



**Aliah University
Department of English**

**17, Gorachand Road, Park Circus Campus,
Kolkata 700014**

Syllabus

2 Year MA in English

STRUCTURE OF PG CBCS SYLLABUS Academic Session 2021-22 onwards

A. Structure of PG CBCS Syllabus:

SEMESTER- I

S. No.	COURSE TITLE	COURSE CODE	CREDITS	MARKS
1	BRITISH POETRY-I	ENGGCCT01	4	50
2	BRITISH DRAMA-I	ENGGCCT02	4	50
3	BRITISH FICTION AND NON-FICTIONAL PROSE- I	ENGGCCT03	4	50
4	LITERARY CRITICISM	ENGGCCT04	4	50
5	INDIAN WRITING IN ENGLISH	ENGGCCT05	4	50
6	ELEMENTARY ARABIC AND ISLAMIC STUDIES	PGAUC01	Non Credit	

SEMESTER- II

S. No.	COURSE TITLE	COURSE CODE	CREDITS	MARKS
1	BRITISH POETRY-II	ENGGCCT06	4	50
2	BRITISH DRAMA-II	ENGGCCT07	4	50
3	BRITISH FICTION AND NON-FICTIONAL PROSE- II	ENGGCCT08	4	50
4	LITERARY THEORY-I	ENGGCCT09	4	50
5	AMERICAN LITERATURE	ENGGCCT10	4	50

6	Disaster Management/ Human Rights & Value Education/Yoga & Life Skills (Any one of the above)	PGAEC01	Non Credit	
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SEMESTER- III

S. No.	COURSE TITLE	COURSECO DE	CREDITS	MARKS
1	ANCIENT AND MODERN EUROPEAN LITERATURE	ENGPCCCT11	4	50
2	LITERATURE OF THE ISLAMIC WORLD	ENGPCCCT12	4	50
3	APPENDIX -DE01	ENPGDET01	4	50
4	APPENDIX -DE02	ENPGDET02	4	50
5	APPENDIX- GE01	ENPGGEC01	4	50

SEMESTER- IV

S. No.	COURSE TITLE	COURSECO DE	CREDITS	MARKS
1	LITERARY THEORY - II	ENGPCCCT13	4	50
2	APPENDIX -DE03	ENPGDET03	4	50
3	APPENDIX -DE04	ENPGDET04	4	50
4	APPENDIX- GE02	ENPGGEC02	4	50
5	ACADEMIC DISSERTATION	ENGPGRJ01	4	50

APPENDIX-DET01 (Semester-III)

S. No.	COURSE TITLE	COURSE CODE	CREDITS	MARKS
1	AFRICAN LITERATURE	ENGPGET01A	4	50
2	AUSTRALIAN LITERATURE	ENGPGET01B	4	50
3	CANADIAN LITERATURE	ENGPGET01C	4	50
4	CARIBBEAN LITERATURE	ENGPGET01D	4	50
5	LATIN AMERICAN LITERATURE	ENGPGET01E	4	50

APPENDIX-DET02 (Semester-III)

S. No.	COURSE TITLE	COURSE CODE	CREDIT S	MARK S
1	TRAVEL LITERATURE	ENGPGET02A	4	50
2	AUTOBIOGRAPHICAL LITERATURE	ENGPGET02B	4	50
3	SCIENCE FICTION	ENGPGET02C	4	50
4	INDIAN CLASSICAL LITERATURE	ENGPGET02D	4	50
5.	LITERATURE OF THE PARTITION OF INDIA	ENGPGET02 E	4	50

APPENDIX-DET03 (Semester-IV)

S. No.	COURSE TITLE	COURSE CODE	CREDIT S	MARK S
1	LITERATURE FROM THE MARGINS	ENGPGET03A	4	50
2	FEMINIST THEATRE	ENGPGET03B	4	50

3	LITERATURE AND GENDER	ENGPGET03C	4	50
4	LITERATURE AND ENVIRONMENT	ENGPGET03D	4	50

APPENDIX-DET04 (Semester-IV)

S. No.	COURSE TITLE	COURSE CODE	CREDIT S	MARK S
1	MODERN ENGLISH LANGUAGE	ENGPGET04A	4	50
2	ENGLISH LANGUAGE TEACHING AND STYLISTICS	ENGPGET04B	4	50
3	TRANSLATION STUDIES	ENGPGET04C	4	50
4	LITERATURE OF THE INDIAN DIASPORA	ENGPGET04D	4	50

APPENDIX-GEC01 (Semester-III)

S. No.	COURSE TITLE	COURSE CODE	CREDIT S	MARK S
1	ACADEMIC and PROFESIONAL WRITING	ENPGGEC01 A	4	50
2	BHASHA LITERATURES	ENPGGEC01B	4	50
3	POPULAR LITERATURE	ENPGGEC01 C	4	50

APPENDIX-GEC02 (Semester-IV)

S. No.	COURSE TITLE	COURSE CODE	CREDIT S	MARK S
1	CREATIVE WRITING	ENPGGEC02 A	4	50
2	CHILDREN LITERATURE	ENPGGEC02B	4	50

3	DALIT LITERATURE	ENGGGEC02 C	4	50
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B. Structure of Question Papers:

1. For All Courses Except Academic Dissertation:

End Semester Examination (40 Marks)		Internal Assessment (10 Marks)	
Unit	Types of Questions and Marks	Type of Assessment	Marks
I	Essay Type/ Short Questions/ Segmented Questions/ Objective Questions: 10 Marks	Attendance/ Class Test/ Assignment/ Viva-voce	10
II	Essay Type/ Short Questions/ Segmented Questions/ Objective Questions: 10 Marks		
III	Essay Type/ Short Questions/ Segmented Questions/ Objective Questions: 10 Marks		
IV	Essay Type/ Short Questions/ Segmented Questions/ Objective Questions: 10 Marks		

2. For Academic Dissertation:

End Semester Examination (50 Marks)		
S. No	Assessment Types	Marks

I	Dissertation	40
II	Viva-Voce	10
Total		50

SEMESTER –I

L+T+P = 3+1+0

ENPGCCT01	BRITISH POETRY – I
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Course Description:

Consisting of four units, this course includes poetry as it developed over a vast period of time from the days of Chaucer to Gray and Goldsmith. Attempts have been made to include representative poets of these periods so that students may identify the turns and changes in the literary and cultural landscape of the time covered in this course. The reading of the individual poets and their literary works would initiate an understanding of the socio-cultural backdrop as well.

Course Objective:

1. This course attempts to familiarize the students with the development of poetry over a period from Chaucer to the Pre-romantic age.
2. The students would be acquainted with the major representative poets of every age from the medieval to the Pre-romantic age and understand the movements therein.
3. This course would help the students to understand the different genres of poetry in the context of socio-cultural background of the age.
4. The students would also have a comprehensive understanding of the major development of British poetry.

Learning Outcome:

1. Students will learn to appreciate the basics of literary aesthetics.
2. Students would have insight into the working of socio-political factors in shaping the literature of an age.
3. Students will be familiar with the medieval and Elizabethan society of England.
4. Students will be able to have a comparative glimpse of different genres of literature including epic.

Unit	Contents
UNIT 01	<p>Metrical Romances: <i>Sir Gawain and the Green Knight</i></p> <p>Chaucer: <i>The Nun's Priest's Tale/The Wife of Bath's Tale/The Parlement of Foules</i></p> <p>John Gower: <i>Confessio Amantis</i></p> <p>Edmund Spenser: Selections from <i>The Faerie Queene Book I/ The Shepherd's Calendar</i></p> <p>William Shakespeare: Selections from <i>Sonnets/Venus and Adonis</i></p>
UNIT 02	<p>John Donne: Selections</p> <p>Andrew Marvell: Selections</p> <p>Henry Vaughan: Selections</p> <p>Richard Crashaw: Selections</p> <p>George Herbert: Selections</p> <p>Abraham Cowley: Selections</p>
UNIT 03	<p>John Milton: <i>Paradise Lost</i> Book IV, IX</p> <p><i>And any two short poems by Milton</i></p>

UNIT 04	<p>John Dryden: <i>Absalom and Achitophel</i> / "Annus Mirabilis"</p> <p>Alexander Pope: <i>An Essay on Man</i> / <i>Epistle to Dr. Arbuthnot</i></p> <p>Thomas Gray: "Progress of Poesy", "The Bird"</p> <p>Oliver Goldsmith: Selections from <i>The Deserted Village</i></p> <p>William Cowper: "The Castaway", "The Negro's Complaint"</p>
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Suggested Reading:

Bayley, Peter. *Spenser's the Faerie Queene: A Selection of Critical Essays*

Bennett, Joan. *Five Metaphysical Poets*, Cambridge University Press.

Bisson, Lillian. *Chaucer and the late Medieval World*. St. Martin's Press (New York)

Chaucer, G. *The Canterbury Tales: Seventeen Tales and the General Prologue*. Eds. V. A.

Kolve, Glending Olson. London: W. W Norton.

Harrison, Keith, translated. *Sir Gawain and the Green Knight*. Oxford World Classics,
OUP.

Scanlon, Larry, ed. *The Cambridge Companion to Medieval English Literature 1100-1500*. Cambridge
University Press

Eliot, T.S. "Metaphysical Poets" in *Selected Essays*. New York: Harcourt, Brace and Company.

Gardner, Helen. *Metaphysical Poets*, London, Penguin Classics.

Grierson, Herbert. J. C. Ed. Review of the *Metaphysical Lyrics and Poems of the Seventeenth
Century: Donne to Butler*, Oxford: Clarendon Press.

Leishman, J.B. *The Monarch of Wit: Analytical and Comparative Study of the Poetry*.
Taylor & Francis

Lewis, C. S. *A Preface to Paradise Lost*. All India Traveller Bookseller: New Delhi.

Milton, John. *Paradise Lost*. Edited By Gordon Teskey. London: W W Norton.

Prescott, Anne Lake., & Andrew Hadfield. *Edmund Spenser's Poetry*. London: W W. Norton.

Schenfeldt, Michael. *A Companion to Shakespeare's Sonnets*. Blackwell Publishing.

Vendler, Helen. *The Art of Shakespeare's Sonnets*. ABS Publishers & Distributors.

Course Description:

It would be no wonder if one refers to this course as ‘dramatic’ as all the four units of the course include plays of Elizabethan, Jacobean and Restoration period. This course includes some of the most significant texts of English literature. Students will be able to read the greats like Shakespeare, Marlowe, Jonson and Webster. The course also includes the works of the group of renaissance authors and scholars popularly known as ‘university wits’. The decadent Comedy of Manners has also been included to give the students an understanding of the changing sensibilities of the time. An attempt has been made to keep a balance between different genres and included tragedies, comedies and tragi-comedies.

Course objective:

1. This course aims to introduce to the students specific dramatists and dramas of the renaissance and the early eighteenth century.
2. This course would enable the students to have a comprehensive understanding of the major dramatists and their works.
3. The students would be made cognizant of the elements, trends and pattern of the drama since the time of the University Wits to the clime of the Restoration period.
4. They would have an in-depth understanding of various types of drama such as tragedy, comedy, tragic-comedy, revenge tragedy and black comedy.

Learning Outcome:

1. Students will be able to appreciate the dramatic mode of performance with all its aesthetic and technical aspects.
2. Students will be able to figure out the course of change and development in the history of plays in English and may compare it with that of other literary types.
3. Students will come to know about the socio-political structure and hierarchy of Great Britain of Elizabethan and Jacobean period as reflected in the plays of those days.
4. Students will learn to read the change in the worldview of the Renaissance and Elizabethan populace which gradually fashioned a more secular literature and culture replacing the essentially religio-centric world view of the medieval period.

Unit	Contents
UNIT 05	<p>Thomas Kyd: <i>The Spanish Tragedy</i></p> <p>Christopher Marlowe: <i>Edward II/ The Jew of Malta</i></p> <p>Robert Greene: <i>The Comical History of Alphonsus King of Aragon/ The History of Orlando Furioso</i></p> <p>John Lyly: <i>Love's Metamorphosis/ Endymion</i></p>
UNIT 06	<p>Shakespeare: <i>King Lear/Hamlet/ Othello/ Antony and Cleopatra</i></p> <p>Shakespeare: <i>A Midsummer Night's Dream/ Measure for Measure/ The Tempest/ The Winter's Tale</i></p>
UNIT 07	<p>John Webster: <i>The Duchess of Malfi/The White Devil</i></p> <p>Ben Jonson: <i>The Alchemist/ Bartholomew Fair</i></p> <p>Thomas Dekker: <i>The Shoemaker's Holiday</i></p> <p>John Gay: <i>The Beggar's Opera</i></p>
UNIT 08	<p>William Congreve: <i>The Double Dealer/ Love for Love</i></p> <p>William Wycherley: <i>The Country Wife/ The Plain Dealer</i></p> <p>George Farquhar: <i>The Beaux' Stratagem/ The Recruiting Officer</i></p> <p>Susanna Centlivre: <i>The Platonic Lady/ The Gamester</i></p>

Suggested Reading:

Bradley, A.C. *Shakespearean Tragedy*. Macmillan.

Hoenselaars, Ton. *The Cambridge Companion to Shakespeare and Contemporary Dramatists*.
London: Cambridge University Press.

Luckyj, Christina. *The Duchess of Malfi: A critical guide*. Bloomsbury Publishing.

McEachern, Claire. *The Cambridge Companion to Shakespearean Tragedy*. Cambridge University Press.

Goldberg, Dena. *Between Worlds: A Study of the Plays of John Webster*. Wilfrid Laurier University Press.

Harrison, G.B. *Shakespeare's Tragedies*. Routledge.

Knight, G. Wilson. *The Wheel of Fire*. Routledge.

Lindsay, Alexander and Howard Erskine-Hill ed. *William Congreve: The Critical Heritage*. Routledge.

Kyd, Thomas. *The Spanish Tragedy*. Edited By Michael Neill . London: W.WNorton.

Hopkins, Lisa. *Christopher Marlowe, Renaissance Dramatist*. Edinburgh University Press.

Marlowe, Christopher. *Doctor Faustus*. Edited By David Scott Kastan. London: WW Norton.

Bluestone, Max, and Norman Rabkin. *Shakespeare's Contemporaries: Modern Studies in English Renaissance Drama*. Literary Licensing.

MacLure, Millar. *Christopher Marlowe: The Critical Heritage*. Routledge.

Tobias, Richard C. and Paul G. Zolbrod. *Shakespeare's Late plays*. Ohio University Press.

Deats, Sara Munson. *Doctor Faustus: A Critical Guide*. Bloomsbury Publishing.

Shakespeare, William. *Hamlet*. Edited By Robert S. Miola. London: WW Norton.

Shakespeare, William. *King Lear*. Edited By Grace Ioppolo. London : WW Norton.

Shakespeare, William. *Measure for Measure*. Edited By Grace Ioppolo. London : WW Norton.

Shakespeare, William. *The Tempest*. Edited By Peter Hulme, William Sherman. London : WW Norton.

Barker, Simon and Hilary Hinds. *The Routledge Anthology of Renaissance Drama*. Routledge.

Kyd, Thomas. *The Spanish Tragedy: A Critical Reader*. Bloomsbury Publishing.

Webster, John. *The Duchess of Malfi*. Edited By Michael Neill .London : WW Norton.

Dekker, Thomas. *The Shoemaker's Holiday*. Edited by Jonathan Gill Harris. Bloomsbury.

Wycherley, William. *Complete Plays*. Delphi Classics.

Jonson, Ben. *The Alchemist and Other Plays*. Oxford World Classics, OUP.

ENGGCCT03	BRITISH FICTION AND NON-FICTIONAL PROSE – I
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Course Description:

This course tries to give the students an idea of the development of prose literature in English from its early days to the late Victorian period. It includes representative works and authors of both fiction and non-fiction. Keeping in with the recent trend of unearthing works of women authors, this course attempts to give adequate representation to women authors of the period. The range of non-fictional works is also pretty large and includes the likes of Darwin and Stuart Mill.

Course Objectives:

1. This course proposes to offer an understanding of the development of the English fiction and non-fictional writings from the seventeenth century to the Victorian period.
2. The texts are selected keeping in mind the different genres of fiction and non-fictional writings spanning from gothic to the different movements of the pre modern or Victorian period which ushered in the foundation of literature of the modern period.
3. The present course aims to acquaint the students with the various patterns of narrative (both fictional and non-fictional) and make them aware of its social, cultural and psychological implications.
4. The understanding of the narrative shift from the seventeenth century to the Victorian period would enable the students to clearly recognize the development of the genres in English fiction and non-fictional writings.

Learning Outcome:

1. Students will be able to understand the socio-political background which helped in the germination and flowering of English prose.
2. The cultural milieu which has been an inseparable part to the epoch-making events like French revolution, industrialisation and the rise of the British empire is expected to be more tangible to the students.
3. The great variety of literary types that include gothic fiction, romantic novel or the novel of manners which populate this course will give the students a taste of diverse literary practices that have flourished in English.
4. Literature as lived experience would also be understood by the students as many of the texts included have strong autobiographical traits.

Unit	Contents
UNIT 09	Aphra Behn: <i>Oroonoko</i> Horace Walpole: <i>The Castle of Otranto</i> Laurence Sterne: <i>The Life and Opinions of Tristram Shandy, Gentleman</i> Walter Scott: <i>The Heart of Midlothian / Ivanhoe</i>

UNIT 10	<p>Charles Dickens: <i>Hard Times/Bleak House</i></p> <p>W M Thackeray: <i>Vanity Fair/ The Luck of Barry Lyndon</i></p> <p>George Eliot: <i>The Mill on the Floss / Middlemarch</i></p> <p>Emily Bronte: <i>Wuthering Heights</i></p>
UNIT 11	<p>Charlotte Bronte: <i>Villette</i></p> <p>Elizabeth Gaskell: <i>Mary Burton / North and South</i></p> <p>Robert Louis Stevenson: <i>Strange Case of Dr Jekyll and Mr Hyde</i></p> <p>Thomas Hardy: <i>Tess of the d'Urbervilles / Jude the Obscure</i></p> <p>Oscar Wilde: <i>The Picture of Dorian Gray</i></p>
UNIT 12	<p>Charles Darwin: Selections from <i>On the Origin of Species</i></p> <p>Thomas Carlyle: Selections from <i>Hero and Hero Worship</i></p> <p>John Ruskin: The Nature of Gothic (from <i>The Stones of Venice</i>, Vol. II)</p> <p>Matthew Arnold: Selections from <i>Culture and Anarchy</i></p> <p>Cardinal John H Newman: Selections from <i>Idea of a University</i></p> <p>John Stuart Mill: Selections from <i>On Liberty</i></p>

Suggested Reading:

- Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. New York, OUP.
- Allott, Miriam. *The Brontes-The Critical Heritage*. New York: Routledge & Kegan Paul.
- Archibald, Diana C. *Domesticity. Imperialism, and Emigration in the Victorian Novel*. Columbia: University of Missouri Press.
- Bloom, Harold. *The Victorian Novel*. Philadelphia: Chelsea House.
- David, Deirdre. *The Cambridge Companion to the Victorian Novel*. Cambridge, UK: Cambridge University Press.
- Eagleton, Terry. *Myths of Power-A Marxist Study of the Brontes*. New York: Oxford University Press.
- Gilmour, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830-1890*. : London and New York: Routledge.
- Kaplan, Cora. *Victoriana: Histories, Fiction, Criticism*, New York: Columbia University Press.
- Kilgour, Maggie. *The Rise of the Gothic Novel*. New York: Routledge.

- Maxwell, Richard, and Katie Trumpener. *The Cambridge Companion to Fiction in the Romantic Period*. Cambridge University Press.
- Mayer, Robert. *History and the Early English Novel*. Cambridge [England]: Cambridge University Press.
- Richetti, John (ed.) *Cambridge Companion to the Eighteenth Century Novel*. CUP.
- Rodensky, Lisa. *The Crime in Mind: Criminal Responsibility and the Victorian Novel*. New York: Oxford University Press.
- Smith, Andrew. *Gothic literature*. Edinburgh University Press.

ENGPCCCT04	LITERARY CRITICISM
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Course Description:

This course sets out to introduce the students to the corpus of literary criticism beginning from the Hellenic phase of criticism followed by Elizabethan, Augustan, Romantic, Victorian and Modern age. Major critical works which have been instrumental in shaping the creative as well as critical inclinations of each literary period have been incorporated. Apart from European trends of literary criticism a unit constituted of Indian classical literary criticism and other pertinent critical works of prominent Indian thinkers have been inducted.

Course Objective:

1. This course shall offer an understanding of western literary criticism which has its profound influence in the development of English literature.
2. It shall also chart the development of Indian literary criticism since the time of the evolution of Indian aesthetics to the present times.
3. It would also enable them to use the various critical approaches in understanding of texts.
4. The course would also enable them to mobilize various theoretical parameters in the analysis of literary and cultural texts.
5. The learners would be acquainted with the trends and cross-disciplinary nature of literary theories. They would be familiar with the Indian critical tradition and prominent thinkers of Indian Classical literature and critical traditions.

Learning Outcome

1. Students will be able to comprehend the relationship between creative and critical writings.
2. Students will be familiar with the critical tradition springing from classical antiquity running down the modern period as a single stream narrated by diverse currents.
3. Students will be able to trace the salient critical tendencies shaping the literary milieu of each corresponding

ages.

4. Students will be able to trace the differences between European and Indian critical traditions.

5. Students will develop a general understanding of the major critics and their critical concepts.

Unit	Contents
UNIT 13	Plato: <i>The Republic</i> : Selections Aristotle: <i>Poetics</i> Horace: <i>Ars Poetica</i> Longinus: <i>On the Sublime</i>
UNIT 14	Philip Sidney: <i>An Apology for Poetry</i> John Dryden: <i>An Essay of Dramatic Poesie</i> Dr Johnson : <i>Preface to Shakespeare</i> Coleridge: Selections from <i>Biographia Literaria</i> Shelley: <i>The Defence of Poetry</i>
UNIT 15	Matthew Arnold: “Barbarians, Philistines, Populace”, in <i>Culture and Anarchy</i> / “The Function of Criticism at the Present Time” Henry James: "The Art of Fiction" Virginia Woolf: "Modern Fiction" T.S Eliot: “Hamlet and His Problems” Lionel Mordecai Trilling: “The Sense of the Past”

UNIT 16	<p>Bharata: <i>Natyashastra</i> (Selections)</p> <p>Abhinavagupta: Selections</p> <p>Anandavardhana: <i>Dhvani: Structure of Poetic Meaning</i></p> <p>Amir Khusro: Selections</p> <p>Mirza Ghalib: Selections</p> <p>Rabindranath Tagore: Selections</p> <p>Sri Aurobindo: Selections</p>
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Suggested Reading:

Devy, G. N. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Blackswan.

Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell.

Kennedy, George Alexander. *The Cambridge History of Literary Criticism, Vol. 1: Classical Criticism*. Cambridge: Cambridge University Press.

Leitch, Vincent, William Cain, Laurie Finke, et al. *The Norton Anthology of Theory and Criticism*. London: WW Norton.

Ghosh, Manomohan, translator. *The Natyasastra: A Treatise on Hindu Dramaturgy and Histrionics*. NBBC Publishers.

Ghalib, Mirza Asadullah Khan and K. K. Roy. *Mirzā Ghālib: A Critical Appreciation of Ghalib's Thought & Verse*. Intertrade Publications.

Losensky, Paul E. and Sunil Sharma, translator. *In the Bazaar of Love: The Selected Poetry of Amir Khusrau*. Penguin.

Murray, Penelope & T.S. Dorch (trans). *Classical Literary Criticism*. Penguin Classics.

Peter Heehs. *The Lives of Sri Aurobindo: A Biography*. Columbia University Press, 1893.

Russell, D.A. and Michael Winterbotton (Eds). *Classical Literary Criticism*. London: Oxford University Press.

Bhattacharya, Sabyasachi. *Rabindranath Tagore: An Interpretation*. Penguin Classics.

Y.S Walimbe. *Abhinavagupta on Indian Aesthetics*. Ajanta Publications.

K. Krishnamoorthy, ed. *Dhavayanaloka of Anandavardhana*. Motilal Banarasidass.

Leitch, Vincent B. et al (eds.). *The Norton Anthology of Theory and Criticism*. London and New York: Norton

Norton, Glyn P. *The Cambridge History of Literary Criticism, Vol. 3: The Renaissance*. Cambridge: Cambridge University Press.

Wellek, Rene. *A History of Modern Criticism 1750-01950*. Cambridge: Cambridge University Press.

Vickers, Brian. *English Renaissance Literary Criticism*. Oxford: Clarendon Press.

Wimsatt, William K. and Cleanth Brooks. *Literary Criticism: A Short History*. Routledge.

Course Description:

This course is designed to provide the students a comprehensive understanding of Indian English Literature ranging from the late nineteenth century to present day. The course will serve as a platform for the learners to widen their horizon of knowledge in Indian English literature. The course incorporates select poetry, drama, fiction and nonfiction works by prominent literary figures, representatives of major literary movements or areas in Indian English Literatures .

Course Objective:

1. This course would enable the students to comprehend the socio-political backdrop of pre-independent Indian literature.
2. The course aims at imparting the theoretical background of Indian English Literature and significance of English Language for a better understanding of the linguistic policies and emergence of English as a link language in India, a medium of communication and how Indian English has been decolonised to evoke Indianness.
3. The course will offer a map of different literary traditions and movements of Indian English literature from its nascent pre-independent state to the present flowering form.
4. The course will cut through the literary traditions and movements across different genres like drama, poetry, fiction, and nonfiction to give the learners an overview of Indian English literature.

Learning Outcome:

1. The students will be able to contextualize the literary texts with the socio political background and milieu of Indian English Literature.
2. The learners would have an understanding of the linguistic policies and emergence of English as a link language in India, a global language of communication and rise of Indian poetry, drama and fiction in English.
3. They would be adept at the chronological development of Indian English literature from its nascent pre-independent state to the present flowering form.
4. Students will have an understanding of the literary traditions and movements across the disciplines of drama, poetry, fiction and nonfiction prose in Indian English Literature.

Unit	Contents
UNIT 17	<p>Sarojini Naidu: Selections</p> <p>Sri Aurobindo: Selections from <i>Savitri</i></p> <p>Rabindranath Tagore: Selections from <i>Gitanjali</i></p> <p>Sri Ananda Acharya: "My Death" (Selections)</p> <p>Imtiaz Dharkar: Selection of Poems</p> <p>Mamang Dai: Selections</p> <p>A.K. Ramanujan: Selections</p> <p>Agha Sahid Ali: Selections</p> <p>Shiv K. Kumar: Selections</p> <p>Meena Kandasamy: Selections from <i>Touch</i> and <i>Ms. Militancy</i></p>
UNIT 18	<p>Bankim Chandra Chatterjee: <i>Rajmohan's Wife</i></p> <p>Mulk Raj Anand: <i>Coolie/ Untouchable</i></p> <p>Ahmed Ali: <i>Twilight in Delhi</i></p> <p>Salman Rushdie: <i>Midnight's Children</i></p> <p>Amitav Ghosh: <i>The Shadow Lines</i></p> <p>Arundhati Roy: <i>The God of Small Things</i></p> <p>Anita Desai: <i>Clear Light of Day/ Fire on the Mountain</i></p> <p>Mitra Phukan: <i>The Collector's Wife</i></p>
UNIT 19	<p>Michael Madhushudan Dutt: <i>Sharmistha</i></p> <p>Harindranath Chattopadhyaya: <i>Tukaram: A One Act Play / The Hunter: A One Act Play / The Dark Well</i></p> <p>Rabindranath Tagore: <i>Chitra /Sacrifice (Bisarjan)/ The Petrified Place (Achalayatan)</i></p> <p>Girish Karnad: <i>Nagamandala</i></p> <p>Mahesh Dattani: <i>Final Solutions / Tara</i></p> <p>Asif Currimbhoy: <i>Goa / The Dumb Dancer</i></p> <p>Poile Sengupta: <i>Thus Spake Shoorpanakha, So Said Shakuni / Mangalam</i></p>

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UNIT 20	<p>R. K. Narayan: Selections from <i>Malgudi Days</i></p> <p>Cornelia Sorabji: Selections from <i>Love and Life Behind the Purdah</i></p> <p>Iqbalunnisa Hussain: Selections from <i>Changing India: A Muslim Woman Speaks</i></p> <p>Jhumpa Lahiri: Selections from <i>Interpreter of Maladies</i></p> <p>Ruskin Bond: Selections from <i>Delhi is not Far</i></p> <p>Satyajit Ray: Selections from <i>Our Films, Their Films</i></p> <p>Amartya Sen: Selections from <i>The Argumentative Indian</i></p> <p>Temsula Ao: <i>These Hills Called Home</i></p>
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Suggested Reading:

Gopal, Priyamvada. *The Indian English Novel: Nation, History and Narration*. New York: Oxford University Press.

Iyengar, K. R. S. *Indian Writing in English*. Bombay, Asia Publishing House.

Mehrotra, Arvind Krishna. (ed.). *An Illustrated History of Indian Literature in English*. Delhi: Orient Longman Pvt. Ltd.

Prasad, Amar Nath, and Bithika Sarkar. *Critical Response to Indian Poetry in English*. New Delhi: Sarup & Sons.

Rahman, A., and A. K. Ansari. *Indian English Women Poets*. New Delhi: Creative Books.

Iyer, Dr. N. Shardar. *Musings on Indian Writing in English: Drama*. New Delhi: Sarup & Sons.

Chaudhuri, Sukanta. ed. *The Cambridge Companion to Rabindranath Tagore*. Cambridge University Press.

Bhongle, Rangrao. (ed.) *Native Responses to Contemporary Indian English Novel*. Atlantic Publishers.

Dharwadker, Aparna Bhargava. *Theatres of Independence*. Iowa City: University of Iowa Press.

Dalmia, Vasudha, and Rashmi Sadana. *The Cambridge Companion to Modern Indian Culture*. Cambridge: Cambridge University Press.

Kirpal, Viney. *The New Indian Novel in English: A Study of the 1980s*. New Delhi: Allied Publishers.

King, Bruce. *Modern Indian Poetry in English (Revised Edition)*. New Delhi: Oxford University Press.

SEMESTER –II

ENGPCCCT06	BRITISH POETRY – II
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Course Description:

This course introduces English poetry over a vast period from the Pre-romantic age to the post 1950s. The content is divided into four units moving from the Pre-Romantic and Romantic period through the poetry of the Victorian age to the Modern and the Post 1950s period. The social, political and cultural background is focused through the representative poets of the ages and the writings are significant not only for their literary significance but also in defining the sensibilities of the above ages. The course will help in situating the different tendencies and patterns of these periods in subsequent literature and culture.

Course Objective:

1. To familiarize the students with the development of poetry over a vast period from the Pre-romantic age to the Post 1950s.
2. To familiarize them with the major representative poets of every age from the Pre-romantic age to the Post 1950s and the movements therein.
3. To help them study different genres of poetry in the context of socio-cultural background of the ages.

Learning Outcome:

1. Students will be able to identify and comprehend the content of the texts representing the ages from the Pre-romantic age to the Post-1950s.
2. Students will be able to appreciate the literary merits of the texts.
3. They will be able to comprehend how the texts contribute to the building of the major tendencies and patterns in Literature and culture.
4. Students will be able to understand whether the texts contribute to the addition or development of socio-political tendencies of the respective ages.
5. The texts will also enable the students to understand the evolution and development of English Language through these ages.

Unit	Contents
<p style="text-align: center;">UNIT 01</p>	<p>William Blake: Selections from <i>Songs of Experience</i> and <i>Songs of Innocence</i></p> <p>William Wordsworth: <i>The Prelude</i>, Book 1 & 2, "Michael"</p> <p>S.T. Coleridge: "The Rime of the Ancient Mariner", "Christabel", "Dejection: An Ode"</p> <p>P. B. Shelley : "Adonais", "Alastor; or, The Spirit of Solitude"</p> <p>John Keats: "The Fall of Hyperion"</p> <p>G.G. Byron: <i>Don Juan</i>, Canto I& II</p>
<p style="text-align: center;">UNIT 02</p>	<p>Alfred Tennyson: Selections from <i>In Memoriam</i></p> <p>E. B. Browning: Selections from <i>Sonnets from the Portuguese</i></p> <p>Robert Browning: "Fra Lippo Lippi", "Andrea Del Sarto", "A Grammarian's Funeral", "Rabbi Ben Ezra"</p> <p>Matthew Arnold: "Thyrsis", "The Scholar Gipsy", "Rugby Chapel"</p> <p>A. C. Swinburne: "To a Cat", "Hymn to Proserpine", "The Garden of Proserpine"</p> <p>John Hopkins: "God's Grandeur", "Felix Randal", "I Wake and Feel the Fell of Dark not Day", "Carrion Comfort", "The Windhover"</p>
<p style="text-align: center;">UNIT 03</p>	<p>T. S. Eliot: <i>The Waste Land</i>, "Love Song of J. Alfred Prufrock", "Gerontion", "The Hollow Men"</p> <p>W. B. Yeats: "Sailing to Byzantium", "No Second Troy", "The Second Coming", "Among School Children", "Leda and the Swan", "Lapis Lazuli"</p> <p>W. H. Auden: "The Shield of Achilles", "Lullaby", "The Unknown Citizen", "If I Could Tell You", "O What Is That Sound"</p> <p>Stephen Spender: "The Landscape Near an Aerodrome", "The Prisoners", "The Express"</p> <p>Dylan Thomas: "And Death Shall have no Dominion", "Do Not Go Gentle Into That Good Night", "A Refusal To Mourn The Death, By Fire, Of A Child In London", "A Letter To My Aunt"</p>

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UNIT 04	<p>Philip Larkin: “Annus Mirabilis”, “Dockery and Son”, “The Whitsun Weddings”, “Aubade”</p> <p>Thom Gunn: “The Man With Night Sweats”, “Still Life”, “My Sad Captains”, “Considering the Snail”</p> <p>Ted Hughes: “Pike”, “Wodwo”, “Crow’s Undersong”, “October Salmon”. “Fulbright Scholars”</p> <p>Seamus Heaney: “Bogland”, “Death of a Naturalist”, “Blackberry Picking”, “Two Lorries”</p> <p>Carol Ann Duffy: “Warming Her Pearls”, “Prayer”, “Havisham”, “Anne Hathaway”</p>
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Suggested Reading

- Acheson, James and Romana Huk. (Eds.). *Contemporary British Poetry: Essays in Theory and Criticism*. Albany, New York: State University of New York Press.
- Armstrong, Isobel, ed. *The Major Victorian Poets Reconsiderations*. London: Routledge
- Bishop, Nicholas and Nick Bishop. *RE-Making Poetry: Ted Hughes and a New Critical Psychology*. Harvester Wheatsheaf.
- Bloom, Harold and Lionel Trilling, eds. *Romantic Poetry and Prose*. New York: OUP
- Bowra, C. M. *The Romantic Imagination*. New Delhi: Oxford University Press
- Bristow, Joseph, ed. *The Cambridge Companion to Victorian Poetry*. Cambridge: Cambridge University Press.
- Cox, C.B. *Dylan Thomas: A Collection of Critical Essays (20th Century Views)*, Prentice Hall.
- Duncan, Andrew. *Centre and Periphery in Modern British Poetry*. Liverpool: Liverpool University Press.
- Howarth, Peter. *British Poetry in the Age of Modernism*. Cambridge University Press.
- Howes, Marjorie and Kelly, John (eds.). *The Cambridge Companion to W. B. Yeats*. Cambridge: Cambridge University Press.
- Mann, Paul de. *The Rhetoric of Romanticism*, Columbia: Columbia University Press.
- McLane, Maureen N. and Chandler, James. *The Cambridge Companion to British Romantic Poetry*. New York: CUP.
- Motion, Andrew. *Philip Larkin (Routledge Revivals)*. Routledge.
- Parker, Michael. *Seamus Heaney: The Making of the Poet*. Palgrave Macmillan.
- Pattison, Robert. *Tennyson and Tradition*. Harvard: Harvard University Press.

ENGPCCCT07	BRITISH DRAMA – II
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Course Description

This course introduces drama from the early 20th century to the late 20th century situated in the socio-political concept. Divided into four units this course offers an understanding of the different trends in drama, their impact and development over the succeeding ages. The dramatists are selected keeping in mind the prominent representation of their writings and the significance and novelty of their styles, techniques and the trends they set for the subsequent ages.

Course Objective:

1. To familiarize the students about drama from the early 20th century to the late 20th century.
2. To familiarize the students about the major dramatists and the prominent trends in the drama of the period covered including social realism, poetic plays, absurd theatre, socialist theatre and theatre of cruelty etc.
3. To familiarize the students about the socio-cultural contexts which helped in shaping up the above mentioned trends.

Learning Outcome:

1. Students will be able to identify and comprehend the content of texts representing the early 20th century to the late 20th century.
2. Students will be able to appreciate the literary merits of the texts.
3. They will be able to comprehend how the texts contribute to the building of the major tendencies and patterns in Literature, particularly drama, performance and culture.
4. Students will be able to understand whether the texts contribute to the addition or development of socio-political tendencies of the respective ages.
5. The texts will also enable the students to understand the evolution and development of techniques and trends of dramaturgy through these ages.

UNIT	CONTENTS
UNIT 1	G. B. Shaw: <i>Man and Superman / St. Joan</i> John Galsworthy: <i>Justice / Strife</i> Sean O' Casey: <i>Juno and the Peacock/ The Silver Tassie</i>
UNIT 2	T.S Eliot : <i>Murder in the Cathedral / The Family Reunion</i> Noel Coward: <i>Hay Fever / Private Lives</i> Dodi Smith: <i>Dear Octopus</i>
UNIT 3	Samuel Beckett: <i>Waiting for Godot</i> Harold Pinter: <i>The Birthday Party / The Homecoming</i> Arnold Wesker: <i>Chicken Soup with Barley / The Merchant</i>
UNIT 4	Shelagh Delaney: <i>A Taste of Honey</i> John Arden : <i>Serjeant Musgrave's Dance</i> Edward Bond: <i>Saved / Lear</i> Caryl Churchill: <i>Top Girls / Cloud Nine</i>

Suggested Reading:

Coats, R. H. *John Galsworthy as a Dramatic Artist*. C. Scribner's Sons.

Dukore, Bernard F. *Bernard Shaw, Playwright: Aspects of Shavian Drama*. University of Missouri Press.

Dukore, Bernard Frank. *Where Laughter Stops: Pinter's Tragicomedy*. University of Missouri Press.

Esslin, Martin. *Samuel Beckett: A Collection of Critical Essays*. Prentice-Hall.

Esslin, Martin. *The Theatre of the Absurd*. Vintage.

Innes, Christopher. *The Cambridge Companion to George Bernard Shaw*. Cambridge University Press.

Kennedy, Andrew K. *Samuel Beckett*. Cambridge University Press.

McCabe, Joseph . *George Bernard Shaw: A Critical Study*. Wentworth Press.

Peacock, D. Keith. *Harold Pinter and the New British Theatre*. Greenwood Press.

Spencer, Jenny S. *Dramatic Strategies in the Plays of Edward Bond*. Cambridge University Press.

Taylor, John Russell. *The Angry Theatre: New British Drama*. Hill and Wang.

Course Description

This course introduces fiction and non-fiction from the late 19th and early 20th century to the late 20th century and provides an understanding of the socio-political context in which they are situated. Both fictional and non-fictional genres are addressed and the texts are selected considering the novelty of their techniques, styles, and their literary merit. The writings of the period are also relevant as they offer a framework for understanding the writings of the subsequent ages as well.

Course Objective:

1. To familiarize the students with fiction and non-fiction from the late 19th and early 20th century to the late 20th century.
2. To familiarize the students about the major prose writers and the prominent trends in the fictional and nonfictional genre of the period covered.
3. To familiarize the students about the socio-cultural contexts which helped in shaping up the literature of the period.

Learning Outcome:

1. Students will be able to identify and comprehend the content of texts spanning over a time from the late 19th and early 20th century to the late 20th century.
2. Students will be able to appreciate the literary merits of the texts.
3. They will be able to comprehend how the texts contribute to the building of the major tendencies and patterns in Literature and culture.
4. Students will be able to understand whether the texts contribute to the addition or development of socio-political tendencies of the respective ages.
5. The texts will also enable the students to understand the evolution and development of narrative patterns and language through these ages.

UNIT	CONTENTS
UNIT 1	<p>Joseph Conrad: <i>Heart of Darkness / Lord Jim</i></p> <p>E M Forster: <i>Howards End / Where Angels Fear to Tread</i></p> <p>D. H. Lawrence: <i>Sons and Lovers / The Rainbow</i></p>
UNIT 2	<p>James Joyce: <i>A Portrait of the Artist as a Young Man / Finnegans Wake</i></p> <p>Virginia Woolf: <i>Jacob's Room / The Waves</i></p> <p>Graham Greene: <i>The Power and the Glory / The Heart of the Matter</i></p>
UNIT 3	<p>Doris Lessing: <i>The Golden Notebook/Grass is Singing</i></p> <p>John Fowles: <i>The French Lieutenant's Woman / A Maggot</i></p> <p>Julian Barnes: <i>The Sense of an Ending / Flaubert's Parrot</i></p> <p>Ian McEwan: <i>Atonement/ Nutshell</i></p>
UNIT 4	<p>G. K. Chesterton: Selections</p> <p>Bertrand Russell: Selections</p> <p>Aldous Huxley : Selections</p> <p>Elizabeth Bowen: Selections</p> <p>Muriel Spark: Selections</p> <p>Evelyn Waugh: Selections</p>

Suggested Reading:

Allen, Nicola, and David Simmons. *Reassessing the Twentieth-Century Canon: From Joseph Conrad to Zadie Smith*. New York: Palgrave MacMillan.

Allen, Nicola. *Marginality in the Contemporary British Novel*. London: Continuum.

Baker, Robert S. and James Sexton ed. *Aldous Huxley: Complete Essays: Volume IV: 1936-1938* (Complete Essays of Aldous Huxley) Ivan R Dee, Inc.

Deming, Robert H. *James Joyce: The Critical Heritage*. London. Routledge.

Friedman, Alan Warren. *Forms of Modern British Fiction*. Austin: University of Texas Press.

Goldman, Jane. *The Feminist Aesthetics of Virginia Woolf*. London, Cambridge University Press.

Gregson, Ian. *Postmodern Literature*. London: Arnold.

D'haen, Theo and Hans Bertens. *British Postmodern Fiction*. Rodopi.

- Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950-2000*. Cambridge, U.K.: Cambridge University Press.
- Jameson, Fredric. *Postmodernism, Or, The Cultural Logic of Late Capitalism*. Durham: Duke University Press.
- Kiely, Robert. *Reverse Tradition: Postmodern Fictions and the Nineteenth Century Novel*. Cambridge, Mass: Harvard University Press.
- Lee, Alison. *Realism and Power: Postmodern British Fiction*. London: Routledge.
- MacPhee, Graham. *Post-war British Literature and Postcolonial Studies*. Edinburgh: Edinburgh University Press.
- Mahaffey, Vicki. *Modernist Literature: Challenging Fictions*. Malden, MA: Blackwell Pub.

ENGPCCCT09	LITERARY THEORY-I
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Course Description

This course is an attempt to provide the students, having some familiarity with the basics of literary criticism, a first-hand experience of the texts and the theorists who have contributed significantly to this ever-evolving field of contemporary literary and cultural theory from the 20th century to the recent times. The theories selected are pertinent and relevant towards the development of the theoretical understanding of literature and culture.

Course Objective:

1. To introduce the learners to the tradition of a wide range of contemporary literary and cultural theories from the 20th century onwards.
2. To familiarize them with the prominent critical concepts and thinkers of the contemporary times.
3. To enable them to mobilize various theoretical parameters in the analysis of literary and cultural texts.
4. To familiarize them with the trends and cross-disciplinary nature of literary theories.
5. The students would have an extensive absorption of the stipulated texts.
6. This course would enable the students to have a clear perception of the different schools of criticism as well as the tenets of the major theorists.

Learning Outcome:

1. Students will be able to trace the development and trends of contemporary literary and cultural theories from the 20th century onwards.

2. They will be able to comprehend the significant concepts of theories contributed by the thinkers.
3. Students will be able to understand the significance of such concepts in changing or adding to the main currents of thought during contemporary times.
4. Students will be able to relate the concepts of literary and cultural theories while studying other texts, thus understanding and appreciating intertextuality and the cross-disciplinary nature of such theories.

