



**MOUNT CARMEL COLLEGE (AUTONOMOUS)  
BENGALURU  
DEPARTMENT OF ENGLISH  
MA in English**

**Revised Syllabus for MA in English  
Semesters I and 2 2020—**

**VISION AND MISSION**

The Department of English in Mount Carmel College, Bengaluru, has evolved over the decades to reflect the demands of academia with its aspiring students as well as of society with its changing cultural ethos. The purpose of the new MA course in English, under the semester system, is to offer training at an advanced level for postgraduate students of English.

We envision that a student who graduates with an MA in English from Mount Carmel College, Bengaluru, will

- understand the historical, theoretical and cultural contexts in which texts are produced, and engage with them in their chosen professional fields
- be able to analyze and appreciate works of literature and understand the role of the reader, academia and the industry in creating the literary marketplace
- be equipped to analyze culture and one's role in shaping/being shaped by it
- gain research and other skills to pursue academic and allied careers.

**GENERAL STRUCTURE**

Students are required to take compulsory or “Core” courses, optional or “Elective” courses, and “Allied” courses. The core courses are intended to cover the breadth of canonical English studies. They will equip the students to carry out teaching, research and allied activities in India and abroad. The elective courses will equip students with analytical skills from a cultural studies perspective. The choice of options offered will depend on the interest shown by students. Both elective and allied courses are intended to develop professional and research interests. In addition, MA English students will take Multidisciplinary / Open Elective courses offered by departments other than English. They will also complete a mandatory Community Development Project and an Internship. Finally, as part of the degree requirements, they will write a Master's Thesis.

**COURSE REQUIREMENTS**

**Semester 1:**

- Departmental: Four Core courses PLUS two allied courses
- 40 hrs Community Development Project. Marks added to Semester 2

**Semester 2:**

- Departmental: Four Core courses PLUS two allied courses
- Internship (28 days). Marks added to Semester 3

**Semester 3:**

- Departmental: Four Elective courses out of five PLUS one allied course
- 2-credit Open elective offered by the Sciences (English Department offers a 2-cr Open Elective for the Sciences)

**Semester 4:**

- Departmental: Four Elective courses
- Thesis

**Credits:** Each Core, Elective or Allied course: 4 credits each

## **TESTING AND EVALUATION**

The performance of the student will be assessed throughout the semester. Evaluations will be based on end-semester examinations and continuous internal assessment (CIA).

End-Semester Examination: 70 marks

There are two sections:

Section A: Students will have to answer two questions for 20 marks each. This question will involve literary form, background to the paper, and knowledge of age, along with knowledge of the text.

Section B: Students will have to answer three questions for 10 marks each. These will be inter-textual and comparative questions.

There could be minor variations in certain papers.

Continuous Internal Assessment (CIA): 30 marks

Marks will be based on exam, and paper presentations / projects / assignments

Master's Thesis

In the fourth semester, students will write a thesis on a topic of their choice, under the academic supervision of a faculty member. They will be evaluated on the basis of the written paper and viva.

150+50 = 200 marks

An MA degree will be awarded when a student has passed all courses and completed the CDP, Internship and Thesis.

## SYLLABUS

### SEMESTER I

#### Orientation: Background Lectures (14 hours)

Course Type	Semester I	Credits	CIA Marks	ESE	Total Marks
Core	Elizabethan and Jacobean Literature	4	30	70	100
Core	Milton to Pre-Romantic Literature	4	30	70	100
Core	Romantic and Victorian Literature	4	30	70	100
Core	Indian Writing in English: 19 <sup>th</sup> C- Independence	4	30	70	100
Allied	Research Methodology and Technical Writing	4	30	70	100
Allied	European Literature	4	30	70	100
<b>TOTAL</b>		<b>24</b>			<b>600</b>

### SEMESTER II

#### Orientation: 14 hours

Course Type	Semester II	Credits	CIA Marks	ESE	Total Marks
Core	Twentieth Century British Literature	4	30	70	100
Core	American Literature of the 19 <sup>th</sup> & 20 <sup>th</sup> Centuries	4	30	70	100
Core	Postcolonial And Diaspora Studies	4	30	70	100
Core	Dalit Literature	4	30	70	100
Allied	Introduction to Literary Theory	4	30	70	100
Allied	Gender Studies— I	4	30	70	100
	CDP	1		50	50
<b>TOTAL</b>		<b>25</b>			<b>650</b>



