SNDT Women’s University
1, Nathibai Thackersey Road, Mumbai 400 020

M.A. Syllabus- English
(For Regular and Distance Education Students)

Faculty Name: Arts
Course Name: M.A. English
No. of Semesters: 4
No. of Credits per Semesters: 20
Total number of Credits: 80

Objectives:

1. The students will be able to focus on creative and critical texts written in and translated into English.

2. The students will be able to critically re-examine and analyze in a comparative frame literary texts, locations, agencies, productions and history of reception of these texts.

3. The students will be able to analyze contemporary approaches in literary criticism and linguistics theories.

Note: Objectives are also given separately for individual papers.

Eligibility:

1. The candidate needs to clear the Bachelor of Arts/Commerce/Science examination or any other equivalent examination with 50% aggregate, to be eligible for the course.

2. Advanced English Language Competency is required.

3. An Entrance test comprising of an advanced level English language comprehension and literary appreciation will be mandatory for candidates from disciplines other than English.
## SCHEME: Semester I

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<th>Titles of Unit/Paper</th>
<th>Subject Code Nos.</th>
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(for Regular students)

OR

Re-Reading Canonical Drama
(for Distance Learning students)

Total

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Internal: 50 marks (Two or more assignments on Theory and Prescribed texts)

External: 50 marks (Two questions of 25 marks each with internal choice)
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$P/V = \text{Practical / Viva Voce - marks, } T = \text{Total}$

Evaluation/Assessment for all modules:

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**SCHEME: Semester III (For Regular Students)**

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| Total |              | 20 | 500 |

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**SCHEME: Semester III (For Distance Learning Students)**

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<td>1B</td>
<td>Literatures of Diaspora: Theory and Practice</td>
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<td>Indian Literary Diaspora</td>
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<td>Semester II</td>
<td>Any one of the following Clusters-C (two papers) OR D (two papers)</td>
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<td>Theories of Language Acquisition and Learning And Approaches to Syllabus Design 301171</td>
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<td>2C</td>
<td>Language Teaching Skills and Issues in Language Testing 301172</td>
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<td>OR Clusters-D</td>
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<td>Translation Studies: Theory and Practice</td>
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<td>2D</td>
<td>Literatures in Translation</td>
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$L = \text{No. of Lectures / week}, \ P / T = \text{Practical / Tutorial in hrs}, \ D = \text{Duration of Theory paper for Examination in hrs}, \ TP = \text{Theory Paper-marks}, \ TW = \text{Term Work - marks}, \ P/V = \text{Practical / Viva Voce - marks}, \ T = \text{Total}

Evaluation/ Assessment for all modules:
- Internal: 50 marks (Two or more assignments on Theory and Prescribed texts)
- External: 50 marks (Two questions of 25 marks each with internal choice)
### SCHEME: Semester IV (For Regular Students)

<table>
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<tr>
<th>Unit/Paper No</th>
<th>Title of the Unit/Paper</th>
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<th>TW</th>
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<td>Film adaptations of Novels</td>
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<td>Semester</td>
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<td>Critical Methodology and skill development for research and internship</td>
<td>401008</td>
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<td>Semester</td>
<td>Novels and Short Stories by Indian Writers in English translation.</td>
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<td>Canadian Literature</td>
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<td>Cluster G</td>
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<td>1H</td>
<td>Children’s Literature</td>
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</table>
L = No. of Lectures / week, P / T = Practical / Tutorial in hrs, D = Duration of Theory paper for Examination in hrs, TP = Theory Paper-marks, TW = Term Work - marks,

P/V = Practical / Viva Voce - marks, T = Total

Evaluation/ Assessment for all modules:

Internal: 50 marks (Two or more assignments on Theory and Prescribed texts)

External: 50 marks (Two questions of 25 marks each with internal choice)
Semester I  
Subject Code: 101001

Title: Modern Theory and Criticism

Credits: 4

Objective:
1. To students shall be able to examine significant critical theories which influenced and transformed literary studies

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>Michel Foucault What is an Author? From <em>Modern Criticism and Theory: A Reader</em>, ed. by David Lodge, Longman: 1988</td>
<td>7</td>
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</tbody>
</table>

Recommended Readings:


Any one of the following four papers
Subject Code: 101111
Title: Postmodernism and Critical Theory
Credits: 4

Objective: i) to introduce students varieties of critical responses to Postmodernism

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weigtage in %</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Jean Francois Lyotard ‘The Postmodern Condition: A Report on Knowledge’</td>
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<tr>
<td>2</td>
<td>Jurgen Habermas Selections from 'Modernity an incomplete Project' in <em>The Anti Aesthetic</em> ed by Hal Foster</td>
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<td>25</td>
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<tr>
<td>3</td>
<td>Fredric Jameson 'The Politics of theory: Ideological Positions in the Postmodernism debate' in <em>Modern Criticism and Theory</em> ed by David Lodge.</td>
<td></td>
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<tr>
<td>4</td>
<td>Seyla Benhabib ‘Feminism and Postmodernism in Feminist Contentions- A Philosophical Exchange.’ ed by Seyla BenHabib, Judith Butler, Drucilla Cornell and Nancy Fraser.</td>
<td></td>
<td>25</td>
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</tbody>
</table>

Semester I

Subject Code: 101112
Title: Critical Theory from the Global South
Credits: 4
Objective: i) To introduce students to the seminal literary theories from the global south.

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weigtage in %</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Frantz Fanon</td>
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</tbody>
</table>
|         | Selections from ‘The Wretched of the Earth’.
|         | Grove Press.                                                                       |                          |               |
| 2       | i) Chinua Achebe                                                                  | 8                        | 25            |
|         | Selections from ‘Hopes and Impediments’(1965-1967) Selected Essays' Heinneman;
|         | London                                                                            |                          |               |
|         | ii) Ngugi Wa Thiongo ‘Decolonising the Mind’ in *The Politics of Language in Africa* |                          |               |
| 3       | Partha Chatterjee                                                                 |                          | 25            |
|         | Selections from *Nation and its Fragments*, Verso                                 |                          |               |
| 4       | Trin T Minha                                                                      |                          | 25            |
|         | Selections from *Woman, Native, Other: Writing Postcoloniality and Feminism*. Bloomington, Indiana, Indiana University Press |                          |               |
Semester I

Subject Code: 101113
Title: Modern Feminist Theory and Criticism
Credits: 4

Objective: i) To introduce students to varieties of feminist criticism from across the globe.

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
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<tbody>
<tr>
<td>1</td>
<td>Virginia Woolf Selections from ‘A Room of One’s Own’.</td>
<td>7</td>
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<td>3</td>
<td>Chandra Talpade Mohanty ‘Under Western Eyes: Feminist Scholarships and Colonial Discourses in Third World Women and the Politics of Feminism, Bloomington, Indiana, Indiana University Press.</td>
<td>8</td>
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<td>4</td>
<td>Sandra Harding ‘Is there a Feminist Method?’ in <em>Feminism and Methodology</em>, Bloomington: Indiana University Press.</td>
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</table>

Recommended Readings


Semester I

Subject Code: 101114
Title: Marxist Critical Thought
Credits: 4

Objective: i) To introduce students to the seminal critical theories of twentieth century Marxist thinkers which has influenced and shaped literary criticism.

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weigtage in %</th>
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<tr>
<td>3</td>
<td>Terry Eagleton Selection from ‘Marxism and Literature’ Routledge Classics.</td>
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<td>4</td>
<td>Aijaz Ahmad ‘Jameson’s Rhetoric of the otherness and the National Allegory’ In In Theory: Theories Nations Literatures, Verso.</td>
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Semester I

Subject Code: 101002
Title: Genre Paper: Drama
Credits: 4

Objective:

i) to introduce students to some of the outstanding plays and significant critical theory on drama and theater

<table>
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<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weigtage in %</th>
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<tr>
<td>1</td>
<td>Bharta’s <em>Natyashastra</em>—“Bharatmuni on ‘Natya’ and ‘Rasa’: Aesthetics of Dramatic Experience from the Natyashatra” from <em>Indian Literary Theory: Theory and Interpretation</em>. Ed. G. N. Devy.</td>
<td>12</td>
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<tr>
<td></td>
<td>And</td>
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<td>2</td>
<td>Constantin Stanislavski Selections from ‘An Actor Prepares’. Chapters I- The First Test II-When Acting is an Art III-Action and IX-Emotion Memory</td>
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<td>William Shakespeare: <em>The Winter’s Tale</em></td>
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<td>4</td>
<td>Bertolt Brecht: <em>The Caucasian Chalk Circle</em></td>
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<td>Samuel Beckett: <em>Endgame</em></td>
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Recommended Readings


8. Brandt, George W. *Modern Theories of Drama.* OUP.
Semester I  
Subject Code: 101121  
Title: Representation of Women in Dramatic Texts  
Credits: 4

Objectives:

i) To critically examine the representation of women by both male and female dramatists in drama.

