# Vidyasagar University
## Midnapore-721102, West Bengal

**The SYLLABUS for**
**POST-GRADUATE Programme**

**in**

# ENGLISH

Under Choice Based Credit System (CBCS)
(Semester Programme)




**[w.e.f. 2024-25]**

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## COURSE STRUCTURE OF **M.A.** IN **ENGLISH**

| SEMESTER | COURSE NO. | COURSE TITLES | FULL MARKS | Credit (Lecture-Tutorial-Practical) |
|---|---|---|---|---|
| I | ENG101 | POETRY I (MEDIEVAL TO PRE-ROMANTIC) | 50 | 5 (4-1-0) |
| | ENG102 | DRAMA I (MEDIEVAL TO ROMANTIC) | 50 | 5 (4-1-0) |
| | ENG103 | FICTIONAL AND NON-FICTIONAL PROSE–18th and 19th CENTURIES | 50 | 5 (4-1-0) |
| | ENG104 | POETRY II (19th CENTURY) | 50 | 5 (4-1-0) |
| | ENG105 | FOLKLORE: FIELD SURVEY, DOCUMENTATION, TRANSLATION, DIGITIZATION AND RESTITUTION | 50 | 5 (2-1-2) |
| | | TOTAL | 250 | 25 |
| II | ENG201 | DRAMA II (19th and 20th Centuries) | 50 | 5 (4-1-0) |
| | ENG202 | FICTIONAL AND NON-FICTIONAL PROSE II (19th and 20th Century Texts) | 50 | 5 (4-1-0) |
| | ENG203 | POETRY III (19th and 20th Century Texts) | 50 | 5 (4-1-0) |
| | ENG*204* | *LANGUAGE AND COMMUNICATIVE SKILLS* | 50 | 4 (3-1-0) |
| | ENG205 | SHAKESPEARE | 50 | 5 (4-1-0) |
| | | TOTAL | 250 | 24 |
| III | ENG301 | LITERARY THEORY AND CRITICISM-I | 50 | 5 (4-1-0) |
| | ENG302 | LITERARY THEORY AND CRITICISM-II | 50 | 5 (4-1-0) |
| | ENG303 | COLONIALISM AND POST-COLONIALISM | 50 | 5 (4-1-0) |
| | *C-ENG304* | WRITING AS CAREER: SKILL DEVELOPMENT 50 MARKS (CBCS) | 50 | 4 (3-1-0) |
| | ENG*305* | GENDER AND LITERATURE | 50 | 5 (4-1-0) |
| | | TOTAL | 250 | 24 |
| IV | ENG401 | AMERICAN LITERATURE | 50 | 5 (4-1-0) |
| | | **SPECIAL PAPER** | | |
| | ENG402 | ENG402A: LITERATURE OF THE INDIAN SUB-CONTINENT: FICTION AND NON-FICTION IN ENGLISH | 50 | |
| | | ENG402B: NEW LITERATURES | | 5 (4-1-0) |
| | ENG403 | ENG403A: INDIAN WRITING IN ENGLISH (POETRY & DRAMA) | 50 | 5 (4-1-0) |
| | | ENG403B: ENVIRONMENT AND LITERATURE | | |
| | ENG404 | ENG404A: DIASPORIC LITERATURE | 50 | 5 (4-1-0) |
| | | ENG404B: DALIT LITERATURE | | |
| | ENG405 | DISSERTATION: RESEARCH, WRITING AND PRESENTATION | 50 | 5 (2-1-2) |
| | | TOTAL | 250 | 25 |
| | | GRAND TOTAL | 1000 | 98 |

Full Marks: 50 = END SEMESTER EXAMINATION (40) + INTERNAL ASSESSMENT (10)



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## Distinctive features of course content:

- **Value-added course:** ENG 404 B
- **Employability/entrepreneurship/ skill development:** ENG 105, 204, 304, 405
- **Digital content:** ENG 105
- **Ethics, gender, human values, environment & sustainability:** ENG 305, 403B, 404 B
- **The new course introduced:** ENG 105, 304, 405

# VIDYASAGAR UNIVERSITY

## DEPARTMENT OF ENGLISH LITERATURE, LANGUAGE AND CULTURAL STUDIES

### *Proposed Syllabus for English PG course*

## Preamble

Established in 1989 with 03 faculty members and a few students, the department has now grown considerably. Its faculty members have pursued research and teaching in the first-rate varsities of the country and some of them availed prestigious fellowships in the USA and the UK like Commonwealth Fellowship, Fulbright Scholarship and Charles Wallace Fellowship. The department has a history of developing critical and methodological openness. It has embraced new approaches to literary studies without surrendering traditional strengths. And this is reflected in the articles of current issues of the UGC-CARE enlisted Journal of the department. Supported by a state-of-the-art language laboratory and libraries (including the UGC SAP DRS assisted library and the departmental library) with good collections, the department is the most sought-after place for English and Cultural Studies in the south-western part of the state of West Bengal. The renaming of the department is aimed at expanding the domain of English Studies by including Language Studies and Cultural Studies. It is in sync with the interdisciplinary mode of study introduced in the New Education Policy. This new nomenclature would also pave the way for more collaboration and research funding in the fields of Language Studies and Cultural Studies.

