

**Curriculum and Credit Framework 2025 for PG Programs based on NEP 2020 Vidyasagar University**

**Revised PG Syllabus in English Literature, Language and Cultural Studies**

<b>PG 1st year</b>			
	<b>Course</b>	<b>Credit</b>	<b>Marks</b>
<b>SEM I</b>	ENG DSC 501: <b>British Poetry</b>	4	50
	ENG DSC 502: <b>British Drama</b>	4	50
	ENG DSC 503: <b>Research Methodology and Ethics</b>	4	50
	ENG DSC 504: <b>British Fiction and Non-fiction</b>	4	50
	ENG DSE 505: <b>Literature and the Environment OR Young Adult Literature OR Literature and Cinema</b>	4	50
	<b>Indian Knowledge System</b>	2	25
	<b>Vidyasagar: Life and Philosophy</b>		
	<b>Total</b>	<b>22</b>	<b>275</b>
<b>SEM II</b>	ENG DSC 551: <b>Shakespeare Studies</b>	4	50
	ENG DSC 552: <b>Literary Theory and Criticism I</b>	4	50
	ENG DSC 553: <b>Literary Theory and Criticism II</b>	4	50
	ENG DSE 554: <b>Science Fiction OR Detective Fiction</b>	4	50
	ENG DSE 555: <b>Literature of the Indian Diaspora OR Partition Literature</b>	4	50
	Field Visit	2	25
	<b>Total</b>	<b>22</b>	<b>275</b>
	<b>Total: 1<sup>st</sup> Year of PG</b>	<b>44</b>	<b>550</b>
<b>PG 2<sup>nd</sup> Year</b>			
	<b>Course</b>	<b>Credit</b>	<b>Marks</b>
<b>SEM III</b>	ENG DSC 601: <b>Colonialism and Postcolonialism</b>	4	50
	ENG DSC 602: <b>American Literature</b>	4	50
	ENG DSE 603: <b>Modern European Classics OR New Literatures</b>	4	50
	ENG DSE 604: <b>Dalit Writing OR Literature and Culture of the Marginalized (other than Dalit Literature)</b>	4	50
	<b>MOOCs</b>	4	50
	<b>Social Service/ Community Engagement</b>	2	25
	<b>Total</b>	<b>22</b>	<b>275</b>
<b>SEM IV</b>	ENG DSC 651: <b>Indian English Literature</b>	4	50
	ENG DSC 652: <b>Gender and Literature</b>	4	50
	Research Project/ Dissertation	8	100
	Applied Field Project (Translation in Practice)	4	50
	ENG SEC: <b>Language Skills: Communication and Academic Writing</b>	2	25
	<b>Total</b>	<b>22</b>	<b>275</b>
	<b>Total: 2<sup>nd</sup> Year of PG</b>	<b>44</b>	<b>550</b>

## **Programme Outcomes (POs)**

The programme:

- helps the students gain an understanding of the evolution of language and culture implicit within the study of literature
- imparts a holistic notion of social responsibility and well-being.
- augments the critical thinking abilities of students
- equips the students for competitive exams pertaining to professional courses and services
- helps the students in learning skills for effective writing
- introduces works written by and about Dalit and tribal communities and imparts knowledge in the domain of alternative aesthetics
- provides hands-on experience to students on ethnographic research, field survey and questionnaire preparation

## **Programme Specific Outcomes (PSOs)**

The programme:

- helps the students gain an understanding of the evolution of language and culture implicit within the study of literature
- imparts a holistic notion of social responsibility and well-being.
- augments the critical thinking abilities of students
- equips the students for competitive exams pertaining to professional courses and services
- helps the students in learning skills for effective writing
- introduces works written by and about Dalit and tribal communities
- imparts knowledge in the domain of alternative aesthetics
- provides hands-on experience to students on ethnographic research, field survey and questionnaire preparation

## Semester I

### ENG DSC 501: British Poetry

#### Course description:

This course is devised for providing an overview of poetic literature from the Age of Chaucer to the pre-Romantic period in the history of English literature. The major landmark was the work of Chaucer (c. 1343–1400), especially *The Canterbury Tales*. During the Renaissance, especially the late 16th and early 17th centuries, major works of drama and poetry were produced by Spenser, Shakespeare, Ben Jonson, Donne and other writers. Another great poet, from later in the 17th century, was Milton (1608–74), author of *Paradise Lost* (1667). The late 17th and the early 18th centuries are particularly associated with the genre of satire, especially in the poetry of Dryden and Pope. The poet, painter, and printmaker William Blake (1757–1827) was another major precursor of Romantic poetry. The course is also intended to provide a map of twentieth century British poetry. Beginning from W.B. Yeats and the high modernist phase we have included here some best specimens of poetry up to the contemporary poet Seamus Heaney. The course thus offers the students an opportunity to get acquainted with the major movements and figures of twentieth century British poetry. This larger prospective will help the students to understand an individual poet or a particular tendency in terms of literary tradition and historical change.

#### Course Outcome:

After the completion of this course the students will be able to:

1. Understand key concepts of medieval and pre-romantic poems included in the syllabus
2. Become acquainted with the spirit of the Middle Age and the pre-Romantic period as reflected through certain poetic texts.
3. Account for the role of context(s) in the production, reception, and transmission of major literary works till the 18<sup>th</sup> century.
4. Understand the avant-garde forms of literary expression and their departures from earlier forms of representation.
5. Develop an understanding of the various forms of critique of modernity that evolved in England (and Europe) in the course of the 20<sup>th</sup> century.
6. Gain awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the 20<sup>th</sup> century.
7. Express Concepts through Writing.

#### Course details:

Unit 1: Chaucer: *Prologue to the Canterbury Tales*/ Donne: ‘The Canonization’, ‘The Exstasie’/ Milton: *Paradise Lost* Book IV/ Pope: *Epistle to Dr. Arbuthnot* (Any two)

Unit 2: Wordsworth: “Ode: Intimations of Immortality from Recollections of Early Childhood”; Coleridge: “Kubla Khan”; Keats: ‘Ode to Psyche’, ‘Ode on Melancholy’/ Browning: ‘Andrea Del Sarto’, ‘Fra Lippo Lippi’; Hopkins: ‘The Windhover’, ‘Thou art indeed Just, Lord’/ (Any two)

Unit 03: Eliot: ‘Preludes,’ ‘Marina’/ Yeats: ‘Easter 1916,’ ‘The Second Coming’/Lawrence: ‘Snake’, ‘Bavarian Gentians’/ Larkin: ‘Whitsun Weddings’, ‘Church Going’; Seamus Heaney: ‘Digging’, ‘Death of a Naturalist’ (Any two)

#### Recommended reading:

Lewis, C.S. *The Discarded Image: An Introduction to Medieval and Renaissance Literature*. Cambridge University Press, 1964.

Craig, Hardin. *The Enchanted Glass: The Renaissance and the Victorians*. Oxford University Press, 1964.

Bush, Douglas. *Mythology and the Renaissance Tradition in English Poetry*. Norton, 1932.

Greenblatt, Stephen. *Renaissance Self-fashioning: From More to Shakespeare*. University of Chicago Press, 1980.

Willey, Basil. *The Seventeenth Century Background: Studies in the Thought of the Age in Relation to Poetry and Religion*. Chatto & Windus, 1934.

Hill, Christopher. *Milton and the English Revolution*. Viking, 1977.

Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*. Clarendon Press, 1952.

Empson, William. *Seven Types of Ambiguity*. Chatto & Windus, 1930.

Bloom, Harold. *The Anxiety of Influence: A Theory of Poetry*. Oxford University Press, 1973.

## **ENG DSC 502: British Drama**

### *Course description:*

This section covers the progress of British drama over the centuries. The Morality drama, represented here by the anonymous play *Everyman*, marked the beginnings of a rich dramatic tradition. Set within the eschatological framework of Christian theology, this early play explored the problem of evil that has continued to haunt English drama down the ages. Marlowe's *Doctor Faustus*, a canonical Renaissance tragedy is also in the Morality tradition. Congreve's *The Way of the World*, included in this section, represents the tradition of satirical comedy that ballasts the romantic tradition. If the 'well-made' plays of Jones and Pinero lacked the stylistic sophistication of an Oscar Wilde or a Bernard Shaw, it must be said in fairness to them that they, at any rate, tried to salvage English drama from the morass of sentimentality where it lay at the moment. *The Importance of Being Earnest*, included in this section, is a typical Wildean play, its hallmark being scintillating wit and satire. Ibsen's *A Doll's House*, a Norwegian play in translation, is included for its distinct bearings upon British drama. Synge's *The Playboy of the Western World* and Galsworthy's *Justice* have been included as two other important dramatic landmarks. *Murder in the Cathedral* appearing in this section cheek by jowl with the absurdist plays of Pinter and Stoppard may again illustrate the continual theatrical tradition of experimenting with form and content on English stage.

### *Course Outcome:*

After the completion of this course the students will be able to:

1. Understand key concepts of drama-texts included in the syllabus.
2. Refer to relevant contemporary literary theories.
3. Demonstrate conceptual and textual understanding in tests and exams
4. Prepare and present papers, and address the questions asked.
5. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes.
6. Contest in competitive examinations—written and interactive—related to teaching at all levels.

### Course details:

Unit 01: *Everyman*; Marlowe: *Doctor Faustus*, Congreve: *The Way of the World* (Any two)

Unit 01: Wilde: *Importance of Being Earnest*; Synge: *Playboy of the Western World*,

Galsworthy: *Justice* (Any two)

Unit 02: Eliot: *Murder in the Cathedral* /Harold Pinter: *The Birthday Party*; Stoppard: *Rosencrantz and Guildenstern are Dead* (Any two)

### Recommended reading:

Beadle, Richard, editor. *The Cambridge Companion to Medieval English Theatre*. Cambridge University Press, 1994.

