 17 –MODERNISM AND AFTER 2 (4 credits)**

**European Drama (1 credit)**

Any one drama by one of the following playwrights to be selected by the teacher: Henrik Ibsen, Anton Chekhov, Eugene Ionesco, Jean Genet, Friedrich Durrenmatt, Bertolt Brecht.

**Fiction (3 credits)**

Any 2 novels by authors listed in Modules 1, 2, 3, 4 (2 credits) and a selection of 3 short stories from Module 5(1 credit) will be used.

**Module I: The Modernist Novel: Experiments in Form**

Modernism was a movement that spread across the Continent and England. It was marked by the sense of an identity that was more international than national. The increasing powers of technology and developments in the many fields of knowledge lie at the heart of the processes of modernity and modernization. The writers responded to the changed world by breaking with the earlier realism. Experimentations and innovations in form were used to express the new reality. The socio-political background of the early twentieth century also encouraged a self-referentiality within the arts that encouraged an ob-

session with art, the figure of the artist, and the process of the creation of art. This module seeks to study these themes and the innovations that characterized the spirit of modernist literature in the context of the early twentieth century.

Virginia Woolf, James Joyce, Joseph Conrad, Marcel Proust, D.H. Lawrence, Dorothy Richardson, Franz Kafka, Albert Camus, William Faulkner, J.M. Coetzee.

## **Module II: Postmodern Historical Fiction**

The aim of this module is to focus on the rise of the historical novel in the postmodern British multicultural canon. Most of these novels experimentally revise the traditional nineteenth century historical novel using postmodernist narrative techniques. These novels re-invent a variety of historical pasts either to compare the past with the present or to represent nostalgic and presentist versions of the past. This course will consider the socio-cultural and political implications of the sustained production and popularity of contemporary British historical fiction. Any one novel by the following authors will be studied:

John Fowles, Paul Scott, Graham Swift, Peter Ackroyd, Pat Barker, Rose Tremain, Umberto Eco  
Peter Carey, Patrick White.

## **Module III: Multiculturalism in Contemporary English Novel**

This module will consider how Britain as the vanquished imperial centre after the 1950s accommodated as well as resisted people and cultures from its former colonies. It produced literature that engaged with the re-configurations of race relations in twentieth-century Britain. British and Anglophone diasporic writers dealt with the themes of settlement, exile and racial tensions in novels that expressed the multicultural and multi-racial composition of contemporary Britain. The course aims to concentrate on how these post-colonial novels reproduced the vision of a more racially tolerant but fragmented and diversified multicultural society. Any one novel by the following authors will be studied:

Sam Selvon, Salman Rushdie, Timothy Mo, V. S. Naipaul, Kazuo Ishiguro, Caryl Phillips, Meera Syal  
Zadie Smith, Hanif Kureishi

## **Module IV: The Short Story**

The course will take into account the theoretical enunciations about the genre and the evolution of the form under the impact of radical shifts and changes in society crystallizing in the awareness of a postmodern reality. The course also points to the complexities incorporated by the form of the short story under several new critical directions in literary studies.

Selections from the following authors to be made by the teacher:

Edgar Allan Poe, Anthon Chekhov, James Joyce, O. Henry, Guy de Maupassant, W. Somerset Maugham, Rudyard Kipling, P.G. Wodehouse, Katherine Mansfield, Peter Ackroyd, Jesse Stuart, Naldine Gordimer, Margaret Atwood, Italo Calvino, Jorge Luis Borges

## **CORE 17: OTHER LITERATURES WRITTEN IN ENGLISH (4 CREDITS)**

### **COURSE RATIONALE**

The modules offered in this core course push the boundaries of the so-called English canon and emphasize the importance of the ‘other’ literatures written in English. The nomenclature for the course suggests that the course deals with an emergent corpus of writing in English often from erstwhile colonies. However such writing was often a response to historical circumstances, local situations and global conditions using traditional, indigenous and foreign literary conventions. In the twentieth and twenty-first centuries these works address issues of race and identity, nation and state, violence and religion, memory and trauma—the broad themes that span several of these postcolonial societies. Interestingly, the cultural imperialism exercised by the English language is challenged by the ways in which the tongue is appropriated and used for new writings. These works also underscore the polyvalent, hybrid and increasingly complex nature of the expanding horizons of multicultural English literatures in the context of a globalized and diasporic world.