UNIT	CONTENTS
<p style="text-align: center;">UNIT 1</p> <p>Formalism and Structuralism</p>	<p>Ferdinand de Saussure: From <i>Courses in General Linguistics</i></p> <p>Jonathan Culler: “The Linguistic Foundation”</p> <p>Roman Jakobson: "The Metaphoric and Metonymic Poles"/ “Two Aspects of Language”</p> <p>Roland Barthes: Selection from <i>Mythologies</i></p> <p>Boris Eichenbaum: “The Formal Method”</p> <p>Viktor Shklovsky: “Art as Technique”</p> <p>Mikhail Bakhtin: ”From the Prehistory of Novelistic Discourse”</p>
<p style="text-align: center;">UNIT 2</p> <p>Post-structuralism and Deconstruction</p>	<p>Roland Barthes: “The Death of the Author”</p> <p>Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences”/ “Difference” / “<i>Of Hospitality</i>”</p> <p>Michel Foucault: “What is an Author?”</p>

<p>UNIT 3</p> <p>Reader-Response Criticism and Psychoanalytic Theories</p>	<p>Wolfgang Iser: —The Reading Process: A Phenomenological Approach / Selections from <i>The Act of Reading: A Theory of Aesthetic Response</i></p> <p>Stanley Fish: “Interpreting the Variorum”/ “Is There a Text in This Class”</p> <p>Hans-Robert Jauss: Selection from <i>Toward an Aesthetic of Reception</i>.</p> <p>Norman Holland: “Unity Identity Text Self”</p> <p>Jacques Lacan: The Instance of the Letter In the Unconscious or Reason Since Freud/ The Mirror Stage as Formative of the I as Revealed in Psychoanalytic Experience</p> <p>Nancy Chodorow: “Pre-Oedipal GenderConfigurations”</p>
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<p>UNIT 4</p> <p>Feminist Literary Theory</p>	<p>Julia Kristeva: Selections from <i>Desire in Language</i></p> <p>Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”</p> <p>Chandra Talpade Mohanty: “Under Western Eyes Revisited: Feminist Solidarity through Anticapitalist Struggles”</p> <p>Sandra Gilbert and Susan Gubar: Selections From <i>The Mad Woman in the Attic</i></p> <p>Helene Cixous: “The Laugh of the Medusa”</p> <p>Betty Friedan: <i>The Feminine Mystique</i></p> <p>bell hooks: <i>Feminist Theory: From Margin to Center/Ain’t I a Woman?</i></p> <p>Saba Mahmood: <i>Politics of Piety</i></p>
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Suggested Reading

Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. London: Verso.

Edgar, Andrew and Peter Sedgwick, eds., *Cultural Theory: The Key Thinkers*. Routledge.

Gramsci, Antonio. *Selections from the Prison Notebooks*. ed. Quentin Hoare and Geoffrey Nowell Smith. London: Elec Book.

Bertens, Hans, *Literary Theory: The Basics*. Routledge.

Eagleton, Terry, *Literary Theory: An Introduction*. Blackwell.

Said, Edward. *Orientalism*. Hamondsworth: Penguin.

Marks, Elaine and Isabelle de Courtivron. eds. *New French Feminisms*. New York: Schocken books.

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

Foucault, Michel. *Power/Knowledge*. New York: Pantheon.

Jameson, Fredric. *Postmodernism; or The Cultural Logic of Late Capitalism*.

Spivak, Gayatri Chakravorty. *In Other Worlds*. Routledge.

Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*. Yale University Press.

Bhabha, Homi K., ed., *Nation and Narration*. Routledge.

Jacobus, Mary, *Reading Woman: Essays in Feminist Criticism*. Methuen.

Liotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. University of Minnesota Press.

Leitch, Vincent, B. ed., *The Norton Anthology of Theory and Criticism*. Norton.

Lodge, David ed. *Modern Criticism and Theory: A Reader*. London: Longman.

Althusser, Louis. *Lenin and Philosophy and Other Essays*. Monthly Review Press.

Foucault, Michael. *Language, Counter-Memory, Practice*. Cornell University Press.

Williams, Raymond. *Forms in Culture*. London: Fontana.

Rivkin, Julie and Michael Ryan. Eds. *Literary Theory: An Anthology*. Blackwell.

Barthes, Roland. *Image, Music, Text*. Fontana Press.

During, Simon. *Cultural Studies: A Critical Introduction*. Routledge.

Greenblatt, Stephen. *Renaissance Self –Fashioning*. Chicago: University of Chicago Press.

ENGPCCCT10	AMERICAN LITERATURE
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Course Description

This course aims to introduce the students with an overview of the socio-political movements and texts that led to the evolution of American Literature in the 20th century. The course offers a comprehensive understanding of American Literature across the different genres of poetry, drama, novel and the short story giving due importance to both white and black American literature in the 20th century American context.

Course Objectives:

1. To give an overview of the socio-political movements and texts that led to the evolution of American literature in the 20th century.
2. To provide an opportunity to develop analytical/critical perspectives on the texts which reflect the social, cultural and intellectual climate of the period.
3. To discern and analyze the rhetorical strategies the American authors employ.

4. To develop and demonstrate an awareness of the significance of literature and of literary forms in the 20th century American context.

Learning Outcome:

1. Students will be able to identify and comprehend the content of texts that are representative of 20th century American Literature.
2. Students will be able to appreciate the literary merits of the texts.
3. They will be able to comprehend how the texts contribute to the building of the major tendencies and patterns in Literature and culture.
4. Students will be able to understand whether the texts contribute to the addition or development of socio-political tendencies of the respective age.

Unit	Contents
UNIT 1	<p>Walt Whitman: Selection of poems</p> <p>Emily Dickinson: Selection of poems</p> <p>Robert Frost: Selection of poems</p> <p>Maya Angelou: Selection of Poems</p> <p>Sylvia Plath: Selection of Poems</p> <p>Allen Ginsberg: Selection of Poems</p>
UNIT 2	<p>Nathaniel Hawthorne: <i>The Scarlet Letter / The House of the Seven Gables</i></p> <p>Mark Twain: <i>The Adventures of Huckleberry Finn / Adventure of Tom Sawyer</i></p> <p>Herman Melville: <i>Moby Dick / Billy Budd, Sailor</i></p> <p>Ernest Hemingway: <i>A Farewell to Arms / The Old Man and the Sea</i></p> <p>William Faulkner: <i>The Sound and the Fury / As I Lay Dying</i></p> <p>Alice Walker: <i>Meridian/ Possessing the Secret of Joy</i></p> <p>Zora Neale Hurston: <i>Their Eyes Were Watching God</i></p> <p>Toni Morrison: <i>The Bluest Eye / Beloved</i></p>

	<p>Thomas Pynchon: <i>Gravity's Rainbow / Mason & Dixon</i></p> <p>Cormac McCarthy : <i>Blood Meridian/ The Road</i></p>
UNIT 3	<p>Tennessee Williams: <i>The Glass Menagerie / A Streetcar Named Desire</i></p> <p>Arthur Miller: <i>Death of a Salesman /All My Sons</i></p> <p>Eugene O'Neill: <i>Long Day's Journey into Night /Mourning Becomes Electra</i></p> <p>Edward Albee: <i>Who's Afraid of Virginia Woolf? / The Zoo Story</i></p> <p>Lorraine Hansberry: <i>A Raisin in the Sun</i></p> <p>Suzan-Lori Parks: <i>Topdog/Underdog</i></p>
UNIT 4	<p>F. Scott Fitzgerald: Any two Short Stories</p> <p>Edgar Allen Poe: Any two Short Stories</p> <p>Jack London: Any two Short Stories</p> <p>Flannery O'Connor: Any two Short Stories</p> <p>John Cheever: Any two Short Stories</p> <p>Eudora Welty: Any two Short Stories</p>

Suggested Reading:

Bercovitch, Sacvan, and Cyrus R.K. Patell.*The Cambridge History of American Literature*. Cambridge: Cambridge University Press.

Cunliffe, Marcus. *American Literature to 1900*. New York: Sphere Books.

Ferguson, Margaret W, Mary Jo Salter, and Jon Stallworthy. *The Norton Anthology of Poetry*. New York: W.W. Norton.

Gottesman, Ronald et al. *The Norton Anthology of American Literature*. New York: Norton.

Gray, Richard. *A History of American Literature*. Mulden: OUP Blackwell.

Gray, Richard. *A History of American Literature*. Malden, MA: Blackwell Pub.

Lawrence, D H. *Studies in Classic American Literature (1923)*.New York: Penguin Books.

Pease, Donald. *Visionary Compacts: American Renaissance Writings in Cultural Contexts*. Madison: University of Wisconsin Press.

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

Literature. New York: Viking.

Spanos, William. *The Errant Art of Moby Dick: The Canon, the Cold War and the Struggle for American Studies*. Durham and London: Duke UP

Spiller, Robert E. *The Cycle of American Literature: An Essay in Historical Criticism*. New York: Macmillan

Todorov, Tzvetan. *The Conquest of America: The Question of the Other*. Trans., Richard Howard. New York: Harper.

SEMESTER –III

ENGPCCCT11	ANCIENT AND MODERN EUROPEAN LITERATURE
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Course Description:

This course offers a rigorous exploration of European literature from ancient times to the present. Students will analyze major literary movements, themes, and representative works, considering the historical, social, and cultural contexts that shaped European literature. Through the study of ancient Greek and Latin texts, as well as works from the Renaissance, Romanticism, Realism, and Modernism, students will examine the evolution of literary techniques and engage with canonical authors. The course also explores the interplay between ancient and modern European literature, highlighting enduring themes and intertextual references. Through close textual analysis and critical interpretation, students will develop skills in literary analysis and gain a nuanced understanding of European literary traditions and their global impact.

Course Objective:

1. This course would introduce the students to this great body of timeless writing in Ancient European literature besides many of the most significant European writers and literary movements of the modern period cut across national, linguistic, and disciplinary borders.

2. It will require students to make a study of major Greek and Latin literature, considering these texts in relation to myth, ritual, religion and law and also in the light of recent scholarship on philosophy and cultural theory.
3. This course in Modern European Literature is designed in such a way that students will move from literature of high bourgeois realism through modernism to postmodernism.
4. The stress will be on understanding and interpreting a wide range of texts, placing them in their proper historical, political and formal contexts.

Learning Outcome:

1. By the end of the course, students will have gained a comprehensive understanding of the breadth and depth of European literature, both ancient and modern.
2. They will have developed a discerning literary sensibility, an appreciation for the power of storytelling, and a critical lens through which to engage with and interpret literary works.
3. This course will inspire students to further explore the richness of European literature and its enduring impact on global literary traditions.

Unit	Contents
UNIT 01	<p>Homer: <i>Iliad</i> (Selections)</p> <p>Sappho: Selections</p> <p>Pindar: <i>Odes</i> (Selections)</p> <p>Virgil: <i>Aeneid</i> (Selections)</p> <p>Horace: <i>Odes</i> (Selections)</p> <p>Ovid: <i>Metamorphoses</i> (Selections)</p>
UNIT 02	<p>Aeschylus: <i>Agamemnon / Prometheus Bound</i></p> <p>Sophocles: <i>Antigone</i></p> <p>Euripides: <i>Medea</i></p> <p>Aristophanes: <i>Frogs</i></p> <p>Seneca: <i>Thyestes / Phaedra</i></p> <p>Plautus: <i>The Ghost</i></p>

UNIT 03	<p>Charles Baudelaire: Selection of Poems</p> <p>Rainer Maria Rilke: Selection of Poems</p> <p>Federico García Lorca: Selection of Poems</p> <p>Anna Akhmatova: Selection of Poems</p> <p>Leo Tolstoy: <i>Anna Karenina</i></p> <p>Fyodor Dostoyevsky: <i>Crime and Punishment</i></p> <p>Franz Kafka: <i>The Trial</i></p> <p>Thomas Mann: <i>Death in Venice</i></p>
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UNIT 04	<p>Henrik Ibsen: <i>An Enemy of People / Ghosts</i></p> <p>Anton Chekhov: <i>The Seagull / Three Sisters</i></p> <p>Bertolt Brecht: <i>Mother Courage and her Children/ The Caucasian Chalk Circle</i></p> <p>Federico Garcia Lorca: <i>Blood Wedding/ A House of Bernarda Albal Yerma</i></p> <p>Yasmina Reza: <i>The God of Carnage/ Art</i></p> <p>Guy de Maupassant: Selections of Short Stories</p> <p>Anton Chekhov: Selections of Short Stories</p> <p>J. M. G. Le Clézio: Selections of Short Stories</p>
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Suggested Reading:

Barnard, Mary. *Sappho: A New Translation*. University of California Press.

Beer, Josh. *Sophocles and the Tragedy of Athenian Democracy*. Greenwood Publishing.

Boardman J, J. Griffin and O. Murray (eds). *The Oxford History of the Classical World*. Oxford University Press.

Duckworth, George Eckel. *The Nature of Roman Comedy: A Study in Popular Entertainment*. University of Oklahoma Press.

- Easterling, P and B. Knox. (eds). *The Cambridge History of Classical Literature: Greek Literature*. Cambridge University Press.
- Frankell, Hermann. *Ovid: A Poet between Two Worlds*. University of California Press.
- Gunther, Hans-Christian. *Brill's Companion to Horace*. Leiden: Tuta Sub Aegide Pallas.
- Horsfall, Nicholas. *A Companion to the Study of Virgil*. Leiden: Tuta Sub Aegide Pallas.
- Kitto, H D F. *Greek Tragedy*. London: Routledge.
- Morris, Ian and Barry Powell. (ed.) *A New Companion to Homer*. Leiden: Tuta Sub Aegide Pallas.
- Powell, Anton. *Euripides, Women and Sexuality*. Routledge.
- Powler, Robert. (ed.) *The Cambridge Companion to Homer*. Cambridge University Press.
- Segal, Erich. *Roman Laughter: The Comedy of Plautus*. Oxford University Press.
- Silk, M.S. *Aristophanes and the Definition of Comedy*. OUP.
- Staley, Gregory A. *Seneca and the Idea of Tragedy*. OUP.
- Winnington, R.P-Ingram. *Studies in Aeschylus*. CUP.
- Wilson, Edmund. *Axel's Castle: A Study of the Imaginative Literature of 1870- 1930*. Farrar, Straus and Giroux.
- Ellman, Richard and Feidelson, C. (eds). *The Modern Tradition: Backgrounds of Modern Literature*. Oxford University Press.
- Lukacs, Georg. *Studies in European Realism*. Grosset & Dunlap.
- Bédé, Jean Albert and William Benbow Edgerton. *Columbia Dictionary of Modern European Literature*. The University of Chicago Press.
- Bradbury, Malcolm and James McFarlane, eds. *Modernism*. Penguin.
- Raymond, Marcel. *From Baudelaire to Surrealism*. Methuen.
- Travers, Martin. *An Introduction to Modern European Literature: From Romanticism to Postmodernism*. St. Martin's Press.
- Williams, Raymond. *Drama from Ibsen to Brecht*. Random House.
- Humphrey, Robert. *Stream of Consciousness and the Modern Novel*. University of California Press.

ENGPCCCT12	LITERATURE OF THE ISLAMIC WORLD
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Course description:

This course invites students to read Muslim writers who produce works in English as well in vernacular, and,

more importantly, who project the culture and civilization of Islam from within. The focus is on poetry, novels, stories, and autobiographical narratives and the works included in the course ranges from the classical literature of antiquity to the literary production with postmodern leanings.

Course Objective:

1. To provide an opportunity to develop analytical/critical perspectives on the texts which reflect the social, cultural and intellectual environment of the Islamic world
2. To discern and analyze the rhetorical strategies the authors of the Islamic world employ to register the unique culture and civilization
3. To develop and demonstrate an awareness of the significance of literature and of literary forms/issues in the Islamic world.

Learning Outcome:

1. Students will achieve a comprehensive understanding of the diverse literary traditions within the Islamic world, including Arabic, Persian, Urdu, and others, and the historical and cultural contexts that shaped them.
2. They will be familiar with significant literary works from the Islamic world, classical Arabic poetry, Persian poetry, and modern literary works from various Islamic countries.
3. Students will gain proficiency in analyzing and interpreting Islamic texts, identifying themes, motifs, literary devices, and cultural references, while considering the social, political, and historical contexts that influenced their creation.
4. The course will inculcate cultivation of cross-cultural understanding, enabling a nuanced appreciation for the diverse cultures, perspectives, and experiences within the Islamic world as portrayed in its literature.
5. It will result in the enhancement of critical thinking and writing skills through the analysis and interpretation of Islamic literary texts, allowing students to effectively articulate their ideas supported by evidence from the texts.
6. Recognition of the interconnectedness of the Islamic literary traditions with other global literary traditions, including identifying influences, borrowings, and cross-pollination between Islamic literature and other traditions.
7. Development of cultural sensitivity and appreciation for the rich cultural heritage of the Islamic world,

fostering respectful engagement with Islamic literary texts and traditions while recognizing the diversity within the Islamic world.

Unit	Contents
UNIT 01	<p>Omar Khayyam: <i>The Rubaiyat of Omar Khayyam</i>. Tr. By Edward Fitzgerald (Selections)</p> <p>Jala Al-Din Rumi: Selections from <i>The Masnavi</i>, Book 1</p> <p>Mohammad Iqbal: Selection of Poems</p> <p>Faiz Ahmad Faiz: Selection of Poems</p> <p>Shahid Suhrawardy: Selections from <i>Essays in Verse</i></p> <p>Mahmoud Darwish: Selection of Poems</p>
UNIT 02	<p><i>The Arabian Nights</i>. (Edited by Daniel Heller)</p> <p>Qurratulain Hyder: <i>The River of Fire</i></p> <p>Hanif Kureishi: <i>The Buddha of Suburbia</i></p> <p>Abdulrazak Gurnah: <i>Paradise</i></p> <p>Naguib Mahfouz: <i>Children of Gebelawi / The Harafish / Miramar</i></p> <p>Fatima Mernissi: <i>Dreams of Trespass</i></p>
UNIT 03	<p>Rashid Jahan: <i>Aurat</i></p> <p>Ayub Khan-Din: <i>East is East / Last Dance at Dum Dum</i></p> <p>Ayad Akhtar: <i>Disgraced</i></p> <p>Wajahat Ali: <i>The Domestic Crusaders</i></p>

UNIT 04	<p>Ibn Battutah: <i>The Travels of Ibn Battutah</i>. Edited By Tim Mackintosh-Smith. (Selections)</p> <p>Sir Syed Ahmad Khan: Selections from Essays and Speeches</p> <p>Rokeya Sakhawat Hossain: Selections from Essays</p> <p>Maulana Abul Kalam Azad: Selections from Essays</p>
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Suggested Reading:

- Arberry, A. J. *Routledge Revivals: Classical Persian Literature*. Routledge.
- Ahmad, Aijaz. *In Theory: Classes, Nations, Literature*. London: Verso.
- Ahmed, Akbar S. *Postmodernism and Islam: Predicament and Promise*. Routledge.
- Zaidī, Alī Javād. *A History of Urdu literature*. Sahitya Academy.
- Malak, Amin. *Muslim Narratives and the Discourse of English*. SUNY Press.
- Cooke, Miriam. *Women Claim Islam: Creating Islamic Feminism through Literature*. New York: Routledge.
- Cragg, Kenneth. *The Pen and the Faith: Eight Modern Muslim Writers and the Qur'an*. London: Allen and Unwin.
- Faruqi, Isma'il Raji al. *Toward Islamic English*. Herndon: International Institute of Islamic Thought. 1995.
- Nash, Geoffrey, Kathleen Kerr-Koch, Sarah Hackett. eds. *Postcolonialism and Islam: Theory, Literature, Culture, Society and Film*. Routledge.
- Hossain, Rokeya Sakhawat. *Inside Seclusion: The Avarodhbasini of Rokeya Sakhawat Hossain*. Trans. and ed. Roushan Jahan. Decca, Bangladesh: Women for Women.
- Hossain, Rokeya Sakhawat. *Sultana's Dream. Sultana's Dream and Selections from The Secluded Ones*. Ed. and trans. Roushan Jahan. New York: Feminist Press.
- Jacquemond, Richard. *Conscience of the Nation: Writers, State, and Society in Modern Egypt*. The American University in Cairo Press.
- Said, Edward. *Orientalism*. New York: Vintage.
- Durant, Will. *The Age of Faith: A History of Medieval Civilization -Christian, Islamic, and Judaic -from Constantine to Dante: A.D. 325-1300*. Simon and Schuster.

ENGPGET01: DISCIPLINE SPECIFIC ELECTIVE COURSES

S. No.	COURSE TITLE	COURSE CODE	CREDIT S	MARK S
1	AFRICAN LITERATURE	ENGPGET01 A	4	50
2	AUSTRALIAN LITERATURE	ENGPGET01 B	4	50
3	CANADIAN LITERATURE	ENGPGET01 C	4	50
4	CARIBBEAN LITERATURE	ENGPGET01 D	4	50
5	LATIN AMERICAN LITERATURE	ENGPGET01 E	4	50

ENGPGET01A	AFRICAN LITERATURE
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Course Description:

This course examines the development of African literature from its origin to the twentieth century focusing on the historical background and development of traditional African literature. The course explores the engagement of African Literature with key issues such as history, slavery, colonialism, gender, postcolonial politics and the construction of nationhood.

Course Objective:

1. To give an overview of the socio-political movements and texts that led to the development of African Literature till the 20th Century.
2. To provide an opportunity to develop analytical/critical perspectives on the texts which reflect the social, cultural and intellectual climate of the period.
3. To discern and analyze the rhetorical strategies the African authors employ.
4. To develop and demonstrate an awareness of the significance of literature and of literary forms /issues in the African context.

Learning Outcome:

1. Students will be able to identify and comprehend the content of texts that are representative of African Literature.
2. Students will be able to appreciate the literary merits of the texts.
3. They will be able to comprehend how the texts contribute to the building of the major tendencies and patterns in Literature and culture.
4. Students will be able to understand whether the texts contribute to the addition or development of socio-political tendencies of the respective age.