Courses for postgraduates and research participants range from Chaucer, Shakespeare, T. S. Eliot, American and World Literatures in English to Critical Theory and Cultural Studies focused on Dalit and Tribal texts and contexts. The curriculum includes courses that have tremendous socio-cultural relevance like those that bring home the dialogue between English literature on the one hand and gender and environment on the other. Skill development courses like 'Writing as Career' and field studies are also integral parts of the syllabus. Courses link students with interdisciplinary opportunities on campus, while a distinguished series of lectures, colloquia and conferences provide a context for sustained learning and debate within the humanities. The department envisages a constructive outreach programme in training people of the tribal communities in the preservation of their languages and cultures. Collaborations in this regard with Bhasha, Baroda, Sahitya Akademi, Jadavpur University and North Bengal University have already been forged. The department has recently organized a couple of joint teaching sessions on the thrust area of decolonization in collaboration with the University of East Anglia, UK, and Nuremberg University of Music, Germany.



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## Course-structure

## English (CBCS)

The Dept. of English Vidyasagar University is offering M.A. Course in English under the Semester CBCS system with the following syllabus.

The syllabus assumes in the students an interest in higher learning and aims at equippingthem for an academic career. This syllabus has been framed keeping in mind the recommendations of the CDC regarding various emerging areas in English Studies.

The Postgraduate programme in this system will be divided into 18 (eighteen) core courses (of 50 marks each) and 2 (two) Extra-Departmental courses and will consist of Four Semesters to be covered in two years: the First and the Second Semesters in the first year, and the Third and the Fourth in the second year. For each course: Total marks: 50 (Theoretical Exam: 40; Internal Assessment: 10). We offer two extra-departmental courses as a part of Choice Based Credit System (CBCS) one each in the Second Semester (Course No 204) and in the Third Semester (Course No 304).

Each Course is divided into three units. Essay-type questions of 14 marks each will be set on texts from all the three units, of which a candidate will answer any two (14x2=28). A candidate will be required to write 3 comments on lines/phrases/ scenes/episodes taken from these texts, by choosing one from each unit (4x3=12).

In the 4$^{th}$ Semester Courses 402 and 403 will consist of 2 optional papers each and Course 404,of 3 optional papers. A candidate will choose one optional paper for each of these courses.

## Programme Outcomes (POs)

The programme:

- helps the students gain an understanding of the evolution of language and cultureimplicit 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 andservices
- helps the students in learning skills for effective writing
- introduces works written by and about Dalit and tribal communities and impartsknowledge in the domain of alternative aesthetics
- provides hands-on experience to students on ethnographic research, field survey andquestionnaire 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-



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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



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**SEMESTER: I**
**Course No: ENG 101: Poetry I (Medieval to Pre-Romantic)**
**50 marks (5 credits)**

**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 ofChaucer (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 the17th 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. Largely disconnected from the major streams of the literature of the time, Blake was generally ignored during his lifetime, but is now considered a seminal figure in the history of both the poetry and visual arts of the early Romantic period. This course contains representative texts of all these poets.

**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 ages 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$^{th}$ century.
4. Engage analytically with existing criticism and interpretations of pre-Romantic poetry,and work independently on practical as well as theoretical problems of literary analysisand interpretation
5. Carry out an independent research project under supervision, in accordance withapplicable norms for literary research
6. Analyse a wide range of problems relating to literary and historical scholarship

**Course details:**

**Unit 01:** Chaucer: *Prologue to the Canterbury Tales*; Spenser: *The Faerie Queene Bk I,* Shakespeare's sonnets (selections) [Any two]

**Unit 02:** Donne: "The Canonization", "The Exstasie"; Marvell: "The Garden", " An Horatian Ode Upon Cromwell's Return from Ireland"; Milton: *Paradise Lost* Book IV [Any two]

**Unit 03:** Pope: *Epistle to Dr. Arbuthnot*; Blake: Selections from *Songs of Innocence* and *Songs of Experience*, Dryden: *Absalom and Achitophel* [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.



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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.

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

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



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**Course No: ENG 102: Drama I (Medieval to Romantic)**
**50 marks (5 credits)**

**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, however crudely, the problem of evil that has continued to haunt English drama down the ages. Marlowe's *Doctor Faustus* and Shakespeare's *Measure for Measure* or *King Lear*, for that matter, have taken this tradition to newer heights. *The Tempest*, a representative play of the last phase of the Shakespearean canon, has become the paradigmatic text of the post-colonial era with its almost uncanny insights into the nuanced relationship between the colonizer and the colonized. Ben Jonson's *Volpone* and Congreve's *The Way of the World*, included in this section,represent the tradition of satirical comedy that ballasts the romantic tradition. If Oliver Goldsmith's *She Stoops to Conquer* and Shelley's *Prometheus Unbound* are too diverse in spirit to be mentioned in the same breath, they may well illustrate the variety within this dramatic tradition.

**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*, Jonson: *Volpone* (Any two)

**Unit 02:** Shakespeare: *King Lear, The Tempest, A Midsummer Night's Dream* (Any two)

**Unit 03:** Congreve: *The Way of the World*; Goldsmith: *She Stoops to Conquer*, Shelley: *Prometheus Unbound* (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.

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

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

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



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

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

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.



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**Course No: ENG 103: Fictional and Non-Fictional Prose – 18th and 19th Centuries**
**50 marks (5 credits)**

**Course Description:**
The first unit of the course comprises texts (*Robinson Crusoe*, *Tom Jones* and *Tristram Shandy*) 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. *Tristram Shandy* is markedly different from the two other texts for here the newly found form of the novel has been turned upside down and inside out. It has been extremely influential on the fictional writing of the 20th Century. The second unit includes three canonical novels of the Victorian Age (*Great Expectations, Middlemarch* and *Tess of the D'Urbervilles*) each representative of the novelists, respectively Charles Dickens, George Eliot and Thomas Hardy. Three non-fictional prose works of the 18th and 19th Centuries including an early feminist text by Mary Wollstonecraft, selections from the periodical essays of Addison and Dr Johnson's celebrated "Life of Cowley" in which Dr Johnson critiques Metaphysical Poetry come under the third unit.