Cassirer, Ernst, et al., editors. *The Renaissance Philosophy of Man*. University of Chicago Press, 1948.

Rowse, A. L. *The Elizabethan Renaissance: The Cultural Achievement*. Macmillan, 1971.

Knights, L.C. *Drama and Society in the Age of Jonson*. Penguin, 1962.

Bentley, G.E. *The Jacobean and Caroline Stage*. Clarendon Press, 1941.

Williams, Raymond. *The Country and the City*. Oxford University Press, 1973.

Butler, Marilyn. *Romantics, Rebels and Reactionaries: English Literature and Its Background 1760-1830*. Oxford University Press, 1981.

Browne, E. Martin. *The Making of T.S. Eliot's Plays*. Cambridge University Press, 1969.

Jones, David. *The Plays of T.S. Eliot*. Routledge & Kegan Paul, 1960.

Smith, Carol. *T.S. Eliot's Dramatic Theory and Practice*. Princeton University Press, 1963.

Sarkar, Subhas. *T.S. Eliot the Dramatist*. Atlantic Publishers, 2006.

### ENG DSC 503: Research Methodology and Ethics

#### Course Description:

Higher education is incomplete without research. This course aims to make the students familiar with the research methodology and different research methods, techniques and the mechanics of scholarly prose. The course helps students in the preparation of research paper/proposal. Research ethics is also a vital part of this course and the students will learn how to avoid plagiarism.

#### Course Outcome:

After the completion of this course the students will be able to:

1. Understand the significance of research
2. Understand the objectives of research and research approaches
3. Define a research problem

4. Write a research proposal
5. Write a book review

*Course Details:*

Unit 1:

- a) Definition of Research Methodology, Different kinds of Research
- b) Structure of a research paper/ research proposal
- c) Preparation of Literature Review
- d) Structure of book review

Unit 2:

- e) Style of Referencing- sources, quoting sources, abbreviation, giving notes
- f) Bibliography: MLA and APA, Chicago Formats
- g) Punctuation, Proof Reading and Dia-critical marking

Unit 3:

- h) Plagiarism and Research Ethics
- i) Basic Computer Skills: Basic MS Word, Excel, PPT
- j) Using print and online academic including e-books e-journals

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**Recommended reading:**

Richard Veit, Christopher Gould and John Clifford: *Writing, Reading and Research (2nd Ed.)*.

Norman Blaikie: *Approaches to Social Enquiry*.

C.R. Kothari and Gaurav Garg: *Research Methodology- Methods and Techniques (3rd Ed.)*.

Kate L. Turabian: *A Manual for Writers of Research Papers, Theses, Dissertations*.

Jonathan Anderson, Barry H. Durston, Millicent Poole: *Theses and Assignment*

**ENG DSC 504: British Fiction and Non-fiction**

*Course description:*

The first unit of the course comprises texts (*Robinson Crusoe* and *Tom Jones*) that are significant with reference to the rise of the Novel as a literary genre in the 18th Century. The first two texts to a fair extent follow the form and genre of Picaresque novel although the plot of *Tom Jones* is never episodic as in a Picaresque novel. The two canonical novels of the Victorian Age (*Great Expectations* and *Wuthering Heights*) are also included in this unit. The representative novels of Hardy, Conrad, Lawrence and Joyce are included in the second unit. The non-fictional prose works of the 18<sup>th</sup> and 19<sup>th</sup> and 20<sup>th</sup> Centuries including an early feminist text by Mary Wollstonecraft, selections from *Culture and Anarchy*, "Florence Nightingale" and "Keats" come under the third unit.

*Course Outcome:*

After the completion of this course the students will be able to:

1. Understand key concepts of 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> century fictional and non-fictional prose writings included in the syllabus.
2. Account for the role of context(s) in the production, reception, and transmission of major literary works of the Romantic and Victorian ages
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Develop adequate theoretical and technical training to take up area-specific research in Ph.D. programme.
6. Contest in competitive examinations—written and interactive—related to teaching at all levels.

#### *Course details:*

Unit 01: Defoe: *Robinson Crusoe*; Fielding: *Tom Jones*/ Emily Brontë: *Wuthering Heights*/ Dickens: *Great Expectations*; (Any two)

Unit 02: Hardy: *Tess of the D'Urbervilles*/Conrad: *Heart of Darkness*/ Lawrence: *Sons and Lovers*, James Joyce: *A Portrait of the Artist as a Young Man* (Any Two)

Unit 03: Arnold: *Culture and Anarchy*—selections/ Strachey: *Eminent Victorians* — “Florence Nightingale”, M. Wollstonecraft: *A Vindication of the Rights of Woman: with Strictures on Political and Moral Subjects*; F.R. Leavis: “Keats” [Any two]

#### **Recommended reading:**

Buckle, J.H. *The Victorian Temper: A Study in Literary Culture*. University of Chicago Press, 1952.

Edel, Leon. *The Psychological Novel*. Criterion Books, 1955.

Humphrey, Robert. *Stream of Consciousness and the Modern Novel*. University of California Press, 1954.

Beebe, Maurice. *Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce*. Southern Illinois University Press, 1964.

Levenson, Michael, editor. *The Cambridge Companion to Modernism*. Cambridge University Press, 1999.

Bloom, Harold. *Figures of Capable Imagination*. Charles Scribner's Sons, 1976.

Kermode, Frank. *The Sense of an Ending: Studies in the Theory of Fiction*. Oxford University Press, 1967.

### **ENG DSE 505: Literature and the Environment**

#### *Course description:*

The zoologist Ernest Haeckel, who coined the word ‘ecology’, defined it as the “relation of the animal both to its organic and to its inorganic environment”. The statement’s equivocalness, sourced in man being rationally interpreted as a social animal, has been the ground of contention, both in a concrete, and a semi, or pseudo-concrete empirical sense. Thus, Timothy Morton would, in *Ecology without Nature*, and subsequently in *Dark Ecology*, argue the threshold(s) of transgression, and the ramifications of anthropocentric self-aggrandizement, pitted against the apocalyptic underside of Nature. Different strands of ecological thought would emerge in the literary criticism of Jerome McGann in *The Romantic Ideology*, as well as Jonathan Bate’s *Romantic Ecology* where William Wordsworth’s eco-philosophical and eco-ethical concerns are recommended as critiques of modernizations, and the necessary evils of Capitalism, to be generalized in the late 20<sup>th</sup>, and the early 21<sup>st</sup> century by Greg Garrard and Lawrence Buell. This course is designed to facilitate students with the core concepts of ecological thought and ecocriticism, witnessed in literary texts across centuries. The texts cut across forms and genres like poems, fiction and non-fiction and drama.

### Course Outcome:

After the completion of this course the students will be able to:

1. Engage with historical, ethical and critical interactions of man with/against/within nature, and the implications of such literatures.
2. Positing and propagating an anti-anthropocentric, anti-hierarchical literary thinking.
3. Conduct field surveys and experimental methods as practical tools; environmental exposure as nourishment
4. Adopt co-operative methods employed in literature for methodological sustenance.
5. Learn environmentalizing nature, with the goal of deconstructing imposed deifications.

### Course details:

#### A. Poetry

Gordon J.L. Ramel. “Daffodils No More”

Oodgeroo: “We are Going”

Bashabi Fraser: *From the Ganga to the Tay* (Selections) – Tay: But unlike men ...Ganga: my sacrosanct name and fame” (58-64)

Arvind Krishna Mehrotra: “Construction Site”, “Machete”

Gieve Patel: “On Killing a Tree”

#### B. Fiction& non-fiction

Ruskin Bond. “Dust on the Mountain”

Amitav Ghosh. *The Living Mountain*

Arundhati Roy: “The Greater Common Good”

#### C. Drama

Henrik Ibsen: *An Enemy of the People*/ Rabindranath Tagore: *Mukta-dhara* (in English translation by Marjorie Sykes, OUP)/ Wole Soyinka: *A Dance of the Forests*

Concepts like Anthropocene, Deep Ecology, Habitat, Postcolonial Ecocriticism, Ecodisaster, Ecofeminism, Third-world Environmentalism have to be discussed for Internal Assessment

### **Recommended reading:**

Bate, Jonathan. *Romantic Ecology: Wordsworth and the Environmentalist Tradition*. Routledge, 1991.

Buell, Lawrence. *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Wiley Blackwell, 2005.

Carson, Rachel. *Silent Spring*. Houghton Mifflin in 1962.

Coupe, Laurence. Ed. *The Green Studies Reader: From Romanticism to Ecocriticism*. Routledge, 2000.

Garrard, Greg. *Ecocriticism*. Routledge, 2004.

Garrard, Greg. *The Song of the Earth*. Harvard University Press, 2002.

Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. University of Chicago, 2016.

McKusick, James. *Green Writing: Romanticism and Ecology*. Palgrave MacMillan, 2000.

Morton, Timothy. *Ecology without Nature: Rethinking Environmental Aesthetics*. Harvard University Press, 2007.

Morton, Timothy. *Dark Ecology: For a Logic of Future Co-existence*. Columbia University Press, 2016.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Harvard University Press, 2011

Roy, Arundhati. *The Algebra of Infinite Justice*. Harper-Collins, 2001.

Fraser, Bashabi. *Habitat*. Luath Press, 2023.