Unit	Contents
UNIT 01	Gabriel Okara: Selections Antjie Krog: Selections Niyi Osundare: Selections Antonio Jacinto: Selections Kofi Awoonor: Selections Jack Mapanje: Selections
UNIT 02	Alan Paton: <i>Cry, The Beloved Country</i> Buchi Emecheta: <i>The Joys of Motherhood</i> Ngugi Wa Thiong'o: <i>Weep Not, Child/ A Grain Of Wheat</i> J. M. Coetzee: <i>Disgrace/ Waiting for the Barbarians/ Foe</i> Nadine Gordimer : <i>The Conservationist/July's People</i>

UNIT 03	<p>Wole Soyinka: <i>A Dance of the Forests / A Play of Giants</i></p> <p>Athol Fugard: <i>“Master Harold” and the Boys / No Good Friday</i></p> <p>Muthal Naidoo: <i>Flight from the Mahabarath</i></p> <p>Andrew Whaley: <i>The Rise and Shine of Comrade Fiasco</i></p> <p>Femi Osofisan: <i>The Chattering and the Song</i></p>
UNIT 04	<p>Chimamanda Ngozi Adichie: Selections</p> <p>Nadine Gordimer: Selections</p> <p>Doris Lessing: Selections</p> <p>Ama Ata Aidoo: Selections</p> <p>Bessie Head: Selections</p>

Suggested Reading:

- Adejunmobi, Moradewun, and Carli Coetzee. *Routledge Handbook of African Literature*. Routledge.
- Booker, M. K. *The African Novel in English: An Introduction*. James Currey.
- Conteh-Morgan, John and Tejumola Olaniyan. *African Drama and Performance*. Indiana UP.
- Fasselt, Rebecca, and Corinne Sandwith. *The Short Story in South Africa: Contemporary Trends and Perspectives*. Routledge.
- Ibironke, Olabode. *Remapping African Literature*. Springer.
- Irele, Abiola. *The Cambridge Companion to the African Novel*. Cambridge UP.
- Jeyifo, Biodun. *Modern African Drama: Backgrounds and Criticism*. W W Norton & Company.
- Killam, Douglas. *Literature of Africa*. USA: Bloomsbury Publishing.
- Ngugi, Mukoma W. *The Rise of the African Novel: Politics of Language, Identity, and Ownership*. U of Michigan P.

ENGPGET01B	AUSTRALIAN LITERATURE
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Course Description:

This course is designed to introduce students to the literature of Australia through an eclectic collection of texts covering diverse forms and genres of writing. A critical exploration of these texts will be undertaken in terms of

Australia's cultural formation/evolution. Aspects and contexts of history, geographical location, urban and rural landscape, climate and people will inform this exploration. It will contextualize important works in terms of a range of local and global literary and cultural formations, thus providing a map of the complex and changing nature of national culture. This course also focuses on the problems and complexities of colonizer-colonized relationship and its subsequent development of a distinct sense of the emergence of a new identity which was shaped by the other than English geo-political, cultural and historical conditions and challenges in the new land.

Course Objective:

1. To give an overview of the socio-political movements and texts that led to the development of Australian Literature.
2. To provide an opportunity to develop analytical/critical perspectives on the texts which reflect the social, cultural and intellectual climate of the period.
3. To discern and analyze the rhetorical strategies the Australian authors employ.
4. To develop and demonstrate an awareness of the significance of literature and of literary Forms/issues in the Australian context.

Learning Outcome:

1. Students will be able to identify and comprehend the content of texts that are representative of Australian Literature.
2. Students will be able to appreciate the literary merits of the texts.
3. They will be able to comprehend how the texts contribute to the building of the major tendencies and patterns in Literature and culture.
4. Students will be able to understand whether the texts contribute to the addition or development of socio-political tendencies of the respective age.

Unit	Contents
UNIT 01	<p>Judith Wright: Selection</p> <p>A. D. Hope: Selection</p> <p>Oodgeroo Noonuccal: Selection</p> <p>Henry Lawson: Selection</p> <p>Banjo Paterson: Selection</p> <p>Les Murray: Selection</p>

<p style="text-align: center;">UNIT 02</p>	<p>Miles Franklin: <i>My Brilliant Career</i></p> <p>Patrick White: <i>A Fringe of Leaves / The Twyborn Affair</i></p> <p>David Malouf: <i>An Imaginary Life / Remembering Babylon</i></p> <p>Richard Flanagan: <i>Death of A River Guide / The Narrow Road to the Deep North</i></p> <p>Peter Carey: <i>Oscar and Lucinda / True History of the Kelly Gang</i></p>
<p style="text-align: center;">UNIT 03</p>	<p>Ray Lawler: <i>Summer of the Seventeenth Doll</i></p> <p>Alan Seymour: <i>The One Day of the Year</i></p> <p>David Williamson: <i>Brilliant Lies / Travelling North</i></p> <p>Louis Nowra: <i>The Golden Age / Inside the Island</i></p> <p>Jack Davis : <i>No Sugar / The Dreamers</i></p>
<p style="text-align: center;">UNIT 04</p>	<p>Katharine Susannah Prichard: Selections</p> <p>Michael Wilding: Selections</p> <p>Helen Garner: Selections</p> <p>Tim Winton: Selections</p> <p>Marcus Clarke: Selections</p> <p>Morris Lurie: Selections</p>

Suggested Reading:

- Bennett, Bruce. *Australian Short Fiction: A History*. U of Queensland P.
- Birns, Nicholas, and Louis Klee. *The Cambridge Companion to the Australian Novel*. Cambridge UP.
- Callahan, David. *Contemporary Issues in Australian Literature: International Perspectives*. Routledge.
- Gildersleeve, Jessica. *The Routledge Companion to Australian Literature*. Routledge.
- Hergenhan, Laurie. *Australian Short Story*. University of Queensland P.
- Hope, Alec D. *Directions in Australian Poetry*. Foundation for Australian Literary Studies.
- Milne, Geoffrey. *Theatre Australia (Un)limited: Australian theatre since the 1950s*. BRILL.
- Moore, Tom I. *Social Patterns in Australian Literature*. U of California P.

Pierce, Peter. *The Cambridge History of Australian Literature*. Cambridge UP.

Webby, Elizabeth. *The Cambridge Companion to Australian Literature*. Cambridge UP.

Wilding, Michael. *The Oxford Book of Australian Short Stories*. USA: Oxford UP.

ENGPGET01C	CANADIAN LITERATURE
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Course Description:

Spanning the period from imperial exploration to Confederation, to Modernism, Postmodernism, and the present day, this course examines selected examples and features of Canada's vibrant literary culture. Students will learn to recognize the stylistic fashions that distinguish the periods of Canadian writing since its inception. By exploring different genres of literature, the course acquaints students with major Canadian authors, the record of Canadian life that their works have laid down, their penetrations of a wider human experience, and the questions of literary judgment that they raise, notably the question of realism. The chosen texts address questions not only about writing, but also about Canadian concerns of regionalism, mythology and identity, and multiculturalism.

Course Objective:

1. To give an overview of the socio-political movements and texts that led to the development of Canadian Literature.
2. To provide an opportunity to develop analytical/critical perspectives on the texts which reflect the social, cultural and intellectual climate of the period.
3. To discern and analyze the rhetorical strategies the Canadian authors employ.
4. To develop and demonstrate an awareness of the significance of literature and of literary forms/issues in the Canadian context.

Learning Outcome:

1. Students will be able to identify and comprehend the content of texts that are representative of Canadian Literature.
2. Students will be able to appreciate the literary merits of the texts.
3. They will be able to comprehend how the texts contribute to the building of the major tendencies and patterns in Literature and culture
4. Students will be able to understand whether the texts contribute to the addition or development of socio-political tendencies of the respective age.

Unit	Contents
UNIT 01	<p>Charles G.D. Roberts: Selections Al Purdy: Selections Connie Fife: Selections Irving Layton: Selections Dorothy Livesay: Selections Jay Macpherson: Selections Leonard Cohen : Selections</p>
UNIT 02	<p>Margaret Laurence: <i>The Stone Angel / The Diviners</i> Robertson Davies: <i>Fifth Business</i> Michael Ondaatje: <i>The English Patient / In the Skin of a Lion</i> Margaret Atwood: <i>The Handmaid's Tale / Cat's Eye</i> Rohinton Mistry: <i>A Fine Balance</i> Joseph Boyden: <i>Three Day Road</i></p>
UNIT 03	<p>George Ryga: <i>The Ecstasy of Rita Joe / Grass and Wild Strawberries</i> David French: <i>Leaving Home / Of the Fields, Lately</i> James Reaney: <i>The St. Nicholas Hotel, (Wm. Donnelly, Prop: The Donnellys, Part II)</i> Sharon Pollock: <i>Blood Relations / Generations</i> Tomson Highway: <i>The Rez, Sisters / Dry Leaves Oughta Move to Kapuskasing</i></p>

UNIT 04	<p>Alice Munro: Any two Short Stories</p> <p>Alistair Macleod: Any two Short Stories</p> <p>Mavis Gallant: Any Two Short Stories</p> <p>W.P. Kinsella: Any Two Short Stories</p> <p>Audrey Thomas: Any Two Short Stories</p> <p>Uma Parameswaran: Any Two Short Stories</p>
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Suggested Reading:

- Brown, Edward K. *On Canadian Poetry*. Tecumesh Press.
- Klinck, Carl F., et.al. *Literary History of Canada: Canadian Literature in English*. University of Toronto Press.
- Kröller, Eva-Marie. *The Cambridge Companion to Canadian Literature*. Cambridge UP.
- Löschnigg, Maria. *The Routledge Introduction to the Canadian Short Story*. Taylor & Francis.
- Moss, John. *The Canadian Novel: A Critical Anthology*. Dundurn.
- New, William H.A *History of Canadian Literature*. New Amsterdam Books.
- Plant, Richard. *Modern Canadian Drama*. Penguin Books.
- Staines, David. *A History of Canadian Fiction*. Cambridge UP.

ENGPGET01D	CARIBBEAN LITERATURE
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Course Description:

This course will focus on literature in English in a variety of genres and modes from the Caribbean countries like Jamaica, Trinidad, Martinique, St. Lucia, Antigua, Guyana, as well as diasporic Caribbean communities in Canada, the United States and the United Kingdom. Issues to be considered include the legacy of colonialism and decolonization, and the construction of new identities via language, colonial legacy, slavery, racial experience, creolization and metissage. The course will also examine the relationship of 20th and 21st century Caribbean literature to modernism, postmodernism and oral traditions and will study the ways in which modern Caribbean authors write back to (revise and re-vision) several key colonial-imperialist texts which have subordinated, marginalized, or rendered invisible Caribbean histories, cultures, and identities. Some attention will be paid to historical and cultural contexts, but the emphasis will be on the analysis of literary texts by Afro-Caribbean writers in several different genres.

Course Objective:

1. To give an overview of the socio-political movements and texts that led to the development of Caribbean Literature.
2. To provide an opportunity to develop analytical/critical perspectives on the texts which reflect the social, cultural and intellectual climate of the period.
3. To discern and analyze the rhetorical strategies the Caribbean authors employ.
4. To develop and demonstrate an awareness of the significance of literature and of literary forms/ issues in the Caribbean context.

Learning Outcome:

1. Students will be able to identify and comprehend the content of texts that are representative of Caribbean Literature.
2. Students will be able to appreciate the literary merits of the texts.
3. They will be able to comprehend how the texts contribute to the building of the major tendencies and patterns in Literature and culture
4. Students will be able to understand whether the texts contribute to the addition or development of socio-political tendencies of the respective age.

Unit	Contents
UNIT 01	Edward Kamau Braithwaite : Selection Derek Walcott : Selection of poems Claude McKay : Selection of poems Grace Nichols : Selection of poems Lorna Goodison : Selection of poems Édouard Glissant : Selection of poems A. J. Seymour : Selection of poems

UNIT 02	<p>George Lamming: <i>In the Castle of My Skin</i></p> <p>Sam Selvon: <i>The Lonely Londoners</i></p> <p>Jean Rhys: <i>Wide Sargasso Sea.</i></p> <p>V. S. Naipaul: <i>A House for Mr. Biswas</i></p> <p>Ramabai Espinet: <i>The Swinging Bridge</i></p> <p>Earl Lovelace: <i>The Dragon Can't Dance</i></p>
UNIT 03	<p>Errol John: <i>Moon on a Rainbow Shawl / The Tout</i></p> <p>Derek Walcott: <i>Dream on Monkey Mountain</i></p> <p>Trevor D. Rhone: <i>Two Can Play/ Old Story Time</i></p> <p>Dennis Scott: <i>An Echo in the Bone/ Dog</i></p> <p>Mustapha Matura: <i>Playboy of the West Indies</i></p> <p>Nilo Cruz: <i>Anna in the Tropics</i></p>
UNIT 04	<p>V. S. Naipaul: Any two Short Stories</p> <p>Austin Clarke: Any two Short Stories</p> <p>Alecia McKenzie: Any two Short Stories</p> <p>Ismith Khan: Any two Short Stories</p> <p>Edwidge Danticat: Any two Short Stories</p> <p>Sam Selvon: Any two Short Stories</p>

Suggested Reading:

- Arnold, A. J. *A History of Literature in the Caribbean: Volume 3: Cross-Cultural Studies*. John Benjamins Publishing.
- Booker, M. K., and Dubravka Juraga. *The Caribbean Novel in English: An Introduction*. Heinemann Educational Books.
- Brown, Stewart. *The Oxford Book of Caribbean Short Stories*. USA: Oxford UP.
- Brown, Stewart, and Mark A. McWatt. *The Oxford Book of Caribbean Verse*. Oxford Books of Prose & Verse.
- Burnett, Paula. *The Penguin Book of Caribbean Verse in English*. UK: Penguin.
- Cummings, Ronald, and Alison Donnell. *Caribbean Literature in Transition, 1970-2020: Volume 3*. Cambridge UP.
- Donnell, Alison. *Twentieth-Century Caribbean Literature: Critical Moments in Anglophone Literary History*.

Routledge.

Donnell, Alison, and Sarah L. Welsh. *The Routledge Reader in Caribbean Literature*. Psychology P.

Evans, Lucy, et al. *The Caribbean Short Story: Critical Perspectives*. Peepal Tree P.

Gikandi, Simon. *The Novel in Africa and the Caribbean since 1950*. Oxford UP.

Patteson, Richard F. *Caribbean Passages: A Critical Perspective on New Fiction from the West Indies*. Lynne Rienner Publishers.

Rosenberg, L. *Nationalism and the Formation of Caribbean Literature*. Palgrave Macmillan.

ENGPGET01E	LATIN AMERICAN LITERATURE
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Course Description:

The goal of this course is to expose students to a variety of Latin American literature and to encourage them to critically think, read and write while synthesizing the social, cultural and historical aspects impacting this type of literature. This course is concerned with Latin America's redefinition of itself, its societies and diverse national identities, with particular attention given to the relationship between literature, social change, cultural colonization and globalization. This course seeks to problematize terms like —América, —American and —Latin America from the perspective of individual Spanish speaking countries who continue to redefine, challenge and question these terms in light of both internal and global changes. Students will be able to compare and contrast how representative authors from individual countries employ different literary genres; analyze individual texts using appropriate literary terminology.

Course Objective:

1. To expose students to a variety of Latin American literature
2. To encourage them to critically think, read and write while synthesizing the social, cultural and historical aspects impacting this type of literature
3. To enhance the understanding of the diverse aspects of Latin American Literature along with the critical concepts associated with this field of study.
4. To seek the understanding of the relation between Latin American Literature and other areas of study in relation with the present academic focus on Globalization and Multiculturalism.

Learning Outcome:

1. Students will be able to compare and contrast how representative authors from individual countries employ different literary genres.
2. Students will learn about Latin American history, politics, human rights, social activism, and gender roles through the lens of fictional characters, including the voices of women writers who represent diverse class and ethnic backgrounds.
3. Students will be able to engage critically in questions about Latin America's colonial legacy, nation-building; identify tensions between consumers and producers of knowledge and culture from the perspective of individual writers; and engage with questions of regional and individual national identities.

Unit	Contents
UNIT 01	<p>Ruben Dario: Selection</p> <p>Pablo Neruda: Selection</p> <p>Octavio Paz: Selection</p> <p>Ernesto Cardenal: Selection</p> <p>Nicanor Parra: Selection of Poems</p> <p>Gabriela Mistral: Selection of Poems</p> <p>Raul Zurita: Selection of Poems</p> <p>Vinicius de Moraes: Selection of Poems</p>
UNIT 02	<p>Mariano Azuela: <i>The Underdogs</i> (1915)</p> <p>Gabriel Garcia Marquez: <i>One Hundred Years of Solitude</i> (1967)</p> <p>Mario Vargas Llosa: <i>Conversation in the Cathedral</i> (1969) / <i>The Feast of the Goat</i> (2000)</p> <p>Carlos Fuentes: <i>The Death of Artemio Cruz</i> (1962) / <i>The Old Gringo</i> (1985)</p> <p>Oscar Hijuelos: <i>The Mambo Kings Play Songs of Love</i> (1989)</p> <p>Julia Alvarez: <i>How the Garcia Girls Lost Their Accents</i> (1991)</p> <p>Junot Diaz: <i>The Brief Wondrous Life of Oscar Wao</i> (2007)</p>

UNIT 03	<p>Rene Marques: <i>The Fanlights</i> (1958)</p> <p>Jose Triana: <i>The Criminals</i> (1964)</p> <p>Emilio Carballido: <i>I Too Speak of the Rose</i> (1966)</p> <p>Manuel Puig: <i>Kiss of the Spider Woman</i> (1976)</p> <p>Ariel Dorfman: <i>Death and the Maiden</i> (1990)</p> <p>Jose Rivera: <i>Marisol</i> (1994)</p> <p>Nilo Cruz: <i>Anna in the Tropics</i> (2002)</p>
UNIT 04	<p>Miguel Angel Asturias: Selections of two Short Stories</p> <p>Jorge Luis Borges: Selections of two Short Stories</p> <p>Julio Cortazar: Selections of two Short Stories</p> <p>Clarice Lispector: Selections of two Short Stories</p> <p>Juan Rulfo: Selections of two Short Stories</p> <p>Sandra Cisneros: Selections of two Short Stories</p>

Suggested Reading:

- Ayala, Hoyos Héctor. *Beyond Bolaño: The Global Latin American Novel*. New York: Columbia UP.
- Brotherston, Gordon. *Latin American Poetry: Origins and Presence*. London: Cambridge UP.
- . *The Emergence of the Latin American Novel*. London: Cambridge UP.
- Castro-Klaren, Sara. *A Companion to Latin American Literature and Culture*. New York: John Wiley & Sons.
- Echevarria, Roberto G. *Modern Latin American Literature: A Very Short Introduction*. London: Oxford UP.
- . *The Oxford Book of Latin American Short Stories*. London: Oxford UP.
- Echevarría, Roberto G., and Enrique Pupo-Walker. *The Cambridge History of Latin American Literature*. London: Cambridge UP.
- Foster, David W. *Handbook of Latin American Literature*. London: Routledge.
- Gonzalez, Mike, and Dave Treece. *The Gathering of Voices: The Twentieth-century Poetry of Latin America*. London: Verso Books.
- Hart, Stephen M. *The Cambridge Companion to Latin American Poetry*. London: Cambridge UP.
- Kristal, Efraín. *The Cambridge Companion to the Latin American Novel*. London: Cambridge UP.
- McNeese, Pat. *Contemporary Latin American Short Stories*. New York: Fawcett Books.
- Peden, Margaret S. *The Latin American Short Story: A Critical History*. Boston: Twayne Publishers.
- Smith, Verity. *Encyclopedia of Latin American Literature*. London: Fitzroy Dearborn.
- Williams, Raymond L. *The Modern Latin American Novel*. London: Twayne Publishers.

ENGGDEET02: DISCIPLINE SPECIFIC ELECTIVE COURSES

S. No.	COURSE TITLE	COURSE CODE	CREDITS	MARKS
1	TRAVEL LITERATURE	ENGGDEET02A	4	50
2	AUTOBIOGRAPHICAL LITERATURE	ENGGDEET02B	4	50
3	SCIENCE FICTION	ENGGDEET02C	4	50
4	INDIAN CLASSICAL LITERATURE	ENGGDEET02D	4	50
5.	LITERATURE OF THE PARTITION OF INDIA	ENGGDEET02E	4	50

ENGGDEET02A	TRAVEL LITERATURE
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Course Description:

This course will discuss a selection of significant texts which contribute towards the diversifying category of 'travel literature' which is augmenting academic interest. The course will engage with thematic and structural variations of travel narratives. The text-based nature of the course will also focus on historiographic elements that emerge from accounts of the traveler-writer/narrator. The course shall also generate contextual readings based on the models of European colonialism and postcolonial perspectives.

Course objective:

1. This course aims to introduce to the students specific travelogs and their impact on the genre of travel literature.
2. This course would enable the students to have a comprehensive understanding of the thematic variations of travel writing.
3. The students would be made cognizant of the evolving elements, trends and pattern of travel writing beginning with the European Renaissance to Indian writings in English .

4. They would have an in-depth understanding of the factors of race, class and gender in travel narratives.

Learning Outcome:

1. Students will be able to appreciate various motifs that emerge from travel writing.
2. Students will be able to figure out the course of change and development in the figure of a traveler across centuries.
3. Students will come to know about diverse cultural context shaped by the experience of a traveler
4. Students will learn to read the change in the worldview through the beginnings of an imperial gaze and the then the ‘writing back’ of the orientalized ‘other.’