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
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<tr>
<td>1</td>
<td>Medea: Euripides</td>
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<td>2</td>
<td>Rudali: (Play) Usha Ganguli and Mahasweta Devi. Seagull press</td>
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<tr>
<td>3</td>
<td>Antigone: Jean Anouilh</td>
<td>8</td>
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<td>4</td>
<td>Pygmalion: George Bernard Shaw</td>
<td>7</td>
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Recommended Readings

Semester I

Subject Code: 101122
Title: Modern Drama in India
Credits: 4

Objectives:
i) Students to the variety of texts in India and
ii) To critically analyse the texts

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<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
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<tr>
<td>1</td>
<td>Charandas Chor: Habib Tanveer</td>
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<td>2</td>
<td>Jokumaraswamy: Chandrashekhara Kambara</td>
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<tr>
<td>3</td>
<td>Nagamandala: Girish Karnad</td>
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<td>4</td>
<td>Mahanirvan: Satish Alekar</td>
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Recommended Readings


6. Bhatia Nandi(Ed) *Modern Indian Theatre,* OUP.
### Semester I
**Subject Code: 101123**  
**Title: Drama from the Global South**  
**Credits: 4**

#### Objectives:

i) To introduce students to some of the significant plays from the global south.

<table>
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<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
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<tbody>
<tr>
<td>1</td>
<td>Athol Fugard: <em>The Blood Knot</em></td>
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<td>2</td>
<td><em>Harvest</em>: Manjula Padmanabhan</td>
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<tr>
<td>3</td>
<td>Aime Cesaire: <em>A Tempest</em></td>
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<td>25</td>
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<tr>
<td>4</td>
<td>Ama Ata Aidoo: <em>Anowa</em></td>
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</tbody>
</table>
Title: Adaptation of Shakespeare in Cinema.
(for Regular Students)
Credits: 4
Objectives:
i) to introduce students to an interdisciplinary approach to the study of Shakespeare.

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<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weigtage in %</th>
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<tbody>
<tr>
<td>1</td>
<td>‘From play-script to screen play.’ By Russel Jackson and ‘Looking at Shakespeare’s women on film’ Carol Chillinton Rutter. from Cambridge companion to Shakespeare on Films. Ed by Russell Jackson</td>
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<td>2</td>
<td>Macbeth adaptations; Throne of Blood, Director: Akira Kurosawa with reference to Maqbool Director: Vishal Bhardwaj</td>
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<td>Hamlet adaptations; Director Grigori Kozintsev and Iosif Shapiro And Director Kenneth Branagh.</td>
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<tr>
<td>4</td>
<td>As You Like It Director: Christine Edzard</td>
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Recommended Readings


Subject Code: 101303
Title: Re-Reading Canonical Drama
(for Distance Learning Students)
Credits: 4

Objectives:
i) To enable students to analyse canonical dramatic texts in the light of contemporary interpretation.
ii) To study retelling of well-known dramatic texts

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
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<td>1</td>
<td>Rosencrantz and Guildenstern are Dead: Tom Stoppard.</td>
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<td>Kanchana Sita: C.N.Sreekantan Nair and Sarah Joseph OUP 2005</td>
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<td>25</td>
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<tr>
<td>3</td>
<td>Lear: Edward Bond</td>
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<tr>
<td>4</td>
<td>The Merchant :Arnold Wesker</td>
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</table>

Recommended Readings:


14. Irene H. Chayes Revisionist Literary Criticism
   http://www.commentarymagazine.com/article/revisionist-literary-criticism/
Semester II  
Subject Code: 201007  
Title: Research Methodology  
(For regular Students)  
Credits: 4

Objectives:

i) To learn about research and different research methodologies used in the ambit of Literature and Language Studies.

ii) To be able to apply the methodologies in the students' own research.

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<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
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<td>1</td>
<td>Definition and types of Research</td>
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<td>Literary Research</td>
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<td>Language Research</td>
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<td>2</td>
<td>Literature Survey</td>
<td>7</td>
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<tr>
<td>3</td>
<td>Critical methodologies</td>
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<td>25</td>
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<tr>
<td>4</td>
<td>Preparing and presenting a Research Proposal</td>
<td>8</td>
<td>25</td>
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</table>

Recommended Reading:

12. Seliger (2001), Second Language Research Methods, Oxford University
Semester II

Any one of the following clusters
Cluster A-1A and 2A (two units/papers)
OR
Cluster B-1B and 2B (two units/papers)

Cluster A
1A
Subject Code: 201151
Title Post-Colonial Theory and Practice: Indian Perspectives
Credits: 4

Objectives:
i) To introduce students to significant ideas and theories that have emerged from India which have questioned and critiqued political and cultural colonialisms
ii) To study representative texts which explore issues of the truncated identity, nationhood and the collective past of colonized subjects

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
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<tbody>
<tr>
<td>1</td>
<td>‘Literary Theory and Third World Literature’ From Aijaz Ahmad: In Theory (Selections)*</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>2*</td>
<td>Rabindranath Tagore: Gora. Translated by Sujit Mukherjee</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>AmitavGhosh: ShadowLines</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Arundhati Roy: The God of Small Things</td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Reading:


2. Subaltern Studies Volumes 1-8. Series Editor: Ranajit Guha


Semester II
2A
Subject Code: 201152
Title: Post-Colonial Voices
Credits: 4

Objectives:
i) To introduce students to significant texts that have emerged from third world nations which have questioned and critiqued political and cultural colonialisms

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>J.M. Coetzee: Foe</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Michele Cliff: No Telephone to Heaven</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Gabriel Garcia Marquez: One Hundred Years of Solitude</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Earl Lovelace: Salt</td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Reading:

Semester II  
Cluster B  
1B  

Subject Code: 201161  
Title: Literatures of Diaspora Theory and Practice  
Credits: 4  

Objectives:  
i) To study Diaspora as a socio-cultural category as opposed ethnic minority.  
ii) to examine the shift from nationally based concepts of individuals and groups to pan ethnic identity  

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weigtage in %</th>
</tr>
</thead>
</table>
| 1       | *In Diaspora: Theories, Histories, Texts*  
Edited by. Makarand Paranjpe | 8 | 25 |
| 2       | Selections from the poems Vikram Seth, A.K.Ramanujan,  
Agha Shahid Ali, Meena Alexander  
Sujata Bhatt. | 8 | 25 |
| 3       | Monica Ali: Brick Lane | 7 | 25 |
| 4       | Michael Ondaatje: Running in the Family | 7 | 25 |

Recommended Reading:  

7. *English*, New Delhi


**Semester II**  
**2B**  
**Subject Code:** 201162  
**Title:** Indian Literary Diaspora  
**Credits:** 4

**Objectives:**  
i) To examine the effect of geographical location/dislocation and cultural hybridity on literary writing by Indian Diasporic writers

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ramabai Espinet: <em>The Swinging Bridge.</em></td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Selections from <em>Shakti’s Words</em> edited by Griffith</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Kiran Desai: <em>The Inheritance of Loss</em></td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Jhumpa Lahiri: <em>The Namesake</em></td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>

**Recommended Reading:**


5. Radhakrishnan, R. 1996 *Diasporic Mediations: Between Home and Location.* University of Minnesota Press


**Semester II**

Any one of the following Clusters
Cluster C-1C and 2 C (two papers)
OR
Cluster D-1D and 2 D (two papers)

Cluster C
1C
Subject Code: 201171
Title: Theories of Language Acquisition and Learning and Approaches to Syllabus Design
Credits: 4

Objectives:

i) to acquaint students with the current theories in the field of language acquisition and learning and to familiarize them with the concepts of first language acquisition, and second language acquisition learning in the Indian context.

ii) to develop an understanding of the process of syllabus design in second language teaching and to familiarize students with the different types of language teaching syllabi with special focus on the communicative syllabus.

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Theories of language acquisition particularly behaviourism and cognitivism, Notions of linguistics competence and performance Theories of language acquisition Acquisition vs. Learning</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Language Acquisition in children, Teaching and learning English as a 2\textsuperscript{nd} language in the Indian context, The concept of the good language learner.</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Syllabus vs. Curriculum , Product vs. Process Structural, Situational, Notional-Functional Syllabus</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Procedural Syllabus ,Communicative Syllabus design and implementation</td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Reading:

other Languages. Cambridge University Press.
Semester II
2C
Subject Code: 201172
Title: Language Teaching Skills and Issues in Language Testing
Credits: 4

Objectives:

i) to provide students with essential knowledge and insights into the field
of foreign language teaching. It approaches Central language teaching issues will be approached through a series of questions – what to teach? Where to teach? And how to teach? These issues will be related to the aims and contexts of language teaching, the participants, and the materials, which may be utilized for teaching.

ii) to help students build on their knowledge of language testing by providing theoretical input on issues Central to language testing and opportunities to develop test items in specific areas.