**Course Outcome:**
After the completion of this course, the students will be able to:

1. Understand key concepts of 18th and 19th-centur fictional and non-fictional prosewritings 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 M.Phil. and Ph.D. programmes
6. Contest in competitive examinations—written and interactive—related to teaching at all levels.

**Course details:**

**Unit 01:** Defoe: *Robinson Crusoe*; Fielding: *Tom Jones,* Sterne: *Tristram Shandy* (Any two)

**Unit 02:** Dickens*: Great Expectations;* George Eliot: *Middlemarc*h; Hardy: *Tess of the D'urbervilles,* (Any two)

**Unit 03:** Addison: *Coverley Papers* — selections; Dr. Johnson: *Life of Cowley*; M. Wollstonecraft: A *Vindication of the Rights of Woman* [Any two]

**Recommended reading:**

Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. University of California Press, 1957.

Clifford, James, editor. *Eighteenth Century Literature: Modern Essays in Criticism*. Oxford University Press, 1984.

Sambrook, James. *The Eighteenth Century: The Intellectual and Cultural Context of Literature 1700-1789*. Longman, 1986.



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Trevelyan, G.M. *English Social History: A Survey of Six Centuries: Chaucer to Queen Victoria*. Penguin, 1944.

Young, G.M. *Victorian England: Portrait of an Age*. Oxford University Press, 1936.

Abbott, H. Porter. *The Cambridge Introduction to Narrative*. Cambridge University Press, 2008.

Rooney, Ellen, editor. *The Cambridge Companion to Feminist Literary Theory*. Cambridge University Press, 2006.

McCann, Carole R., and Seung-kyung Kim, editors. *Feminist Literary Theory Reader: Local and Global Perspectives*. Routledge, 2000.



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**Course No: ENG 104: Poetry II (19th Century)**
**50 marks (5 credits)**

**Course description:**
The course is designed to provide a map of nineteenth century British poetry. Unit-1 and part of Unit-2 deal with some of the representative texts of what we call Romantic poetry. Students are expected to learn about how and when Romanticism came to be used as a term describing a trend as well as a period in English literature. Unit-3 and part of Unit-2 include some representative texts from Victorian poetry to give the students an idea about the major concerns of the age.

**Course Outcome:**

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

1. Gain knowledge of representative texts of Romantic poetry.
2. Become acquainted with the spirit of the Victorian age as reflected through certain poetic texts.
3. Account for the role of context(s) in the production, reception, and transmission of major literary works of the Romantic and Victorian ages
4. Engage analytically with existing criticism and interpretations of 18th and 19th century poetry, and work independently on practical as well as theoretical problems of literary analysis and interpretation
5. Carry out an independent research project under supervision, in accordance with applicable norms for literary research
6. Analyse a wide range of problems relating to literary and historical scholarship

**Course details:**

**Unit 01:** Wordsworth: *Prelude* Book I / Coleridge: "The Rime of the Ancient Mariner", "Kubla Khan"/ Byron: "Childe Harold's Pilgrimage", First Canto (Any two)

**Unit 02:** Keats: Induction to "Fall of Hyperion"/ "Ode to Psyche", "Ode on Melancholy"/ Tennyson: *In Memoriam* (selections)/ Matthew Arnold: *The Scholar Gipsy, Shakespeare* (Any two*)*

**Unit 03:** Browning: "Andrea Del Sarto", "Fra Lippo Lippi"; Hopkins: "Felix Randal", "The Windhover", "I wake and feel", "Thou art indeed Just, Lord"/ Rossetti: "Goblin Market" (Any two)

**Recommended reading:**
Ford, Boris, editor. *New Pelican Guide to English Literature, Volume 5: From Blake to Byron*. Penguin Books, 1983.

Hobsbawm, E. J. *The Age of Revolutions: 1789-1848*. Vintage Books, 1996.

Curran, Stuart, editor. *The Cambridge Companion to British Romanticism*. Cambridge University Press, 1993.

Gilmour, Robin. *The Victorian Period: The Intellectual and the Cultural Context of English Literature, 1830-1890.* Longman, 1993.

Bowra, Maurice. *The Romantic Imagination*. Oxford University Press, 1949.



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**Course 105: Folklore: Field Survey, Documentation, Translation, Digitization and Restitution**
**50 marks (5 credits)**

**Course description:**

Folklore studies, also known as folkloristics, and occasionally tradition studies or folk life studies in the United Kingdom, is the branch of anthropology devoted to the study of folklore. This term, along with its synonyms, gained currency in the 1950s. Folklore is inclusive of stories, music, dance, legends, oral history, proverbs, jokes, popular beliefs, customs, and so forth within a particular population comprising the traditions (including oral traditions) of a particular culture, subculture, or group. In addition, folklore encompasses medical, supernatural, religious, and political belief systems as an essential, often unspoken, part of expressive culture. Materials from folklore have at all times been employed in sophisticated written literature. Folk drama, folk songs and folktales have been of special importance for later written literature.

Students will visit the places where indigenous communities live. They will document samples of folk drama, folktales and folksongs from the community elders, translate them into English and digitize the audio-visual recorded materials.

**Critical concepts in literary and cultural studies**: folkloristics, popular antiquities, regional ethnology, folk life, folklorism, folk dances, folk-beliefs and popular religion, proverbs, riddles, myths, folktales, legends, epics, games, orality, time and memory, nativism, bioethics, eco-ethics.