Unit	Contents
UNIT 01	<p>John Mandeville: <i>The Travels of Sir John Mandeville</i></p> <p>Walter Raleigh: <i>The Discovery of Guiana</i></p> <p>Margery Kempe: <i>The Book of Margery Kempe</i></p>
UNIT 02	<p>Nawab Sikandar Begum: <i>A Princess's Pilgrimage: Nawab Sikandar Begum's—A Pilgrimage to Mecca</i> (Edited by Siobhan Lambert-Hurley)</p> <p>Atiya Fyzee: <i>Atiya's Journey: A Muslim Woman from Colonial Bombay to Edwardian Britain</i></p> <p>Shibli Numani: <i>Turkey, Egypt and Syria: A Travelogue</i></p>
UNIT 03	<p>Fanny Parkes: <i>Wanderings of a Pilgrim in Search of the Picturesque during four-and-twenty years in the East Volume 1 1850</i></p> <p>William Henry Sleeman: <i>Rambles and Recollections of an Indian Official</i> (Selections)</p> <p>Mary Kingsley: <i>Travels in West Africa 1893</i> (Selections)</p> <p>Alexandra David-Neel: <i>My Journey to Lhasa: The Classic Story of the Only Western Woman Who Succeeded in Entering the Forbidden City</i></p>

UNIT 04	<p>William Dalrymple: <i>The Age of Kali: Indian Travels a Encounters</i></p> <p>Paul Theroux: <i>The Great Railway Bazar</i></p> <p>Caryl Phillips: <i>The European Tribe</i></p> <p>Jamaica Kincaid: <i>A Small Place</i></p> <p>V. S. Naipaul: <i>Beyond Belief</i></p> <p>Pico Iyer: <i>The Global Soul</i></p>
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Suggested Reading:

- Blanton, Casey. *Travel Writing: the Self and the World*. New York: Twayne Publishers. London: Prentice Hall International.
- Fussell, Paul. *Abroad: British Literary Travelling Between the Wars*. New York: Oxford University Press.
- Ghose, Indira. *Women Travellers in Colonial India: The Power of the Female Gaze*. Delhi: Oxford University Press.
- Greenblatt, Stephen, ed. *New World Encounters*. Berkeley: University of California Press.
- Greenblatt, Stephen. *Marvelous Possessions: The Wonder of the New World*. Chicago: The University of Chicago Press.
- Hadfield, Andrew. *Literature, Travel and Colonial Writing in the English Renaissance, 1545-1625*. Oxford: Clarendon Press.
- Huggan, Graham. *Extreme Pursuits: Travel/writing in an Age of Globalization*. USA: University of Michigan Press.
- Hulme, Peter, and Tim Youngs. eds. *The Cambridge Companion to Travel Writing*. London: Cambridge University Press.
- Kaplan, Caren. *Questions Of Travel: Postmodern Discourses of Displacement*. Durham: Duke University Press.
- Mills, Sara. *Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism*. London: Routledge.
- Moraes, Dom., ed. *The Penguin Book of Indian Journeys*. New Delhi: Penguin Books India.
- Bhattacharji, Shobhana ed. *Travel Writing in India*. New Delhi: Sahitya Akademi.
- Said, Edward. *Orientalism*. New York: Pantheon Books.
- Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge.
- Korte, Barbara. *English Travel Writing: from Pilgrimages to Post-Colonial Explorations*. Great Britain: Macmillan Press Ltd., U.S.A: St. Martin's Press, INC.
- Schweizer, Bernard. *Radicals on the Road: The Politics of English Travel Writing in the 1930s*. Richmond:

University Press of Virginia.

Sen, Simonti. *Travels to Europe. Self and Other in Bengali Travel Narratives, 1870 – 1910*. New Delhi: Orient Longman.

Youngs, Tim. *The Cambridge Introduction to Travel Writing*. Cambridge: Cambridge University Press.

ENGPGET02B	AUTOBIOGRAPHICAL LITERATURE
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Course Description:

This course seeks to explore the literary analysis of autobiography and other forms of life writing for ways in which the subject, the "I," disguises the true "self" in written narratives. This course also deals with critical theories of autobiography focusing on issues such as truth, selectivity, memory, and subjectivity, issues that have been of concern in the last decades of the twentieth century. Recent scholarship focuses on effects of race, gender, ethnicity, sexual orientation, and age, as well as on issues arising in specific disciplines that use autobiography.

Course Objectives:

1. This course aims to introduce to the students to specific life narratives and their impact on the genre of autobiographical narrative.
2. This course would enable the students to have a comprehensive understanding of the thematic variations in autobiographical writings.
3. The students would be made cognizant of the evolving elements, trends and pattern of travel writing beginning with the eighteenth century to the contemporary emergence of the minority voices.
4. They would have an in-depth understanding of the factors of race, class and gender in autobiographical narratives.

Learning Outcome:

1. Students will be able to appreciate various thematic considerations that emerge from life-narratives.
2. Students will be able to figure out the courses of change and development in the figure of the writer writing about the 'self'..

3. Students will come to know about diverse cultural context shaped by the experience of an individual and the individual within a community.
4. Students will learn to read the change in the worldview through the beginnings of an white androcentric gaze and then the writing back of the minoritized 'other'.

Unit	Contents
UNIT 01	<p>St. Augustine : <i>The Confessions of St. Augustine</i></p> <p>Jean-Jacques Rousseau: <i>The Confessions of Jean-Jacques Rousseau</i></p> <p>John Stuart Mill: <i>Autobiography</i> (Or Hester Lynch Thrale: <i>Thraliana</i>)</p> <p>Zahir Dehlvi: <i>Dastan-e-Ghadar: The Tale of the Mutiny</i></p> <p>Roland Barthes: <i>Roland Barthes</i></p>
UNIT 02	<p>Maxim Gorky: <i>My Childhood</i></p> <p>Nirad C. Chaudhuri: <i>Autobiography of an Unknown Indian</i></p> <p>Michael Ondaatjee: <i>Running in the Family</i></p> <p>Satyajit Ray: <i>Childhood Days: A Memoir</i></p> <p>Marjane Satrapi: <i>Persepolis</i></p>
UNIT 03	<p>A. Revathi: <i>Truth About Me: A Hijra Life Story</i></p> <p>Audre Lorde: <i>Zami: A New Spelling of My Name</i></p> <p>Carolyn Steedman: <i>Landscape for a Good Woman</i></p> <p>Maya Angelou: <i>I Know Why the Caged Bird Sings</i></p> <p>Urmila Pawar: <i>The Weave of My Life: A Dalit Woman's Memoirs</i></p>

UNIT 04	<p>Mahatma Gandhi: <i>The Story of My Experiment with Truth</i></p> <p>Malcolm X: <i>The Autobiography of Malcolm X</i></p> <p>Annie Besant: <i>Annie Besant: An Autobiography</i></p> <p>Nelson Mandela: <i>Long Walk to Freedom</i> (Part I To Part V)</p> <p>APJ Abdul Kalam: <i>Wings of Fire</i></p>
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Suggested Reading:

Benstock, Shari. *The Private Self: Theory and Practice of Women's Autobiographical Writings*. Routledge, 1988.

Butterfield, Stephen. *Black Autobiography in America*. University of Massachusetts Press, 1974.

Fleishman, Avrom. *Figures of Autobiography: The Language of Self-Writing*. University of California Press, 1983.

Gilmore, Leigh. *The Limits of Autobiography: Trauma and Testimony*. Cornell University Press, 2001.

Hesford, Wendy S. *Framing Identities: Autobiography and the Politics of Pedagogy*. University of Minnesota Press, 1999.

Landow, George P. *Approaches to Victorian Autobiography*. Ohio University Press, 1979.

Lionnet, Françoise. *Autobiographical Voices: Race, Gender, Self-Portraiture*. Cornell University Press, 1989.

Mandel, Barrett. *Autobiography: Essays Theoretical and Critical*. Princeton University Press, 1982.

Marcus, Laura. *Auto/biographical Discourses*. Manchester University Press, 1994.

Mehlman, J. *A Structural Study of Autobiography: Proust, Leiris, Sartre, Levi-Strauss*. Cornell University Press, 1971.

Misch, G. *A History of Autobiography in Antiquity*. 2 volumes. Routledge, 1950.

Olney, James. *Metaphors of Self: The Meaning of Autobiography*. Princeton University Press, 1972.

Paul John Eakin. Ed. *On Autobiography*. University of Minnesota Press, 1989.

Peterson, Linda H. *Victorian Autobiography: The Tradition of Self-Interpretation*. Yale University Press, 1986.

Course Description:

This course will focus on a selection of texts that intermingle scientific hypotheses with philosophical questions and elements of fantasy. The course will engage with thematic and structural developments in the history of science fiction as a distinctive genre. The course shall also generate contextual readings based race, gender and class. The contemporary developments in relation to cyborgism shall also be taken into account through a wide range of readings.

Course Objective:

1. This course aims to introduce to the students specific science fiction writers and their impact on the evolution of science fiction.
2. This course aims to introduce to the students specific concepts that have emerged in the history of the science fiction genre through textual analysis.
3. This course would enable the students to have a comprehensive understanding of the thematic variations of science fiction texts.
4. They would have an in-depth understanding of various socio-political trends implicit in science fiction writing.

Learning Outcome:

1. Students will be able to appreciate various motifs that emerge from science fiction texts.
2. Students will be able to interpret the changes and developments in the rhetoric and thematics of science fiction over a specific period of time.
3. Students will be able to express in writing the difference between traditional and modern forms of the genre
4. Students will be able to read specific texts in larger intellectual and aesthetic contexts of dystopic existence.

Unit	Contents
UNIT 01	<p>Jules Verne: <i>Journey to the Moon</i></p> <p>R. L. Stevenson: <i>The Strange Case of Dr. Jekyll and Mr. Hide</i></p> <p>Aldous Huxley: <i>Brave New World</i></p> <p>Isaac Asimov: <i>The Caves of Steel</i></p> <p>Frank Herbert: <i>Dune</i></p>

<p>UNIT 02</p>	<p>Ray Bradbury: <i>The Martian Chronicles</i> Ken MacLeod: <i>The Night Sessions</i> Nalo Hopkinson: <i>Brown Girl in the Ring</i> Orson Scott Card: <i>Pastwatch: The Redemption of Christopher Columbus: I</i> Octavia E. Butler: <i>Kindred</i> Ian McDonald: <i>River of Gods</i> Samit Basu : <i>Chosen Spirits</i></p>
<p>UNIT 03</p>	<p>Ursula K. Le Guin: <i>The Left Hand of Darkness</i> John Varley: <i>Steel Beach</i> Melissa Scott: <i>Shadow Man</i> Margaret Atwood: <i>The Handmaid's Tale</i> Maureen McHugh: <i>China Mountain Zhang</i> Manjula Padmanabhan: <i>Escape</i></p>
<p>UNIT 04</p>	<p>Marge Piercy: <i>He, She and It</i> Greg Egan: <i>Diaspora</i> Neal Stephenson: <i>Snow Crash</i> Jeff Vandermeer : <i>Annihilation</i></p>

Suggested Reading:

- Attebery, Brian. *Decoding Gender in Science Fiction*. London: Routledge.
- Atwood, Margaret. *In Other Worlds: SF and the Human Imagination*. London: Virago.
- Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. Abingdon: Routledge.
- Booker, M. Keith and Anne-Marie Thomas. eds. *The Science Fiction Handbook*, Oxford: Blackwell.
- Freedman, Carl. *Critical Theory and Science Fiction*. Hanover, NH: Wesleyan UP.
- Genette, Gérard. *Narrative Discourse: An Essay in Method*. Ithaca: Cornell University Press.
- Gray, Chris Hables. Ed. *The Cyborg Handbook*. London: Routledge.
- Haraway, Donna. *Simians, Cyborgs and Women: the Reinvention of Nature*. London: Routledge.

Hartwell, David G. and Kathryn Cramer. Eds. *The Ascent of Wonder: The Evolution of Hard SF*. New York: Tor.
Hassler, Donald M. and Clyde Wilcox. Eds. *Political Science Fiction*, Columbia, SC: University of South
Carolina Press.

Hayles, N. Katherine. *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*,
Chicago: University of Chicago Press.

James, Edward and Farah Mendlesohn. Eds. *The Cambridge Companion to Science Fiction*, Cambridge:
Cambridge UP.

Jameson, Fredric. *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions*, London:
Verso.

ENGPGET02D	INDIAN CLASSICAL LITERATURE
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Course Description:

This course tries to give the students an idea of the development of Indian Classical literature . It includes representative works and authors of both fiction and literary criticism. The course comprises Classical Sanskrit literature as well as Tamil Sangam Literature. Textual reading shall focus on the spheres of poetic language, kingship, nature, and gender, among other such contexts. Comparative perspectives need to be employed in appraising these texts of immense significance

Course Objectives:

1. The texts are chosen with an aim to offer an understanding of the development of various Indian classical literary genres prior to the twelfth century.
2. The aim is also to provide a comparative perspective of cultural variations within Ancient India, without proposing
3. The present course aims to acquaint the students with the various patterns of narrative (both fictional and non-fictional) and make them aware of its social, cultural and psychological implications
4. The students will be able to critically analyze seminal Indian Classical texts and trace the literary movements and processes from ancient to contemporary times.

Learning Outcome:

1. Students will be able to configure the generic variations in classical Indian literature from the beginnings to the 12th century.
2. They will be able to reflect on comparative perspectives about the variety of ‘Classicisms’ in Indian Literature

3. Students will be able to develop critical understanding of poetic language, kingship, nature, and gender as contexts to Indian Classical Literature in the light of recent developments in literary and cultural theories.
4. They will be able to critically analyze seminal Indian Classical texts and trace the literary movements and processes from ancient to contemporary times.

Unit	Contents
UNIT 01	Indian Classical Literature: History and Overview
UNIT 02	<i>The Vedas / The Upanishads</i> : Selections <i>Mahabharata:</i> “The Book of Virata” “The Book of Bhishma” “The Book of Women” <i>The Silappatikaram:</i> Selections Aśvaghōṣa: <i>Buddhacharita</i>
UNIT 03	Bharata Muni: <i>The Natyashastra:</i> Chapters (1-5, 20-21) or (14-19, 20-21) Bhasa: <i>Swapnavasavadattam</i> Kalidasa: <i>Malavikaagnimitram</i> Visakhadatta: <i>Mudrarakshasa</i>
UNIT 04	Bana: <i>Kadambari</i> : Selections <i>Vetalpanhcbimsati:</i> Selections Somadeva: <i>Kathasaritsagara</i> : Selections <i>Tales from Jataka</i> (Volume 2 and 3): Selections:

Suggested Reading:

Keith, Arthur Berriedale. *The Sanskrit Drama in Its Origin, Development, Theory & Practice*. Motilal Banarsidass Publishers Pvt. Ltd.

Brough, John. (Tr.). *Poems from the Sanskrit*. Penguin Classics.

Friedrich Max Müller. *A History of Ancient Sanskrit Literature*. Williams and Norgate.
 Ganguli, Kisari Mohan. (Tr). *The Mahabharata*. Createspace Independent Publishing.
 Griffith, Ralph (Tr.). *A Complete English Translation of The Rig Veda*. E J Lazarus.
 Haksar, A N D. *Tales from the Panchatantra*. New Delhi: National Book Trust.
 Farquhar, John Nicol. *An Outline of the Religious Literature of India*. Motilal Banarsidass.
 Kale, M R. *Svapnavasavadatta of Bhasa*. Motilal Banarsidass.
 Muller, Max (Tr.). *The Upanishads, Part I (1879) & Part II (1884)*. Motilal Banarsidass.
 Pandit, R S. *Ritusamhara of Kalidasa*, 1947. Bombay: The National Information & Publications LTD.
 Goodwin, Robert E. *The Playworld of Sanskrit Drama*. Motilal Banarsidass.
 Ryder, Arthur C. (Tr.). *The Seasons & The Cloud-Messenger*. Sahitya Academy.
 Das, Sisir Kumar. *A History of Indian Literature, 500-1399: From Courtly to the Popular*. Sahitya Akademi.
 Williams, Sir Monier. (Tr). *Sakuntala of Kalidasa*. Oxford University Press.

ENGPGET02E	LITERATURE OF THE PARTITION OF INDIA
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Course Description:

This course attempts to explore the historiography of partition of India through literary texts . It includes representative works and authors of both fiction and non-fiction. The texts chosen shall allow the examination of nationalist and imperial politics that are held to account for the partition of British India. It will also reflect on the aftermath of partition beyond its immediate events. A considerable range of texts that can glean the multifaceted nature of the psychological and social trauma has been chosen to facilitate a dynamic understanding of the history.

Course Objectives:

1. This course proposes an understanding of the development of fiction and non-fictional writings during the events of 1947 as well as post-partition narratives.
2. It shall be necessary to understand the critical events underlying the modern history of India, Pakistan and Bangladesh.
3. The course also aims to acquaint the students with the various patterns of narrative (both fictional and non-fictional) and make them aware of its social, cultural and psychological implications.
4. The understanding of cultural heterogeneity vis-a-vis governance and politics on the Indian subcontinent shall also be attempted.

Learning Outcome:

1. Students will be able to understand the historiography of colonialism, nationalism and postcolonial statehood pertaining to India, Pakistan and Bangladesh..
2. They will be able to analyze fictional and personal narratives as alternative versions of official policy statements.
3. Literature as lived experience would also be understood by the students as many of the texts included have strong autobiographical traits.
4. They will be able to reflect on cultural, political issues involved in the politics of governing diverse groups, the politics of identity, its various sources and dimensions, the role of literature and culture, questions of memory and pain, as well as international geopolitics.

Unit	Contents
UNIT 01	<p>Moniza Alvi: Selections</p> <p>Gulzar: Selections</p> <p>Jibananda Das: Selections</p> <p>Agha Shahid Ali: Selections</p> <p>Annada Shankar Ray: Selections</p> <p>Agyya: Selections</p> <p>Shivkumar Batalvi: Selections</p> <p>Mehjoor: Selections</p> <p>Nida Fazli: Selections</p> <p>Ahmed Faraz: Selections</p>
UNIT 02	<p>Bhisham Sahani: <i>Tamas</i></p> <p>Rahi Masoom Reza: <i>Aadha Gaon</i></p> <p>Amrita Pritam: <i>Pinjar</i></p> <p>Sunanda Sikdar: <i>A Life Long Ago</i></p> <p>Chaman Nahal: <i>Azadi</i></p> <p>Gulzar: <i>Two</i></p> <p>Kamleshwar: <i>Kitne Pakistan (Partitions)</i></p> <p>Attia Hossain: <i>Sunlight in A Broken Column</i></p>

UNIT 03	<p>Short Stories: Saadat Hasan Manto: Selection of Short Stories</p> <p>Mohan Rakesh: Selection of Short Stories</p> <p>Jahanara Imam: Selection of Short Stories</p> <p>Krishna Sobti: Selection of Short Stories</p> <p>Bhisham Sahni: Selection of Short Stories</p> <p>Joginder Paul: Selection of Short Stories</p> <p>Drama: Asif Currimbhoy: <i>The Refugee</i></p> <p>Asghar Wajahat: <i>Jisne Lahore Dekhya Nahi Woh Jamya Nahi</i></p>
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UNIT 04	<p>Ritu Menon & Kamla Bhasin: <i>Borders & Boundaries</i></p> <p>Urvashi Butalia: <i>The Other Side of Silence: Voices from the Partition of India</i></p> <p>Aanchal Malhotra: <i>Remnants of a Separation: A History of the Partition through Material Memory</i> (Selections)</p> <p>Yasmin Khan: <i>The Great Partition</i></p>
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Suggested Reading:

- Bagchi, Jasodhara & Subhoranjan Dasgupta. Eds. Selections from *Trauma & the Triumph: Gender & Partition in the Eastern Region*. Bhatkal & Sen.
- Bandyopadhyay, S. *From Plassey to Partition: A History of Modern India*. New Delhi: Penguin.
- Bashabi Fraser. Ed. Selections from *Bengal Partition Stories: An Unclosed Chapter*. Anthem Press.
- Bhalla, Alok. *Partition Dialogues: Memories of a Lost Home*. New Delhi: Oxford.
- Butalia, Urvashi (ed.). *Partition: The Long Shadow*. UK: Penguin.
- Chakraborty, Dipesh et al. *From the Colonial to the Postcolonial: India and Pakistan in Transition*. New Delhi: Oxford University Press.
- Chandra, Bijan, et al. *India's Struggle for Independence*. New Delhi: Penguin.
- Chatterjee, Partha. *Nation and its Fragments: Colonial and Post-colonial Histories*. New Delhi: Oxford University Press.
- Chughtai, Ismat. *Lifting the Veil*. Translated from Urdu by M. Asaduddin. New Delhi: Penguin.

Prakash, Bodh. *Writing Partition: Aesthetic and Ideology in Hindi and Urdu Literature*. New Delhi: Pearson.

Saint, Tarun K. *Witnessing Partition*. New Delhi: Routledge.

Sengupta, Debjani. Ed. *Selections from Map Making: Partition Stories from Two Bengals*. Amaryllis.

Spinner, Barney White. *Partition: The Story of Indian Independence and the creation of Pakistan in 1947*. UK: Simon and Schuster.

ENGPGE01: GENERAL ELECTIVE COURSES

S. No.	COURSE TITLE	COURSE CODE	CREDITS	MARKS
1	ACADEMIC and PROFESSIONAL WRITING	ENGPGE01 A	4	50
2	POPULAR LITERATURE	ENGPGE01 B	4	50

ENGPGE01A	ACADEMIC AND PROFESSIONAL WRITING
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Course Description:

This course, following the general pattern, consists of 4 units and tries to offer an overview of the art of writing. Students will be introduced to several forms of academic and professional writing such as editing, proofreading, writing thesis statements, reviews, reports, surveys, blogs etc. Each unit will focus on different aspects of writing aiming at providing students with a strategic approach to hone their writing skills for academic and professional purposes.

Course Objectives:

1. To develop writing skills, to learn to integrate writing and thought and to apply the conventions of academic writing correctly.
2. To acquire the correct sense of format, syntax, grammar, punctuation and spelling.

3. To acquire concepts, principles and vocabulary of reasoning and argumentation and use analysis, synthesis and evaluation to advance arguments.
4. To gain an understanding of discourse conventions ranging from structure and paragraphing to tone and mechanics.

Learning Outcome:

1. Students will learn to use critical tools to write and learn how to record their research.
2. Students will learn critical responses to peer writing and self-evaluate based on peer response.
3. Students will be able to acquire fluency in LSRW skills through interactive classrooms and also prepare for professional spaces.

Unit	Contents
UNIT 01	<p>Introduction to Academic Writing: Purpose, Types and Features Essay Writing: Planning, Organizing and Paragraph Structuring Proof-Reading and Editing Vocabulary Practice</p>
UNIT 02	<p>Mechanics and Conventions of Writing Writing a Thesis Statement, Shaping Strategies: Discussions, persuasions and arguments- Comparison and contrast- Cause and effect- Defining and classifying Problems and solutions: Punctuations, Use of articles, Relevance of examples, Generalizations, Academic style.</p> <p>Notes on anti-plagiarism, Paraphrasing Synonyms, Identify the source Summary reminder phrases - Comparative Summaries</p>
UNIT 03	<p>Writing Reviews: Reviewing books – Reviewing movies - Writing product reviews Writing Case Studies Writing Reports: Feasibility report, Progress reports, Evaluative reports</p>

UNIT 04	<p>Writing for Professional Purposes: Surveys: Conducting surveys- Designing questionnaires, collecting data - Writing descriptive reports</p> <p>Writing: Transmittal and cover letters - Emails Writing summaries Writing memos on writing blogs, Etiquette in writing.</p>
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Suggested Reading:

Graff, Gerald and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. New York: Norton.

