

WEST BENGAL STATE UNIVERSITY

MASTER OF ARTS
ENGLISH SYLLABUS, 2022
(CBCS SYSTEM)



SYLLABUS REVISED
BY
THE POST GRADUATE BOARD OF STUDIES IN 2022

NOMENCLATURE: ENGLISH

DURATION: 2 YEARS CONSISTING OF 4 SEMESTERS

EACH SEMESTER CONSISTS OF A MINIMUM OF 14 WEEKS

Programme Objective: The M.A. programme in English is designed 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 on to professions in academics, administration, journalism, social work, and the corporate sector, and attempt to equip them accordingly.

The study of literary texts and contexts intends to sensitise 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 languages. The primary intention is to incorporate the related disciplines that deal with contemporary socio-cultural realities into the study of the texts. Students will be introduced to the theoretical and analytical tools necessary for critical engagement with literary texts. Language, English Language Teaching and South Asian Literatures are among our focus areas. The pedagogy used includes interactive classes, presentations, academic writing, and equips the students with textual, editorial and bibliographical skills.

COURSE STRUCTURE:

Sem	Courses	Paper Code	Credits	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 Margins	ENGPCOR05T	4	50
	AECC: Academic Writing	ENGPAEC01M	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: South Asian Literatures	ENGPCOR10T	4	50
	SEC: Language Essentials for Copy Editing/ Course on Data Curation	ENGPSEC01M	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	ENGPDSE01M/	4	50
	GEC: Literature & Popular Culture/Gender & Literature	ENGPGE01T	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	ENGPCOR18T	4	100
	DSE: English Language Teaching II/American Literature II	ENGPDSE02M/T	4	50

Marks allotted per semester:

Semester I: 300

Semester II: 300

Semester III: 300

Semester IV: 300

Total: 1200.

Each Semester Course will be calculated in terms of credits. A one-credit course will comprise approximately 14 teaching hours. Examinations / internal assessment will not be counted as part of the credit. 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 viable equation will be worked out.

Evaluation Methods: 10 marks for class/continuous 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/or medium length answers. Word limit for the answers may be indicated.
- Certain courses may be evaluated on the basis of power point presentations followed by questions and/or active participation in workshops.

SEMESTER 1

CORE 1 & CORE 2: LANGUAGE STUDIES I & II COURSE RATIONALE

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 organised and how it functions. The course will enhance the learners' language awareness and help them to describe, analyse 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

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 litera-

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, 1credit)

Selections may be made from the following:

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

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) - 2 plays to make 2 credits

- Indian drama since Indian independence to present times: Selection may be made from the works of : Rabindranath Tagore, Vijay Tendulkar, Asif Currimbhoy, Girish Karnad, Mahasweta Devi, Badal Sircar

Poetry (2 credits)

- Indian poetry since Indian independence to present times:

(The teacher concerned to make a selection of poems to constitute 2 credits. At least 3-4 poems will form one unit/ one credit. The teachers will be expected to choose from several poets to give a comprehensive idea about the domain.)

A.K. Ramanujan, Adil Jussawalla, Arun Kolatkar, Arvind K Mehrotra, Dom Moraes, Eunice D'Souza, Gauri Deshpande, Gieve Patel, Jayanta Mohapatra, Kamala Das, 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 MARGINS (4 credits)

Course rationale: The course 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 introduce voices from 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, or choose to focus on any one of these areas. 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, social ser-

vice schemes, etc, which demand a knowledge of the social dynamics on the field.

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The focus area detailed below is of the caste margins. Most of the texts are translations from Indian vernaculars into English.

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: 1 credit (any 1 text to constitute 1 credit)

Om Prakash Valmiki, *Joothan*

Bama, *Karukku; Sangati*

Urmila Pawar, *The Weave of My Life*

Daya Pawar, *Baluta*

Thakazhi Sivasankara Pillai, *Scavenger's Son*

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, *The Outcaste*

Novella/ Short stories (1 credit) at least 3 short stories to make 1 credit

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, or other writers selected by the teacher.