<table>
<thead>
<tr>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Grammar translation Method, Direct Method Audio-lingual Method, other innovative methods such as communicational method. Approaches to teaching methodology</td>
<td>9</td>
<td>25</td>
</tr>
<tr>
<td>2 Material production and evaluation for the teaching of LSRW. (Listening, Speaking, Reading, Writing)</td>
<td>5</td>
<td>25</td>
</tr>
<tr>
<td>3 Criteria for a good test. : Reliability, concept of proficiency in language, Validity, Feasibility</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>4 Criteria in Evaluation and making of tests; the testing of grammar connective and structure evaluation. , The testing of LSRW. (Listening, Speaking, Reading, Writing)</td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Reading:


Semester II
Cluster D
1D

Subject Code: 201181

Title: Translation Studies: Theory and Practice

Credits: 4

Objectives:

i) to introduce students to the intricacies of the theory and practice of translation and issues in
the politics of translations

<table>
<thead>
<tr>
<th>Sr.No</th>
<th>Topic and Details</th>
<th>No. Of Lectures</th>
<th>Weightage %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Selections from <em>Translation as Discovery</em>: Sujit Mukherjee</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Selections from <em>Translation Studies</em>: Susan Bassnet</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Selections from <em>Mouse or Rat: Translation as Negotiation</em>: Umberto Eco</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Comparative Translation of selections from <em>Majha Pravas</em> By Vishnu Godse Bhatji. Translators: Mrinal Pande, Sukhmani Roy Priya Adarkar and Shanta Gokhale.</td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>

**Recommended reading:**


**Semester II**

**2D**

**Subject Code: 201182**

**Title: Literatures in Translation**

Credits: 4

**Objectives:**
i) to study the varieties of strategies used by translators in prose fiction to translate from the source to the target language

<table>
<thead>
<tr>
<th>Sr. No</th>
<th>Topic and Details</th>
<th>No. Of Lectures</th>
<th>Weightage %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Selections from An Anthology of Dalit Literature: <em>Poisoned Bread and Other Stories</em>. Translated by Arjun Dangle</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td><em>The Weave of my life</em>: Urmila Pawar (transl by Maya Pandit)</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td><em>Begum Barve</em>: Satish Alekar (transl by Shanta Gokhale)</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td><em>Smriti Chitre</em>: Laxmibai Tilak Translation by</td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>

**Recommended Reading:**


**Semester II (For Distance Learning Students Only)**

**Paper 1 Genre**

Paper II: Novel (201004)

**Marks**: 100 (4 credits)

**Objectives:**

1. To introduce students to some of the important critical theories of the novel as
well as seminal novels.

<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Topic and Details</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Don Quixote : Cervantes</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Midnight’s Children : Salman Rushdie</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Madame Bovary : Gustave Flaubert New York, Modern Library</td>
<td>25</td>
</tr>
</tbody>
</table>

**Recommended Readings**

1. Nicholls, Peter *Modernism: A Literary Guide*
3. Chatman, Seymour (1978) *Story and Discourse: Narrative Structure in Fiction and Film*
5. Holloway, John (1979) *Narrative and Structure*
9. Margaret Drabble: The Oxford Companion to English Literature
Paper 2 The Eighteenth and Nineteenth century British Novel (201131)

Marks: 100 (4 credits)

Objectives:

1. To introduce students to the novel form as it emerged in England in the eighteenth century

2. To enable students to critically understand the different forms of the novel that emerged in the 19th Century.
<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Topic and Details</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tristram Shandy : Lawrence Sterne.</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Wuthering Heights : Emily Bronte</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Great Expectations : Charles Dickens</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Frankenstein : Mary Shelly</td>
<td>25</td>
</tr>
</tbody>
</table>

**Recommended Readings**

1. Nicholls, Peter Modernism: A Literary Guide
3. Chatman, Seymour (1978) Story and Discourse: Narrative Structure in Fiction and Film
5. Holloway, John (1979) Narrative and Structure
9. Margaret Drabble: The Oxford Companion to English Literature
Paper 3 Genre Paper III: Poetry (201005)

Marks: 100 (4 credits)

Objectives:

1. To introduce the students to seminal poetical works and critical theories from across the world

<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Topic and Details</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Harold Bloom: Selections from The Anxiety of Influence And Adrienne Rich ‘When we dead awaken: Writing as Re-vision’ From Norton Critical Edition <em>Adrienne Rich’s Poetry</em> Edited by Barbara C. Gelpi and Albert Gelpi.</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Paradise Lost: Milton</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>The Waste Land: T.S. Eliot</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Selections from Norton Anthology Poetry by Women</td>
<td>25</td>
</tr>
</tbody>
</table>


**List of the poem period wise:**

*Poem from Middle age and renaissance*

1. Queen Elizabeth (1533-1603) into: 27

   □ The Doubt of Future Foes

   □ On Monsieur’s Departure
☐ Speech to the Troops at Tilbury

2. Mary Wroth (1587-1651/53) WROTH

☐ When night’s black mantle could most darkness prove

☐ Love, leave to urge

☐ The weary traveller who, tired, sort

☐ When last I saw thee, I did not thee see

☐ Like to the Indians, scorched with the sun

☐ Song (“Sweet, Let me enjoy the sight

☐ Late in the forest I did Cupid see

☐ My muse, now happy, lay thy self to rest

*Seventeenth and eighteenths Century poem:*

3. Anne Bradstreet (1612-1672)

☐ The Prologue

☐ The Author to Her Book

☐ To My Dear and Loving Husband

4. Aphra Behn (1640-1689)

☐ The Willing Mistress

☐ Love Armed

☐ The Disappointment

☐ On her Loving Two Equally

☐ To the Fair Clarinda, Who Made Love to Me, imagined More than Women

5. Phillips Wheatley (c. 1753-1784)
On Being Brought From Africa To America

To the Right Honourable William, Earl of Dartmouth

To s.m.a young African Painter, on Seeing His Work

To His Excellency, General Washington

*Nineteenth century poem*

6. Dorothy Wordsworth (1771-1855)
   - From The Grasmere Journals
   - Peaceful Our Valley, Fair and Green

7. Elizabeth Barrett Browning (1806-1861)
   - A True Dream
   - Grief
   - To George Sand: A Desire
   - To George Sand: A Recognition
   - The Cry of the Children
   - The Runway Slave at Pilgrim’s Point

8. Christina Rossetti (1830-1894)

*Turn of the century 20th Century:*

   - Women and Labor Prose (Sex-parasitism)

10. Mary Elizabeth Coleridge (1861-1907)
    - The Other Side of a Mirror
    - The Devil’s Funeral
11. Charlotte Mew (1869 – 1928)
   - The Farmer’s Bride
   - The Quiet House

**Early 20th Century literature:**

12. Amy Lowell (1874 – 1925)
   - The Letter
   - Venus Transeins
   - Madonna of the Evening Flowers
   - Decade
   - A Critical Fable

   - The gentle Lena Prose
   - Picasso

   - Gertrude Stein
   - Three Moments in Paris
   - One O’ clock at night
   - Omen of Victory
   - Photo of Pogrom
   - Feminist Manifesto prose

15. Marianne Moore (1887 – 1972)
   - Sojourn in the Whale
Those Various Scalpels

POETRY

To a Snail

An Egyptian pulled Glass Bottle in the Shape of a Fish

16. Edna St. Vincent Millay (1892-1950)
   First Fig
   Second Fig

17. Elizabeth Bowen (1899-1973)
   The Demon Lover - Prose

Later 20th century literature

18. Stevie Smith (1902-1971)
   Papa Love Baby
   This Englishwomen

19. Dorothy livesay (1909) –
   Green Rain
   Eve
   The Three Emily’s
   The Children’s Letter

20. Elizabeth Bishop (1911-1979)
   The Man-moth
   Roosters
   Invitation to Miss Marianne Moore
   In the Waiting Room
   - Boy with his Hair Cut Short
   - More of a Corpse Than a Women
   - Letter to the Front

   - The mother
   - The womanhood
   - We Real Cool

23. Anne Sexton (1928-1974)
   - Her Kind
   - Housewife
   - Somewhere in Africa
   - Consorting with Angels

   - I Am in Danger –Sir

25. Sylvia Plath (1932-1963)
   - The Disquieting muses
   - The colossus
   - Stings
   - Daddy
   - Medusa

26. Sharon Olds (1942-)
   - The Language of The Brag
   - Rite of Passage
Note: Students are required to read the actual poem from prescribed text.