Hacker, D. & Nancy Sommers. *A writer's reference*. Boston, MA: Bedford/St, Martin's.

Leki, Ilona. *Academic Writing: Exploring Processes and Strategies*. New York: CUP.

Blanpain, Kristin. *Academic Writing in the Humanities and Social Sciences*. Acco.

Hamp-Lyons, Liz and Ben Heasley. *Study writing: A Course in Writing Skills for Academic Purposes*. Cambridge: CUP.

Nagaraj, Geetha and Mark Cholij. *English Basics International Edition: A Companion to Grammar and Writing*, Cambridge University Press.

Gupta, Renu. *A Course in Academic Writing*. New Delhi: Orient Blackswan.

O' Brien, Terry. *Modern Writing Skills*. Rupa.

Kane, Thomas S. *The Oxford Essential Guide to Writing*, Berkley Books.

ENGGGEC01B	POPULAR LITERATURE
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Course Description:

This paper introduces the students to the genre of Popular Literature which comprises a vast area of literary styles and often mirrors dominant popular culture which develops in the society and becomes a trend. This paper attempts to engage students in an understanding of contemporary culture and its ideologies regarding how it decides what is high and what is low culture.

Course Objective:

1. To enable the students to interpret the world around them.
2. To provide the students with theoretical tools to discern the nuances of the everyday.

Learning Outcome:

1. Students will be able to identify and analyze the historical, social, political, and literary dynamics which foster the development of a specific genre of popular literature.
2. Students will be able to explore the complicated relationship between the meaning of literature and popular literature, and inter-relationship between popular literature and popular culture.

Unit	Contents
UNIT 01	Popular literature- 'literature of the people'- origins and development characteristic features--genres and subgenres- folk tales - fairy tales - ballads romances- periodicals - detective fiction - sci-fi, fantasy- horror- children's literature- cartoon/comic strips- comics- chick lit dance-music-art television shows
UNIT 02	<p>H. G Wells :<i>War of the World</i></p> <p>C.S. Lewis: <i>Chronicles of Narnia (Book-I)</i></p> <p>P.K. Dick : <i>Do Androids Dream of Electric Sheep?</i></p> <p>J. K. Rowling: <i>Harry Potter and the Deathly Hallows</i></p> <p>Agatha Christie: <i>The Murder of Roger Ackroyd</i></p> <p>Satyajit Ray: <i>Incredible Adventures of Professor Shanku</i></p>
UNIT 03	<p>Raymond Chandler :<i>The Big Sleep</i></p> <p>Bram Stoker :<i>Dracula</i></p> <p>Stephen King :<i>It</i></p> <p>John Le Carre: <i>The Spy Who Came in from the Cold</i></p> <p>Marie Belloc Lowndes: <i>The Lodger</i></p>

UNIT 04	<p>Alan Moore/Dave Gibbons: <i>Watchmen</i></p> <p>Sarnath Banerjee: <i>The Barn Owl's Wondrous Capers</i></p> <p>Jeff Burk: <i>Shatnerquake</i></p> <p>Blog Literature: <i>Riverbend</i></p> <p>David Foster Wallace: <i>Infinite Jest</i></p>
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Suggested Reading:

Anjaria, Ulka. *Reading India Now: Contemporary Formations in Literature and Popular Culture*. Temple UP.

Dominas, Konrad, et al. *Antiquity in Popular Literature and Culture*. Cambridge Scholars Publishing.

Edwards, Justin, and Agnieszka S. Monnet. *The Gothic in Contemporary Literature and Popular Culture: Pop Goth*. Routledge.

Glover, David, and Scott McCracken. *The Cambridge Companion to Popular Fiction*. Cambridge UP.

Haywood, Ian. *The Revolution in Popular Literature: Print, Politics and the People, 1790-1860*. Cambridge UP.

Murphy, Bernice M. *Key Concepts in Contemporary Popular Fiction*. Edinburgh UP.

Neuburg, Victor E. *Popular Literature: A History and Guide from the Beginning of Printing to the Year 1897*. Penguin Books.

---. *The Popular Press Companion to Popular Literature*. Popular P.

SEMESTER –IV

ENGPCCCT13	LITERARY THEORY-II
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Course description:

The course Literary Theory -II is designed to supplement the previous reading of Literary Theory I. They are already familiar with emerging theoretical trends and the interdisciplinary nature of literary and cultural theory, this course will broaden their preexisting knowledge where they will have an opportunity to acquaint themselves with major theoretical works in the fields of Marxism, Postcolonialism, Postmodernism, New Historicism, Cultural Materialism, Ecocriticism and Geocriticism. The canonical texts have been incorporated in this course to introduce the learners to the fountainhead of these theories while the interconnectedness of one tenet with the others will be apparent to them when they will skim through the course.

Course Objective:

1. To introduce the learners to the tradition of a wide range of contemporary literary and cultural theories from 20th century onwards.
2. To familiarize them with the prominent critical concepts and thinkers of the contemporary times.
To enable them to mobilize various theoretical parameters in the analysis of literary and cultural texts.
3. To familiarize them with the trends and cross-disciplinary nature of literary theories.
4. The students would have an extensive absorption of the stipulated texts.
5. This course would enable the students to have a clear perception of the different schools of criticism as well as the tenets of the major theorists.

Learning Outcome:

1. Students will be able to trace the development and trends of contemporary literary and cultural theories from 20th century onwards.
2. They will be able to comprehend the significant concepts of theories contributed by the thinkers.
3. Students will be able to understand the significance of such concepts in changing or adding to the main currents of thought during contemporary times.
4. Students will be able to relate the concepts of literary and cultural theories while studying other texts,

thus understanding and appreciating intertextuality and the cross-disciplinary nature of such theories.

Unit	Contents	
UNIT 01	Marxist and Postcolonial Theories	<p>Edward Said: Introduction to <i>Orientalism</i>/Afterword to <i>Orientalism</i></p> <p>Homi K. Bhabha: Selection From <i>The Location of Culture</i></p> <p>Frantz Fanon: Selection From <i>Black Skin, White Masks</i></p> <p>Ngũgĩ wa Thiong'o: From <i>Decolonising the Mind</i></p> <p>Raymond Williams: “Base and Superstructure in Marxist Cultural Theory”</p> <p>Aijaz Ahmed: <i>In Theory</i> (Selections)</p>
UNIT 02	Postmodern Theory	<p>Jurgen Habermas: From <i>Philosophical Discourse of Modernity</i></p> <p>Jean Francois Lyotard: “Answering the Question: what is postmodernism?” / Selection from <i>The Postmodern Condition</i></p> <p>Fredric Jameson: “The Politics of Theory: Ideological Positions in the Postmodernism Debate” / Selection from <i>Postmodernism or The Cultural Logic of Late Capitalism</i></p> <p>Jean Baudrillard: “Simulacra and Simulation”</p> <p>Linda Hutcheon: Selection from <i>The Politics of Postmodernism</i></p> <p>Ihab Hassan: “Pluralism in Postmodern Perspective” / “The Culture of Postmodernism”</p>

UNIT 03	New Historicism and Cultural Materialism	Stephen Greenblatt: “The Circulation of Social Energy” Jonathan Dollimore: Selection from <i>Sexual Dissidence : Augustine to Wilde, Freud to Foucault</i> Alan Sinfield: Selection from <i>Faultlines</i> Hayden White: From “The Value of Narrativity in the Representation of Reality” Raymond Williams: Selection from <i>Culture and Society</i>
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		Jonathan Dollimore & Alan Sinfield: Selection from <i>Political Shakespeare: New Essays in Cultural Materialism</i>
UNIT 04	Ecocriticism and Geocriticism	Ramchandra Guha: Selections from <i>Environmentalism : A GlobalHistory</i> Cheryll Glotfelty and Harold Fromm: General Introduction from <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i> Vandana Shiva: Selections from <i>Staying Alive</i> Swarnalatha Rangarajan: “Engaging with Prakriti : A Survey of Ecocritical Praxis in India” Robert T. Tally: <i>Geocritical Explorations</i>

Suggested Reading:

Aijaz Ahmad. *In Theory: Classes, Nations, Literatures*. Verso.

Andrew Edgar and Peter Sedgwick, eds., *Cultural Theory: The Key Thinkers*. Routledge.

Antonio Gramsci. Selections from *The Prison Notebooks*. Columbia University Press.

Eagleton, Terry, *Literary Theory: An Introduction*. Blackwell, 2nd edn,.

Edward Said. *Orientalism*. Hamondsworth: Penguin.

Elaine Marks and Isabelle de Courtivron eds. *New French Feminisms*. Schocken Books.

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

Foucault, Michael. *Power/Knowledge*. Pantheon.

Fredric Jameson. *Postmodernism; or The Cultural Logic of Late Capitalism*. Duke University Press.

Gayatri Chakravorty Spivak, *In Other Worlds*. McClelland & Stewart

Gilbert, Sandra and Gubar, Susan. *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*. Yale University Press.

Homi K. Bhabha, ed., *Nation and Narration*. Taylor and Francis.

Jacobus, Mary, *Reading Woman: Essays in Feminist Criticism*. Methuen.

Jean-Francois Lyotard. *The Postmodern Condition: A Report on Knowledge*.

Leitch, Vincent, B. ed., *The Norton Anthology of Theory and Criticism*. Norton.

Lodge, David ed. *Modern Criticism and Theory: A Reader*. Longman.

Louis Althusser. *Lenin and Philosophy and Other Essays*. Verso.

Michael Foucault. *Language, Counter-Memory, Practice*. Cornell University Press.

Raymond Williams. *Forms in Culture*. Fontana

Rivkin, Julie and Ryan, Michael, eds, *Literary Theory: An Anthology*. Blackwell.

ENGPGET03: DISCIPLINE SPECIFIC ELECTIVE COURSES

<u>S. No.</u>	<u>COURSE TITLE</u>	<u>COURSE CODE</u>	<u>CREDITS</u>	<u>MARKS</u>
<u>1</u>	LITERATURE FROM THE MARGINS	ENGPGET03A	4	50
<u>2</u>	FEMINIST THEATRE	ENGPGET03D	4	50
<u>3</u>	LITERATURE AND GENDER	ENGPGET03C	4	50

<u>4</u>	LITERATURE AND ENVIRONMENT	ENGPGET03E	4	50
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ENGPGET03A	LITERATURE FROM THE MARGINS
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Course Description:

This paper offers a range of texts selected from different sections of marginalized communities. Each unit of this paper focuses on a specific area e.g. Unit -1 offers texts written by the writers belonging to the Dalit community, Unit- 2 offers texts written from the perspectives of Black Literature, Unit -3 deals with the texts of Disability Studies and Unit- 4 focuses on the texts written from Queer perspectives. As it is seen, this paper tries to bring the texts from the different marginalized sections to generate a critical engagement on the (re)construction of the different concepts and notions by the writers belonging to the marginalized sections and how they deal with their marginal positions to deconstruct the established narratives about them.

Course Objective:

1. To understand the construction and reconstruction of different concepts related to the marginalized sections.
2. To create a critical engagement with the relationship between the macro narratives and the micro narratives.
3. To focus on and comprehend their societal experiences, struggle, and formation of identity.

Learning Outcome:

1. Students will learn the construction of micro narratives against the macro narratives and will understand how the established concepts and notions are critically analyzed and reconstructed from the marginal position.
2. Students will learn to use different critical tools for looking at the texts written from the margins.
3. Students will get an understanding of their social positions and their struggle to overcome all kinds of barriers for establishing their identity in society.

Unit	Contents
UNIT 01	<p>Sharan Kumar Limbale: <i>The Outcaste</i></p> <p>P. Sivakami: <i>The Grip of Change</i></p> <p>K.A. Gunasekaran: <i>The Scar</i></p> <p>Manoranjan Byapari: <i>Interrogating My Chandal Life: An Autobiography of a Dalit</i></p> <p>Omprakash Valmiki: <i>Joothan: A Dalit's Life</i></p> <p>Datta Bhagat: <i>Routes and Escape Routes /Avart (Whirlpool)</i></p> <p>Kusum Kumar: <i>Listen, Shefali</i></p> <p>Premanand Gajjee: <i>Kirwant/ Gandhi—Ambedkar</i></p>
UNIT 02	<p>Tsitsi Dangarembga: <i>Nervous Conditions</i></p> <p>Mariama Ba: <i>So Long A letter</i></p> <p>Bessie Head: <i>A Question of Power</i></p> <p>Scott Momaday: <i>House Made of Dawn</i></p> <p>Jane Haarrison: <i>Stolen</i></p> <p>August Wilson: <i>Fences</i></p> <p>Lynn Nottage: <i>Ruined /Intimate Apparel</i></p> <p>Amiri Baraka: <i>Dutchman</i></p>
UNIT 03	<p>Malini Chib: <i>One Little Finger</i></p> <p>Nasima Hurjuk: <i>Naseema: The Incredible Story</i></p> <p>Nadina La Spina: <i>Such a Pretty Girl: A Story of Struggle, Empowerment, and Disability Pride</i></p> <p>Firdaus Kanga: <i>Trying to Grow</i></p> <p>Selections from Graeae Plays I: <i>New Plays Redefining Disability</i> Ed.By Jenny Sealey Mike Lew: <i>Teenage Dick</i></p> <p>Cherrie Moraga: <i>Heroes and Saints</i></p> <p>Mark Medoff: <i>Children of a Lesser God</i></p>

UNIT 04	<p>Joanna Russ: <i>The Female Man</i></p> <p>Laxmi: <i>Me Hijra, Me Laxmi</i></p>
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	<p>JanMorris: <i>Conundrum</i></p> <p>Meredith Talusan: <i>Fairest: A Memoir</i></p> <p>Caryl Churchill: <i>Cloud Nine</i></p> <p>Jo Clifford: <i>Eve</i></p> <p>Mae West: <i>The Drag</i></p> <p>Matthew Lopez: <i>The Inheritance</i></p>
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Suggested Reading:

- Abrams, Thomas. *Heidegger and the Politics of Disablement*. London: Palgrave Macmillan.
- Arneil, Barbara, and Nancy J. Hirschmann, eds. *Disability and Political Theory*. Cambridge: Cambridge UP.
- Arun, C. Joe. *Constructing Dalit Identity*. Jaipur: Rawat Publications.
- Aston N.M. Ed. *Literature of Marginality: Dalit Literature and African American Literature*. New Delhi: Prestige Books.
- Baird, Robert M., et al., editors. *Disability: The Social, Political, and Ethical Debate*. Prometheus Books.
- Barnes, Elizabeth. *The Minority Body: A Theory of Disability*. London: Oxford UP.
- Campbell, Fiona Kumari. *Contours of Ableism: The Production of Disability and Aabledness*. London: Palgrave MacMillan.
- Corker, Marian, and Tom Shakespeare. *Disability/Postmodernity: Embodying Disability Theory*. New York: Bloomsbury Academic.
- Cureton, Adam, and David Wasserman, eds. *The Oxford Handbook of Philosophy and Disability*. Oxford: Oxford UP.
- Davis, Angela. *Women, Culture and Politics*. New York: Vintage.
- Dirks, Nicholas. *Castes of Mind: Colonialism and the Making of Modern India*. Princeton: Princeton UP.
- Du Bois, W.E.B. *The Souls of Black Folk*. New York: Blue Heron.
- Dubey, Madhu. *Black Women Novelists and the National Aesthetic*. Bloomington: Indiana UP.
- Eaton, Kalenda C. *Womanism, Literature, and the Transformation of the Black Community, 1965–1980*. New York: Routledge.
- Elia, Nada. *Trances, Dances, and Vociferations: Agency and Resistance in Africana Women's Narratives*. New York: Garland.

- Fatton, Robert. *Black Consciousness in South Africa*. Albany: State University of New York.
- Fuss, Diana, ed. *Inside/Out: Lesbian Theories, Gay Theories*. New York: Routledge.
- Gajarawala, Toral Jatin. *Untouchable Fictions: Literary Realism and the Crisis of Caste*. New York: FordhamUP.
- Gates, Henry Louis. *The Signifying Monkey: A Theory of Afro-American Literary Criticism*. New York: Oxford UP.
- Hall, Melinda C. "Critical Disability Theory". *Stanford Encyclopedia*. Stanford UP.
- Heywood, Christopher. *A History of South African Literature*. New York: Cambridge UP.
- hooks, bell. *Feminist Theory: From Margin to Center*. Boston: South End.
- Hudson-Weems, Clenora. *Africana Womanism: Reclaiming Ourselves*. Troy, MI: Bedford Publishers.
- Jagose, Annamarie. *Queer Theory: An Introduction*. New York: New York UP.
- James, Joy. *The Black Feminist Reader*. Malden, MA: Blackwell Publishers.
- Joshi, R. Barbara, ed. *Untouchable! Voices of the Dalit Liberation Movement*. London: Zed Books.
- Kelly, Robin. *Freedom Dreams: The Black Radical Imagination*. Boston: Beacon Press.
- Kumar, Raj. *Dalit Personal Narratives: Reading Caste, Nation, and Identity*. New Delhi: Orient Blackswan.
- Limbale, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*.
Trans. Alok Mukherjee. Hyderabad: Orient Blackswan.
- Reid, Inez Smith. "*Together*" *Black Women*. New York: Emerson Hall.
- Robb, Peter, ed. *Dalit Movements and the Meanings of Labour in India*. Delhi: Oxford University Press.
- Saraswati, L. Ayu, Barbara L. Shaw. Eds. *Feminist and Queer Theory: An Intersectional and Transnational Reader*. New York: Oxford University Press.
- Sedgwick, Eve Kosofsky. *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia University Press.
- . *Epistemology of the Closet*. Berkeley, CA: U of California.
- Shildrick, Margrit. *Dangerous Discourses of Disability, Subjectivity and Sexuality*. New York: Palgrave Macmillan.
- Sullivan, Nikki. *A Critical Introduction to Queer Theory*. New York: New York University Press.
- Ustun, T. Bedirhan, et al., editors. *Disability and Culture: Universalism and Diversity*. Hogrefe and Huber Publishers.
- Warner, Michael, ed. *Fear of a Queer Planet: Queer Politics and Social Theory*. Minneapolis: University of Minnesota Press.
- Wilson, Elinor. *Jim Beckwourth: Black Mountain Man and War Chief of the Crows*. Norman, Okla.: University of Oklahoma Press.

Course Description:

Feminist Theatre introduces students to the rich work of female playwrights, starting with early voices in the second half of the twentieth century to modern and contemporary voices all the way to the twenty first century—where plays written by women have become increasingly bold. Women write about the world in a specific way, and theatre is as revelatory a landscape as any piece of literature or any piece of legislation. To read a play written by a woman is to enter a unique territory of images and iterations, but in order to fully reveal the design of a female play, one must know what defines the society that has given birth to a female playwright. These plays written by women cover a wide range of topics: policing sexual desire and women's bodies, political economy of gender, expectations of women's roles, and the construction of queer and masculinity. This course offers plays from some of the newest and most controversial global female playwrights who within the matrix of the feminist theory, gender theory and performance theory investigate the possibility of deriving a separate script with separate nuances and feminine language for the stage —where the body/voice of the devising-performer is the site of a critical engagement with the gender politics or representation

Course Objective:

1. To make the students aware of the different nuances and stages of the women's struggle and their experiences against the patriarchal society in different socio-political, cultural and historical contexts.
2. To make them understand about the notion of gender and gendered experiences of the women.
3. To enable them critically engage with the different theoretical approaches and tools of Feminist theories and the implication of it in different conditions.
4. To make them understand about the interrelationship of the feminist theatre and other branches of literature in its synchronic as well as diachronic study of the texts and how the texts embedded in a specific context transcend the boundary of time and space.

Learning Outcome:

1. Students will be able to understand and locate the history of the women's struggle and their experiences, its development and finally their journey to the centre with the passage of time in different socio-cultural, political and historical contexts.
2. Students will learn to critically engage with different theoretical approaches and tools of Feminist theories and will be able to analyze the gendered experiences in society.
3. Students will learn to locate and compare the texts in terms of their interrelationship with the other

branches of knowledge and will have a better understanding of the different nuances of the society.

Unit	Contents
UNIT 01	<p>Manjula Padmanabhan:<i>Lights Out / Harvest</i></p> <p>Maya Chowdhry: <i>Monsoon</i></p> <p>Gurpreet Kaur Bhatti: <i>Behzti / Khandan</i></p> <p>Tanika Gupta:<i>Sugar Mummies/ Sanctuary</i></p> <p>Meera Syal: <i>My Sister-Wife</i></p>
UNIT 02	<p>Caryl Churchill: <i>Cloud Nine / Serious Money</i></p> <p>Timberlake Wertenbaker: <i>The Love of the Nightingale / The Grace of Mary Traverse</i></p> <p>Sarah Daniels: <i>Neaptide / Masterpieces</i></p> <p>Jackie Kay: <i>Twice Over / Chiaroscuro</i></p> <p>Winsome Pinnock: <i>Talking in Tongues / A Hero's Welcome</i></p> <p>Pam Gems: <i>Dusa, Fish, Stas and Vi / Queen Christina</i></p> <p>Bryony Lavery: <i>Origin of the Species / Frozen</i></p>
UNIT 03	<p>Lynn Nottage: <i>Ruined / Intimate Apparel</i></p> <p>Paula Vogel: <i>How I Learned to Drive / Indecent</i></p> <p>Ntozake Shange: <i>for coloured girls who have considered suicide/ when the rainbow is enuf / Boogie Woogie Landscapes</i></p> <p>Marsha Norman: <i>Night, Mother / Getting Out</i></p> <p>Wendy Wasserstein: <i>Uncommon Women and Others/ The Sisters Rosensweig</i></p>

UNIT 04	<p>Elizabeth Wong: <i>China Doll / Letters to a Student Revolutionary</i></p> <p>Rukhsana Ahmed: <i>Song for a Sanctuary</i></p> <p>Young Jean Lee: <i>Songs of the Dragons Flying to Heaven</i></p> <p>Ayshe Raif: <i>Café Society / Fail/Safe</i></p> <p>Gcina Mhlophe: <i>Have You Seen Zandile?</i></p> <p>Zindika: <i>Leonora's Dance</i></p>
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Suggested Reading:

- Austin, Gayle. *Feminist Theories for Dramatic Criticism*. Michigan: University of Michigan Press.
- Aston, Elaine, and Geraldine Harris. *Performance Practice And Process*. Basingstoke: Palgrave Macmillan.
- . *An Introduction to Feminism and Theatre*. New York: Routledge.
- . *Feminist Theatre Practice*. London: Routledge.
- . *Feminist Views on The English Stage*. Cambridge: Cambridge University Press.
- Brewer, Mary F. *Race, Sex, and Gender in Contemporary Women's Theatre: The Construction of Woman*. Brighton: Sussex Academic Press.
- Brown, Janet. *Feminist Drama: Definition and Critical Analysis*. Scarecrow Press.
- Canning, Charlotte. *Feminist Theaters in the U.S.A.: Staging Women's Experience*. London: Routledge.
- Case, Sue-Ellen. *Feminism and Theatre*. New York: Methuen.
- Case, Sue-Ellen. *Performing Feminisms: Feminist Critical Theory and Theatre*. London: Johns Hopkins University Press.
- Dolan, Jill. *Presence and Desire: Essays on Gender, Sexuality, Performance*. Ann Arbor: University of Michigan Press.
- George, Kadija, ed. *Six Plays by Black and Asian Women Writers*. London: Aurora Metro Press.
- Keyssar, Helene(ed.). *Feminist Theatre and Theory: Contemporary Critical Essays*. London: Macmillan Press LTD.
- Martin, Carol, Ed. *A Sourcebook on Feminist Theatre and Performance: On and Beyond the Stage*. New York-London: Routledge.
- Robson, Cheryl. ed. *Seven Plays by Women*. London: Aurora Metro Press.
- Remnant, Mary. Ed. *Plays by Women Vol. VI*. London: Methuen.
- Solomon, Alisa. *Re-Dressing the Canon: Essays on Theater and Gender*. New York: Routledge.