**UNIT 4 Drama**

**[36 hours]**

William Shakespeare— *As you Like It*  
*Henry IV Part One*  
*Hamlet*  
*Measure for Measure*

Christopher Marlowe — *Doctor Faustus*

Ben Jonson — *Volpone; Or, The Fox*

Thomas Middleton and Rowley— *The Changeling*

**Assignment:** William Shakespeare — *Henry IV Part Two*

**RECOMMENDED READING**

A.C. Bradley — *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*  
E.K. Chambers — *The Elizabethan Stage*  
Jonathan Dollimore and Alan Sinfield, eds. — Political Shakespeare: New Essays in Cultural Materialism  
Niccolo Machiavelli — *The Prince*  
William Kerrigan and Gordon Braden— *The Idea of the Renaissance*

## **2. Milton to Pre-Romantic Literature**

**4 Credits; 60 hours; Max Marks 100**

### **RATIONALE**

The first part of this course will look at a group of poets whose work is characterized by thematic and stylistic innovation. The second part of the course will move to the mid-18th century, examining parody and satire as the dominant literary forms, in their social and historical contexts. Finally, the course will examine writers and works at the emergence of the Romantic Movement.

### **COURSE OUTCOMES**

**The course will prepare students to**

- traces the relevance of the period in connection with the development of critical theory and literary criticism.
- examines how the age witnessed the evolution of literary genres such as periodical essays, satire, mock- epics, novels and so on
- understand how the writers of the period focused on the structurality of language and the aesthetic aspects of it.

**Orientation: Hakluyt's "The Voyage of Mr. Ralph Fitch to East India" from *The Principal Navigations, Voyages and Discoveries of the English Nation* will be discussed along with the major socio-political, cultural and historical epochs of the ages covered in the paper.**

### **Unit 1: Background**

**[5 hours]**

Thomas Hobbes — 'Of the first and second natural laws and of contracts,' From *Leviathan*  
Ian Watt— 'Realism and the Novel Form' and 'The Reading Public and the rise of the Novel' from  
*The Rise of the Novel: Studies in Defoe, Richardson and Fielding*

### **Unit 2: Poetry**

**[25 hours]**

John Milton — *Paradise Lost* – Invocation, Book IX  
Lady Margaret Cavendish — "An Apology for Her Poetry", "An Epilogue of the Above"  
**OR** Lady Mary Wortley Montagu — "Constantinople", "Epistle from Mrs. Yonge to her Husband"  
Alexander Pope — *The Rape of the Lock*  
Christopher Smart— "For I will consider my Cat Jeoffry" (Fragment B) from *Jubilate Agno*  
Oliver Goldsmith— "The Deserted Village"  
Thomas Gray — "The Elegy Written in a Country Churchyard"

### **Unit 3: Prose**

**[20 hours]**

#### **Essays :**

Jonathan Swift — *A Modest Proposal*  
Dr Samuel Johnson — "The effect of sudden riches upon the manners" from *The Rambler*  
Addison and Steele — 'Chapter XVI- The Coverley Witch' and 'The Spectator' from *The Spectator*  
Immanuel Kant— 'What is Enlightenment?'

#### **Fiction:**

Aphra Behn — *Oroonoko Or the Royal Slave* **OR** Eliza Haywood - *Fantomina; or, Love in a Maze*  
Daniel Defoe—*Robinson Crusoe*  
Ann Radcliffe — *The Mysteries of Udolpho*

#### Unit 4: Drama

[10 hours]

R.B. Sheridan — A School for Scandal

John Gay—Beggar's Opera

**Assignment:** John Dryden —*Mac Flecknoe*

#### RECOMMENDED READING

John Bunyan —*The Pilgrim's Progress*.

William Congreve — *The Way of The World*.