Recommended Readings


Paper 4 The Bhakti Tradition and Twentieth Century Indian Poetry (201143)

Marks: 100 (4 credits)

Objectives:

1. To introduce to the tradition of Bhakti poetry in India and Modern Indian Poetry

<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Topic and Details</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dilip Chitre : Says Tuka (Selections) and Speaking of Shiva : A.K. Ramanujan (Selections)</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Women Bhakti Poets: Meerabai, Bahinabai, Akka Mahadevi (Selections)</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Selected Early Modernist poetry(Bangla, Hindi, Gujarati, Marathi and Malayalam)</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Selected Post-1970 Modern Poetry (Bangla, Hindi, Gujarati, Marathi and Malayalam)</td>
<td>25</td>
</tr>
</tbody>
</table>

From An Anthology of Marathi Poetry edited by Dilip Chitre and the Tree of Tongues edited by E V Ramkrishnan

Note-1: The selected poems for study for Unit 1&2 are given below

Unit 1 - Says Tuka Translated and edited by Dilip Chitre

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part One: Being a Poet</td>
<td>3-12, 18, 27</td>
</tr>
<tr>
<td>Part Three: Being a Devotee</td>
<td>69-72, 75, 83-84, 92, 99-101</td>
</tr>
<tr>
<td>Part Four: Being in Turmoil</td>
<td>115-123, 128</td>
</tr>
<tr>
<td>Part Five: Being in Time and Place</td>
<td>139-140, 144-146</td>
</tr>
<tr>
<td>Part Seven: Being a Saint</td>
<td>181-187, 191- 194</td>
</tr>
<tr>
<td>Part Nine: Absolutely Being</td>
<td>221-225, 230, 239</td>
</tr>
</tbody>
</table>
From Speaking of Shiva: A. K. Ramanujan

<table>
<thead>
<tr>
<th>Introduction</th>
<th>1-37</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basavanna</td>
<td>43-73</td>
</tr>
<tr>
<td>Allama Prabhu</td>
<td>125-150</td>
</tr>
<tr>
<td>Mahadeviyakka</td>
<td>93-124</td>
</tr>
</tbody>
</table>

Note-2: The names of some of the significant poets of unit 3 and 4 are given below. However students are encouraged also to refer language poets of the same period from lists/collections/anthologies other than those given in the syllabus.

Unit-III: Early Modernist Poets (Before 1960)

<table>
<thead>
<tr>
<th>Marathi poetry</th>
<th>Gujarati Poetry</th>
<th>Hindi Poetry</th>
<th>English Poetry:</th>
<th>Bangla Poetry:</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.S. Mardhekar</td>
<td>Uma Shankar Joshi</td>
<td>Agneya</td>
<td>Dom Moraes</td>
<td>Jibanananda Das</td>
</tr>
<tr>
<td>Vinda Karandikar</td>
<td>Niranjan Bhagat</td>
<td></td>
<td></td>
<td>Nissim Ezekiel</td>
</tr>
<tr>
<td>Sadananda Rege</td>
<td>Suresh Joshi</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Unit-IV Post 1960 Poetry

<table>
<thead>
<tr>
<th>Marathi poetry</th>
<th>Gujarati Poetry</th>
<th>Hindi Poetry</th>
<th>English Poetry:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dilip Chitre</td>
<td>Labshankar Thakar</td>
<td>Kedarsath Singh</td>
<td>Kamala Das</td>
</tr>
<tr>
<td>Arun Kolatkar</td>
<td>Sitanshy Yashaschandra</td>
<td>Shrikant Verma</td>
<td>A.K. Ramanujan</td>
</tr>
<tr>
<td>Vasant Dahake</td>
<td>Gulam mohammed Sheikh</td>
<td>Dhoomil</td>
<td>Arun Kolatkar</td>
</tr>
<tr>
<td>Bhalchandra Nemade</td>
<td>Joseph Macwan</td>
<td>Gagan Gil</td>
<td>Dilip Chitre</td>
</tr>
<tr>
<td>Namdeo</td>
<td>Saroop Dhruv</td>
<td>Teji Grover</td>
<td>Eunice de Souza</td>
</tr>
<tr>
<td>Dhasal</td>
<td></td>
<td>Adil Jussawalla</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
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<td>-----------------</td>
<td></td>
</tr>
<tr>
<td>Mallika Amar</td>
<td>Sheikh</td>
<td>Gieve Patel</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Arundhati Subramaniam</td>
<td></td>
</tr>
</tbody>
</table>

**Recommended Readings**

   Hyderabad: Orient Blackswan
Paper 5 Novels by Women Writers (201306)

Marks: 100 (4 credits)

Objectives:

1. To study the distinct ways which women writers represent their vision and interpretation of the society and cultural practice in the novel form

<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Topic and Details</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Bashai Tudu : Mahasweta Devi</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Beloved : Toni Morrison</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>The Penelopiad : Margaret Atwood, Knopf, Canada 2005</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Reading:

   Speaking of Gender (1989)
   In Other Worlds: Essays in Cultural Politics (1987)
   The Post-Colonial Critic: Interviews, Strategies, Dialogues (1990)
3. Christian, Barbara
   Elmsford, N.Y: Pergamon Press.
   New York: Columbia Press.
Semester III  
Subject Code: 301004  
Title: Genre Paper: Novel  
Objectives:  
i)To introduce students to some of the important critical theories of the novel as well as seminal novels.

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topics and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
</table>
| 1       | Mikhail Bakhtin ‘From the prehistory of novelistic discourse'  
*Dialogic Imagination*: Four essays (1981)  
Translated by Caryl Emerson and Michael Holquist.  
Also in *Modern criticism and Theory* ed. David Lodge | 12 | 25 |
| 2       | *Don Quixote: Cervantes* | 6 | 25 |
| 3       | *Midnight's Children* : Salman Rushdie | 6 | 25 |
| 4       | *Madame Bovary*: Gustave Flaubert  
New York, Modern Library | 6 | 25 |

**Recommended Readings**  
1. Nicholls, Peter *Modernism: A Literary Guide*  
3. Chatman, Seymour (1978) *Story and Discourse: Narrative Structure in Fiction*
and Film

   Holloway, John (1979) *Narrative and Structure*


8. Margaret Drabble: The Oxford Companion to English Literature


Semester: III

Any one of the following four papers

Subject Code: 301131
Title: The Eighteenth and Nineteenth century British Novel
Credits: 4

Objectives:
i) to introduce students to the novel form as it emerged in England in the eighteenth century
ii) to enable students to critically understand the different forms of the novel that emerged in the 19th Century.

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Tristram Shandy</em>: Lawrence Sterne.</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td><em>Wuthering Heights</em>: Emily Bronte</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td><em>Great Expectations</em>: Charles Dickens</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td><em>Frankenstein</em>: Mary Shelley</td>
<td>8</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Readings
1. Nicholls, Peter *Modernism: A Literary Guide*


3. Chatman, Seymour (1978) *Story and Discourse: Narrative Structure in Fiction and Film*

   Holloway, John (1979) *Narrative and Structure*

Structure


8. Margaret Drabble: *The Oxford Companion to English Literature*


Semester III  
Subject Code: 301132  
Title: The Modernist and Post-Modernist Novel.  
Credits: 4

Objectives:

i) to make students critically aware of the significant changes in the novel form in the twentieth Century

ii) to understand and critically evaluate modernist and postmodernist novels

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mrs Dalloway: Virginia Woolf</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>The Trial- Franz Kafka</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>The Unbearable Lightness of Being: Milan Kundera</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Sexing the Cherry : Jeanette Winterson</td>
<td>8</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Reading:


**Semester III**

**Subject Code:** 301133

**Title:** Novels from the Global South

**Credits:** 4

**Objectives:**

i) To examine seminal novels from across the world

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weigtage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td><em>Maps:</em> Nuruddin Farah, Penguin</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td><em>The Lost Steps:</em> Alejo Carpentier University of Minnesota, 1953</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td><em>Snow:</em> Orhan Pamuk (transl). Maureen Freely, Faber&amp; Faber 2004</td>
<td>8</td>
<td>25</td>
</tr>
</tbody>
</table>

**Recommended Readings**


***Semester III***

**Subject Code: 301005**

**Title: Genre Paper: Poetry**

**Credits: 4**

**Objectives:**

i) to introduce the students to seminal poetical works and critical theories from across the world

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weigtage in %</th>
</tr>
</thead>
</table>
| 1       | Harold Bloom: Selections from *The Anxiety of Influence*  
Preface, Introduction, Chapter I  
and  
Adrienne Rich  
‘When we dead awaken: Writing as Re-vision’  
From  
Norton Critical Edition  
*Adrienne Rich’s Poetry*  
Edited by Barbara C. Gelpi and Albert Gelpi. | 12                         | 25             |
| 2       | *Paradise Lost*: Milton  
Books I, II and IX | 6                         | 25             |
| 3       | *The Waste Land*: T.S.Eliot | 6                         | 25             |
| 4       | Selections from *Norton Anthology* | 6                         | 25             |
Note: Names of some poets and their poems are given below. However students may also choose and study other Women poets and poems.