**Methodology**: Ethnographic Research method, Oral History method, Interview method, ICT method, Cultural Cartographic method and Archival Research method

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

i. Acquire knowledge of diversity of folkloric traditions
ii. Make a comparative study of folklore
iii. Gain field survey based first-hand knowledge of folk narratives and folk songs
iv. Learn the process of documentation and digitization of folklore
v. Develop new cognitive categories
vi. Translate folklore from local languages into English

**Recommended reading:**

Propp, Vladimir. *Morphology of the Folktale. Translated by Laurence Scott*. University of Texas Press, 1968.

Thompson, Stith. *The Folktale*. University of California Press, 1977.

Thompson, Stith. *Motif-Index of Folk-Literature: A Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends. Revised and Enlarged Edition*. Indiana University Press, 1955.

Dorson, Richard M., editor. *Folklore and Folklife: An Introduction*. University of Chicago Press, 1972.

Brunvand, Jan Harold. *Folklore: A Study and Research Guide.* American Library Association,



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1987.

McCormick, Charlie T., and Kim Kennedy White. *Folklore: An Encyclopedia of Beliefs, Customs, Tales, Music, and Art*. ABC-CLIO, 1997.

Georges, Robert A. *Folkloristics: An Introduction*. Indiana University Press, 1995.

Griffin, Gabriele, editor. *Research Methods for English Studies*. Edinburgh University Press, 2009.

Hammersley, Martyn. *Reading Ethnographic Research*: A Critical Guide. Longman, 1991.

Clifford, James, and George E. Marcus, editors. *Writing Culture: The Poetics and Politics of Ethnography.* University of California Press, 1986.

- As this course is a field-based project-oriented learning experience, there are no unit divisions and assignments of texts. The evaluation will be done on the basis of the submitted project dissertations and students' presentations on the project. Certain number of classes will also be conducted to explain the key concepts of folklore and other important issues related to the documentation, translation and digitization of the recorded folkloric materials.



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## SEMESTER- II

### Course No: ENG 201: Drama II (19th and 20th Centuries)
### 50 marks (5 credits)

**Course description:**
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. But the more decisive influence in altering the course of English drama was undoubtedly that of Bernard Shaw. The play, *Saint Joan,* represents the group of plays embodying the Shavian interpretation of history which derives its uniqueness from the philosophical underpinnings which Shaw provides in the famous preface to this play. 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 19th and 20th century drama-texts 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. Contest in competitive examinations—written and interactive—related to teaching at all levels.

**Course details:**

**Unit 01:** Wilde: *Importance of Being Earnest*; Synge: *Playboy of the Western World,* Galsworthy*: Justice* (Any two)

**Unit 02:** Ibsen*: A Doll's House*/ Shaw: *Saint. Joan/* Eliot: *Murder in the Cathedral* (Any two)

**Unit 03:** Harold Pinter: *The Birthday Party*; Stoppard: *Rosencrantz and Guildenstern are Dead,* Brecht*: Mother Courage* (Any two)

**Recommended reading:**

Esslin, Martin. *Theatre of the Absurd.* Doubleday, 1961.

Bergonzi, Bernard. *Wartime and Aftermath: English Literature and its Background, 1939-1960*. Oxford University Press, 1993.

Meisel, Martin*. Shaw and the Nineteenth-Century Theatre*. Princeton University Press, 1963.

Dervin, Daniel. *Bernard Shaw: A Psychological Study*. Yale University Press, 1978.



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Downs, B.W. *Ibsen: The Intellectual Background*. Cambridge University Press, 1954.

McFarlane, James, editor. *The Cambridge Companion to Ibsen*. Cambridge University Press, 1994.

Tate, Allen, editor. *T. S. Eliot: The Man and His Work*. Delta, 1967.



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**Course No: ENG 202: Fictional and Non-Fictional Prose II (19th and 20th Century Texts)**

**50 marks (5 credits)**

**Course description:**

The first unit of the course comprises three non-fictional prose pieces from the 19th and 20th Centuries. *Culture and Anarchy* has a sub-title "An Essay in Political and Social Criticism" which points to Matthew Arnold's intentions for he saw the England of his time in political, social and religious ferment and sought the remedy in culture. *Eminent Victorians* by Lytton Strachey establishes the tradition of modern biography and of 'debunking' the Victorians. The 'Conclusion' to *Studies in the History of the Renaissance* by Pater is the manifesto of the Aesthetic Movement. The remaining two units of the course include fictions. Lawrence's *Sons and Lovers* and Joyce's *A Portrait of the Artist as a Young Man* are masterpieces in the domain of autobiographical novel. The second one is a classic example of *Kunstlerroman*. Thecourse also includes representative examples of 'psychological' and 'stream of consciousness'novel, respectively *Heart of Darkness* and *To the Lighthouse.* Greene's *Brighton Rock* is a novelof adventure and at the same time a novel of ideas.

**Course Outcome:**

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

1. Gain firsthand knowledge of representative 19th and 20th century fictional and non-fictional prose pieces.
2. Become acquainted with influential criticism of and commentary on 19th and 20thcentury fictional and non-fictional prose pieces.
3. account for the role of context(s) in the production, reception, and transmissionof major literary works of the Victorian and Modern ages
4. Express Concepts through Writing
5. Demonstrate conceptual and textual understanding in tests and exams
6. Develop adequate theoretical and technical training to take up area-specific researchin M.Phil. and Ph.D. programmes

**Course details:**

**Unit 01:** Arnold: *Culture and Anarchy*—selections/ Strachey: *Eminent Victorians — Florence Nightingale*/ Pater: "Conclusion to the Renaissance" (Any two)

**Unit 02:** Conrad: *Heart of Darkness*/ Lawrence: *Sons and Lover/* Kafka: *The Trial* (Any Two)

**Unit 03:** Virginia Woolf: *To the Lighthouse*/ James Joyce: *A Portrait of the Artist as a Young Man*/Graham Greene: *Brighton Rock* (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*



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*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.