Poetry (1 credit) 4-6 poems to constitute 1 credit

The teacher concerned to make a selection of at least 6 poems from anthologies on Dalit Literature.

Selections may be made from Arjun Dangle (ed), *Poisoned Bread*,/ Susie Tharu and K. Satyanarayana (eds), *No Alphabet in Sight: New Dalit Writing from South India, Dossier I: Tamil and Malayalam*/ Susie Tharu and K. Satyanarayana (eds), *Steel Nibs are Sprouting* / Debi Chatterjee, Sipra Mukherjee (eds), *Under My Dark Skin*, Lakshmi Holmstrom (eds), *Wild Words: Four Tamil Poets*, and other books.

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*

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, Plagiarism: (1 credit)

- 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.

OR

Unit 3 : Translation studies (1 credit)

Basic definitions and concepts

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 contextualise it in an important age for the English literature. Their readings of Shakespeare, Marlowe and other Elizabethan writers are likely to enhance their critical insight and skills in literary criticism.

Drama (2 credits): 2 plays to constitute 1 credit:

Thomas Kyd, *The Spanish Tragedy*

Christopher Marlowe, *Doctor Faustus* / *The Jew of Malta* / *Tamburlaine*

William Shakespeare, *Hamlet* / *King Lear* / *Othello*

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

William Shakespeare, *Richard II* / *Antony and Cleopatra*

Poetry (1 credit) at least 6 poems with 2 poems each by at least 3 poets will constitute 1 credit:

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

Prose (1 credit) at least 3 prose extracts to constitute 1 credit:

Selection of prose from: Background texts from Classical Prose : Plato, *The Republic* (Book X), Aristotle, *Poetics*, Horace, *Ars Poetica*, Longinus, selections from *On the Sublime*

Desiderius Erasmus, *In Praise of Folly*; Thomas More, *Utopia*; John Lyly, *Euphues*; Walter Raleigh, *The Discovery of Guiana*; Philip Sidney, *An Apologie for Poetry*; Francis Bacon, *The Advancement of Learning*

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 condi-

tions, the history of the English civil war and other turbulent political, economic, cultural and intellectual 12 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 (credit) 1 drama to constitute 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 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 credit) 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: LITERATURE OF THE LONG EIGHTEENTH CENTURY (DRAMA & POETRY)

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 colonisation 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 sub-genres. 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)

Samuel Butler- *Hudibras*

John Dryden – *Absalom and Achitophel/ MacFlecknoe*

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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.

Novels: Any 2 of the following novels may be taught (**2 credits**):

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 subheadings. 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*

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/ An Essay on Dramatic Poesy*

Alexander Pope—*An Essay on Criticism*

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/Preface to Shakespeare*

- **Feminist Writings: (Selections from)**

Mary Astell- *Some Reflections upon Marriage*

CORE 10: SOUTH ASIAN LITERATURES

Course rationale: The course aims to update the English literature curricula in accordance with the trends seen in the academia of the 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 Global South as found in the geographical terrain of South Asia. This course will focus on the literatures of South Asia that have not been addressed in the other courses of the syllabus. 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.

Whenever possible, the teaching will be supplemented by films and audio illustrations of relevant material. This course will consist of the following sections:

Section 1 (2 credits): Prose: Fiction and Nonfiction

A selection of texts in English or in translation will focus on themes common to South Asian literature: Myth, Ecology, Religion, Identity, Nationalism, Modernity, Violence, Gender, Language, Migration, Ecology. A combination of one novel and 3-4 prose pieces (1 credit + 1 credit) from the prescribed texts will constitute the Prose syllabus.