Selections from Norton Anthology Poetry by Women: The Traditions in English

By Gilbert and Gubar, W. W. Norton & Company, 1996

Poems from Middle Age and Renaissance

1. Queen Elizabeth (1533-1603)
   - The Doubt of Future Foes
   - On Monsieur’s Departure
   - Speech to the Troops at Tilbury
2. Mary worth (1587-1651/53)
   - (“When night’s black mantle could most darkness prove”)
   - (“Love, leave to urge”)
   - (“The weary traveler who, tired, sort ”)
   - (“When last I saw thee, I did not thee see”)
   - (“Like to the Indians, scorched with the sun”)
   - Song (“Sweet, let me enjoy thy sight”)
   - (“Late in the forest I did Cupid see”)
   - (“My muse, now happy, lay thy self to rest”)

Seventeenth and Eighteenth Century Poems
3. Anne Bradstreet (1612-1672)
   - The Prologue
   - The Author to Her Book
   - To My Dear and Loving Husband
4. Aphra Behn (1640-1689)
   - The Willing Mistress
   - Love Armed
   - The Disappointment
• On her Loving Two Equally
• To the Fair Clarinda, Who Made Love to Me, imagined More than Women
5. Phillis Wheatley (c. 1753-1784)
• On Being Brought From Africa To America
• To the Right Honourable William, Earl of Dartmouth
• To S.M.A young African Painter, on Seeing His Works
• To His Excellency, General Washinton

Nineteenth Century Poems
6. Dorothy Wordsworth (1771-1855)
• From The Grasmere Journals
• Peaceful Our Valley, Fair and Green
7. Elizabeth Barrett Browning (1806-1861)
• A True Dream
• Grief
• To George Sand: A Desire
• To George Sand: A Recognition
• The Cry of the Children
• The Runaway Slave at Pilgrim’s Point
8. Christina Rossetti (1830-1894)

Turn of the century 20th century
9. Oliver Schreiner (1885-1935)
• Woman and Labor
  (Sex-parasitism)
10.Mary Elizabeth Coleridge (1861-1907)
• The Other Side of a Mirror
• The Devil’s Funeral
• The White Woman
• Marriage
11.Charlotte Mew (1869-1928)
• The Farmer’s Bride
• The Quiet House

Early 20th century literature
12. Amy Lowell (1874-1925)
   - The Letter
   - Venus Transeins
   - Madonna of the Evening Flowers
   - Decade
   - A Critical Fable
13. Gertrude Stein (1874-1946)
   - The Gentle Lena
   - Picasso
   - Gertrude Stein
   - Three Moments in Paris
     - One O’clock at Night
   - Omen of Victory
   - Photo of Pogrom
15. Marianne Moore (1887-1972)
   - Sojourn in the Whale
   - Those Various Scalpels
   - Poetry
   - To a Snail
   - An Egyptian pulled Glass Bottle in the Shape of a Fish
16. Edna St. Vincent Millay (1892-1950)
   - First Fig
   - Second Fig
17. Elizabeth Bowen (1899-1973)
   - The Demon Lover

Late 20th century literature
18. Stevie Smith (1902-1971)
   - Papa Love Baby
   - This Englishwoman
19. Dorothy livesay (1909-)
   - Green Rain
   - Eve
   - The Three Emily’s
• The Children’s Letter
20. Elizabeth Bishop (1911-1979)
  • The Man-Moth
  • Roosters
  • Invitation to Miss Marianne Moore
  • In the waiting Room
  • Boy with his Hair Cut short
  • More of a Corpse Than a Woman
  • Letter to the Front
  • The mother
  • The womanhood
  • We Real Cool
23. Anne Sexton (1928-1974)
  • Her Kind
  • Housewife
  • Somewhere in Africa
  • Consorting with Angels
24. Maya Angelou (1928-)
  • I know why The Caged Bird Sings
25. Adrienne Rich (1929-)
  • “I Am in Danger –Sir-”
26. Sylvia Plath (1932-1963)
  • The Disquieting muses
  • The colossus
  • Stings
  • Daddy
  • Medusa
27. Caryl Churchill (1938-)
  • Top Girls
28. Sharon Olds (1942-)
  • The Language of The Brag
  • Rite of Passage
Recommended Readings


Semester III
Any one of the following four papers

Subject Code: 301141
Title: Epics and Long Poems: Classical to the Modern
Credits: 4

Objectives:
i) To introduce the student with the epics and narrative tradition of poetry and social and cultural context of poetry

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Homer: <em>Odyssey</em></td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Ramayana stories from Modern South India: edited by Paula Richman (selections)*</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Chaucer: <em>The Canterbury Tales</em> (Selections)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Prologue</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>The Knights Tale</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Wife of Bath.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Selections from Allen Ginsberg: <em>Howl</em></td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Vikram Seth: <em>The Golden Gate.</em></td>
<td></td>
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<tr>
<td></td>
<td>The Beatles- (selected lyrics.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bob Dylan- (selected lyrics.)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Semester III  
Subject Code: 301142  
Title: Poetry from the Renaissance to the 19th Century  
Credits: 4  

Objectives:  
i) To enhance students understanding of various traditions of poetry from the Renaissance to the Victorian age in the Anglo American context

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Elizabethan Poetry (selections)*</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Metaphysical Poetry (selections)*</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Romantic Poetry (selections)*</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Victorian Poetry (selections)*</td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>

*from *Norton Anthology of Poetry* edited by Margaret Ferguson, Jon Stallworthy, and Mary Jo Salter
### Semester III
Subject Code: 301143
Title: The Bhakti Tradition and 20th Century Indian Poetry
Credits: 4

**Objectives:**
i) To introduce students to the tradition of Bhakti poetry in India and Modern Indian Poetry

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dilip Chitre: <em>Says Tuka</em> (Selections) and <em>Speaking of Shiva</em>: A.K.Ramanujan (Selections)*</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Women Bhakti Poets: Meerabai, Bhainhabai, Akka Mahadevi (selections)*</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Selected Early Modernist poetry (Bangla, Hindi, Gujarati, Marathi and Malayalam)</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Selected Post-1970 Modern Poetry (Bangla, Hindi, Gujarati, Marathi and Malayalam)</td>
<td>8</td>
<td>25</td>
</tr>
</tbody>
</table>

Note-1: The selected poems for study for Unit 1&2 are given below

**Unit 1:** *From Says Tuka* translated and edited by Dilip Chitre
<table>
<thead>
<tr>
<th>Introduction</th>
<th>Page No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Part One: Being a Poet............... 3-12, 18, 27</td>
<td></td>
</tr>
<tr>
<td>Part Three: Being a Devotee .......... 69-72, 75, 83-84, 92, 99-101</td>
<td></td>
</tr>
<tr>
<td>Part Four: Being in Turmoil .......... 115-123, 128</td>
<td></td>
</tr>
<tr>
<td>Part Five: Being in Time and Place... 139-140, 144-146</td>
<td></td>
</tr>
<tr>
<td>Part Seven: Being a Saint........... 181-187, 191-194</td>
<td></td>
</tr>
<tr>
<td>Part Nine: Absolutely Being......... 221-225, 230,239</td>
<td></td>
</tr>
</tbody>
</table>

**From Speaking of Shiva edited by A. K. Ramanujan**

- Introduction .................. 1-37
- Basavanna....................... 43-73
- Allama Prabhu................... 125-150
- Mahadeviyakka................... 93-124

**Note-2:** The names of some of the significant poets of Units 3 and 4 are given below. However, students are encouraged to refer to language poets of the same period from lists/collections/anthologies other than those given in the syllabus.

**Unit: 3**

**Early Modernist Poets (Before 1960)**

**Marathi Poetry:**
- B.S. Mardhekar
- Vinda Karandikar
- Sadananda Rege

**Gujarati Poetry:**
- Uma Shankar Joshi
- Niranjan Bhagat
- Suresh Joshi

**Hindi Poetry:**
- Agneya

**English Poetry:**
- Dom Moraes
- Nissim Ezekiel

**Bangla Poetry:**
- Jibanananda Das
- Buddhadev Bose
- Sudhindranath Dutta.
Unit 4: 
(Post 1960) Modernist poetry

Marathi Poetry:
- Dilip Chitre
- Arun Kolatkar
- Vasant Dahake
- Bhalchandra Nemade
- Namdeo Dhasal
- Mallika Amar Sheikh

Gujarati Poetry:
- Labshankar Thakar
- Sitanshy Yashaschandra
- Gulam Mohammed Sheikh
- Joseph Macwan
- Saroop Dhruv

Hindi Poetry:
- Kedarsath Singh
- Shrikant Verma
- Dhoomil
- Gagan Gil
- Teji Grover

English Poetry:
- Kamala Das
- A.K. Ramanujan
- Arun Kolatkar
- Dilip Chitre
- Eunice de Souza
- Adil Jussawalla
- Gieve Patel
- Arundhati Subramaniam

Recommended Readings


Semester III
Subject Code: 301144
Title: Modern Poetry: Anglo American and European
Credits: 4

Objectives:
1) To further students knowledge of the various traditions of Modern poetry

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Early Modernist (Selections)*</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Poetry from the Second World War to the 70’s (Selections) *</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>The Postmodern’s (Selections) *</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>5</td>
<td>European Modern (Selections) ** from Penguin Modern European Poets series</td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>


Semester III

Subject Code: 301777
Title: Research Paper
Credits: 04

Objectives:
i. to enable students to choose topics, conduct survey of Literature on the chosen areas and develop research question.
ii. To enable students to select different methodologies, conceptual frameworks and research perspectives and prepare a research proposal.