**OR**

### **Young Adult Literature**

#### *Course Description:*

Young Adult (YA) literature often explores themes of identity, friendship, family, love, and personal growth, reflecting the challenges and transitions of adolescence. While accessible in style and relatable in subject matter, YA literature appeals to both teens and adults for its fresh perspectives, emotional depth, diverse voices and innumerable possibilities.

The selection of these young adult texts for the syllabus is thoughtfully designed to offer students diverse and rich literary experiences, critical insight and research avenues that cover multiple genres, cultural perspectives, and thematic concerns relevant to young adult sensibility. The short stories are chosen for their poignant exploration of family dynamics, identity, and cultural expectations. The pairing of the novels allows students to compare distinct cultural and social settings while connecting with universal

themes of growth and resilience. The texts in the third unit are selected for their powerful autobiographical narratives that explore formative experiences, identity formation, and the overcoming of adversity.

#### *Course Outcome:*

After the completion of this course the students will be able to:

1. Identify and explain literary movements in the representation of YA voices;
2. Analyse in both formal and informal academic writing, different representations of YA literature;
3. Evaluate a range of theoretical issues relating to YA texts;
4. Interpret the relationships between different historical, socio-economic and cultural contexts in YA literature, including Aboriginal ways of knowing;
5. Synthesise YA scholarship to create and apply literary approaches to YA literature.

#### *Course Details:*

Unit 1: Short Story

Amy Tan: “Two Kinds”

Paro Anand: “Those Yellow Flowers of August” in *Like Smoke*

Unit: 2: Novel

Harper Lee: *To Kill a Mockingbird*

Chetan Bhagat: *Five Point Someone: What not to do at IIT*

Unit 3: Autobiographical / Semi-autobiographical/ Memoir writings:

Rabindranath Tagore: *My Boyhood Days*

Maya Angelou: *I Know Why the Caged Bird Sings*

#### **Recommended reading:**

*Modern Prose: Stories, Essays and Sketches*, edited by Michael Thorpe (OUP)

*Like Smoke* by Paro Anand, (Puffin Books)

*My Boyhood Days* by Rabindranath Tagore (Rupa)

*The Bloomsbury Introduction to Children’s and Young Adult Literature* by Karen Coats, (Bloomsbury)

*Thematic Guide to Young Adult Literature* by Alice Trupe (Greenwood Publishing House)

*The Continuum Encyclopedia of Young Adult Literature* by Bernice E. Cullinan, Bonnie Kunzel and Deborah Wooten (Bloomsbury)

*Writing Youth: Young Adult Fiction as Literacy Sponsorship* by Jonathan Alexander, William P. Banks and Rebecca Black (Lexington Books)

## Literature and Cinema

### Course Description:

This course explores the dynamic relationship between literature and cinema, focusing on the processes of adaptation, transformation, and interpretation across cultural contexts. Beginning with key theories of adaptation, students will examine how texts move across media, cultures, and industries, with particular attention to both Western and Indian cinematic traditions. Through close analytical study of selected literary works and their film adaptations, the course aims to develop critical insights into the creative negotiations, cultural translations, and interpretive strategies that shape adaptations. Students will engage with texts ranging from Shakespeare to South Asian writers and analyze how filmmakers reinterpret and reimagine these works for new audiences.

### Course Outcome:

By the end of the course, students will be able to:

1. Demonstrate an understanding of key theories of adaptation, transcultural appropriation, and cinematic transformation.
2. Analyze the differences and intersections between literary texts and their film adaptations.
3. Critically evaluate the ways in which cultural, historical, and industrial contexts influence adaptation practices.
4. Compare and contrast Western and Indian film industries in terms of their approaches to adaptation.
5. Interpret and critique select adaptations of Shakespeare and South Asian writers, with regards to questions of fidelity, creativity, and interpretation.
6. Develop an informed perspective on literature-to-film adaptations.

### Course Details:

Unit 1: Theories of Adaptation, Transcultural Adaptations and Appropriations, Transformation and Transposition, Western Cinema Industry

Unit 2: Indian Cinema Industry, The 'Two Ways of Seeing', Adaptation as Interpretation

Unit 3: Analytical study: William Shakespeare, *Macbeth*, and its adaptation:

*Throne of Blood* (1957; dir. Akira Kurosawa), *The Comedy of Errors*, and its adaptation

*Bhrantibilas* (1963, Dir. - Manu Sen), Bapsi Sidhwa, *Ice Candy Man* and its adaptation

*Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.)

### Recommended reading:

Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).

John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).

Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).

J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).  
Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).

Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no.1, pp. 63–77.

Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.

Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

Debashis Bandyopadhyay, ed. *Film and Literature*, Knowledge Bank Publishers, 2019.

## Semester II

### ENG DSC 551: Shakespeare Studies

#### Course description:

This course aims to offer a holistic approach to analyzing William Shakespeare's works, not just with regard to his plays, but also the critical response generated by his huge body of work, and the myriad ways in which it continues to shape contemporary popular culture. The first unit includes selected sonnets, one romantic comedy and one problem play. The second unit comprises two major tragedies and a leading last play. The third unit deals with textual and critical responses to Shakespeare by various critics belonging to various traditions. It also attempts to make the students familiar with Shakespeare's stage.

#### Course Outcome:

After the completion of this course the students will be able to:

1. Appreciate the continuing relevance of Shakespeare's plays
2. Understand the times and theatre (including stage) when Shakespeare lived and worked in London.
3. Become acquainted with Shakespeare-criticism in understanding Shakespeare.
4. Refer to relevant contemporary readings of Shakespeare as well as relevant contemporary theory for a fresh reading of Shakespeare
5. Demonstrate conceptual and textual understanding in tests and exams
6. Develop adequate theoretical and technical training to take up area-specific research in Ph.D. programme.

#### Course details:

Unit 1: Shakespeare's sonnets: 17, 34, 65, 73, 129; *A Midsummer Night's Dream*; *Measure for Measure*

Unit 2: *Hamlet*; *King Lear*; *The Tempest*

Unit 3: Shakespeare's stage; Shakespeare Criticism (Johnson and the 18th Century Neoclassical tradition, Romantic tradition: Coleridge/Lamb, 19th Century Tradition: Bradley/ Spurgeon/ G. Wilson Knight, 20th Century tradition: Granville-Barker, Stephen Greenblatt.

**Recommended reading:**

Chambers, E.K. *William Shakespeare: A Study of Facts and Problems*. Clarendon Press, 1930.

Chambers, E.K. *The Elizabethan Stage. 4 vols.* Clarendon Press, 1923.

Wells, Stanley, editor. *Cambridge Companion to Shakespeare Studies*. Cambridge University Press, 1986.

Briggs, Julia. *This Stage-Play World: Texts and Contexts in Shakespeare's Theatre*. Routledge, 1997.

Knight, G. Wilson. *The Mutual Flame: An Interpretation of Shakespeare's Sonnets*. Methuen, 1947.

Clemen, Wolfgang. *Shakespeare's Dramatic Art: Collected Essays*. Routledge, 1972.

Donovan, Kevin J. (ed). *King Lear. Shakespeare: The Critical Tradition*. Bloomsbury, 2023.

Gurr, Andrew. *The Shakespearean Stage 1574-1642*. Cambridge University Press, 2009.

**ENG DSC 552: Literary Theory and Criticism I**

*Course description:*

Literary criticism is the study, evaluation, and interpretation of literary works. Modern literary criticism is often influenced by theories of literature, which are in the nature of a philosophical deliberation on literature's goals and methods. Literary criticism has probably existed for as long as literature. In the 4th century BC Aristotle wrote the *Poetics*, a typology and description of literary forms with many specific criticisms of contemporary works of art. *Poetics* developed for the first time the concepts of 'mimesis' and 'catharsis', which are still crucial in literary study. Plato's attacks on poetry as imitative, secondary, and false were formative as well. The literary criticism of the Renaissance developed classical ideas of unity of form and content into literary neoclassicism, proclaiming literature as central to culture, entrusting the poet and the author with preservation of a long literary tradition. The British Romantic movement of the early nineteenth century introduced new aesthetic ideas to literary study, including the idea that the object of literature need not always be beautiful, noble, or perfect, but that literature itself could elevate a common subject to the level of the sublime. This course includes critical works of all the major literary critics from Plato and Aristotle up to Wordsworth, Coleridge and Keats.

*Course Outcome:*

After the completion of this course the students will be able to:

1. Gain sufficient exposure to literary critics and their respective theories from the classical era to the English Romantic period
2. Understand various positions or stances taken by critical theorists towards an evaluation of literature in general as well as specific literary texts

3. Locate the critical concepts and theories in specific historical, cultural and political context.
4. Use literary concepts and theories to structure and formulate arguments
5. Prepare and present papers on theory as well as on literature in general
6. Contest in competitive examinations—written and interactive—related to teaching at all levels.

### *Course details:*

Unit I: Plato: *The Republic*, Bks. 3 & 10/ Aristotle: *Poetics*/ Longinus: *On the Sublime* (Any two)

Unit 02: Sidney: *An Apology for Poetry*/ Dryden: *An Essay of Dramatic Poesy*/ Pope: *An Essay on Criticism* (Any two)

Unit 03: Wordsworth: 'Preface' to the *Lyrical Ballads*/ Coleridge: *Biographia Literaria*

Chapters: 13, 14, 18/ Keats: Letters (selections) (Any two)

### **Recommended reading:**

Atkins, J.W.H. *Literary Criticism in Antiquity: A Sketch of its Development*. Methuen, 1934. Butcher, S.H. *Aristotle's Theory of Poetry and Fine Art, with a Critical Text and Translation of the Poetics*. Macmillan, 1898.