Novel: (1 credit)

Syed Waliullah, *A Tree Without Roots*

Suryakant Tripathi, *A Life Misspent* (tr. Satti Khanna)

Satinath Bhaduri- *Dhorai Charit Manas* (tr. Ipsita Chanda)

Manik Bandyopadhyay – *The Puppet's Tale* (tr. Sachindralal Ghosh)

Raja Rao, *Kanthapura*

Ismat Chughtai, *The Crooked Line* (tr. Tahira Naqvi)

Sabitri Roy. *Nowhere people* (tr. Adrita Mukherjee) / *Harvest Song* (tr. Adrita Mukherjee, Chandrima Bhattacharya)

Indira Goswami, *The Moth Eaten Howdah of the Tusker*

Sowvendra Sekhar Hansda, *The Mysterious Ailment of Rupi Baskey*

Bani Basu, *Birth of the Maitreya* (tr. Sipra Bhattacharya)

Shahidul Zahir, *Life and Political Reality* (tr. V. Ramaswamy)

Jahnavi Barua, *A Rebirth*

Easterine Kire, *Mari/ A Terrible Matriarchy*

Short stories/ non-fiction: (1 credit)

Selections from Raja Rao, *The Cow of the Barricades and other stories*

Selections from A.K. Ramanujan, *The Flowering Tree and Other Stories/ Three hundred Ramayanas*

Selections from Ismat Chughtai, *Lifting the Veil*

Selections from Amitav Ghosh, *The Imam and the Indian.*

Selections from Kalpana Bardhan ed. *The Oxford India Anthology of Bengali Literature*

Selections from Mahasweta Devi, *Imaginary Maps/ Breast Stories*

Selections from P. Sainath- *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*

Selections from Basharat Peer, *Curfewed Nights*

Selections from Jean Arasangyam, *All is Burning*

Selections from Muneeza Shamsie, *The World Under the Sun*

Selections from K. Anis Ahmed, *Good Night. Mr Kissinger/ The World in My Hands/ Forty Steps*

Selections from Sowvendra Sekhar Hansda, *The Adivasi Will Not Dance*

Selections from Kannan, et al, *Time Will Write a Song for You: Contemporary Tamil Writing from Sri Lanka*

Section 2: Poetry: (1 credit)

Selections from the works of Agha Shahid Ali, Amin Kamil, Naseem Shafaie, Zinda Kaul, Abdul Ahad Azad, Kishwar Naheed, Fahmida Riaz, Ishrat Afreen, Parveen Shakir, Zeha Nigah, Chuden Kabimo, Faiz Ahmed Faiz, Shamsur Rahman, Taslima Nasreen, Temsula Ao, Mamang Dai, Yamlam Tana, Guru Ladakhi, Niranjana Chakma, Kympham Nongkynrih, Desmond Karmawphlang, Esther Syiem, Robin S. Ngongom, Kamaleswar Sarkar, Basanta Sarkar, Nirmala Ray Bhakat, Jatin Barma, Jesurasa, Sivaramani, Sivasegaram, Mahakavi, Neelavanam, Ponnampalam, Jayapalan, and others.

Section 3 (1 credit): Drama

The drama will be taught through a participatory theatre-workshop covering a total of 24-30 hours, over 4 to 5 days. The students will be expected to prepare (as a team) a dramatised performance at the end of the workshop. Individually, they will research and give a presentation on an aspect of South Asian drama as learned through the workshop.

SEC: LANGUAGE ESSENTIALS FOR COPY EDITING (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

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 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 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 re-search purposes or reuse, students will be taught the basics of digital storage and the significance of 'compliance' with laws that govern this digital space.