Stowell, Shiela. *A Stage of Their Own: Feminist Playwrights of the Suffrage Era*. Manchester: Manchester University Press.

Taylor, John Russel. *Anger and After: A Guide to the New British Drama*. London: Routledge.

Wandor, M. Look. *Back in Gender: Sexuality and Gender in Post-War British Drama*. London: Methuen.

ENGPDET03C	LITERATURE AND GENDER
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Course Description:

This course looks closely at literature by and/or about women as it informs their gendered identity. Historical and chronological discussion of gender role, definition and the relationship between that and how women are viewed and view themselves is a key component of this course. Discussion of readings from a wide range of authors writing in different genres of literature trace the development of women's writings and increases students' appreciation and awareness of the excellence in women's writing. The primary goal of this course is to familiarize students with key issues, questions and debates in Women's and Gender Studies scholarship, both historical and contemporary.

Course Objectives:

1. To equip the students with the knowledge of carrying out literary analysis using gender theories such as feminism, womanism, masculinity, queer theory etc.
2. To engage the students in the study of lesbian, gay, bisexual, transgender, and queer identities, communities, cultures, politics, theories, and histories.
3. To enable students to begin to critically examine the world through the lens of LGBTQ+ studies in order to imagine better, more nourishing worlds not just for LGBTQ+ people but for everyone.

Learning Outcome:

1. Acquisition of skills in analyzing literature through close reading informed by the critical tradition of

gender studies.

2. Familiarity with the vocabulary and discourse of feminism, gender studies, and queer theory.
3. Production of writing that demonstrates the ability to create coherent arguments about literature through the application of critical theory to text .

Unit	Contents
UNIT 01	<p>Judith Butler: Selections from <i>Gender Trouble</i>.</p> <p>Lila Abu-Lughod: Selections from <i>Do Muslim Women Need Saving?</i></p> <p>Nancy J. Chodorow: "Heterosexuality as a Compromise Formation"</p> <p>Serena Nanda: "Hijrasas Neither Mannor Woman". In <i>The Gay and Lesbian Studies Reader</i>.</p> <p>R. W. Connell: "The Science of Masculinities"</p>
UNIT 02	<p>Anne Finch, Countess of Winchilsea: Selection of Poems</p> <p>Michael Field: Selection of Poems</p> <p>Marianne Moore: Selection of Poems</p> <p>Audre Lorde: Selection of Poems</p> <p>Amy Lowell: Selection of Poems</p> <p>Adrienne Rich: Selection of Poems</p>

UNIT 03	<p>Ama Ata Aidoo: “Something to Talk About on the Way to the Funeral” in <i>No Sweetness Here and Other Stories</i>.</p> <p>Hisaye Yamamoto: — “Seventeen Syllables” from <i>Seventeen Syllables and Other Stories</i>.</p> <p>Mahasweta Devi. — “Breastgiver”/ “Draupadi”</p> <p>Charlotte Perkins Gilman: <i>The Yellow Wallpaper</i></p> <p>Ismat Chughtai: Selections from <i>Lifting the Veil</i>.</p> <p>James Baldwin: <i>Giovanni’s Room</i></p> <p>Jeanette Winterson: <i>Written on the Body</i></p> <p>Leslie Feinberg: <i>Stone Butch Blues</i></p>
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UNIT 04	<p>Sarah Daniels: <i>The Gut Girls/ Head-Rot Holiday</i></p> <p>Wendy Wasserstein: <i>The Heidi Chronicles</i></p> <p>Marsha Norman: <i>Night, Mother</i></p> <p>Mahesh Dattani: <i>Dance Like a Man</i></p>
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Suggested Reading:

- Abelove, Henry, Michèle Aina Barale, and David M. Halperin, eds. *The Lesbian and Gay Studies Reader*. New York: Routledge.
- Aldama, A. J., ed. *Violence and the Body: Race, Gender, and the State*. Bloomington: Indiana University Press.
- Armstrong, N. *Desire and Domestic Fiction: A Political History of the Novel*. New York: Oxford University Press.
- Brod, H. & Michael Kaufman. *Theorizing Masculinities*. London: Sage.
- Butler, J. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.
- Fausto-Sterling, A. *Sexing the Body: Gender Politics and the Construction of Sexuality*. New York: Basic Books.
- Fisher, J., and E. S. Silber, eds. *Women in Literature: Reading through the Lens of Gender*. Westport, CT: Greenwood Press.
- Fuss, Diana, ed. *Inside/Out: Lesbian Theories, Gay Theories*. New York: Routledge.
- Gaylin, W. *The Male Ego*. New York: Viking.
- Greer, Germaine. *The Female Eunuch*. London: MacGibbon & Kee.
- Hall, Donald E. *Queer Theories*. New York: Palgrave Macmillan.
- Harris, A., ed. *All About The Girl: Culture, Power, and Identity*. New York: Routledge

- Kimmel, M. *Masculinities*. Berkeley: University of California Press.
- . *The Gendered Society*. Oxford, England: Oxford University Press.
- Norton, Rictor. *The Myth of the Modern Homosexual: Queer History and the Search for Cultural Unity*. Washington: Cassell.
- Polkey, P., ed. *Women's Lives into Print: The Theory, Practice and Writing of Feminist Auto/biography*. New York: St. Martin's Press.
- Sotunsa, Mobolanle. *Feminism and Gender Discourse: The African Experience*. Lagos: Asaba Publications.
- Sullivan, Nikki. *A Critical Introduction to Queer Theory*. New York: New York University Press.

ENGPGET03D	LITERATURE AND THE ENVIRONMENT
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Course Description:

This paper is organized around a basic question: what is environmental literature? This paper explores this question by examining major trends that have shaped how Anglophone writers have understood and written about their environments historically, how those trends continue to influence our feelings towards, and understandings of, the more-than-human world. More specifically, by using the tools of literary analysis and literary history, the course texts focus to distinguish a set of shared tropes and shared concerns indicative of environmental literature in general. It helps to identify strategies through which poets, dramatists, and fiction and nonfiction writers have addressed environmental questions through both the form and content of their works. The paper explores how literary texts critiqued destructive policies, illuminated ecological crises, and inspired environmental movements as well as pay close attention to the relationships between social conflict and ecological change, and indeed, the indivisibility of these processes. Finally, through the close reading, critical thinking, and analytical writing required in this course, it will investigate the extent to which literary and cultural forms shape the ways that people see and relate to nature and the environment, that is to the places where they live, work, travel, and form their identities.

Course Objective:

1. To analyze responses to our natural environment—both fiction and nonfiction—as they shift over time in response to economic and political phenomena.
2. Demonstrate an understanding of the historical, aesthetic, and literary aspects of environmental literature.
3. To develop a critical understanding of different generic and formal modes of construction—including strategies for representing ecological disaster and threat, apocalypse, different ideas of nature and the more than human world of animals, plants and landscape;

Learning Outcome:

1. The students will be able to show an understanding of the complex and various representations of nature.
2. The students will develop the ability to deploy appropriate critical strategies to analyze the ideological dimensions of representations of nature and ecology;
3. They develop the skills to reflect upon and critique both the real world environmental crisis and representations of related issues by thinking with important contemporary theoretical concepts;
4. Demonstrate the capacity to engage with secondary critical reading material, assessing the scholarly arguments that might contribute to their intellectual projects.

Unit	Contents
<p>UNIT 01</p>	<p>Ramachandra Guha: <i>Environmentalism: A Global History</i> (Selections)</p> <p>Vandana Shiva: <i>Earth Democracy: Justice, Sustainability, and Peace</i> (Selections)</p> <p>Robert Emmett and David N. Pellow (Eds.): <i>The Environmental Humanities: A Critical Introduction</i> (Selections)</p> <p>David Abram: <i>The Spell of the Sensuous: Perception and Language in a More-Than-Human World</i> (Selections)</p> <p>Amitav Ghosh: <i>The Great Derangement</i></p> <p>Rachel Carson: <i>Silent Spring</i> (Selections) / <i>The Sea Around Us</i> (Selections)</p> <p>Lynn White: “Historical Roots of Our Ecological Crisis”</p> <p>Karen Warren: “Nature Is A Feminist Issue”</p>

<p>UNIT 02</p>	<p>Don McKay: <i>Field Marks: The Poetry of Don McKay</i> (Selections) Arundhati Subramaniam: Selections Tishani Doshi: Selections Keki N. Daruwalla: Selections A. K. Ramanujan: Selections Les Murray: Selections Joy Harjo: Selections Forugh Farrokhzad: Selections Jack Mapanje: Selections Jibanananda Das: Selections</p>
<p>UNIT 03</p>	<p>Eva Saulitis: <i>Into Great Silence: A Memoir of Discovery and Loss among Vanishing Orcas</i> Easterine Kire: <i>When the River Sleeps</i> Anuradha Roy: <i>The Folded Earth</i> T. S Pillai: <i>Chemmeen</i> O. V. Vijayan: <i>The Legends of Khasak</i> Phanishwar Nath Renu: <i>Tales of a Wasteland</i> Mahasweta Devi: <i>The Book of the Hunter</i> N. A. D'Souza: <i>Dweepa: Island</i> Pundalik N. Naik: <i>The Upheaval (Acchev)</i> K. Shivarama Karanth: <i>Return To Earth</i> Akkineni Kutumba Rao: <i>Softly Dies A Lake</i></p>

UNIT 04	<p>Lucy Kirkwood: <i>The Children</i></p> <p>Mike Bartlett: <i>Earthquakes in London</i></p> <p>Rabindranath Tagore: <i>Red Oleanders</i></p> <p>Mahesh Elkunchwar: <i>Apocalypse</i></p> <p>Ratan Thiyam : Selection from <i>Manipur Trilogy</i></p> <p>Rahul Varma: <i>Bhopal</i></p> <p>David Mamet: <i>The Water Engine</i></p> <p>Clare Duffy: <i>Arctic Oil</i></p> <p>Jezz Butterworth: <i>The River</i></p> <p>Theresa May: <i>Salmon is Everything</i></p> <p>Karim Alrawi: <i>Fire in the Lake</i></p> <p>Robert Schenkkan: <i>The Kentucky Cycle</i></p>
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Suggested Reading:

Adamson, J., and M. Davis, eds. *Humanities for the Environment*. New York: Routledge.

Attfield, R. *The Ethics of Environment Concern*. New York: Columbia University Press.

Blackstone, W T. ed. *Philosophy and Environmental Crisis*. Athens: University of Georgia Press.

Boström, M., and D. Davidson, eds. *Environment and Society*. London: Macmillan.

Carson, R. *Silent Spring*. Boston: Houghton Mifflin.

Cohen, Jeffrey, and Stephanie Foote. *The Cambridge Companion to Environmental Humanities*. Cambridge: Cambridge University Press.

DeLoughrey, Elizabeth M., Jill Didur, and Anthony Carrigan. *Global Ecologies and the Environmental Humanities: Postcolonial Approaches*. 31 Vol. New York; London: Routledge.

Emmett, R., and D. Nye. *The Environmental Humanities*. Cambridge, MA: MIT Press.

Emmett, Robert and Frank Zelko, eds. *Minding the Gap: Working Across Disciplines in Environmental Studies*. Munich: Rachel Carson Center Perspectives.

Emmett, Robert S., and David E. Nye. *The Environmental Humanities: A Critical Introduction*. Massachusetts: MIT Press,

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

Heise, Ursula K., Jon Christensen, and Michelle Niemann, eds. *The Routledge Companion to the Environmental Humanities*. London: New York, NY: Routledge.

Jamieson, D.A *Companion to Environmental Philosophy*. Malden: Blackwell Publishing Company.

Nye, David. E., et al. *The Emergence of the Environmental Humanities*. Stockholm: Mistra.

Oppermann, Serpil, and Serenella Iovino, eds. *Environmental Humanities: Voices from the Anthropocene*. London: New York: Rowman and Littlefield International.

Waldau, P. *Animal Studies: An Introduction*. New York: Oxford University Press.

ENPGDET04: DISCIPLINE SPECIFIC ELECTIVE COURSES

S. No.	COURSE TITLE	COURSE CODE	CREDITS	MARKS
1	MODERN ENGLISH LANGUAGE	ENPGDET04A	4	50
2	ENGLISH LANGUAGE TEACHING AND STYLISTICS	ENPGDET04B	4	50
3	TRANSLATION STUDIES	ENPGDET04C	4	50
4	LITERATURE OF THE INDIAN DIASPORA	ENPGDET04D	4	50

ENPGDET04A	MODERN ENGLISH LANGUAGE
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L+T+P=3+1+0

Course Description:

This paper is introduced with an aim to provide learners with basic knowledge about theoretical linguistics. The first unit deals with the basic concepts of Linguistics. A systematic study of human speech sounds is presented in unit two of the paper. In the third unit language is studied at the level of word and sentence. The fourth unit is devoted to the study of sociolinguistics.

Course Objective:

This course aims

1. To introduce the basic concepts of Linguistics.
2. To familiarize learners with the basics of Phonology and Morphology.
3. To familiarize learners with the basics of Syntax and Semantics.
4. To enable students to apply concepts of Linguistics in Language Teaching.

Learning Outcome:

At the end of the course, the learners will be able:

1. To understand the fundamentals and the various theories of Linguistics.
2. To practise the features of speech sound patterns and connected speech.
3. To analyze the word formation processes.
4. To analyze sentences based on IC and phrase structure.

Unit	Contents	
UNIT 01	Introduction to Language and Linguistics	<ul style="list-style-type: none"> ● Language: Its Origin and Properties ● Linguistics: Definition and Scope ● Traditional and Modern Linguistics ● Descriptive and prescriptive approaches to language study
UNIT 02	English Phonetics and Phonology	<ul style="list-style-type: none"> ● Organs of speech and speech mechanism ● Segmental phonemes of English and their allophonic variations ● Syllable formation and syllable structure ● Suprasegmental features of British RP – Word accent, rhythm and intonation ● Connected speech and weak forms ● Phonemic transcription ● Fluency and accuracy in English pronunciation ● Difficulty areas of the Indian learners of English- the concept of GIE (General Indian English)

<p>UNIT 03</p>	<p>Morphological and Syntactic structure of Modern English</p>	<ul style="list-style-type: none"> ● Morphology – Morphemes and allomorphs- Derivation and inflection ● Morphological analysis ● Morphophonemic processes ● Syntactic analysis – IC analysis ● Basics of Transformational Generative Grammar— the Noun Phrase, Verb phrase and the relationals ● Surface structure and deep structure configuration of sentences – <i>Aspects</i> model ● Linguistic competence and Universal Grammar

<p>UNIT 04</p>	<p>Introduction to Sociolinguistics</p>	<ul style="list-style-type: none"> ● Language and Society: Idiolect, Dialect, Sociolect ● Languages in variation, Language Change ● Languages in contact: Pidgin and Creole ● The use of English in India
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Suggested Reading:

Aronoff Mark, M. Dobrovolsky and W.O. Grady.(eds.). *An Introduction to Contemporary Linguistics*. Martin’s Press.

Baker, C.L. *English Syntax*. Cambridge: MIT Press.

Balasubramanian,T. *A Text Book of English Phonetics for Indian Students*. New Delhi: Macmillan.

Davies, A. and C. Elder (eds.). *The Handbook of Applied Linguistics*. Blackwell.

Fromklin, Victoria (ed.). *Linguistics: An Introduction to Language Theory*. Blackwell Publishing.

Hudson, R. *Sociolinguistics* (Second ed.) Cambridge: CUP.

Laurie Bauer. *Beginning Linguistics*. Palgrave Macmillan.

Loudlow, Peter (ed.). *Readings in the Philosophy of Language*. MIT.

Lyons, John. *Language and Linguistics: An Introduction*. CUP.

---. *Introduction to Theoretical Linguistics*. CUP.

O'Connor, JD. *Better English pronunciation*. New Delhi: Universal Book Stall.

Radford, A. et.al. *Linguistics: An Introduction*. CUP.

Rowe, M. Bruce and Diane P. Levine. *A Concise Introduction to Linguistics*. Routledge.

Verma, S.K. and N. Krishnaswamy. *Modern Linguistics: An Introduction*. OUP.

ENGPGET04B	ENGLISH LANGUAGE TEACHING AND STYLISTICS
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L+T+P=3+1+0

Course Description:

This course is designed with a purpose to introduce different aspects of English language teaching and stylistics. The first unit gives detailed ideas about language theories, ESL/EFL, error analysis, and history and development of ELT in India. The second unit focuses on the basic concepts, objectives, characteristic features of four language skills, and to train them how to teach these four language skills in the classroom. In the third unit different approaches to and methods of English language teaching are highlighted. Various characteristics and techniques of testing and evaluation are also discussed in this unit. The fourth unit propagates the different aspects of stylistics.

Course Objective:

1. To familiarize learners with the Language policies & ELT planning in India, and to introduce various theoretical perspectives that underlie the teaching of ESL/EFL for nurturing and developing hands on experience in the field of ELT
2. To familiarize students with basic concepts, objectives, characteristic features of four language skills – Reading, Writing, Listening and Speaking, and to train them how to teach these four language skills in the classroom.
3. To focus on basic principles, concepts, theories and methods of teaching English Language, and to enable learners to gain practical skills in classroom teaching at different levels, and to familiarize students with various characteristics and techniques of testing and evaluation and enable them construct tests to evaluate language skills
4. To familiarize learners with different aspects of stylistics and make them skilled in stylistics analysis.

Learning Outcome:

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

1. Gain a current understanding of the recent language policies and ELT planning in India, and a familiarity with the theories of language teaching
2. Gain insight into various theoretical developments that underlie the teaching of ESL
3. Distinguish between various approaches and methods of language teaching: GT, DM, ALM, CLT and post method, and apply the most suitable one (as the classroom situation demands) in the classroom teaching
4. Gain the key concepts of contrastive analysis, interlanguage hypothesis, error analysis for making out the implications for accuracy and fluency in teaching of English.

Unit	Contents	
UNIT 01	Introduction to ELT	<ul style="list-style-type: none"> ● Concept of Applied Linguistics ● Introduction to English Language Teaching (ESL, EFL) ● History of English Language Teaching in India ● Principles and problems of language teaching ● Theories of first and second language acquisition/learning ● Interlanguage ● Error analysis
UNIT 02	Teaching and Learning of Four Skills	<ul style="list-style-type: none"> ● Teaching Listening, speaking, reading and writing skills
UNIT 03	Language Teaching in classrooms	<ul style="list-style-type: none"> ● Approaches to and Methods of Teaching English: Grammar Translation Method, Direct Method, Functional Communicative Method, Audio Lingual Method ● Language Testing and evaluation ● Qualities of a good Teacher ● Classroom Interaction ● Use of ICT & Practice Teaching

UNIT 04	Stylistics	<ul style="list-style-type: none"> ● Stylistics: Definition, scope and nature ● The history and evolution of Stylistics as a sub-discipline ● Theories and strategies of stylistic analysis ● Stylistic devices ● Stylistic analysis

Suggested Reading:

Baker, C.L. *English Syntax*. Cambridge: MIT Press.

Balasubramanian, T. *A Text Book of English Phonetics for Indian Students*. New Delhi: Macmillan.

Carter, Ronald. *The Cambridge Guide to Teaching English to Speakers of Other Languages*. Cambridge University Press.

Greenbaum, S. *The Oxford English Grammar*. Oxford: OUP.

Harmer, Jeremy. *The practice of English*. England: Pearson Education Ltd.

Hudson, R. *Sociolinguistics*. Cambridge: CUP.

Larsen-Freeman, Diane. *Techniques and Principles in Language Teaching*. Oxford: OUP.

Leech, Geoffrey. *Language and Literature*. Great Britain: Pearson Education Ltd.

Littlewood, William. *Foreign and Second Language Learning*. Cambridge: CUP.

Montgomery, Martin. *An Introduction to Language and Society*. Routledge.

O'Connor, JD. *Better English pronunciation*. New Delhi: Universal Book Stall.

Richards, Jack.C. and Theodore S.Rodgers. *Approaches and Methods in Language Teaching*. Cambridge:CUP.

Ur, Penny. *A Course in Language Teaching: Practice and Theory*. Cambridge: CUP.

Verma, S.K. and N. Krishnaswamy. *Modern Linguistics: An Introduction*. New Delhi: OUP.

ENGPGET04C	TRANSLATION STUDIES
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L+T+P=3+1+0

Course Description

This course introduces learners to the theoretical and practical tenets of translation and interpretation. This course helps learners understand and make a comparison between different cultural, linguistic and national identities. The first unit gives an overview of the history of translation. The second unit highlights various theories of

translation led down by different theorists and experts in this field. The third unit focuses on the development of translation studies in India. An emphasis on the practices of translations is given in the fourth unit.