Daiches, David. *Critical Approaches to Literature*. Longman, 1981.

Sainsbury, George. *A History of English Criticism*. Routledge, 1964.

Scott James, R.A. *The Making of Literature: Some Principles of Criticism Examined in the Light of Ancient and Modern Theory*. Routledge, 1963.

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. Oxford University Press, 1953.

Pugh, Tison, and Margaret E. Johnson. *Literary Studies: A Practical Guide*. Routledge, 2015.

Harland, Richard. *Literary Theory from Plato to Barthes: An Introductory History*. University of Manchester Press, 1999.

## **ENG DSC 553: Literary Theory and Criticism II**

### *Course description:*

This course emphasizes topics ranging from late Victorian and early modern critical approaches linking culture to literature, contextualizing “individual talents” within their “tradition” and drawing attention to “practical criticism” vis-a-vis literary artifact. It explores the epistemological, ontological and semantic use of terms by relating them to modern and postmodern theories and, thus, maps the multidisciplinary nature of 20<sup>th</sup> and 21<sup>st</sup> century literary studies. Through a survey of the ideologies of some of the most illustrious figures of the last century, this course also defines the scope and function of ‘Theory’ in ‘belated’ readings of literatures. While the essays of Matthew Arnold, T.S. Eliot and I.A Richards help in tracing the ‘liberal humanist’, ‘high modernist’ and psychology-oriented ‘new criticism’ of texts, the study of Critical

Terms reveal the applicability of Theory in locating texts within their contexts. Study of the seminal ideas of Sigmund Freud, Roman Jakobson, and Roland Barthes not only connects critical concepts to their philosophical background and cultural milieu but suggests the return of 'Theory' to its etymological root *theorein* (a "practice of travel and observation ..."). As this course organizes approaches to literary texts through the functional application of 'Theory' it critiques them as the archives and productions of culture.

#### *Course Outcome:*

After the completion of this course the students will be able to:

1. Gain sufficient exposure to literary critics and their respective theories from the Victorianera to the Modernist period
2. Understand various positions or stances taken by critical theorists towards an evaluationof literature in general as well as specific literary texts
3. Locate the critical concepts and theories in specific historical, cultural and politicalcontext.
4. Use literary concepts and theories to structure and formulate arguments
5. Prepare and present papers on theory as well as on literature in general
6. Contest in competitive examinations—written and interactive—related to teaching at alllevels.

#### *Course details:*

Unit I: Matthew Arnold: *The Study of Poetry* / T. S. Eliot: "Tradition and the Individual Talent", "The Metaphysical Poets"/ I. A. Richards: *Principles of literary Criticism* (selections) (any two)

Unit 02: Critical Terms relating to modern critical theories (any ten)

Unit 03: Sigmund Freud: *Beyond the Pleasure Principle* (Selections)/ Roland Barthes: *Death of the Author*/ Michel Foucault: *Madness and Civilization* (Selections) (any two)

#### **Recommended reading:**

Wimsatt, W.K., and Monroe C. Beardsley. *Literary Criticism: A Short History*. 2nd ed., Random House, 1957.

Lodge, David, editor. *Twentieth Century Literary Criticism: A Reader*. Longman, 2005.

Wellek, Rene. *A History of Modern Criticism: 1750-1950*. Vol. 7, Yale University Press, 1985.

Selden, Raman, editor. *The Theory of Criticism from Plato to the Present: A Reader*. University of California Press, 1999.

Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*. 4th ed., Arnold, 2000.

Seturaman, V.S., editor. *Contemporary Criticism: An Anthology*. Kalyani Publishers, 1998.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3rd ed., Manchester University Press, 2009.

Eagleton, Terry. *Criticism and Ideology: A Study in Marxist Literary Theory*. Verso, 2006.

Cuddon, J.A., editor. *A Dictionary of Literary Terms and Literary Theory*. 4th ed., Blackwell Publishing, 1998.

Auger, Peter. *The Anthem Glossary of Literary Terms and Theory*. Anthem Press, 2014. Green, Keith, and Jill Lebian. *Critical Theory & Practice: A Handbook*. Routledge, 2006.

Eliot, T.S. *The Sacred Wood*. Methuen, 1920.

Grierson, Herbert J.C. *The Metaphysical Lyrics and Poems of the Seventeenth Century: Donne to Butler*. Oxford University Press, 1921.

## **ENG DSE 554: Science Fiction**

### *Course Description:*

This course explores science fiction as a genre that delves into the convergence of science and cultural imagination. The course traces the progression of science fiction as a literary genre, beginning from the second half of the nineteenth century to the mid-twentieth century. The texts by Jules Verne and H.G. Wells conceptualise the anxieties of modernity. Following the genre's evolution across varied contexts, through Arthur C. Clarke's vision and Satyajit Ray's text, the course deals with trans-national aspects of science fiction. By including E.M. Forster and Isaac Asimov, the course deals with concepts of dystopia and robotics respectively, establishing science fiction as a cultural discourse.

### *Course Outcome:*

After completing this course the students will be able to

1. Engage with the philosophical and psychological and social issues that are an intrinsic part to Science Fiction.
2. Analyze individual or multiple texts in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context.
3. Think through the concept of progress, and the role of technology in our life and the interaction between technology and human behaviour.

### *Course Details:*

Unit 1: Jules Verne. *Twenty Thousand Leagues Under the Seas* (Novel) 1870

H.G. Wells. *The Time Machine* (Novel) 1895

Unit 2: Satyajit Ray: Professor Shanku: "Nakurbabu and El Dorado"

Arthur C. Clarke: "The Sentinel"

Unit 3: E.M. Forster. "The Machine Stops" (November 1909 Short Story in The Oxford and Cambridge Review- republished in Forster's *The Eternal Moment and Other Stories* in 1928)

Isaac Asimov. "Robbie" (1940, revised in 1950 Short Story) anthologised in *I, Robot* (1950)

## **Recommended Reading**

Verne, Jules. *Twenty Thousand Leagues Under the Sea*. Fingerprint! Publishing, 2018.

Ray, Satyajit. "The Diary of a Space Traveller". *The Diary of a Space Traveller and Other Stories*. Puffin Classics, 2015.

Clement, Hal. "Uncommon Sense". *Small Changes*. Doubleday, 1969.

Khilnani, Shweta and Ritwick Bhattacharjee. *Science Fiction in India: Parallel Worlds and Postcolonial Paradigms*. Bloomsbury India, 2022.

James, Edward and Farah Mendlesohn. *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.

Paninder, Patrick. *Science Fiction: A Critical Guide*. Routledge, 2021.

Roberts, Adam. *The History of Science Fiction*. Palgrave Macmillan, 2005.

Suvin, Darko. *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre*. Yale University Press, 1979.

Lavigne, Carlen. *Cyberpunk Women, Feminism and Science Fiction: A Critical Study*. McFarland, 2013.

OR

## Detective Fiction

### Course Description:

This course explores the evolution of detective fiction as a literary genre that deals with questions of crime, mystery and truth. Engaging with Wilkie Collins's *The Woman in White* and Edgar Allan Poe's story, the course delves into the origin of the detective figure. The course then examines the golden age of detective fiction through Arthur Conan Doyle and Agatha Christie, along with Saradindu Bandyopadhyay's Bengali detective fiction to give the genre a global-local character. The course also includes Raymond Chandler and the American hard-boiled tradition to highlight the diverse nature of the detective fiction across contexts.

### Course Outcome:

After completing this course the students will be able to

1. Engage with the social and historical construction of crime.
2. Explore the evolution of detective fiction as a literary genre.
3. Analyze individual or multiple texts in the two genres in terms of key concepts including genre, implied audience, plot construction, linguistic texture, authorial identity, publication context, and sociocultural context.

### Course Details:

Unit 1: Wilkie Collins: *The Woman in White* (Novel 1859-60 serialised)

Agatha Christie: *The Murder of Roger Ackroyd* (Novel 1926)

Unit 2: Arthur Conan Doyle: *The Hound of the Baskervilles* (Novel serialised August 1901 to April 1902)

Saradindu Bandyopadhyay: “Gramophone Pin Mystery” (story) anthologised in *Picture Imperfect and Other Mysteries* (2022)

Unit 3: Edgar Allan Poe. “The Purloined Letter” (Short Story 1844)

Raymond Chandler: *Farewell, My Lovely* (Novel 1940)

### Recommended Reading

Bandyopadhyay, Saradindu. “Gramophone Pin Mystery”. *Picture Imperfect and Other Mysteries*. Trnsl. Sreejata Guha. Penguin, 2022.

Christie, Agatha. *The Murder of Roger Ackroyd*. Harper Collins, 2017.

Conan Doyle, Arthur. “The Adventure of the Speckled Band”. *The Complete Sherlock Holmes*. Projapoti, 2017.

Gosselin, Adrienne Johnson, editors. *Multicultural Detective Fiction: Murder from the “Other” Side*. Garland, 1999.

Jackson, Christine A. *Myth and Ritual in Women’s Detective Fiction*. McFarland, 2002.

Moore, Lewis D. *Cracking the Hard-Boiled Detective: A Critical History from the 1920s to the Present*. McFarland, 2006.

Most, Glenn W. and William W. Stowe. *The Poetics of Murder: Detective Fiction and Literary Theory*. Harcourt Brace Jovanovich, 1983.

Ray, Satyajit. *The Golden Fortress*. Trnsl. Gopa Majumdar. Penguin, 2004.