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 contextualise 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 credits) 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*

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 will 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

Module 2: Victorian Poetry 2:

At least 2 poems 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 Man- ley 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 analysing 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 4 modules, and complement with lectures on concepts associated with the practice of that particular module. 10-12 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—Selections from *Illuminations: Essays and Reflections*
- Georg Lukacs—Selections from *The Meaning of Contemporary Realism*
- Theodor Adorno and Max Horkheimer—Selections from *Dialectic of Enlightenment*

- Raymond Williams—Selections from *The Country and the City/ The Politics of Modernism/ The Long Revolution*

Module II: Marxist Literary Criticism

- 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*

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, 'Closing Statement: Linguistics and Poetics
- Roland Barthes, Selections from *Mythologies*
- Michel Foucault, Selections from *The Archaeology of Knowledge*

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*.

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 Chakravorty Spivak—Selections from *In Other Worlds*
- Aijaz Ahmed—Selections from *In Theory*

Module IV: Theories of Gender

- Virginia Woolf--Selections from *A Room of One's Own*
- Simone Beauvoir--Selections from *The Second Sex*
- Kate Millet—Selections from *Sexual Politics*
- Gerda Lerner--Selections from *The Creation of Patriarchy*
- 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

[Students are to choose one from the given options]

OPTION I. ENGLISH LANGUAGE TEACHING I:

Course rationale: The objective of the course is to introduce students to the theoretical principles of first and second language acquisition and help them understand the variables affecting language acquisition and learning. The course will also focus on the pedagogical issues concerning the teaching and assessing of language skills in English as a second/foreign language. After completing the course, the students are expected to develop a fair idea of the scope and nature of English Language Teaching in ESL contexts.

Unit-I (2 credits)

A. **Language Perspectives:** i) First language, Second Language & Foreign Language

ii) Introduction to key terms: Mother Tongue, Home Language, Preferred Language, Bilingualism, Multilingualism and Plurilingualism

- B. Theories of First Language Acquisition:** i) Stages of Language Acquisition; ii) Behaviourism: classical and operant conditioning, the process of development of verbal behaviour, implications on pedagogy, shortcomings of behaviourism; iii. Cognitivism: input-output hypothesis, innateness hypothesis, LAD, Universal Grammar, Principles and Parameters theory, Nativism vs. Empiricism;
- C. Theories of Second language Acquisition:** i. Acquisition vs. Learning hypothesis; iii. Natural Order hypothesis; iii. The Monitor Model, iv. Contrastive Hypothesis, v. Interlanguage, vi. Error Analysis, vii. Acculturation model, viii. Accommodation theory

Unit- II (1 credit)

- A. Aspects of Language Skills:** i) introduction to key terms - Active and Passive skills; Receptive and Productive skills; Orality and Literacy skills
- B. Teaching Language Skills (LSRW):** i) definition and scope; ii) sub-skills; iii) teaching methods

Unit- III (1 credit)

- A. Aspects of Language Testing and Evaluation:** i) Understanding scope and nature of test, assessment, and evaluation
- B. Types of test:** i) achievement test; ii) aptitude test; iii) diagnostic test; iv) placement test; v) proficiency test
- C. Validity:** Types, nature, and scope
- D. Reliability:** Types, nature, and scope

Suggested Reading

1. Tickoo, M.L. (2009). Teaching and Learning English. Orient BlackSwan.
2. Kudcheker, S. (2002). English Language Teaching in India. Orient Longman.
3. Stern, H. H. (1983). Fundamental Concepts of Language Teaching. OUP.
4. Krashen, S.D. (1981). Second Language Acquisition and Second Language Learning. Pergamon Press.
5. Krashen, S.D. (1982). Principles and Practice in Second Language Acquisition. Pergamon Press.
6. Cook, V.J. (1988). *Chomsky's Universal Grammar*. Basil Blackwell.

7. Carter, R. & Nunan, D. A (2001). *Cambridge Guide to Teaching English to Speakers of Other Languages*. CUP.
8. Ur, P. (1999). *A Course in Language Teaching*. CUP.
9. Davies, A. (1977). *Principles of Language Testing*. Oxford Basil Blackwell.
10. Skehan, P. (1998). *A Cognitive Approach to Language Learning*. OUP.
11. Hughes, A. (1989). *Testing for Language Teachers*. CUP.
12. Bachman, L.F. (1990). *Fundamental Considerations in Language Testing*. CUP.
13. Ellis, R. (2012). *Understanding Second Language Acquisition*.
14. Brown, H.D. (1994). *Principles of Language Learning and Teaching*. Prentice Hall.