Course Objective:

This course is designed with an aim

- 1.To introduce learners to the theoretical aspect of translation and interpretation
- 2.To familiarize learners to the practical tenet of translation and interpretation
- 3.To enable learners to use translation as a tool to create unity and understanding between different cultural, linguistic and national identities.
- 4.To make learners skilled with basic techniques that would inspire interested learners to specialize as professional translators and interpreters

Learning Outcome:

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

- 1.To Identify different styles and conventions of translation and interpretation.
- 2.To put into practice various styles and conventions of translation and interpretation.
- 3.To translate and interpret general texts at a very basic level.
- 4.To handle semi-professional assignments and may evolve with translation as a career option

Unit	Contents
UNIT 01	<ul style="list-style-type: none"> ● History of Translation: Overview (Dryden, Goethe, Walter Benjamin, Roman Jakobson)
UNIT 02	<ul style="list-style-type: none"> ● Theories of Translations (Eugene Nida, J.C.Catford, James S. Holmes, Gideon Toury, Katharina Reiss, Susan Basnett, Andre Lefevere, Lawrence Venutti, Mona Baker, Itamar Even Zohar, Edwin Gertzler, Peter Newmark, Anthony Pym, Emily Apter)

UNIT 03	<ul style="list-style-type: none"> ● Translation Studies in India (Rabindranath Tagore, Vishnu Shastri Chiploonkar, Romesh Chunder Dutt, A. K. Ramanujan, Dilip Chitre, Buddhadev Bose, Bishnu Dey, Sisir Kumar Das, Sujit Mukherji, Meenakshi Mukherji, Amiya Dev, Ashrukumar Sikdar, Harish Trivedi, Tejaswini Niranjana, GN Devy, Gayatri Chakravarty Spivak, Rita Kothari)
UNIT 04	<ul style="list-style-type: none"> ● Translation practice and Applications ● Comparison of various translations of the same text. ● Translation of a short prose passage or a few short poems

Suggested Reading:

Baker, Mona. *In Other Words: A Coursebook on Translation*. Routledge.

Bhattacharya, Jyoti. *Transcreations: Some Experiments on Tagore Songs*. Kolkata: Gangchil

Catford, I.C. *A Linguistic Theory of Translation*. London: OUP.

Gargesh, Ravinder and Krishna Kumar Goswami. (eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman.

Chaudhuri, Sukanta. *Translation and Understanding*. New Delhi: OUP

ENGGDET04D	LITERATURE OF THE INDIAN DIASPORA
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L+T+P=3+1+0

Course Description:

The establishment of diasporic communities, particularly since European colonization, has constructed new, hybrid identities of communities that have been the focus of attention by the academic world for quite some time. Diaspora literature revolves around the idea of a homeland or a place from where the displacement happens, and it deals with the narration of harsh journeys taken on by the characters due to their expulsion. The basic characteristic of Diaspora literature is a sense of alienation and loss throughout the book- the after-effects of migration and expatriation. Nostalgia, alienation, existential rootlessness, displacement, exile, assimilation and a quest for identity are the dominant themes of their works, be they stories, novels, poems, autobiographies or plays.

Course Objective:

The Course aims

- 1.To provide students with knowledge about the meaning, characteristics, history and evolution of diasporic literature.
- 2.At familiarizing the students with the sociocultural situation of migrant writers through a reading of their select writings.
- 3.To study cultures in contact and those impacting one another as reflected through writings by immigrant writers.
- 4.To achieve the objective of informing and sensitizing the students about the problems relating to migration.

Learning Outcome:

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

- 1.To study the Diaspora culture and Diaspora/migrant subjectivities.
- 2.To analyze the representation of dislocation, relocation, acculturation and assimilation in the selected works.
- 3.To identify the relationship between geography and form as well as location and representation.
- 4.To appraise the writers' configurations of the notions of home, cultural identity and belongingness.

Unit	Contents
UNIT 01	Meena Alexander: Selections Agha Shahid Ali: Selections Sudeep Sen: Selections Aimee Nezhukumutathil: Selections Kirun Kapur: Selections Shanta Acharya: Selections Daljit Nagra: Selections

UNIT 02	VS Naipaul: <i>Mimic Men</i> Shani Mootoo: <i>Valmiki's Daughter / Cereus Blooms at Night</i> Bharati Mukherjee: <i>Wife/ Jasmine/ Desirable Daughters</i> Meera Syal: <i>Anita and Me</i> Shauna Singh Baldwin: <i>The Tiger Claw</i> Jhumpa Lahiri: <i>The Namesake</i> M. G. Vassanji: <i>The In-Between World of Vikram Lall</i>
UNIT 03	Uma Parameswaran: <i>Rootless But Green are the Boulevard Trees</i> Muthal Naidoo: <i>Flight from the Mahabarath</i> Gurpreet Kaur Bhatti: <i>A Kind of People</i> Tanika Gupta: <i>White Boy</i>
UNIT 04	Jhumpa Lahiri: Selection of Short Stories Salman Rushdie: Selection of Short Stories Chitra Banerjee Divakaruni: Selection of Short Stories Vikram Seth: Selection of Short Stories Bharati Mukherjee: Selection of Short Stories

Suggested Reading:

Hadi, Al-Kadhimi, Shaymaa. *Women's Diaspora: A Swing between Two Worlds*. Omni Scriptum & Company.

Ashcroft, Griffiths and Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge.

“Breaking the Circle: Recreating the Immigrant Self in Selected Works of Himani Bannerji”. *Theorizing and Critiquing Indian Diaspora*. Sharma, Kavita & Tapas Chakrabarti. (ed). New Delhi: Creative Books..

Breto, Isabel Alonso. “A Poetics of Disruption”: *Farida Karodia's A Shattering of Silence and the Exiled Writer's Dilemma Position*. *Prague Journal of English Studies* Volume 4, No. 1. Sciendo.

Cohen, Robin. *Global Diasporas: An Introduction*. London: Routledge.

Fanon, Frantz. "From Concerning Violence" in *The Wretched of the Earth*, included in *Black Identity*. Ed. Francis Kearns. New York: Holt, Rinehart & Winston.

Hassan, Wail S. "Leila Aboulela and the Ideology of Muslim Immigrant Fiction". *NOVEL: A Forum on Fiction*. Vol. 41, No. 2/3. 2008. pp. 298-319. Duke University Press.

Jain, Ravindra K. *Indian Communities Abroad: Themes and Literature*. Delhi: Manohar Publishers.

McGifford, Diane. *The Geography of Voice*. Canada: TSAR Publications.

Rastegar, Kamran. "Trauma and Maturation in Women's War Narratives: The Eye of the Mirror and Cracking India". *Journal of Middle East Women's Studies*. Vol. 2, No.3. 2006. pp. 22-47. Duke University Press.

Singh, Gurupdesh. *Diasporic Studies: Theory and literature*. Guru Nanak Dev University. Amritsar.

Veviana, Coomy S., Barbara Godard. Ed. *Intersexions*. New Delhi: Creative Books.

ENGGGEC02: GENERAL ELECTIVE COURSES

S. No.	COURSE TITLE	COURSE CODE	CREDITS	MARKS
1	CREATIVE WRITING	ENGGGEC02A	4	50
2	CHILDREN LITERATURE	ENGGGEC02B	4	50
3	DALIT LITERATURE	ENGGGEC02C	4	50

ENGGGEC02	CREATIVE WRITING
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L+T+P=3+1+0

Course Description:

This course, following the general pattern, consists of 4 units and tries to offer an overview of the theory and practice of creative writing, the strategies that may inspire imagination and also the techniques that can facilitate coherent expressions of creative thought. The topics of instructions are chosen with the intention to let the students become acquainted with the basic technical and stylistic skill needed for writing creative and critical prose as well as for writing poetry and other creative pieces. Although the course would teach the usage of insights from critical theory, the focus would be primarily on the craft of writing and on the skill in invoking desired reader response in various media platforms.

Course Objectives:

1. To explore several different types of poetry and prose styles, as well as responding to literature, art mediums, quotes, and music
2. To enhance originality in thought and writing and enable coherent self-expression
3. To promote self-improvement through peer learning
4. To enable students to explore their literary interests, talents, and inclinations, to obtain a clearer image of themselves as authors.

Learning Outcome:

1. Students will learn to find their imaginative voice and language of expression.
2. Students will be able to not only learn techniques of writing but also ways to respond to peer writing in an informative and empathetic manner.
3. Students will be able to acquire fluency in LSRW skills through interactive classrooms and also prepare to get published.

Unit	Contents
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UNIT 01	<p>Introduction to Creative Writing:</p> <p>Genres, Features and Principles</p> <p>Genesis of Themes, Preparation of Structure, Dramatization of Ideas, Preparing a Press Copy</p> <p>Emmett, Robert S., and David E. Nye. <i>The Environmental Humanities: A Critical Introduction</i>. Massachusetts: MIT Press,</p>
UNIT 02	<p>Feature Writing:</p> <p>Book Reviews, Movie Reviews, Travelogues, Blog Writing, Sports Feature, Music Feature, Interviews and Questionnaire</p>
UNIT 03	<p>Short Story: Basic Elements, Writing for Children, Structure of a Detective Fiction, Experimental Stories</p> <p>Poetry: Theme, Rhetoric, Prosody, Imagery and Symbols, Rhythm</p>
UNIT 04	<p>Writing for Audio-Visual Media:</p> <p>Introduction to Radio and its Potential, Types of Programs (Plays, Interviews, Documentary) Essential Production Techniques- Adapting the ‘Spoken Word’ for Radio</p> <p>Introduction to Television and its Potential, Essential Production Techniques Screenplay and Scriptwriting (Basic Writing Exercises), Documentary, Video Magazines, TV Advertisements,</p>

Suggested Reading:

- Abrams, M.H. *Glossary of Literary Terms*. Boston: Wadsworth Publishing Company.
- Atwood, Margaret. *Negotiating with the Dead: A Writer on Writing*. Cambridge: CUP.
- Bell, James Scott. *How to Write Dazzling Dialogue*. CA: Compendium Press.
- Bell, Julia and Paul Magrs. *The Creative Writing Course-Book*. London: Macmillan.
- Berg, Carly. *Writing Flash Fiction: How to Write Very Short Stories and Get Them Published. *Then Re-Publish Them All Together as a Book*. Houston: Magic Lantern Press.
- Blackstone, Bernard. *Practical English Prosody*. Mumbai: Orient Longman.
- Clark, Roy Peter. *Writing Tools*. US: Brown and Company.
- Earnshaw, Steven (Ed). *The Handbook of Creative Writing*. Edinburgh: EUP.

- Egri, Lajos. *The Art of Dramatic Writing*. NY: Simon and Schuster.
- Gardner, John. *The Art of Fiction*. New York: Vintage.
- Goldberg, Natalie. *Writing Down the Bones*. Boston and London: Shambhala.
- Hamer, Enid. *The Metres of English Poetry*. Booksway.
- Hughes, Ted. *Poetry in the Making*. London: Faber.
- King, Stephen. *On Writing: A Memoir of the Craft*. London: Hodder and Stoughton.
- Johnson, Jeannie. *Why Write Poetry?* US: F. D. Univ. Press.
- Mezo, Richard E. *Fire i' the Blood: A Handbook of Figurative Language*. USA: Universal Publishers/uPUBLISH.com.
- Morley, David. *The Cambridge Introduction to Creative Writing (Cambridge Introductions to Literature)*. Cambridge University Press.
- Sartre, Jean-Paul. *What Is Literature? And Other Essays*. Harvard: Harvard Univ. Press.
- Show, Mark. *Successful Writing for Design, Advertising and Marketing*. New York: Laurence King.
- Strunk, William and White, E. B. *The Elements of Style*. London: Longman.
- Sugrman, Joseph. *The Adweek Copywriting Handbook: The Ultimate Guide to Writing Powerful Advertising and Marketing Copy from One of America's Top Copywriters*. New York: Wiley.
- Turabian, Kate L. *A Manual for Writers*. Chicago: Univ. of Chicago Press.
- Ueland, Brenda. *If You Want to Write*. India: General Press.
- Zinsser, William. *On Writing Well*. New York: Harper Collins.

ENGGGEC02B	CHILDREN'S LITERATURE
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Course Description:

This course, following the general pattern, consists of 4 units and tries to offer an overview of children's literature as this genre has grown in importance with new insights into the apparently innocent world it explores. Attempts have been made to include texts from vernaculars also as children's literature in vernacular has a long and rich heritage. While the course includes texts from the ancient past there are also texts which have been celebrated as cultural phenomena in more recent times. Different genres including detective fictions have been included in the course to add to the variety of the course components.

Course Objectives:

1. This course will try to help the students develop a critical faculty which will help them in seeing deeper significance in the apparently innocent cultural practices of everyday life.
2. This course will try to give the students insight into the basics of child psychology.
3. This course will help students find aesthetic as well as intellectual pleasure in reading texts which are not often taken seriously.

Learning Outcome:

1. Students will learn to find critical meanings in apparently simple texts.
2. Students will be able to compare children's literature of various parts of the world and locate commonalities as well as differences.
3. Students will be able to find the growth of children's literature from the ancient time to the modern times.

Unit	Contents
UNIT 01	Children's Literature: Key Concepts Sukumar Ray: Selections Edward Lear: Selections Ogden Nash: Selections
UNIT 02	Lewis Carroll: <i>Alice in Wonderland</i> Rudyard Kipling: <i>The Jungle Book</i> R. L. Stevenson: <i>Treasure Island</i> Roald Dahl: <i>James and the Giant Peach</i>

UNIT 03	<p>Satyajit Ray: Any one novel from Feluda Series or Professor Shanku Series</p> <p>R. K. Narayan: <i>Malgudi Days</i></p> <p>Bibhutibhushan Bandopadhyay: <i>Moon Mountain (Chander Pahar)</i></p> <p>Jim Corbett: <i>Man-Eaters of Kumaon</i></p>
UNIT 04	<p>The Brothers Grimm. <i>Grimms' Fairy Tales</i> (Selections)</p> <p>Charles Perrault : <i>The Complete Fairy Tales</i> (Selections)</p> <p>Visnusarman: <i>Panchatantra</i> (Selections)</p> <p>Śivadāsa: <i>Vikram and Betal</i> (Selections)</p>

Suggested Reading:

M. O. Grenby and Andrea Immel. *The Cambridge Companion to Children's Literature*. Cambridge University Press.

Lerer, Seth. *Children's Literature: A Reader's History*. University of Chicago Press.

Ray, Sukumar. *The Select Nonsense of Sukumar Ray*. Sukanta Chaudhuri (Trans). OUP

Ray, Sukumar. *Wordygurdyboom!: The Nonsense World of Sukumar Ray*. Sampurna Chattarji (Trans.) Puffin Classics.

Lear, Edward. *The Complete Nonsense of Edward Lear*. Holbrook Jackson (Ed.). Faber and Faber.

Carroll, Lewis. *Alice's Adventures in Wonderland and Through the Looking Glass: And What Alice Found There*. Penguin Classics.

Cohen, Morton N. *Lewis Carroll: A Biography*. Pan Macmillan.

Kipling, Rudyard. *The Jungle Book*. Penguin India.

Sullivan, Zohreh T. *Narratives of Empire: The Fictions of Rudyard Kipling*. Cambridge University Press

Stevenson, Robert Louis. *Treasure Island*. Penguin Classics.

Ambrosini, Richard and Richard Dury (Eds.). *Robert Louis Stevenson: Writer of Boundaries*. University of Wisconsin Press

Dahl, Roald Dahl. *James and the Giant Peach*. Puffin

Ray, Satyajit. *The Best of Satyajit Ray*. Gopa Majumder (Trans.) Penguin India

Narayan, R K. *Malgudi Days*. Jhumpa Lahiri (Intro.) Penguin Books.

Walsh, William. *R K Narayan: A Critical Appreciation*. Allied Publishers.

Bandopadhyay, Bibhutibhushan. *The Mountain of the Moon*. Santanu Sinha Chaudhuri (Trans.) Niyogi Books

Perrault, Charles. *The Complete Fairy Tales*. Christopher Betts (Trans. And Edt.).Oxford World's Classics.
Śivadāsa. *Listen, O King!: Five-and-Twenty Tales of Vikram and the Vetal*. Deepa Agarwal (Trans. Penguin Random House India.

The Brothers Grimm. *Grimms' Fairy Tales*. Jack Zipes (Trans.) Vintage Classics.

Kale, M.R. (Ed.) *Panchatantra of Visnusarman: Edited with a Short Sanskrit Commentary and a Literal English*. Motilal Banarsidass Publishers.

ENGGGEC02C	DALIT LITERATURE
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Course Description:

This course, consisting of four units, includes texts by Dalit writers and thinkers. It will get students familiar with caste politics and caste reality of our country. Texts from different parts of the countries have been included to foreground the nuances and subtle differences of caste politics. While the writings of scholars and thinkers will provide with the theoretical tools by which the politics of marginalisation can be interpreted, the texts of various genres like novel, autobiography and poetry, will be illustrations of the lived experiences of Dalit people of India.

Course Objectives:

1. This course will help the students understand the politics of marginalisation that have shaped Indian society.
2. Read in conjunction with the lives of other marginalised communities of the world including the coloured and aboriginal people, this course will help students formulate new modes of representation and resistance.
3. This course will provide the students with a new literary and cultural aesthetic as Dalit literature is a direct challenge to the established literary aesthetic of the country and the world.

Learning Outcome:

1. Students will be able to make sense of the suffering of the marginalised communities of this country as well as of the world.
2. Students will be able to challenge and reconfigure the established literary canon and aesthetic as Dalit literature will include hitherto unread and unappreciated texts.
3. Students will learn to appreciate the diversity of Indian society as they will navigate through the lives of

people of various castes, mainly of lower stratum, and try to interpret the long history of oppression meted out to these communities.

Unit	Contents
UNIT 01	<p>Namdeo Dhasal : Selections</p> <p>Sasi Madhuraveli : Selections</p> <p>Satish Chandar: Selections</p> <p>S. Joseph : Selections</p> <p>Poikayil Appachan : Selections</p> <p>M. R. Renukumar : Selections</p> <p>Prathiba Jeyachandran : Selections</p> <p>N. K. Hanumanthiah : Selections</p> <p>Madduri Nagesh Babu : Selections</p>
UNIT 02	<p>Urmila Pawar: <i>The Weave of Life</i></p> <p>Daya Pawar:<i>Baluta</i></p> <p>Bama:<i>Sangati</i></p> <p>Vasant Moon:<i>Growing Up Untouchable in India: A Dalit Autobiography</i></p> <p>Meena Kandasamy : <i>The Gypsy Goddess</i></p> <p>Siddalingaiah:<i>A Word With You, World: The Autobiography of a Poet (Ooru Keri)</i></p>
UNIT 03	<p><i>Survival and Other Stories: Bangla Dalit Fiction in Translation</i>(Selections)</p> <p>Pradnya Daya Pawar: Selections from <i>Let The Rumours Be True</i></p> <p><i>Missing Links: An Anthology of Short Stories from Bengal and Beyond.</i> (Selections)</p>

UNIT 04	<p>B. R. Ambedkar: Selection of Speech and Essays</p> <p>Jyotirao Phule: Selection of Essays</p> <p>Sharamkumar Limbale: <i>Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations</i> (Selections)</p> <p>Satyanarayana, K and Susie Tharu Ed. <i>The Exercise of Freedom</i> (Selections)</p> <p>JV Pawar: <i>Dalit Panthers: An Authoritative History</i> (Selections)</p>
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Suggested Reading:

Abraham, Joshil K. and Judith Misrahi-Barak. Eds. *Dalit Literatures in India*. Taylor & Francis.

Beteille, Andre. *Society and Politics in India*. New Delhi: Oxford University Press.

Bharat, Patankar and Gail Omvedt. *The Dalit Liberation Movement in the Colonial Period*. New Delhi: Critical Quest.

Brueck, Laura. *Writing Resistance*. New York: Columbia University Press.

Chakravarti, Uma. *Gendering Caste: Through a Feminist Lens*. Calcutta: Stree.

Chatterjee, Partha. *The Politics of the Governed: Reflections on Popular Politics in Most of the World*. New York: Columbia University Press.

Dangle, Arjun (Ed.). *Poisoned Bread*. Orient BlackSwan.

Dirks, Nicholas. *Castes of Mind: Colonialism and the Making of Modern India*. Princeton, NJ: Princeton University Press.

Dumont, Louis. *Homo Hierarchicus: The Caste System and Its Implications*. The University of Chicago Press.

Ganguly, Debjani. *Caste and Dalit Lifeworlds: Postcolonial Perspectives*. New Delhi: Orient Longman.

Gorringe, Hugo. *Untouchable Citizens: Dalit Movements and Democratisation in Tamil Nadu*. New Delhi: Sage.

Gupta, Dipankar. *Interrogating Caste: Understanding Hierarchy and Difference*. Penguin India.

- Ilaiah, Kancha. *Why I Am Not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture, and Political Economy*. Calcutta: Samya Prakashan.
- Jaffrelot, Christophe. *Dr Ambedkar and Untouchability: Analysing and Fighting Caste*. C Hurst & Co.
- Jodhka, Surinder. *Caste*. New Delhi: Oxford University Press.
- Keer, Dhananjay. *Mahatma Jotirao Phule: Father of the Indian Social Revolution*. Mumbai, India: Popular Prakashan.
- Liddle, Joanna, and Joshi Rama. *Daughters of Independence: Gender, Caste and Class in India*. New Delhi: Kali for Women.
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- Lynch, Owen. *The Politics of Untouchability: Social Mobility and Social Change in a City of India*. New York: Columbia University Press.
- Moffatt, Michael. *An Untouchable Community of South India: Structure and Consensus*. Princeton, NJ: Princeton University Press.
- More, M. S. *The Social Context for an Ideology: Ambedkar's Political and Social Thought*. New Delhi: Sage Publications.
- O'Hanlon, Rosalind. *Caste, Conflict, Ideology: Mahatma Jotirao Phule and Low Caste Protest in Nineteenth Century Western India*. Cambridge: Cambridge University Press.
- Raj, M.C. *Dalitology*. Tumkur: Ambedkar Resource Centre.
- Rege, Sharmila. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonies*. New Delhi: Zubaan.
- Singha, S P & Acharya, Eds. *Survival and Other Stories: Bangla Dalit Fiction in Translation*. New Delhi: Orient Blackswan.
- Valerian, Rodrigues (Ed.). *The Essential Writings Of B.R. Ambedkar*. OUP.