Ronald, Thomas. *Detective Fiction and the Rise of Forensic Science*. Cambridge University Press, 1999.

## ENG DSE 555: Literature of the Indian Diaspora

### Course description:

Given the context of Postcolonial discourse(s) and contemporary Indian writing in English this course intends to underscore the importance of Diasporic Studies through readings of fictional works like Rohinton Mistry’s *Such a Long Journey*, Bharati Mukherjee’s *Jasmine*, Amitav Ghosh’s *Shadow Lines*, Salman Rushdie’s *Midnight’s Children*. It also offers substantial insight into the theoretical aspect of Diasporic Studies through selections from Salman Rushdie’s *Imaginary Homelands*, *In Diaspora: Theories, Histories, Texts*, ed. Makarand Paranjape and *The Diaspora Writes Home: Subcontinental Narratives*, ed. Jasbir Jain). The texts covered here not only engage with the trajectory of dislocation and displacement that is defined, today, by the term ‘diaspora’, it notonly attempts to theorize ‘diaspora’ as a “way of thinking, or of representing the world” (John Mcleod), it also cross-examines monolithic notions of nationality and exposes the ruptures that exist within the apparently homogenous and homogenized notions of the nation-state. This course also includes poems by leading diasporic poets like Sujata Bhatt, Meena Alexander and Shanta Acharya.

*Course Outcome:*

1. Understand key concepts of diasporic literature included in the syllabus.
2. Refer to relevant contemporary literary theories
3. Express Concepts through Writing
4. Prepare and present papers, and address the questions asked.
5. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes.
6. Enhance their knowledge skills for other related professional domains.

*Course details:*

Unit I: Rohinton Mistry: *Such a Long Journey*/ Bharati Mukherjee: *Jasmine*/ Salman Rushdie: *Midnight's Children*

[any two]

Unit 02: Salman Rushdie: *Imaginary Homelands: "Commonwealth Literature does not Exist"*/ Vijay Mishra: "Diasporas and the Impossible Art of Mourning" (*In Diaspora: Theories, Histories, Texts*, ed. Makarand Paranjape/ "Writing Home: Memory, History and Imagined Spaces" (*The Diaspora Writes Home: Subcontinental Narratives*, Jasbir Jain)

(Any two)

Sujata Bhatt: "Whenever I Return"/Meena Alexander: *From The Travelers*/ Shanta Acharya: "Search"  
(Any two)

**Recommended Reading:**

A.K. Mehrotra: *An Illustrated History of Indian Literature in English*

Malcolm Bradbury: *The Atlas of Literature*

Avtar Brah: *Cartographies of Diaspora: Contested Identities*

Robin Cohen: *Global Diasporas: An Introduction.*

Michelle Keown, David Murphy and Ames Procter (ed.): *Comparing Postcolonial Diasporas.*

Kim Knott and Sean McLoughlin (ed.): *Diasporas: Concepts, Intersections, Identities.*

Joel Kuorti and Om Prakash Dwivedi (ed.): *Changing Worlds Changing Nations: The Concept of Nation in the Transnational Era.*

**OR**

**Partition Literature**

*Course Description:*

The Partition of India happened to be one of the most significant events in the realm of Modern Indian History and has evidently secured a unique place within the large body of South Asian Studies. The present course aims to give a modest idea of Partition Literature cutting across genres. The first unit comprises the titles of leading novels not only from the western part of India but from the eastern part as

well. The second unit includes short stories that deal with the fatal consequences of Partition across India and a Partition memoir. The third unit contains poems and plays that deal with Partition-induced violence, refugee crisis and trauma among other things.

### Course Outcome

1. Explain historical and socio-cultural factors responsible for the Partition of Indian Sub-continent.
2. Demonstrate critical understanding of manifestations of the experience of the partition in various art forms.
3. Link and analyze the eco-socio-historical-cultural contexts and dimensions related to the Partition of India e.g. nation, nationalism, communication, violence, exile, homelessness, refugee, rehabilitation, resettlement, border and border lands (colonialism and post colonialism), literary responses to the partition in different parts of Indian continent and interpret them.
4. Interpret texts and experience and relate it to their contexts and experiences.

### Course Details:

#### Unit 1

Bhisam Sahni: *Tamash* (Penguin) – translated from the original by the author

Jyotirmoyee Devi: *The River Churning: A Partition Novel* (translated by Enakshi Chatterjee, 1995, Kali for Women)

Intizar Hussain: *Basti* translated by Frances W. Pritchett (1995) The new NYR Books edition, 2012

#### Unit 2

Saadat Hasan Manto: “Khol Do” (“The Return”) from *Mottled Dawn: Fifty Sketches and Stories of Partition*, Penguin

Moloy Kanti Dey: “Asraf Ali’s Homeland” from *Barbed Wire Fence*, Niyogi Books, 2012

Atin Bandyopadhyay: “Batasi: The Wild Breeze” from *The Bleeding Border* Niyogi Books, 2023

Aanchal Malhotra: Introduction, *Remnants of a Separation: A History of the Partition through Material Memory*

#### Unit 3

Gulzar – “Toba Tek Singh” (translated by Anisur Rahman): *Partition Literature: An Introduction*, (Worldview)

Achinta Kumar Sengupta – “Refugee” (translated by Mandakranta Sen)/ Nirendranath Chakraborty – “To my Birthplace” (translated by Sanjukta Dasgupta) in *The Lost Pendant: Bengali Partition Poems in English*, (Hawakal, 2025)

Ritwik Ghatak: *Charter (Dalil)*, translated by Amrita Nilanjana, *Ritwik Ghatak: Five Plays*, Niyogi Books/ Atanjit: *No Man’s Land* in *Plays from a Fractured Land: Punjabi Partition Drama in Translation*, Sahitya Akademi.

### Recommended Reading:

Ritu Menon and Kamla Bhasin, ‘Introduction’, in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).

Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).

Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).

Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

Daniela Rogobete and Elisabetta Marino, Eds.: *The Partition of India: Beyond Improbable Lines*, Cambridge Scholars, 2018

Gyanendra Pandey : *Remembering Partition*. Cambridge University Press. Cambridge, 2001.

Urvashi Butalia. *Partition: The Long Shadow*. Zubaan Books, 2015.

Joya Chatterjee. *The Spoils of Partition: Bengal and India, 1947–1967*. Cambridge UP, 2007.

Sanjeev Jain and Alok Sarin. *The Psychological Impact of the Partition of India*. Sage Publications, 2018.

Ayesha Jalal. *The Pity of Partition: Manto's Life, Times, and Works across the India-Pakistan Divide*. Princeton UP, 2013.

Deepti Misri. *Beyond Partition: Gender Violence and Representation in Postcolonial India*. Women Unlimited, 2014.

Debali Mookerjee-Leonard. *Literature, Gender, and the Trauma of Partition: The Paradox of Independence*. Routledge, 2017.

Roy, Haimanti. *The Partition of India* (Oxford India Short Introductions). Oxford UP, 2018.

## Field Visit

## Semester III

### ENG DSC 601: Colonialism and Postcolonialism

#### *Course description:*

This course highlights the shift of paradigm that is affected by Euro-centric colonial enterprise and the postcolonial counter-discourse produced by the colonizer-colonized interface. Through readings of Tagore's *Nationalism*, Fanon's *Wretched of the Earth* and Ngugi's *Decolonizing the Mind* it interrogates Euro-centric notions of the centre and the margins. Reading literary texts in tandem with Homi Bhabha's thesis on the ambivalent relationships involved in the encounter between the colonizer and its 'Other', with Edward Said's discussions about binary oppositions created by 'Orientalism' and with Bill Ashcroft's attempt to archive the 'Empire' writing back against its master(s) through the master's language, this course extends the scope of literature and its praxis. Its main focus is to show how, after postcolonial interventions, literary and critical studies are no longer "naturally 'at home' in the West" (James Clifford). By reading

such works as E.M. Forster's *A Passage to India*, J.M Coetzee's *Foe*, Wole Soyinka's *Dance of the Forest* and poems written by A.D. Hope and Derek Walcott, students would be capable of assessing the impact of locational destabilization, contested subjectivities and power relations upon cultures and literatures. Using the critical tools of Postcolonial Studies this course attempts to interpret texts as sites of conflicting and conflicted histories and identities, as sites which challenge and subvert those omnipotent definitions produced in and by the West. There is a consistent effort to explore both the paradoxical relationship of Colonial and Postcolonial literatures and the complex power structures involved in the formation of canonical discourse(s).

### *Course Outcome:*

After the completion of this course the students will be able to:

1. Gain a coherent knowledge and a critical understanding of colonial and post-colonial literature and its key historical, cultural and theoretical developments.
2. Become acquainted with how race, class, gender, history, and identity are presented and problematised in the literary texts.
3. Undertake a revisionary reading to discover the hidden voices within a text and realize while focusing on an interrogation of the Western canon.
4. Critically evaluate arguments and assumptions about colonial and postcolonial literature, texts, and modes of interpretation.
5. Critically look at the rising trends of globalization, capitalism and multi-culturalism.
6. Develop interpretative skills of close reading, skills of critical reading, oral presentation and analytical writing.

### *Course details:*

DRAFT

Unit I: Tagore: *Nationalism* (Selections)/ Fanon: *Wretched of the Earth* (Selections)/ Ngugi:

*Decolonizing the Mind* (Selections) [Any two]

Unit 02: Bhabha: "The Other Question"/ Edward Said: *Orientalism*: 'Introduction'/ Ashcroft *et al*: *The Empire Writes Back* (selections) [Any two]

Unit 03: Forster: *A Passage to India*/ Soyinka: *Adaptation of the Bacchae* /A. D. Hope: "Australia", "The Death of the Bird"

[Any two]

### **Recommended reading:**

Lazarus, Neil, editor. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge University Press, 2004.