<table>
<thead>
<tr>
<th>Sr no</th>
<th>Topic/Unit Details</th>
<th>No of lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Survey of Literature</td>
<td></td>
<td>50%</td>
</tr>
<tr>
<td>2</td>
<td>Preparation of Research Proposal</td>
<td></td>
<td>50%</td>
</tr>
</tbody>
</table>
Semester III (For Distance Learning Students Only)

Paper-1 Research Methodology (301007)

Marks: 100 (4 credits)

Objectives:

1. To learn about research and different research methodologies used in the ambit of Literature and Language Studies.

2. To be able to apply the methodologies in the students own research.

<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Topic and Details</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Definition and types of Research</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Literary Research</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Language Research</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Literature Survey</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Critical methodologies</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Preparing and presenting a Research Proposal</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Reading:


9. Rajannan, B. (1968), Fundamentals of Research, ASRC Hyderabad


11. Adam Sirjohn (2004), Research Methodology: Methods & Techniques, Delhi : New Age International Ltd


16. Seliger (2001), Second Language Research Methods, Oxford University

17. Sinha, M.P. - Research Methods in English

83

Paper-2  Post-Colonial Theory and Practice: Indian Perspectives (301151)

Marks: 100 (4 credits)

Objectives:

1. To introduce students to significant ideas and theories that have emerged from India which have questioned and critiqued political and cultural colonialisms

2. To study representative texts which explore issues of the truncated identity, nationhood and the collective past of colonized subjects

<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Topic and Details</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>‘Literary Theory and Third World Literature’ From Aijaz Ahmad: <em>In Theory</em>(Selections)*</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Rabindranath Tagore: <em>Gora</em></td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>AmitavGhosh: <em>ShadowLines</em></td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Arundhati Roy: <em>The God of Small Things</em></td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Reading:


4. Chatterjee, Partha (1986). *Nationalist Thought and the Colonial World: A Derivative Discourse*


Paper-3 Post-Colonial Voices (301152)

Marks: 100 (4 credits)

Objectives:

1. To introduce students to significant texts that have emerged from third world nations which have questioned and critiqued political and cultural colonialisms

<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Topic and Details</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>J.M. Coetzee: <em>Foe</em></td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Michele Cliff: <em>No Telephone to Heaven</em></td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Gabriel Garcia Marquez: <em>One Hundred Years of Solitude</em></td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Earl Lovelace: <em>Salt</em></td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Reading:


4. Fanon, F. Wretched of the Earth, trans Constance Farrington. Harmondsworth: Penguin


Objectives:

1. To acquaint students with the current theories in the field of language acquisition and learning and to familiarize them with the concepts of first language acquisition, and second language acquisition learning in the Indian context.

2. To develop an understanding of the process of syllabus design in second language teaching and to familiarize students with the different types of language teaching syllabi with special focus on the communicative syllabus.

<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Topic and Details</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Theories of language acquisition particularly behaviorism and cognitivism, Notions of linguistics competence and performance</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Theories of language acquisition vs. Learning</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Language Acquisition in children, Teaching and learning English as a 2nd language in the Indian context, The concept of the good language learner.</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Syllabus vs. Curriculum, Product vs. Process Structural, Situational, Notional-Functinal Syllabus</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Procedural Syllabus, Communicative Syllabus design and implementation</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Reading:


Paper-5  Language Teaching Skills and Issues in Language Testing (301172)

Marks: 100 (4 credits)

Objectives:

1. To provide students with essential knowledge and insights into the field of foreign language teaching. It approaches Central language teaching issues will be approached through a series of questions – what to teach? Where to teach? And how to teach? These issues will be related to the aims and contexts of language teaching, the participants, and the materials, which may be utilized for teaching.

2. To help students build on their knowledge of language testing by providing theoretical input on issues Central to language testing and opportunities to develop test items in specific areas.

<table>
<thead>
<tr>
<th>Sr.No.</th>
<th>Topic and Details</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Grammar translation Method, Direct Method Audio-lingual Method, other innovative methods such as communicational method. Approaches to teaching methodology</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Material production and evaluation for the teaching of LSRW. (Listening, Speaking, Reading, Writing)</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Criteria for a good test. : Reliability, concept of proficiency in language, Validity, Feasibility</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Criteria in Evaluation and making of tests; the testing of grammar connective and structure evaluation. , The testing of LSRW. (Listening, Speaking, Reading, Writing</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Reading:


Semester IV  
(Only for Regular students)  
Subject Code: 401008  
Title: Critical Methodology and Skill development for Research and Internship.  
Credits: 4  
Objectives: On completion of this module students will be able  
i) to organize, structure, analyze and write the dissertation.  
ii) to acquire and utilize skills required for viva and internship.

<table>
<thead>
<tr>
<th>Sr no</th>
<th>Topic/Unit Details</th>
<th>No of Lectures</th>
<th>Weightage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Conceptual, analytical and writing skills in Literature and Language research. Ethics in Research.</td>
<td>08</td>
<td>25%</td>
</tr>
<tr>
<td>2</td>
<td>Writing up: Developing the framework, analysis of data and writing of the Dissertation.</td>
<td>08</td>
<td>25%</td>
</tr>
<tr>
<td>3</td>
<td>Preparing for viva voce,</td>
<td>08</td>
<td>25%</td>
</tr>
</tbody>
</table>
Recommended Reading


Semester IV
Subject Code: 401006
Title: Film adaptations of Literature
(for Regular Students)
Credits: 4

Objectives:
i) to study the transactions between word and image and the ways in which words and images can be adapted and combined to create multi-layered meaning contexts in literature through films.
ii) to have more expansive understanding of different media (literature and cinema) as they intersect, inter-illuminate and collide.

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weigtage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Theory selections from <em>Literature and Film: A Guide to Theory and Practice of Adaptations</em>. Ed by Robert Stam.</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td><em>The French Lieutenant's Woman</em> Director: Karel Reisz</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td><em>Ghare Baire</em> Director: Satyajit Ray</td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>
The Hours
Director: Stephen Daldry

Recommended Reading:


Semester IV
Subject Code: 401888

Title: Research Paper II
Credits: 04

Objectives:
i) to enhance the students research skills and guide them in the preparing and writing of dissertations.

<table>
<thead>
<tr>
<th>Sr no.</th>
<th>Topic/Unit Details</th>
<th>Credits</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dissertation</td>
<td>2</td>
<td>50</td>
</tr>
<tr>
<td>2</td>
<td>Viva/ Seminar</td>
<td>2</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>04</td>
<td>100</td>
</tr>
</tbody>
</table>

Note: Area of Research to be chosen by the students in the third Semester.
Semester IV
Subject Code: 401999
Title: Internship
Credits: 6
Objectives:
i) to enable students to translate their theoretical and classroom learning into practice.
ii) to enhance the students application skills in different working environments.

Note: Any one of the following areas

<table>
<thead>
<tr>
<th></th>
<th>Teaching</th>
<th>High Schools Junior College Recognised Educational Institutional/Organisations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>(as assistant to the teacher or assistant to the lecturer)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Research assistants</td>
<td>Publication houses, Organisations, Media Organisations, Government</td>
</tr>
<tr>
<td>4</td>
<td>Performance and Visual Arts.</td>
<td>Departments, Foreign Council offices or High Commissions, NGO’s, Educational Institutions / Department</td>
</tr>
</tbody>
</table>

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**Semester IV**

**For Distance learning students.**

**Subject Code:**

**Title:** Novels and Short Stories by Indian Writers in English translation.

**Credits:** 4

**Objectives:** i) to study and critically analyse significant translated texts in English from Indian Bhasha literatures
<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weigtage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Samskara</em> by U.R. Ananthmurthy Translated by A.K. Ramanujan</td>
<td>07</td>
<td>25%</td>
</tr>
<tr>
<td>2</td>
<td><em>The Stepchild (Angaliyat)</em> By Joseph Macwan Translated by Rita Kothari</td>
<td>07</td>
<td>25%</td>
</tr>
<tr>
<td>3</td>
<td><em>Legends of Khasak</em> by O. V. Vignayam Translated by O. V. Vignayam</td>
<td>08</td>
<td>25%</td>
</tr>
<tr>
<td>4</td>
<td>Novellas 1. <em>Parasu Pator’s Well</em> by Indira Goswami Translated by Gayatri Bhattacharyya 2. <em>The Beloved Bullet</em> by James Dokhuma. Translated by Margaret Ch Zama. From <em>Fresh Fictions</em> by North East Writers Forum, Katha Books</td>
<td>08</td>
<td>25%</td>
</tr>
</tbody>
</table>

**Recommended Reading**


Semester IV

(For Distance Learning students only)

1 Any one of the following Clusters:
Cluster E- 1Eand 2E (two papers)
OR
Cluster F- 1F and 2F (two papers)

Cluster E
1E
Subject Code: 401411  
Title: Introduction to American Literature  
Credits: 4

Objectives:

i) To introduce students to the development and expression of some fundamental ideas, assumptions, myths and beliefs that influence the construction of American identity

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weigtag e in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>William Faulkner: <em>The Sound and the Fury</em></td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Tennessee Williams: <em>A Street Car named Desire</em></td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Sam Shepard: <em>Buried Child</em></td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Selections from <em>The Norton Anthology of Modern and Contemporary Poetry</em></td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

Note: Names of some poets and their poems are given below. However students may also choose and study other American poets and poems.