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**Course No: ENG 203: Poetry III (19th & 20th Century Texts)**
**50 marks (5 credits)**

**Course description:**
The course is 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 Britishpoetry. 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 the avant-garde forms of literary expression and their departures from earlier forms of representation.
2. Develop an understanding of the various forms of critique of modernity that evolved in England (and Europe) in the course of the 20th century
3. Gain awareness of new disciplines/areas of inquiry that decisively influenced Europeanart and literature in the 20th century.
4. Express Concepts through Writing
5. Demonstrate conceptual and textual understanding in tests and exams
6. Develop adequate theoretical and technical training to take up area-specific research in M.Phil. and Ph.D. programmes.

**Course details:**

**Unit 01:** Yeats: "Easter 1916", "Sailing to Byzantium", "The Second Coming" / Lawrence: "Snake", "Bavarian Gentians"/ Owen: "Spring Offensive", "Strange Meeting" (Any two)

**Unit 02:** Eliot: "Preludes", "Marina"/ Auden: "Musee des Beaux Arts"; "Shield of Achilles"/ Dylan Thomas: "A Refusal to Mourn the Death by Fire of a Child in London", "Fern Hill" (Any two)

**Unit 03:** Larkin: "Whitsun Weddings", "Church Going"/ Ted Hughes: *Crow* (Selections)/ Seamus Heaney: "Death of a Naturalist", "Digging" (Any two)

**Recommended reading:**

Symons, Julian. *The Thirties*. Penguin Books, 1962.

Hynes, Samuel. *The Auden Generation: Literature and Politics in England in the 1930s*. Peter Smith, 1990.

Davie, Donald. *Under Briggflatts: A History of Poetry in Great Britain: 1960-1988*. Carcanet Press, 1989.

Sinfield, Alan, editor. *Society and Literature: 1945-1970.* Routledge, 1983.

Connor, Steven, editor. *The Cambridge Companion to Postmodernism*. Cambridge University Press, 2004.

Brooker, Peter, editor. *Modernism/Postmodernism*. Longman, 1992.



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**Course No: C-ENG 204: Language and Communicative Skills (CBCS)**
**50 marks (4 credits)**

**Course description:**
This course looks at various aspects that are involved in the study of English Language including its history which could be traced back to the Germanic invaders who settled in parts of Britain. The course also looks at various branches of Linguistics such as Phonetics (the study of the sounds of the human speech), Morphology (study of linguistic units), and Syntax (principles that govern the structure of sentences). The course also gives a basic idea of Grammar and its usagein basic writing skills such as paraphrasing, note-making etc.

**Course Outcome:**
After the completion of this course the students are able to:

1. Understand and apply knowledge of human communication and language processes as they occur in various contexts.
2. Effectively communicate or express themselves in English either verbally or in written form
3. Develop knowledge, skills, and judgment around human communication that facilitate their ability to work collaboratively with others.
4. Demonstrate positive group communication exchanges.
5. Use current technology related to the communication field.
6. Effectively compete in the job market.

**Course details:**

**Unit -1:** Phonetics Organs of Speech
Vowels and Consonants
Transcription and the International Phonetic Alphabet Syllables
Word Stress Tone Groups
Rhythm and Intonation Word Formation

**Unit – 2: English Grammar and Usage**
Parts of Speech
Grammar and Usage: Acceptability and Unacceptability Words Sentences
Subject-Verb Agreement, Syntax

**Unit -3: Academic Writing** Paraphrasing and Summary Note-making and Note-taking
Business Communication Skimming and Scanning Texts Use of dictionary and thesaurus
Analysis and Expression

**Recommended Readings**:

Yule, George. *The Study of Language*. Cambridge University Press, 2010.

Abercrombie, David. *Elements of General Phonetics*. Edinburgh University Press, 1967.

Gimson, A.C. *An Introduction to the Pronunciation of English*. Edward Arnold, 1980.

Greenbaum, Sidney. *An Introduction to English Grammar*. Longman, 1991.



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Leech, Geoffrey. *English Grammar for Today*. Palgrave Macmillan, 2006.

Parasher, S.V. *Indian English: Functions and Forms*. John Benjamins Publishing Company, 1994.

Krishnaswamy, N. *Modern English: A Book of Grammar, Usage, and Composition*. Orient BlackSwan, 2007.

Bailey, Stephen. *Academic Writing: A Handbook for International Students*. Routledge, 2011.



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**Course No: ENG 205: Shakespeare**
**(Theory: 40 marks; Internal Assessment: 10 marks)**
**50 marks (5 credits)**

**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 comprises an in-depth look at Shakespeare's life and career as a dramatist, and delves into Western and sub-continental stage responses of his plays *Macbeth* and *Twelfth Night.* In the second unit, two plays—*Hamlet* and *Measure for Measure* will be discussed in detail. The third unit deals with textual and critical responses to Shakespeare by various critics belonging to various traditions.