Mongia, Padmini, editor. *Contemporary Postcolonial Theory: A Reader*. Arnold, 1996.

Thieme, John, editor. *The Arnold Anthology of Post-colonial Literatures in English*. Arnold, 1996.

Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford University Press, 1995.

Ashcroft, Bill, et al. *Key Concepts in Postcolonial Studies*. Routledge, 1998. Ashcroft, Bill, et al., editors. *The Postcolonial Studies Reader*. Routledge, 1995.

Toye, William, editor. *The Oxford Companion to Canadian Literature*. Oxford University Press, 2001.

Arnold, James. *A History of Literature in the Caribbean*. John Benjamins Publishing, 1994.

McLeod, John. *Beginning Postcolonialism*. Manchester University Press, 2000.

McLeod, John, editor. *The Routledge Companion to Postcolonial Studies*. Routledge, 2007. Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Verso, 1994.

Soyinka, Wole. *Myth, Literature and the African World*. Cambridge University Press, 1976.

## **ENG DSC 602: American Literature**

### *Course description:*

This course provides an overview of American literature beginning with a period generally known as the American Renaissance. The term American Renaissance was coined by F.O. Matthiessen in his seminal work of American literary criticism *American Renaissance: Art and Expression in the Age of Emerson and Whitman* (1941) referring to the writings just before the American Civil War starting from around 1830s. Herman Melville's masterpiece *Moby Dick* with its greater theme of death and the transcendental nature of Walt Whitman's poetry collection *Leaves of Grass* became some of the greatest works of American Literary tradition that paved the way for future American writers. Other major writers of the 20<sup>th</sup> century include Hemingway who typified the image of the lost generation post-World War I, Nobel laureate Toni Morrison and her black narratives. Vonnegut's *Slaughterhouse-Five*, a postmodern novel is also included in the first unit. Major playwrights include Eugene O'Neill whose *Mourning Becomes Electra* is a retelling of the *Oresteia* by Aeschylus, Arthur Miller whose *Death of a Salesman* brought out the themes of loss of identity and the warped vision of the American dream while also sharing the theme of inability to relate to reality with Tennessee Williams' *The Glass Menagerie*. Lorraine Hansberry's *Raisin in the Sun* is another major work which deals with the theme of dreams and the attainment of the same. The course also deals with major 20<sup>th</sup> century poets such as Robert Frost who asked major questions about existence and Mily Dickinson and Sylvia Plath whose poems are filled with feelings of love, death and despair.

### *Course Outcome:*

After the completion of this course the students will be able to:

1. Identify the salient features of representative literary texts from across all periods of American Literature
2. Contextualize the production and reception of literary texts.
3. Identify major theories related to literature and apply those theoretical approaches to a wide range of texts within American Literature.
4. Locate, analyse and collate available secondary resources for researching a scholarly topic within American Literature
5. Write papers that construct logical and informed arguments
6. Prepare and deliver effective oral presentations and arguments

### Course details:

Unit I: Melville: *Moby Dick*/ Hemingway: *The Old Man and the Sea*/ Toni Morrison: *The*

*Bluest Eye*/ Vonnegut: *Slaughterhouse-Five* [Any two]

Unit 02: Eugene O'Neill: *Mourning Becomes Electra*; Miller: *Death of a Salesman*/ Tennessee Williams: *The Glass Menagerie*/ Hansberry: *Raisin in the Sun* (Any two)

Unit 03: Whitman: "When Lilacs Last in the Dooryard Bloom'd", "Passage to India"; / Frost: "Birches", "After Apple-picking", "Mending Wall"/ Emily Dickinson: 216, 258, 280; /Plath: "Lady Lazrus", "Daddy". (Selections) [Any two poets]

### Recommended reading:

Handlin, Oscar. *The Americans: A New History of the People of the United States*. 2 vols. little, Brown and Company, 1973.

Lewis, Richard W. *The American Adam: Innocence, Tragedy, and Tradition in the Nineteenth Century*. The University of Chicago Press, 1955.

Persons, Stow. *American Minds: A History of Ideas*. Knopf, 1958.

Horton, Rod W., and Herbert W. Edwards. *Backgrounds of American Literary Thought*. Harcourt Brace Jovanovich, 1972.

Cunliffe, Marcus. *The Literature of the United States*. Penguin Books, 1986.

Ruland, Richard, and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. Penguin Books, 1991.

Robert T. Tally Jr. *Kurt Vonnegut and the American Novel: A Postmodern Iconography*. Bloomsbury, 2011.

## ENG DSE 603: Modern European Classics

### Course Description:

This course introduces students to major works of modern European literature in English translation, spanning drama, fiction, and poetry. It explores the diverse literary movements and philosophical ideas that shaped European modernity, including existentialism, absurdism, symbolism, and surrealism. By engaging with canonical authors such as Ionesco, Brecht, Pirandello, Tolstoy, Camus, Kafka, Baudelaire, Rilke, and Lorca, students will examine how modern European classics interrogate themes of identity, alienation, morality, social justice, and the human condition. The course emphasizes critical reading and interpretative skills that would enable students to appreciate the enduring global relevance of European literature.

### Course Outcome:

By the end of the course, students will be able to:

1. Demonstrate familiarity with significant modern European literary texts across drama, fiction, and poetry.
2. Identify and analyze key literary movements—such as modernism, existentialism, absurdism, and surrealism—and their influence on the selected works.
3. Interpret and critically evaluate the philosophical, cultural, and social contexts that shape European classics in translation.
4. Compare thematic and stylistic elements across genres and authors to understand the diversity of modern European literature.
5. Develop analytical and interpretive skills through close reading and critical writing.
6. Articulate the global significance and continued resonance of modern European classics in contemporary thought and literature.

### *Course Details:*

#### Unit 1: Drama

Eugène Ionesco: *The Chairs*

Bertolt Brecht: *The Caucasian Chalk Circle*

Luigi Pirandello: *Six Characters in Search of an Author*

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#### Unit 2: Fiction

Leo Tolstoy: *The Death of Ivan Ilyich*

Albert Camus: *The Outsider*

Frantz Kafka: *The Trial*

#### Unit 3: Poetry:

Charles Baudelaire: “Correspondences” & “The Albatross” (from *The Flowers of Evil*)

Rainer Maria Rilke: “The First Elegy” (from *The Duino Elegies*)

Federico García Lorca: “Ballad of the Moon, the Moon”; “Dreamwalker Ballad” (from *Gipsy Ballads*)

#### **Recommended reading:**

Theo D'haen & Anders Petterson (ed.). *A History of European Literature: From Antiquity to the Present*. Wiley, 2025.

Martin Travers (ed.). *European Literature from Romanticism to Postmodernism: A Reader in Aesthetic Practice*. Continuum, 2001.

Anna Balakian (ed.). *The Symbolist Movement in the Literature of European Languages*. John Benjamin's Publishing Company, 2008.

John Willett. *The Theatre of Bertolt Brecht: A Study from Eight Aspects*. Bloomsbury, 1967.

Michael Y. Bennett (ed.). *The Routledge Companion to Absurdist Literature*. Routledge, 2024.

Alexander F. Boyd. *Aspects of the Russian Novel*. Rowman and Littlefield, 1972.

Kathleen L. Komar. *Transcending Angels: Rainer Maria Rilke's Duino Elegies*. University of Nebraska Press, 1987.

Fiora A. Bassanese. *Understanding Luigi Pirandello*. University of South Carolina Press, 1997.

Federico Bonaddio. *A Companion to Federico Garcia Lorca*. Tamesis, 2007.

OR

## New Literatures

### Course description:

New Literatures in English is a name given to the writings from former colonies of the British Empire such as Africa, Australia, and Canada etc. This course introduces students to the emergent body of literature being produced by writers from Africa in general, Australia, Canada and the Caribbean, the historical processes that have brought them into being, and its response to the changing global world. Chinua Achebe and Wole Soyinka are major Nigerian African writers who deal with themes of colonialism. Nobel laureate Doris Lessing on the other hand deals with a whole spectrum of themes related to race, gender, conflicting ideology etc. New literatures from Australia concentrate on aboriginal themes. Major novelists and poets include Kim Scott, Sally Morgan and Ooedgeroo. From the Caribbean side two major writers V.S. Naipaul and Jean Rhys who wrote a prequel to *Jane Eyre*. From the Canadian side Michael Ondaatje with his beautiful Booker prize winning novel *The English Patient* is included.

### Course Outcome:

After the completion of this course the students will be able to:

1. Acquaint themselves to the writers of new literatures from Africa, Australian, Canada as well as Caribbean Literature and enable them to comprehensively appreciate various cultures.
2. Compare and contrast the writers from around the world and their unique styles.
3. Gain the ability to practically analyse any literary work by identifying different aspects of literature.
4. Interpret the text intensively and distinguish its salient features.
5. Appreciate the literary works at varied levels of comprehension.
6. Demonstrate the ability to use the critical theories in literary evaluation.

### Course details:

Unit 1: Patrick White: *Voss*, Judith Wright: "Nigger's Leap, New England", "South of My Days"  
[Australian]

Unit 2: Margaret Atwood: *Surfacing*, Leonard Cohen: “Suzanne”, “Dance me to the End of Love”, [Canadian]

Unit 3: V.S. Naipaul: *A House for Mr. Biswas*, Derek Walcott: “After the Storm”, “Blues” [Caribbean]

### **Recommended reading:**

Leonard Cohen, *Poems and Songs*. Everyman’s Library.