19th Century American Poetry

1) *Ralph Waldo Emerson (1803-1882)*
   - A Letter (Pg 27 to 28)
   - The Snow Storm (Pg 32)
   - Hamatreya (Pg 33-Pg34)
   - Fable (Pg 34)
2) **Edgar Allan Poe (1809-1849)**

- Dreams (Pg 61)
- Fairy Land (Pg 62)
- To Helen (Pg 63)
- The Raven (Pg 67-69)

3) **Walt Whitman (1819-1892)**

- Song of Myself (Pg 83 to 131)
- Out of the Cradle Endlessly Rocking (Pg 136-140)
- When I heard the learn’d Astronomer (Pg 145)
- Reconciliation (Pg 145)
- When Lilacs Last in the Dooryard Bloom’d (Pg 145)
- A Noiseless Patient Spider (Pg 151)

4) **Emily Dickinson (1830-1886) All poems between Pg 163 and Pg 183**

- Success is counted Sweetest
- Faith is a fine invention
- Hopes is the thing with feathers
- There’s a certain slant of light
- I felt a funeral, in my brain
- I’m Nobody, Who are you?
- A bird came down the walk
- This was Poet- is it that
- I died for beauty – but was scarce
- I heard a fly buzz- when I died
- I am alive – I guess
- I would not paint – a picture
- The heart asked pleasure – first
- I reckon – when I count at all
- I like to see it lap the Miles
- They shut me up in prose
- I cannot live with you
- Pain – has an element of blank
- I dwell in possibility
- Because I could not stop for death
- My life has stood – a Loaded Gun
Tell all the Truth, but tell it slant
Go tell it – What a message
My life closed twice before it close

Modern American Poetry
1) Robert Frost
   - Mending Wall (Pg 699)
   - The Road not taken (Pg 701)
   - Birches (Pg 702)
   - Come In (Pg 708)

2) Amy Lowell
   - Patterns (Pg 711)
   - The Weather-Cock Points south (Pg 713)

3) W.H. Auden
   - Lullaby (Pg 844)
   - Musee des Beaux Arts (Pg 845)
   - In memory of W.B. Yeats (Pg 846)
   - The Shield of Achilles (Pg 850)

4) Langston Hughes
   - The weary blues (Pg 822)
   - Dream Variations (Pg 823)
   - Cross (Pg 824)
   - Song for a dark girl (Pg 824)
   - Harlem (Pg 824)
   - Theme for English B (Pg 825)

5) E.E. Cummings
   - All in green went my love riding (Pg 800)
   - Spring is like a perhaps hand (Pg 801)
   - Anyone lived in a how town (803)

6) Marianne Moore
   - Poetry (Pg 760)
   - The Fish (Pg 763)
• The mind is an enchanting thing (Pg 766)

7) Ezra Pound
• Portrait D’une Femme (Pg 746)
• The River-Merchant’s Wife: A letter (Pg 750)
• The Cantos (Pg 754)

8) Wallace Stevens
• The Emperor of Ice-cream (Pg 718)
• Anecdote of the Jar (Pg 721)
• Thirteen ways of looking at a black bird (Pg 722)
• The idea of order at Key west (Pg 725)

9) Theodore Rothke

10) Gwendolyn Brooks
• Kitchenette Building (Pg 904)
• The Birth in a narrow room (Pg 904)
• The rites for cousin Vit (Pg 904)
• We real cool (Pg 905)
• Boy breaking glass (Pg 905)

11) Adrienne Rich
• Orion (Pg 1005)
• Diving into the wreck (Pg 1006)

12) William Carlos Williams
• The red wheelbarrow (729)
• This is just to say (729)
• A sort of a song (730)

13) Isaac Rosenberg
• Break of day in the trenches (793)

14) Louise Bogan
• Medusa (810)
• Juan’s song (811)
• Song for the last act (811)

15) Hart Crane
16) Murel Rukeyser
- Night feeding (879)
- Ballad of orange and grape (880)

17) John Berryman
- A sympathy, a welcome (885)
- The dream songs (886)
- I (huffy henry hid the day) (886)
- Life, friends is boring. we must not say so (886)
- There sat down, once, a thing on henry’s heart (887)
- Also I love him: me he’s done no wrong (9887)
- An elegy for W.C.W, the lovely man (888)
- At henry’s bier let some thing fall out well: (888)

18) A.R. Ammons

19) Allen Ginsberg
- howl (958)
- part I (958)
- james Merrill

20) John Ashbery
- The painter (975)

Recommended Reading:


**Semester IV**

**2E**

**Title:** Multicultural Literatures from America

**Subject Code:** 401412

**Credits:** 4
Objectives:
   i) To analyze American literary texts with reference to their historical, cultural, ethnic and ideological contexts

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Toni Morrison: <em>A Mercy or Jazz</em></td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Louise Erdrich: <em>Love Medicine</em></td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Lorraine Hansberry: <em>A Raisin in the Sun</em></td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Selected poems by Black American, Native American and other Immigrant poets given below</td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

Note: Names of some poets and their poems are given below. However, students may also choose and study other Black American and Native American poets and poems.

From *Harper’s Anthology of 20th century Native American Poetry* - edited by Duane Niatum

**Elizabeth Cook – Lynn**
Grandfather at the Indian Health Clinic
My Grandmother’s Burial Ground

**N.Scott Momaday**
The Bear
Pit Viper
The Burning

**Simon Ortiz**
A Story of How a Wall Wtands
Spreading Wings on Wind
Bend in the River

**Paula Gunn Allen**
Taku Skanskan
Dear World
Meditations on the Moon

**Linda Hogan**
To Light
Man in the Moon
Celebrations : Birth of a Colt

**Duane Niatum**
The Traveler
The Art of Clay

---

**African American Poetry**
**Langston Hughes**

I, Too
Mother to Son
The Negro Speaks Of Rivers

**Claude McKay**

If We Must Die
America
Enslaved

**Amiri Baraka**

Ka 'Ba
Wise I ,

**Maya Angelou**

Phenomenal Woman
Still I Rise

**Gwendolyn Brooks**

We Real Cool
The Mother

**Nikki Giovanni**
(from ‘The Collected works of Nikki Giovanni)

Ego Tripping
Recommended Reading:


Title: Concept of Canadian Identity
Credits: 4

Objectives:

i) To provide a social and historical perspective for the study of Canadian literature.

ii) To examine the Canadian novel of social and psychological realism as an attempt to understand Canadian society in urban and rural settings.

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Selections I and X and Landscapes and Mindscape- Section II from <em>Canadian Voices</em>. edited by Shirin Kudchedkar and Jameela Begum A. Pencraft International, New Delhi, 110052</td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Ringuet : <em>Thirty Acres</em></td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Sinclair Ross : <em>As for me and my House</em></td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Gabrielle Roy: <em>The Tin Flute</em></td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Readings:

1. Margaret Atwood, *Survival*
2. Frank Birdalsingh, *Novels and the Nation*
3. Allison Mitcham, *The Northern Imagination*
4. Coral Ann Howells, *Canadian Signatures in the Feminine*
5. Emily Allen Williams, *Poetic Negotiation of Identity in the Works of Brathwite, Harris, senior, and Dabydeen*
7. Philip Stratfort, *All the Polarities*
8. Brue Meyer and Brian O’Riordan, *In their Words*
9. Francesco Loriggio Edited, *Social Pluralism*
Semester IV

2F
Title: Canadian Modernist and Postmodernist Writings
Credits: 4

Objectives:
(i) to examine the applicability of the concept of the modern and the post modern in the context of Canadian Fiction and Drama

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Margaret Atwood: <em>Surfacing</em></td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>Hubert Aquin: <em>Prochain Episode</em></td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>Denise Boucher: <em>The Fairies Are Thirsty</em></td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Thomson Highway: <em>The Rez Sisters</em></td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Readings

1. S. Kudchedkar edited, Postmodernism and Feminism
2. Janet Paterson, Postmodernism and the Quebec Novel
3. Linda Hutcheon, Postmodernism
4. Marie Vautier, New World Myth; Postmodernism and Postcolonialism in Canadian Fiction
5. Robert Kroetsch, Labyrinths of Voice
6. Janice Williamson, Sounding Differences
7. Arnold Davidson, Priscilla L. Walton, and Jennifer Andrews
8. Helen Hoy, How Should I Dead These?
9. Susan Knutson, Narrative in the Feminine
10. Barbara Godard, *Gyn/Ecology*

**Semester IV**
(For Distance Learning students only)
1 Any one of the following Clusters:
Cluster G- 1Gand 2G (two papers)
OR
Cluster H- 1H and 2H (two papers)

Semester IV
1G
Title: Women's Articulation and Patriarchal Projection
Subject Code: 401309
Credits: 4
Objectives:

i. to sensitize students to representations of women in literature.

ii. to study representations of women across periods and cultures.

iii. to draw from the ongoing debates on politics of representation of women and self-representation from the domains of women’s studies and related areas.