Samuel Pepys — *The Diary of Samuel Pepys*

Jeremy Collier—*A Short View of the Immorality and Profaneness of the English Stage*. Ed. Kaneko, Yuji; London: Routledge, 1996.

Andrew Smith—*Gothic Literature: Cambridge Companion to Eighteenth Century Literature 1740-1830*

Paula R. Backshieder and Catherine Gallahar. —*A Companion to English Novel and Culture*

Jennie Batchelor and Cora Kaplan eds. —*British Women's Writing in the Long Eighteenth Century: Authorship, Politics and History*

Michael McKeon—*The Origins of the English Novel 1600-1740*

Samuel Johnson —*Preface to Shakespeare*

### 3. **Romantic And Victorian Literature**

**4 Credits; 60 hours; Max Marks 100**

#### **RATIONALE**

Building on students' knowledge of writers intrinsic to the British canon, this course will locate their writings as a point of reference to develop a historical and critical perspective on the writings of the eighteenth and nineteenth centuries.

#### **COURSE OUTCOMES**

**The course will prepare students to**

- understand how the nineteenth century literature stressed the importance of Nature.
- look at issues of gender and class during a particular period of industrial growth, urbanization and related issues
- gain understanding about the changing conceptions and practices of literature and philosophy in this period

**Orientation: A detailed discussion on the Industrial Revolution and the French Revolution will be conducted to provide an understanding on how the writings of the Romantic Age differs from that of the previous era- The students will also be introduced to the major critical views of the age such as Fancy and Imagination, The Touchstone Method and so on.**

#### **Unit 1 Background**

**[4 hours]**

Edmund Burke —Chapter VII- “Of the Sublime”, *A Philosophical Enquiry into the Sublime and Beautiful*

John Ruskin— Chapter 3 “Meaning of the Word “Truth” as applied to Art” from *Modern Painters*

#### **Unit 2 Poetry**

**[26 hours]**

William Blake — “The Chimney-Sweeper”, from *Songs of Innocence*; “The Tyger”, from *Songs of Experience*

William Wordsworth —*Lines Composed a Few Miles Above Tintern Abbey*

Samuel Taylor Coleridge — “Kubla Khan”, “Christabel”

George Gordon, Lord Byron — “Prometheus”, “She Walks in Beauty”

Percy Bysshe Shelley — “Ode to the West Wind” “Ozymandias”/ “The Indian Serenade”

John Keats — “Ode on a Grecian Urn”, “To Autumn” Alfred,

Lord Tennyson — “The Lotos-Eaters”, “Ulysses”

Robert Browning — “The Last Ride Together”, “Caliban upon Setebos”

Matthew Arnold — “Dover Beach”, “Forsaken Merman”

Emily Bronte — “Love and Friendship”, “Remembrance”

Elizabeth Barrett Browning — “How Do I Love Thee”, “The Cry of the Children” Dante Gabriel Rossetti — “The Blessed Damozel”

Christina Rossetti — “In an Artist's Studio”

#### **Unit 3 Prose**

**[26 hours]**

##### **Essays:**

Charles Lamb — “Dissertation Upon Roast Pig” from *Essays of Elia*

J.S.Mill— “The Subjection of Women”

William Thackeray– Chapter I—“The Snob Playfully Dealt With” from *The Book Of Snobs By One*



*Of Themselves*

**Fiction:**

Charles Dickens — *Great Expectations*

George Eliot— *Silas Marner: The Weaver of Raveloe*

Mary Shelley — *Frankenstein*

Thomas Hardy — *The Return of the Native*

**Unit 4 Drama**

**[4 hours]**

Oscar Wilde— *The Importance of Being Earnest, A Trivial Comedy for Serious People*

**Assignment:** Jane Austen — *Northanger Abbey*

**RECOMMENDED READING**

Harold Bloom *Romanticism and Consciousness: Essays in Criticism*

M.H. Abrams. *The Mirror and the Lamp*

Gilbert and Gubar. *The Mad Woman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*

Kora Caplan. *Victoriana: Histories, Fiction, Criticism*

## **4. Indian Writing in English: 19<sup>th</sup> C-- Independence**

4 Credits; 60 hours; Max Marks 100

### **RATIONALE**

Building upon the grounds created in our Indian Literature syllabus for the Undergraduate degree, this course will explore how nationalism found its initial expression in the realm of culture during the 19th century. It will then trace the rise of the “nation” as a fundamental frame of reference, and its expression in a nationalist consciousness in the writing of the early twentieth century through Independence.