**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 M.Phil. and Ph.D. programmes.

**Course details:**

**Unit 1:** Background to Shakespeare and the Life, Time and Stage: Western and Sub-continental stage responses (*Macbeth* and *Twelfth Night*)

**Unit 2:** *Hamlet* and *Measure for Measure*

**Unit 3:** Shakespeare Criticism (Textual and Critical) (Johnson and the 18$^{th}$ Century Neoclassical Tradition, Romantic Tradition: Coleridge/Lamb, 19$^{th}$ Century Tradition: Bradley/ Spurgeon/ G. Wilson Knight, 20$^{th}$ Century Tradition: 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.



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## SEMESTER- III

### Course No: ENG 301: Literary Theory and Criticism I
### 50 marks (5 credits)

**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 thatthe 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 worksof 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*



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*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.



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**Course No: ENG 302: Literary Theory and Criticism II**
**50 marks (5 credits)**

**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 20th and 21st 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 thereturn 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 Victorian era to the Modernist period
2. Understand various positions or stances taken by critical theorists towards an evaluation ofliterature 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:** 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 Principles* (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.



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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 Lebihan. *Critical Theory & Practice: A Handbook*. Routledge, 2006.



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**Course No: ENG 303: Colonialism and Post-colonialism**
**50 marks (5 credits)**

**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:**

**Unit I:** Tagore: *Nationalism* (Selections)/ Fanon: *Wretched of the Earth* (Selections)/ Ngugi: *Decolonizing the Mind* (Selections) [Any two]

**Unit 02:** Bhabha: *Other Question* (Selections)/ Edward Said: *Orientalism* (Selections)/ Ashcroft: *The Empire Writes Back* (selections) [Any two]

**Unit 03:** Forster: *A Passage to India*/ Soyinka: *Adaptation of the Bacchae* /A. D. Hope (Selections) and Derek Walcott (Selections) [Any two]



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**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.




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**Course 304: Writing as Career: Skill Development**
**50 marks (4 credits)**

**Course description:**
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 –
i) Convey information in a concise way.
ii) Develop persuasive writing to inform decision making.
iii) Draft transactional business communications.
iv) Cater to diverse writing needs
v) Use imaginative skills to produce good film/theatre scripts and dialogues.

**Course details:**

**Unit 1:** Content development, writing the journalistic report, electronic media report, editing, proof-reading

**Unit 2:** Translation (Hindi>English, Bengali>English)

**Unit 3:** Creative writing: Script writing, Advertisement writing, Dialogue writing

**Recommended reading:**

Raphaelson, Joel, and Kenneth Roman. *Writing that Works: How to Improve Your Memos, Letters, Reports, Speeches, Resumes, Plans, and Other Business Papers*. Harper Business, 2000.

Garner, Bryan A. *HBR Guide to Better Business Writing*. Harvard Business Review Press, 2012.

Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*. Harper Perennial, 2006.

Bly, Robert. *The Copywriter's Handbook: A Step-by-Step Guide to Writing Copy That Sells*. Holt Paperbacks, 2006.

Bhasin, Kamla, and Bina Agarwal. *Women & Media: A Critical Introduction. 2nd ed.,* Women Unlimited, 2004.



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## Course 305: Gender and Literature
## 50 marks (5 credits)

**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 17th 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 19th 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:

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

**Course details:**

**Unit 1:** 1. History of Gender Studies.
2. Theories on Gender Studies.
3. Movements related to Gender Studies

**Unit 2: (Fiction & Non-fiction)**

Charlotte Bronte: *Jane Eyre*, Alice Walker: *The Color Purple*, Mahasweta Devi: (*Douloti: The Bountiful/HazarChurashir Ma*), Virginia Woolf: *A Room of One's Own* (any two)

**Unit 3: (Poetry & Drama)**

Sylvia Plath: Poems (selections), Yolande Cornelia "Nikki" Giovanni: Poems (selections), M. Kandaswamy: Poems (selections), Mamang Dai: River Poems (selections),
Mahesh Dattani: *Bravely Fought the Queen*, Manjula Padmanabhan: *Lights Out* (any two)

**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.



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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: Reimaging 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.

Johnson, Allan G. *The Gender Knot: Unraveling Our Patriarchal Legacy*. Temple University Press, 1997.

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.



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**SEMESTER- IV**
**Course No: ENG 401: American Literature**
**50 marks (5 credits)**

**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 20th century include Hemingway who typified the image of the lost generation post World War I, Nobel laureate Toni Morrison and her black narratives. Major playwrights include 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's *The Glass Menagerie*. Lorraine Hansberry's *Raisin in the Sun* is another major workwhich deals with the theme of dreams and the attainment of the same. The course also deals with major 20th century poets such as Robert Frost who asked major questions about existence and Sylvia Plath whose poems are filled with 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 scholarlytopic 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*/ Hemmingway: *The Old Man and the Sea/* Toni Morrison: *The Bluest Eye* [Any two]

**Unit 02:** Miller: *Death of a Salesman*/ Tennessee Williams: *The Glass Menagerie*/ Hansberry: *Raisin in the Sun* (Any two)

**Unit 03:** Whitman/ Frost/ Plath. (Selections) [Any two]

**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*



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*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.