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. A better detailed syllabus will be formulated when the Department decides to offer this course.

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*

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*

Module II (2 credits)

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

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

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

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

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. It also aims to discuss the difficulties and contradictions in defining 'popular literature' using socio-logical 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

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, Temsula 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*

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)

Rasasundari 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 15 & 16: 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 15: 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

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 16: 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 the 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 obsession 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, Nadine 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 appropriat-

ed 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. 34

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.

DSE: ENGLISH LANGUAGE TEACHING II/ AMERICAN LITERATURE II (4 credits)

Students will have to choose one course from the given options

Course rationale: The objective of the course develops from ELT I, which introduces students to the theoretical aspects of ELT. The objective of the course is to provide students with an opportunity to learn and execute the classroom application of different pedagogical practices. The course will introduce students to different approaches and methods in language teaching. It will also help them to develop an understanding of the classroom environment and finally create an opportunity for them to test their teaching skills through peer teaching in practices teaching sessions.

The courses of ELT I and ELT II have been designed to encourage and prepare the students to seek and maintain employment as ELT professionals and also to inspire them to explore the field of ELT for further academic research.

- A. Approaches and Methods of Language Teaching: i) Grammar-Translation Method, ii) Direct Method, iii) Audio-Lingual Method, iv) Communicative Approach, v) Task Based Language Teaching (TBLT)
- B. Materials for Teaching English Language: Textbook, Use of authentic materials and application of Computer Assisted Language Learning (CALL)

Unit II (2 credits)

- A. Contexts in ELT: The Classroom, The Teacher and The Learner
- B. Classroom Interactions: Types, Tools & Techniques; pedagogical implications
- C. Classroom Dynamics: Definition and scope, pedagogical implications
- D. Practice Teaching

Suggested Reading

1. Larsen-Freeman, D. (1986). Techniques and Principles in Language Teaching. OUP.
2. Richards, J.C. & Rodgers, T.S (2001). Approaches and Methods in Language Teaching. CUP.
3. Nagaraj, G. (2011). English Language Teaching. Orient Blackswan.
4. Nunan, D. (1991). Language Teaching Methodology. Prentice Hall.
5. Richards, J.C. & Renandya, W.A. (2002). Methodology in Language Teaching- An Anthology of Current Practice. CUP.
6. Tickoo, M.L. (2009). Teaching and Learning English. Orient BlackSwan.
7. Kudcheker, S. (2002). English Language Teaching in India. Orient Longman.
8. Ellis, R. (2003). Task Based Language Learning and Teaching. OUP.
9. Krishnaswamy ,N.& T Sriraman: (1994). English Teaching in India. TR Publications Ltd.
10. Ur, P. & Wright, A. (1982). Five-Minute Activities- A resource book for short activities. CUP.
11. Littlewood, w. (1981). Communicative Language Teaching. CUP.

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

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*

Toni 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*

CORE 18: PROJECT PAPER (8 CREDITS)

Course rationale: This course is offered to train students in academic research. It provides a comprehensive contextual and theoretical grounding in the area being offered. Students will be guided in the reading of texts, to write a dissertation and to appear for a viva voce to defend their thesis. This is not a taught course but a guided course, initiating the students to research a particular domain and apply theoretical parameters to analyse the complexity of literary texts. 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
- Stylistics and literature
- Linguistics and Discourse Analysis
- Ecolinguistics
- Linguistic Anthropology
- Language Policy and English Language Education
- Curriculum and Syllabus Designing for ESL
- Variables in Language Acquisition
- Literature and Language Teaching

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 **one term paper** carrying 60 marks.
