

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

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)

HUMAN VALUES

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)

HUMAN VALUES

HUMAN VALUES

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*

HUMAN VALUES

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

HUMAN VALUES and GENDER

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.)

HUMAN VALUES

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-

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*

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

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Selections from Debi Chatterjee, Sipra Mukherjee, *Under My Dark Skin*

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)

PROFESSIONAL ETHICS

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

- **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*

GENDER

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*

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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 Chuhtai, *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*

HUMAN VALUES,
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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.

HUMAN VALUES, GENDER and ENVIRONMENT AND SUSTAINABILITY

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

Module IV: Theories of Gender

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

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*

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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*

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

GENDER

ENVIRONMENT AND SUSTAINIBILITY

- Literature and Space
- Trauma and Literature
- Myth and Literature
- Stylistics and literature
- Linguistics and Discourse Analysis

- **Ecolinguistics**

ENVIRONMENT AND SUSTAINIBILITY

- 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.