Cimon Gikandi: *Encyclopedia of African Literature*

Abiola Irele (ed): *The Cambridge History of African and Caribbean Literature*

Ashcroft, Griffith, Tiffin (ed): *The Post-colonial Studies Reader*

Bruce Bennett & Straus (ed): *The Oxford Literary History of Australia*

William Toye: *The Oxford Companion to Canadian Literature*

James Arnold: *A History of the Literature in Caribbean*

### **ENG DSE 604: Dalit Writing**

#### *Course description:*

Dalit literature, or literature about the untouchables, an oppressed Indian caste under the rigid Hindu caste hierarchy, forms an important and distinct part of bhasha literature. Dalit literature emerged in the 1960s, starting with Marathi language on the western coast. It soon appeared in Hindi, Kannada, Telugu and Tamil languages in the south through narratives such as poems, short stories, and, mostly autobiographies, which stood out due to their stark portrayal of reality and the Dalit political scene. *An Anthology of Dalit Literature*, edited by Mulk Raj Anand and Eleanor Zelliot, and *Poisoned Bread: Translations from Modern Marathi Dalit Literature*, originally published in three volumes and later collected in a single volume, edited by Arjun Dangle, both published in 1992, were perhaps the first books that made visible this new genre of writing throughout India. This course includes representative texts of Bama and Omprakash Valmiki to provide a glimpse of contemporary Dalit writings in India. Ambedkar’s essay is also a significant part of the course sensitizing the learners about the seminal role played by this great Dalit leader. Limbale’s essay on Dalit aesthetics is a very useful guide to the reading of Dalit texts. The inclusive character of the course is made apparent with the inclusion of Bangla Dalit short fiction in English translation.

#### *Course Outcome:*

After the completion of this course the students will be able to:

1. Understand a different discourse from Dalit’s perspective which for a long time was not visible in literary terrain.
2. Discover various new perspectives for the study of India such as foregrounding dignity and humiliation as key ethical categories in the shaping of political struggles and ideological agendas in India.
3. Refer to relevant theories unique to an understanding of Dalit Literature
4. Express Concepts through Writing
5. Develop adequate theoretical and technical training to take up area-specific research in PhD

programme.

*Course details:*

Unit 01: Arjun Dangle (ed): *Poisoned Bread* [poems /stories (selections)] / K. Satyanarayana: *The Exercise of Freedom: An Introduction to Dalit Writing* [poems (selections)]/ Sankar Prasad Singha & Indranil Acharya (eds): *Survival and Other Stories* (selections) [Any two]

Unit 2: Bama: *Karukku*; Baby Kamble: *The Prisons We Broke*/ Omprakash Valmiki: *Joothan* / Manoranjan Byapari: *Interrogating My Chandal Life: An Autobiography of a Dalit* [any two]

Unit 03: “Dr. Ambedkar’s Speech at Mahad” in *Poisoned Bread* / Sharankumar Limbale: *Towards an Aesthetic of Dalit Literature* / Datta Bhagat – *Routes and Escape Routes*/ Achintya Biswas- *Portrait of Ambedkar* (selections) [any two]

**Recommended Reading:**

Dr. B. R. Ambedkar: *Annihilation of Caste*

\_\_\_\_\_. *Who were Shudras?*

Kancha Illaih: *Why I am not a Hindu*

N. M. Aston (ed): *Dalit Literature and African-American Literature*

Fernando Franco, Jyotsna Macwan & Suguna Ramanathan: *Journeys to Freedom: Dalit Narratives*

Murali Manohar: *Critical Essays on Dalit Literature*

Raj Kumar: *Dalit Personal Narrative: Reading Caste, Nation and Identity*

Tapan Basu et al: *Listen to the Flames: Texts and Readings from the Margins*

K. Purushottam: *Interrogating the Canon: Literature and Pedagogy of Dalits*

Shubhendu Shekhar Naskar, *Aesthetics of Dalit Theatre: Perspectives on Caste, Class and Gender*, Palgrave Macmillan

**OR**

**Literature and Culture of the Marginalized (other than Dalit Literature)**

*Course description:*

This course introduces the students to the key ideas and theoretical approaches to Indigenous Studies. It discusses various rights-based movements and protests of Dalit and tribal communities in India and abroad. The course also attempts to develop familiarity with indigenous texts across the continents- Asia, Africa,

Australia and Latin America. Different generic texts from different regions of India are also selected to offer an inclusive image of literary representations by the authors of marginalized communities.

### *Course Outcome:*

After the completion of this course the students will be able to:

1. Identify the thrust areas of their research articles for publication
2. Focus on prospective areas of doctoral research after the completion of the postgraduate course
3. Join various government or non-government organizations as interns on the basis of their theoretical and practical groundings in Indigenous studies
4. Produce documentaries and other forms of digital representation for wider circulation of many unrepresented marginalized cultures.

### *Course details:*

Unit 1: P.O. Bodding (ed.): *Santhali Folktales*: 1. “The Jackal and Husband and Wife”, “The Story of Some Women” (Vol. 1).

Ben Okri: *The Famished Road*

Alexis Wright: *Carpentaria*

Hansda Sowvendra Shekhar: *The Mysterious Ailment of Rupi Baskey* (any two)

Unit 2: Langston Hughes: “The Negro Speaks of Rivers”, “Ballad of the Landlord”/ Maya Angelou: “Still I Rise”, “Phenomenal Woman”

Tribal Songs (selections): Garo Songs: “A Siroka”, “House Warming”/ Saora songs – 1-12 (from *Painted Words*)

G.N. Devy: “Threatened Speech” in *A Nomad Called Thief: Reflections on Adivasi Silence* (any two)

Unit 3:

Jack Davis- *No Sugar*

Ama Ata Aidoo – *Anowa*

Luis Miguel Valdez – *Zoot Suit* (any two)

Meaning of Tribe/Adivasi/Subaltern; Aboriginality in Australia and First Nations in Canada; Indigenous Movements: A Historical Overview; Adivasi Knowledge and Aphasia, Caste: Definition & Manifestations; Class and Caste have to be discussed for Internal Assessment

### **Recommended reading:**

Langston Hughes, *The Collected Poems of Langston Hughes*, New York: Vintage Classics, 1995

Ambedkar, B.R. "*Annihilation of Caste.*" Anand Sahitya Sadan, 1936

Ambedkar, B. R. *Who were Shudras?* Thackers Publishers, 1946.

Illaih, Kancha. *Why I am not a Hindu.* Samya, 1996

Fernando Franco, Jyotsna Macwan & Suguna Ramanathan: *Journeys to Freedom: Dalit Narratives.* Bhatkal & Sen, 2004

Manohar, Murail. *Critical Essays on Dalit Literature.* Atlantic, 2020

Satyanarayan, K, & Tharu, Susie (Eds): *The Exercise of Freedom: An Introduction to Dalit Writing.* Navayana Publisher, 2013

Kumar, Raj. *Dalit Personal Narrative: Reading Caste, Nation and Identity.* Orient BlackSwan, 2010

Basu Tapan et al: *Listen to the Flames: Texts and Readings from the Margins.* OxfordUniversity Press, 2016

Purushotham K.: *Interrogating the Canon: Literature and Pedagogy of Dalits.* Kalpaz Publications, 2015

Davis Jack & Bob Hodge (ed): *Aboriginal Writings Today*

Irele, Abiola, editor. *The Cambridge History of African and Caribbean Literature.* CambridgeUniversity Press, 2004.

Bennett, Bruce, and Jennifer Strauss, editors. *The Oxford Literary History of Australia.* OxfordUniversity Press, 1999.

Smith, Verity. *Concise Encyclopaedia of Latin American Literature.* Routledge, 2000.

G.N. Devy ed. *Painted Words: An Anthology of Tribal Literature*

Verrier Elwin: *The Oxford India Elwin: Selected Writings*

L. Kiangte ed.: *Mizo Songs and Folktales*

Mary J Lupton: *Maya Angelou: A Critical Companion*

## Semester IV

### ENG DSC 651: Indian English Literature

#### Course description:

The course comprises three units based on different literary genres. The first unit includes poems covering three separate periods of Indian poetry in English: “Colonialism”, “Modernism” and “Post-Modernism”, according to the argument of Makarand Paranjape. The second unit basically includes novels of the leading writers of the thirties - Raja Rao, R. K. Narayan and Mulk Raj Anand. It includes a much talked about novel of U. R. Ananthamurthy – *Samskara*. The third unit is devoted to the plays by great playwrights like Girish Karnad, Badal Sirkar, Vijay Tendulkar and Habib Tanvir.

#### *Course Outcome:*

After the completion of this course the students will be able to:

1. Gain a comprehensive idea of the origin, growth and development of Indian English novel.
2. Account for the role of context(s) in the production, reception, and transmission of major literary works of Indian Literature
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Develop adequate theoretical and technical training to take up area-specific research in Ph.D. programme.
6. Contribute to innovative thinking both within and outside of the sphere of English literary studies

#### *Course details:*

##### Unit 1: Poetry:

Toru Dutt: “Our Casuarina Tree”

Kamala Das: “Summer in Calcutta”, “The Old Playhouse”

Nissim Ezekiel: “Poet, Philosopher, Birdwatcher”, “Background Casually”

Jayanta Mahapatra: Puri poems (ix, xii)

##### Unit 2: Fiction

Raja Rao: *Kanthapura*

R. K. Narayan: *The Guide*

Mulk Raj Anand: *Untouchable*

U. R. Ananthamurthy: *Samskara: A Rite for a Dead Man* (Any two)

##### Unit 3: Drama:

Girish Karnad: *Hayavadana*/ Badal Sirkar: *Indian History Made Easy*/ Vijay Tendulkar: *Kanyadaan*/ Habib Tanvir: *Charandas Chor* (Any two)

#### **Recommended reading:**

Mukherjee, Meenakshi. *Early Novels in India*. Sahitya Akademi, 2002.