**Any one of the following modules will be offered in a semester.**

#### **Module I: Australian Literature**

##### **Drama (1 credit)**

Jack Davis- *No Sugar*

Thomas Keneally-*Bullie’s House*

##### **Fiction: (1 credit)**

Jean Devanny-*Sugar Heaven*

David Malouf -*An Imaginary Life*

Patrick White- *Riders in the Chariot*

Sally Morgan- *My Place*

Peter Carey: *Oscar and Lucinda* /*Jack Maggs* / *The True History of the Kelly Gang*

##### **Poetry (1 credit)**

A representative selection of at least 3-4 poems by at least 3 poets will be made by the teacher.

##### **Short Stories (1 credit)**

A representative selection to be made by the teacher. At least 3 short stories will constitute 1 credit.

## **Module II: Canadian Literature**

### **Drama (An anthology of Drama may be recommended so that a choice is available) – 1 credit**

Dianne Warren-- *Club Chernobyl*

Sharon Pollock –*Komagata Maru Incident*

### **Fiction -1 credit**

Leonard Cohen--*Beautiful Losers*

Ian Adams--*The Poverty Wall*

Margaret Atwood--*Survival / The Handmaid's Tale/ Alias Grace / The Blind Assassin*

Joy Kogawa--*Obasan*

Michael Ondaatje--*The English Patient*

Alistair McLeod --*No Great Mischief*

Yann Martel- *Life of Pi*

### **Poetry: 1 credit**

A representative selection of at least 3-4 poems by at least 3 poets will be made by the teacher. This will constitute 1 credit.

### **Short Stories: 1 credit**

A representative selection to be made by the teacher. At least 3 short stories will constitute 1 credit.

## **Module III: African Literature**

### **Drama – 1 credit**

Wole Soyinka--*Dance of the Forests / Death and the King's Horseman*

Efua Sutherland, Eufua, Foriwa-- *The Marriage of Anansewa*

Athol Fugard--*My Children! My Africa!*

### **Fiction – 1 credit**

Chinua Achebe--*Things Fall Apart / No Longer at Ease / Arrow of God*

Ngugi wa Thiong'O--*A Grain of Wheat / Petals of Blood*

Dorris Lessing – *The Grass is Singing*

Nadine Gordimer--*The Conservationist / July's People*

J. M. Coetzee--*Waiting for the Barbarians / Disgrace*

Ben Okri--*The Famished Road*

Ama Ata Aidoo--*Our Sister Killjoy: Reflections from a Black-Eyed Squint*

**Poetry: 1 credit**

A representative selection of at least 3-4 poems by at least 3 poets will be made by the teacher. This will constitute 1 credit.

**Short Stories: 1 credit**

A representative selection to be made by the teacher. At least 3 short stories will constitute 1 credit.

**Module 4. Caribbean Literature & Black British Literature****Drama – 1 credit**

Plays by C L R James, Derek Walcott, Earl Lovelace, Trevor D. Rhone, Jean Wilson, Sylvia Winter (selection of texts to be made by the teacher)

**Novels – 1 credit**

C L R James--*Minty Alley*

George Lamming--*In the Castle of My Skin /The Emigrants (1954)/ Water With Berries*

V S Reid--*New Day / The Leopard*

Samuel Selvon- *A Brighter Sun /The Lonely Londoners*

Jean Rhys--*Wide Sargasso Sea*

V S Naipaul--*A House for Mr Biswas / The Mimic Men /The Enigma of Arrival*

Orlando Patterson-- *The Children of Sisyphus*

Merle Hodge--*Crick Crack, Monkey*

Caryl Phillips--*The Final Passage / Cambridge /Crossing the River*

**Poetry – 1 credit**

Poems by Louise Bennett, Eric Roach, Edward Brathwaite, Claude McKay, Derek Walcott, Mervyn Morris, Wilson Harris, David Dabydeen, Fred D’Aguiar (A representative selection of at least 2 poems by at least 3 poets will be made by the teacher.)

**Short stories - 1 credit**

A representative selection to be made by the teacher. At least 3 short stories will constitute 1 credit.