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**Special Papers-I**
**Course No: ENG 402A: Literature of the Indian Sub-Continent:**
**Fiction and Non-Fiction in English**
**50 marks (5 credits)**

**Course description:**
This optional course basically comprises Indian English fictions with the exception of Mahatma Gandhi's *My Experiments with Truth* which is a non-fictional prose work. Apart from Gandhi's work, the first unit includes two texts: Bankim Chandra's *Rajmohan's Wife* is the first Indian English novel and Tagore's *Home and the World* is a translated work from the Bengali original. The second unit includes Indian English novels by three literary giants who are contemporaries: Mulk Raj Anand, Raja Rao and R.K. Narayan. *Coolie* is marked by a missionary zeal for social reformation whereas *Kanthapura* is a socio-political novel and is described as a "Gandhipurana". *The Guide*, is a story of "enforced sainthood", to quote Narayan's own words, but perhaps more than that. The third unit is wholly devoted to translations: *Samskara* is a translation from Kannada and *Godan* is from Hindi. The English translations of select partition stories (originally written in Urdu) of Saadat Hasan Manto, a Pakistan-based writer, also come under this course.

**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 M.Phil. and Ph.D. programmes
6. Contribute to innovative thinking both within and outside of the sphere of English literary studies

**Course details:**

**Unit I:** Bankim Chandra Chatterjee: *Rajmohan's Wife*/ Tagore: *Home and the World*/Gandhi: *My Experiments with Truth* (selections) [any two]

**Unit 02:** Raja Rao: *Kanthapura*/ R. K. Narayan/ *The Guide;* Mulk Raj Anand *Coolie* (Any two)

**Unit 03:** U. R. Anantha Murthy: *Samskara/* Premchand: *Godan/* Saadat Hasan Manto (selections)[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,



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1996.

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

**Course No: ENG 402B: New Literatures**
**50 marks (5 credits)**

**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 I: (African)**
Chinua Achebe: *Things Fall Apart/* Doris Lessing: *The Grass is Singing/* Wole Soyinka: *Dance of the Forests* (Any two)

**Unit 02: (Australian)**
Kim Scott: *Benang/* Sally Morgan: *My Place/* Ooedgeroo (Selections) [any two]

**Unit 03: (Canadian, Caribbean)**
Michael Ondaatje: *The English Patient/* Jean Rhys: *Wide Sargasso Sea/* V. S. Naipaul: *A House for Mr. Biswas* [any two]



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**Recommended Reading:**

Gikandi, Simon. *Encyclopedia of African Literature.* Routledge, 2002.

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

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, editors. *The Postcolonial Studies Reader*. Routledge, 2006.

Davis, Jack, and Bob Hodge, editors. *Aboriginal Writings Today: Papers from the First National Conference of Aboriginal Writers.* University of Queensland Press, 1985.

Bennett, Bruce, and Jennifer Strauss, editors. *The Oxford Literary History of Australia*. Oxford University Press, 1998.

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

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



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**Special Paper–II**
**Course No: ENG 403A: Indian Writing in English (Poetry & Drama)**
**50 marks (5 credits)**

**Course description:**
The main objective of this course is to familiarize the students with Indian English poetry and drama. Beginning from the poetry of Toru Dutt we have included contemporary poets like Kolatkar and Mahapatra. The idea is to give the students the opportunity to understand the different stages in the development of Indian English poetry viz. Colonialism, Nationalism, Modernism and Postmodernism. Unit -3 includes three dramas either in translation or written originally in English. The aim is to expose the students to the challenges that an Indian playwright feels along with assessing the achievements of the individual dramatists in the particular plays.

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

1. Understand key concepts of Indian writing in English, with a focus on poetry and drama.
2. Refer to relevant contemporary literary theories.
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 M.Phil. and Ph.D. programmes.
6. Enhance their knowledge skills for other related professional domains.

**Course details:**

**Unit I:** Toru Dutt & Sarojini Naidu / Sri Aurobindo & Tagore / Nissim Ezekiel & Kamala Das (Any two)

**Unit 02:** A. K. Ramanujan & Arun Kolatkar/ Dom Moraes & Keki N. Daruwalla / R. Parthasarathy & Jayanta Mahapatra: Selections (any two)

**Unit 03:** Girish Karnad: *Hayavadana/* Vijay Tendulkar: *Kanyadan/ Mahesh Dattani: Tara* [any two]

**Recommended Reading:**


Karnard Girish. “Tughlaq”. *Three Modern Indian Plays*. Oxford University Press, 1990.

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.




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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.

**Course: 403B: Environment and Literature**
**50 marks (5 credits)**

**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 20th, and the early 21st 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.

**Course Outcome:**
After the completion of this course the students will be able to:
a) Engage with historical, ethical and critical interactions of man with/against/within nature, and the implications of such literatures.
b) Positing and propagating an anti-anthropocentric, anti-hierarchical literary thinking.
c) Conduct field surveys and experimental methods as practical tools; environmental exposure as nourishment
d) Adopt co-operative methods employed in literature for methodological sustenance.
e) Learn environmentalizing nature, with the goal of deconstructing imposed deifications.

**Course details:**

**Unit 1:** Deep ecology, Anthropocene, eco-apocalypse, eco-ethnography, rewilding

**Unit 2: (Fiction & Non-fiction)**
Temsula Ao: *Laburnum for My Head*, Amitav Ghosh: *Uncanny and Improbable Events*, Arundhati Roy: *The Greater Common Good*, Vandana Shiva: *Staying Alive: Women, Ecology, and Development* (Selections), Ruskin Bond: *Our Trees Still Grow in Dehra* (any two)

**Unit 3: (Poetry & Drama)**
Shiv K. Kumar: "Talking to a Bird on my Window-Sill", "Niagara Falls", "Cleansing Ganga", Arvind Krishna Mehrotra: "Between Bricks, Madness", "The Book of Common Places", 'The Cotton Tree', "'Old Survey Road'; Gieve Patel: On Killing a Tree, Bashabi Fraser: *From the Ganga to the Tay*, Oodgeroo: *We are Going* (Selections), Sonia Sanchez: Poems (Selections), Henrik Ibsen: *An Enemy of the People;* Rabindranath Tagore: *Muktadhara (*any two)



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**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.