Mukherjee, Meenakshi. *Twice-born Fiction*. Oxford University Press, 2000.

Mukherjee, Meenakshi. *Perishable Empire: Essays on Indian Writing in English*. Oxford University Press, 2002.

Naikar, B.S. *Indian Literature in English Translation*. Atlantic Publishers & Distributors, 1996.

Jalal, Ayesha. *The Pity of Partition: Manto's Life, Times and Work across the India-Pakistan Divide*. Princeton University Press, 2013.

Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1991.

Paranjape, Makarand, editor. *The Penguin Aurobindo Reader*. Penguin Books India, 1997. King, Bruce. *Modern Indian Poetry in English*. Oxford University Press, 2001.

Walsh, William. "Small Observations on a Large Subject (Nissim Ezekiel, R. Parthasarathy, A.K. Ramanujan)". *Aspects of Indian Writing in English*, edited by M. K. Naik. Macmillan, 1979, pp. 229-238.

Rahaman, Anisur. *Form and Value in the Poetry of Nissim Ezekiel*. Sterling Publishers, 1973.

Sircar, Badal. *Evam Indrajit. Three Modern Indian Plays*. Oxford University Press, 1990.

Tagore, Rabindranath. *Three Plays. Translated and with an Introduction by Rabindranath Tagore*. Macmillan, 1961.

Tendulkar, Vijay. *Silence! The Court is in Session. Three Modern Indian Plays*. Oxford University Press, 1990

Dutt, R. P. *India Today*. Manisha Granthalaya, 1997.

Marx, Karl. *The First Indian War of Independence 1857-1859*. Progress Publishers, 1968.

Sircar, Badal. *On Theatre*. Seagull, 2009.

Karant, K.S. *Yakshagana*. Abhinav Publications, 2011.

Karnad, Girish. *This Life at Play*. Fourth Estate, 2021.

Mann, Thomas. *The Transposed Heads*. Vintage, 1959.

Mukherjee, Tutun, ed. *Girish Karnad's Plays: Performance and Critical Perspectives*. Pencraft International, 2006.

## **ENG DSC 652: Gender and Literature**

### *Course description:*

Contested hotly across the centuries is the question of Gender, or the implications of what is referred to, and conceptualized under the 'Gender Question': To what extent has egalitarianism been pursued in literature, or to what end? Is gender hierarchy naturalized? If yes, what are the tools that could be employed to deconstruct the superimposed patriarchal mono-ethical standard? Traversing through the literary works of Sappho to 17<sup>th</sup> century female, professional authors such as Aphra Behn, the Course orients the students with Mary Wollstonecraft's *A Vindication of the Rights of Woman* as well as with her travelogues on the

feminine Sublime in *Journey to Scandinavia*. Mary Shelley's *Frankenstein* will be read as the demonization of patriarchal obsession with power, leading to the violence categorized under the rubric of the Gothic. Several crucial texts of female novelists and philosophers of the early and late 19<sup>th</sup> century will be browsed in detail before delving into the systematized feminist theory in the ethical and ideological objectives of Virginia Woolf, Kate Millet, Simone de Beauvoir, Toni Morrison, Elaine Showalter, Gertrude Stein, Helen Cixous, Julia Kristeva and Carol Ann Duffy, updating the students to the *status quo* of feminism, outlining the politico-literary conflict and their consequences across all afore-mentioned genres.

### Course Outcome:

After the completion of this course the students will be able to:

1. Understand moral modules made by men on behalf of women; interpreting linguistic and epistemic violence.
2. To have holistic improvement through exposure to gynocentric literature and literary criticism.
3. Thematizing professionalism, emotivism and communitarianism in feminist fiction.
4. Resist/reject patriarchy as an act of defence/defiance.
5. Suffragette movements and the modernization of feminism.

### Course details:

Unit 1: (Fiction & Non-fiction) Charlotte Bronte: *Jane Eyre*, Alice Walker: *The Color Purple*, Mahasweta Devi: ("Douloti the Bountiful"), Virginia Woolf: *A Room of One's Own* (any two)

Unit 2: (Poetry): Yolande Cornelia "Nikki" Giovanni: "Diving into the Wreck"/ M. Kandasamy: "Aggression", "Mascara"; Mamang Dai: *River Poems*: "Small Towns and the River", "I Dreamt You Spoke To Me Last Night"

Unit 3: Drama: Mahesh Dattani: *On a Muggy Night in Mumbai*, Manjula Padmanabhan: *Lights Out*; M.M. Vinodini: *Thirst* (translated by K. Suneetha Rani), in *Staging Resistance: Plays by Women in Translation*, ed. Tutun Mukherjee, OUP (any two)

History of Gender Studies, Theories on Gender Studies, Movements related to Gender Studies have to be discussed for the Internal Assessment.

### Recommended reading:

Mohanty, Chandra Talpade, Ann Russo, and Lourdes Torres, editors. *Third World Women and the Politics of Feminism*. Indiana University Press, 1991.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. Routledge, 2002.

Oliver, Kelly, editor. *The Portable Kristeva*. Columbia University Press, 1997.

Whitford, Margaret, editor. *The Irigaray Reader*. Blackwell Publishers, 1994.

Cixous, Hélène, Deborah Jenson, editor. *Coming to Writing and Other Essays*. Harvard University Press, 1991.

Trinh, T. Minh-ha. *Woman, Native, Other: Writing Postcoloniality and Feminism*. Indiana University Press, 1989.

Barrett, Michele, and Anne Phillips, editors. *Destabilizing Theory: Contemporary Feminist Debates*. Stanford University Press, 1992.

hooks, bell. *Feminist Theory: From Margin to Center*. South End Press, 1984.

Eisenstein, Zillah. *The Color of Gender: Reimagining Democracy*. University of California Press, 1994.

Nicholson, Linda, editor. *Feminism/Postmodernism*. Routledge, 1990. Seidman,

Steven, editor. *Queer Theory/Sociology*. Blackwell Publishers, 1996.

Breunan, Teresa, editor. *Between Feminism and Psychoanalysis*. Routledge, 1989.

McCann, Carole R., and Seung-kyung Kim, editors. *Feminist Theory Reader: Local and Global Perspectives*. Routledge, 2003.

Lakoff, Robin. *Language and Woman's Place: Text and Commentaries*. Oxford University Press, 2004.

Kaplan, Cora. *Sea Changes: Essays on Culture and Feminism*. Verso, 1986.

Warhol, Robyn R., and Diane Price Herndl, editors. *Feminisms: An Anthology of Literary Theory and Criticism*. Rutgers University Press, 1997.

Mies, Maria, and Vandana Shiva. *Ecofeminism*. Zed Books, 1993.

Walker, Rebecca. *To Be Real: Telling the Truth and Changing the Face of Feminism*. Anchor Books, 1995.

Lorber, Judith. *Gender Inequality: Feminist Theories and Politics*. Oxford University Press, 2010.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.

Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton University Press, 1977.

Beauvoir, Simone de. *The Second Sex*. Vintage Books, 1989.

Millett, Kate. *Sexual Politics*. University of Illinois Press, 2000.

## **ENG SEC- Language Skills: Communication and Academic Writing**

### *Course Description:*

The students often lack proficiency in English and the soft skills are very much necessary for professionals today. In order to meet the challenges of the present day, students must learn different skills like listening, team work, attending interviews, verbal and non-verbal communication among others. In the 21st century writing is a viable career. It takes very strong writing skills to stand out amount countless aspiring writers. There are many lucrative career options for skilled people editing, content marketing management,

communications management, technical writing, medical writing, public relations management, copywriting, research analysis, curriculum development, and others. The course aims at providing necessary skills to the students for greater visibility in the employment sector.

#### *Course Outcome:*

After the completion of the course the students will be able to –

1. Communicate with confidence with peers as well as experts at the interview board
2. Convey information in a concise way.
3. Develop persuasive writing to inform decision making.
4. Draft transactional business communications.
5. Cater to diverse writing needs
6. Use imaginative skills to produce good film/theatre scripts and dialogues.

#### *Course Details:*

Unit 1: Importance of Communication

Channels and forms of Communication

Effective Communication: Barriers and Remedies

Unit 2: Reading Skills [Close reading, note making, note taking]

Writing Skills [Structuring an Argument, Summarizing and Paraphrasing]

Academic Writing: Processes and Conventions

Unit 3: Remedial Grammar

Syntactic patterns

Use of appropriate Prepositions

Different kinds of Clause

Voice

Narration

#### **Recommended Reading:**

Garner, Bryan A. *HBR Guide to Better Business Writing*. Harvard Business Review Press.

Josh Sreedharan: *The Four Skills for Communication* (Foundation Books)

A.J. Thomson, A.V. Martinet: *Practical English Grammar* (Oxford University Press)

D. Thakur: *A Handbook of English Grammar and Usage* (Bharati Bhawan Publishers)

Tony Lynch: *Study Listening* (Cambridge University Press)  
Jeremy Comfort: *Speaking Effectively* (Cambridge University Press)

Debashis Bandyopadhyay and Malathy Krishnan: *Connect: A Course in Communicative English*, CUP.

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