## SOUTH ASIAN LITERATURE II

(4 credits)

**Students will have to choose one course from the given options**

### ENGLISH LANGUAGE TEACHING-II (4 Credits)

#### Unit-I (2credits)

Approaches and Methods of Language Teaching - Grammar-Translation Method, Direct Method, Audio-Lingual Method, Structural Approach vs Communicative Approach

Materials for Teaching English Language – Textbook, Use of authentic materials

ESL Teaching in the Indian Context-Objectives-Problems-Changing Perspectives

#### Unit II (2 credits)

Context in ELT- The Classroom, The Teacher and The Learner

Classroom Interactions: Types, Tools & Techniques

Classroom Dynamics: Definition and scope,

Practice Teaching

### AMERICAN LITERATURE–II (4 credits)

**Each novel/play is treated equivalent to 1 credit. 3 Essays form 1 credit and 3-4 poems form 1 credit. A total of 2 credits to be offered from each of the two modules.**

#### Module III (2 credits)

John Wideman—*Brothers and Keepers: A Memoir*

William Faulkner—*The Sound and the Fury*

Richard Wright—*Native Son*

Ralph Ellison—*Invisible Man*

Tony Morrison—*Home/ Playing in the Dark: Whiteness and the Literary Imagination*

Alice Walker—*The Color Purple*

Selected poems by Langston Hughes, Amiri Baraka, Sonia Sanchez, Maya Angelou, Audre Lorde.

Stephen King--*It*

**Module IV (2 credits)**

Rudolpho Anaya—*Bless Me, Ultima*

Ana Castillo—*The Guardians*

Luis Valdez---*The Shrunken Head of Pancho Villa*

Gloria Anzaldua—*Borderlands/La Frontera: The New Mestiza*

Bharati Mukherjee- *Jasmine*

Meena Alexander- *Faultlines: A Memoir*

Chitra Banerjee Divakaruni –*The Mistress of Spices*

Jhumpa Kahiri—*Namesake*

Amy Tan—*The Joy Luck Club*

**OPTION III: SOUTH ASIAN LITERATURE-II (4 credits)**

**Non-fiction prose: Any 4 prose pieces to constitute 1 credit**

- A.K. Ramanujan-- ‘Three hundred Ramayanas’
- Selections from Amitav Ghosh--*The Imam and the Indian*.
- Selections from Basharat Peer--*Curfewed Nights*
- Selections from P. Sainat-- *Everybody Loves a Good Drought*
- Selections from Kaiser Huq--*The Triumph of the Snake Goddess*
- Selections from Eqbal Ahmed-- *The Selected Writings of Eqbal Ahmed*

**Poetry: Any ten poems to constitute 2 credits:**

Selections from the works of

Kishwar Naheed, Fahmida Riaz, Ishrat Afreen, Parveen Shakir, Zeha Nigah, Shamsur Rahman, Syed Shamsul Haq, Asaf , Hasan Hafizur Rahman, Taslima Nasreen, Rafique Azad, Humayun Azad, Hasan Hafizur Rahman, Al Mahmud, Shahid Qadri.

**Drama: Any one play to constitute 1 credit**

- Ayad Akhtar--*Disgraced*
- Hanif Kureishi--*My Beautiful Laundrette / My Son, the Fanatic*
- Shahid Nadeem--*Dara* (translation and adaptation, Tanya Ronder)

- Syed Shamsul Huq-- *At the Sound of Marching Feet* (*Payer Aoaj Paoa Jay*, translated by author)
- Masum Raza---*Life of Araz* (*Araj Chariramrita* ( tr. Bina Biswas, Sayantan Gupta)

## **CORE 18: PROJECT PAPER (8 CREDITS)**

### **COURSE RATIONALE**

This course is offered to train the students in academic research. It provides a comprehensive contextual and theoretical grounding in the area being offered. Students were guided in the reading of texts, they write a dissertation and appear for a viva voce to defend their thesis. This is not a taught course but a guided course, initiating the students to delve deep into a particular domain and apply theoretical parameters to analyse the complexity of a literary text. Only a select number of courses are likely to be offered in any given semester.

#### **Broad Topics :**

- Biography/Autobiography
- History and Literature
- Gender and Literature
- Literature and the Visual Arts/ Book Illustration
- Literature and Fantasy
- Children's Literature
- Neo-Victorian Studies
- Travel Writing
- Literature and Film/Adaptation Studies
- Ecology and Literature
- Literature, Orality and Folklore
  
- Literature and Space

- Trauma and Literature
- Myth and Literature

**Students will have to take any two of the courses offered from the given options. They will pursue projects on the chosen areas and will be evaluated on the basis of a presentation carrying 40 marks and two term papers carrying 30 marks each.**

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