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 McMillan, 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



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**Special Papers- III**
**Course No: ENG 404A: Diasporic Literature**
**50 MARKS (5 CREDITS)**

**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*, Bapsi Sidhwa's *Ice Candy Man*, Jhumpa Lahiri's *Interpreter of Maladies*. It also offers substantial insight into the theoretical aspect of Diasporic Studies through selections from Salman Rushdie's *Imaginary Homelands*, Stuart Hall's *Cultural Identity and Diaspora* and selections from *Interrogating Post-colonialism* edited by Harish Trivedi and Meenakshi Mukherjee. The texts covered here not only engage with the trajectory of dislocation and displacement that is defined, today, by the term 'diaspora', it not only 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 shows how, in today's world of constant transcultural and transnational dispersions, re- rooting, movement and re-settlement, the text emerges as a kind of tour through an intricate matrix of diasporic conjectures, disputed histories, hybrid identities and in-between spaces. It helps re-define the 'diasporic imaginary' called India.

**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/* Amitav Ghosh: *The Hungry Tide* [any two]

**Unit 02:** Salman Rushdie: *Midnight's Children/* Bapsi Sidhwa: *Ice Candy Man*/ JhumpaLahiri*: Namesake* (selections) [any two]

**Unit 03:** Salman Rushdie: *Imaginary Homelands* (selections)/ Stuart Hall: *Cultural Identity and Diaspora*/ William Saffran: "The Jewish Diaspora in a Comparative and Theoretical Perspective" (Selections) (Any two)

**Recommended Reading:**

Mehrotra, A.K. *An Illustrated History of Indian Literature in English*. Oxford University Press, 2003

Bradbury, Malcolm. *The Atlas of Literature*. De Agostini Editions, 1996.



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Brah, Avtar. Cartographies of Diaspora: Contested Identities. Routledge, 1996

Cohen, Robin. *Global Diasporas: An Introduction.* University of Washington Press, 2008.

Keown, Michelle, David Murphy, and James Procter, editors. *Comparing Postcolonial Diasporas*. Palgrave Macmillan, 2009.

Knott, Kim, and Sean McLoughlin, editors. *Diasporas: Concepts, Intersections, Identities*. Zed Books, 2010.

Kuortti, Joel, and Om Prakash Dwivedi, editors. *Changing Worlds Changing Nations: The Concept of Nation in the Transnational Era.* Anthem Press, 2006.

Cohen, Robin. *Global Diasporas: An Introduction. 2nd ed.*, Routledge, 2008.



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**Course No: ENG 404B: Dalit Literature**
**50 marks (5 credits)**

**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 visiblethis new genre of writing throughout India. This course includes representative texts of Bama, Omprakash Valmiki and Laxman Rao Gaikwad 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 M.Phil. and Ph.D. programmes.

**Course details:**

**Unit I:** Bama: *Karukku/* Ompraksh Valmiki: *Joothan* / Laxman Gaikwad: *The Branded* (any two)

**Unit 02:** "Dr. Ambedkar's Speech at Mahad" in *Poisoned Bread*, Sharankumar Limbale: *Towards an Aesthetic of Dalit Literature* (selections), Baby Kamble: *The Prisons We Broke* (any two)

**Unit 03:** M. R. Anand & Eleanor Zelliot (eds): *An Anthology of Dalit Literature* (poems) / Arjun Dangle (ed): *Poisoned Bread* [poems /stories (selections)] / Sankar Prasad Singha & Indranil Acharya (eds): *Survival and Other Stories* (selections) [Any two]

**Recommended Reading:**

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

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



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

N. M. Aston (ed): *Dalit Literature and African-American Literature*. Prestige Books, 2003.

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

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

Satayanarayan, 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.* Oxford University Press, 2016

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



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## Course no 405: DISSERTATION: RESEARCH, WRITING AND PRESENTATION

**50 marks (5 credits)**

**Course Description:**
There is an increasing tendency in Postgraduate studies to place considerable emphasis on the submission of written work in the form of dissertation. In keeping with this trend, the above-mentioned course is designed to inculcate in the students the capacity of writing dissertations, while simultaneously engaging them in pursuing research under the guidance of mentors, and making presentation of the research findings before the external and internal examiners. Since a dissertation is generally expected to make original contribution to the existing body of knowledge, the students will be encouraged to make an extensive and theoretically informed study in some fresh and emerging areas of research, and to write their dissertations coherently, following proper methodologies. They will then present their research works. The assessment of this course thus includes both writing and presentation of dissertations by the students in presence of the mentors and external examiners.

**Course Outcome:**
After the completion of this course the students will be able to:
1. navigate independent areas of research.
2. frame research questions in a cogent way.
3. develop a central argument for their respective research works.
4. have their argumentative skills improved.
5. prepare their research proposals for projects.
6. present their research papers in conferences/seminars/workshops as well as in other job-platforms they come across in their career.

**Course Details:**
The teachers/mentors of the concerned department will notify topics out of the prescribed syllabus well ahead of the assessment, keeping in mind the objectives mentioned hereinabove. The mentors will supervise the writing of dissertations by the students. The technicalities of presentations of the students' research works will also be taken care of by the mentors.

**Recommended Reading:**
*Thesis and Assignment Writing*. Jonathan Anderson et al. New Delhi: Wiley Eastern Limited. 1992.
*Writing Your Thesis*. Paul Oliver. Sage, 2008.
*MLA Handbook*. Ninth Edition, 2021.



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