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned (2 hrs per lecture)</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>The Handmaid’s Tale.</em> Margaret Atwood, 1985.</td>
<td>7</td>
<td>25</td>
</tr>
</tbody>
</table>

Recommended Readings:


Semester IV
2G
Title: Innovative Forms in Women's Narratives
Subject Code: 401310
Credits: 4
Objectives:
   i. to critically study the innovative and experimental forms evolved by women.
   ii. to enable students to understand and analyse the formal, social, aesthetic strategies and literary devices used by women writers to explore different forms and women's experiences.

<table>
<thead>
<tr>
<th>Sr. No</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned(2 hrs per lecture)</th>
<th>Weight age in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1) <em>Wide Sargasso Sea</em> Jean Rhys. Penguin. 1966.</td>
<td>6</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>2) <em>For Colored Girls who Considered Suicide</em> Ntoza Shange. 1975.</td>
<td>6</td>
<td>25</td>
</tr>
</tbody>
</table>
<pre><code>  | (Selections given below)                                                         | 6+6                                         | 25              |
</code></pre>
<p>| 4     | 4) <em>The Blue Donkey and Other Fables</em>. Suniti Namjoshi. Womens Pr. Ltd. 1998.     | 6                                           | 25              |</p>

Note: Names of some poets and their poems are given below. However, students may also choose and study other Women poets and poems.

THE NORTON ANTHOLOGY OF LITERATURE BY WOMEN The Tradition in English
Sandra M. Gilbert/ Susan Gubar
I. STEVIE SMITH (1902-1971)
   1. Dear Female Heart
   2. Souvenir de Monsieur Poop
   3. Human Affection
   4. The Wanderer
   5. How Cruel Is the Story of Eve

II. MARY SARTON (1912)
   1. My Sisters, O My Sisters
   2. Letter From Chicago
   3. The Muse as Medusa

III. MURIEL RUKEYSER (1913-1980)
   1. Who in One Lifetime
   2. The Birth of Venus
   3. The Poem as Mask
   4. The Power of Suicide
   5. Kathe Kollwitz

IV. GWENODOLYN BROOKS (1917)
   1. Jessie Mitchell’s Mother
   2. The Crazy Woman
   3. Bronzeville Woman in a Red Hat
   4. Queen of the Blues

V. DENISE LEVERTOV (1923)
   1) The Goddess
   2) Hypocrite Women
   3) In Mind
   4) The Ache of Marriage
   5) About Marriage
   6) Abel’s Bride
7) The Son
8) The Mutes
9) Cancion
10) Divorcing

VI. ANNE SEXTON (1928-1974)

1) The Moss of His Skin
2) Sylvia’s Death
3) In Celebration of My Uterus

VII. ADRIENNE RICH (1929)

1) Aunt Jennifer’s Tigers
2) Snapshots of a Daughter-in-Law
3) Planetarium
4) I Dream I’m the Death of Orpheus
5) Diving into the Wreck

VIII. FLEUR ADCOCK (1934)

1) Against Coupling
2) The Ex-Queen among the Astronomers

IX. KAMALA DAS (1934)

1. An Introduction

X. AUDRE LORDE (1934)

1) Coal
2) On a Night of the Full Moon
3) Now That I Am Forever with Child
4) From the House of Yemanja
5) Coniaguí Women
6) The Women of Dan Dance with Swords in Their Hands to Mark the Time When They Were Warriors

XI. LUCILLE CLIFTON (1936)

1) Admonitions
2) The astrologer predicts at mary’s birth
3) anna speaks of the childhood of mary her daughter
4) mary’s dreams
5) how he is coming then
6) a song of mary
7) island mary

XII. MARGARET ATWOOD (1938)
1) This Is a Photograph of Me
2) Circe/Mud Poems
3) Spelling

XIII. ERICA JONG (1942)
1) Castration of the Pen
2) Alcestis on the Poetry

XIV. LOUISE GLUCK (1943)
1) Illuminations
2) Dedication to Hunger

XV. LESLIE MARMON SILKO (1948)
1) Lullaby

Recommended Readings:
XVI. STEVIE SMITH (1902-1971)

6. Dear Female Heart
7. Souvenir de Monsieur Poop
8. Human Affection
9. The Wanderer
10. How Cruel Is the Story of Eve

XVII. MARY SARTON (1912)

4. My Sisters, O My Sisters
5. Letter From Chicago
6. The Muse as Medusa

XVIII. MURIEL RUKEYSER (1913-1980)

6. Who in One Lifetime
7. The Birth of Venus
8. The Poem as Mask
9. The Power of Suicide
10. Kathe Kollwitz

XIX. GWENODOLYN BROOKS (1917)

5. Jessie Mitchell’s Mother
6. The Crazy Woman
7. Bronzeville Woman in a Red Hat
8. Queen of the Blues

XX. DENISE LEVERTOV (1923)

11) The Goddess
12) Hypocrite Women
13) In Mind
14) The Ache of Marriage
15) About Marriage
16) Abel’s Bride
17) The Son
18) The Mutes
19) Cancion
20) Divorcing

XXI. ANNE SEXTON (1928-1974)

4) The Moss of His Skin
5) Sylvia’s Death
6) In Celebration of My Uterus

XXII. ADRIENNE RICH (1929)

6) Aunt Jennifer’s Tigers
7) Snapshots of a Daughter-in-Law
8) Planetarium
9) I Dream I’m the Death of Orpheus
10) Diving into the Wreck

XXIII. FLEUR ADCOCK (1934)

3) Against Coupling
4) The Ex-Queen among the Astronomers

XXIV. KAMALA DAS (1934)

2. An Introduction

XXV. AUDRE LORDE (1934)

7) Coal
8) On a Night of the Full Moon
9) Now That I Am Forever with Child
10) From the House of Yemanja
11) Coniagui Women
12) The Women of Dan Dance with Swords in Their Hands to Mark the Time When They Were Warriors

XXVI. LUCILLE CLIFTON (1936)

8) Admonitions
9) The astrologer predicts at mary’s birth
10) anna speaks of the childhood of mary her daughter
11) mary’s dreams
12) how he is coming then
13) a song of mary
14) island mary

XXVII. MARGARET ATWOOD (1938)

4) This Is a Photograph of Me
5) Circe/Mud Poems
6) Spelling

XXVIII. ERICA Jong (1942)

3) Castration of the Pen
4) Alcestis on the Poetry

XXIX. LOUISE GLUCK (1943)

3) Illuminations
4) Dedication to Hunger

XXX. LESLIE MARMON SILKO (1948)

Lullaby
Semester IV

H 1 and H2
Any one of the following options:
(Children’s Literature and Science Fiction)

Semester IV
H 1
Title: Children’s Literature
Credits: 4

Objectives:
i) to introduce some of the Semesterinal texts of Children’s Literature

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
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</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td><em>Matilda</em>: Roald Dahl</td>
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<td>3</td>
<td><em>The Lord of the Rings</em>: J.R.R Tolkien</td>
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<td>4</td>
<td><em>Sonar Kella</em>: Satyajit Ray</td>
<td>5</td>
<td>25</td>
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</tbody>
</table>

Recommended Readings:


Title: Science Fiction
Credits: 4

Objectives:
i) To introduce to the students the most treasured science fiction

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Topic and Details</th>
<th>No. of Lectures assigned</th>
<th>Weightage in %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Selections from Cambridge Companion to Science Fiction (ed) Edward James and Farah Mendlesohn Cambridge University Press.</td>
<td>9</td>
<td>25</td>
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<tr>
<td>2</td>
<td>I, Robot: Isaac Asimov</td>
<td>8</td>
<td>25</td>
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<tr>
<td>3</td>
<td>The Left Hand of Darkness: Ursula K Le Guin</td>
<td>8</td>
<td>25</td>
</tr>
<tr>
<td>4</td>
<td>Rokkeya Sakhawat : Sultana’s Dream</td>
<td>5</td>
<td>25</td>
</tr>
</tbody>
</table>

**Recommended Readings:**


(*As revised AC November 2014*)