### **COURSE OUTCOMES**

#### **The course will prepare students to**

- investigate how nationalism found its initial expression in the realm of culture during the 19th century
- trace the rise of the “nation” as a fundamental frame of reference
- examine cultural and political developments in India's colonial and post-colonial history
- evaluate texts in terms of their place within the cultural and political history of the Indian subcontinent during late the 19th to mid-20th centuries

**Orientation: The students will be introduced to the socio-political conditions of the early twentieth century with a discussion on Bengal Renaissance and the beginning of nationalism in India.**

#### **UNIT 1 Background**

**[8 hours]**

Raja Ram Mohan Roy — “Need for Modern Education”, “Relations between Men and Women” from Ramachandra Guha’s *Makers of Modern India*  
Jawaharlal Nehru — “Inqilab Zindabad” from *Glimpses of World History*  
Sarojini Naidu — “Emancipation of Indian Women”  
BR Ambedkar — “My Ideal: A Society based on Liberty, Equality, and Fraternity” from *Annihilation of Caste*

#### **UNIT 2 Poetry**

**[6 hours]**

Henry Derozio — “To India - My Native Land”, “Song of the Hindustani Minstrel”  
Toru Dutt — “Lakshman”  
Faiz Ahmad Faiz — “We Shall See”, “The Dawn of Freedom, August 1947”

#### **UNIT 3 Fiction**

**[30 hours]**

Premchand — “Poos ki Raat” (“Winter Night”)  
Sadat Hassan Manto — “Thanda Gosht” (“Cold Meat”)  
Ismat Chughtai — The Wedding Suit/Wedding Shroud (Chauthi ka Joda)  
Sarat Chandra Chatterjee — “Mahesh”  
Rokeya Sakhawat Hossain — *Sultana’s Dream*  
R.K. Narayan — “Another Community” from *Under the Banyan Tree*  
Raja Rao — *Kanthapura*  
Mulk Raj Anand — *The Untouchable*  
Bhisham Sahni — *Tamas*

#### **UNIT 4 Essays**

**[16 hours]**

Rabindranath Tagore — “Nationalism in India” from *Nationalism*  
Bal Gangadhar Tilak — “The Necessity for a Militant Nationalism” from Ramachandra Guha’s *Makers of Modern India*  
Ashis Nandy — “The Psychology of Colonialism: Sex, Age and Ideology in British India” from *The Intimate Enemy*

Partha Chatterjee — “Nationalism as a Problem in the History of Political Ideas” from *Nationalist Thought and the Colonial World*

**Assignment**

Rabindranath Tagore — *Chandalika* / Ajaliu Niumai – ‘Rani Gaidinliu, "The Iconic Woman of Northeast India"’

**RECOMMENDED READING**

Macaulay — "Minutes For Education in India"

Bankim Chandra Chatterjee — *Anandamath*

Michael Madhusudhan Dutt — *The Poem of the Killing of Meghnad*

Jyotirao Phule — *Shetkaryaca Asud*

Rassundara Devi — "Amar Jiban" from *Women Writing in India*

Syed Ahmad Khan — "The Two Eyes of India" from Ramachandra Guha's *Makers of Modern India*

K.R. Srinivas Iyengar — *Indian Writing in English*

## **5. Research Methodology and Technical Writing** **4 Credits; 60 hours; Max Marks 100**

### **RATIONALE**

To prepare students to conduct independent research using a variety of sources – written and oral; to teach students how to present papers adhering to publication norms; to teach them skills – editing, proof-reading - relevant to allied industries.

### **COURSE OUTCOMES**

**The course will prepare students to**

- conduct independent research using a variety of sources – oral, written and digital
- to present papers adhering to publication norms
- learn the skills – editing, proof-reading – relevant to allied industries

**Orientation: The students will taken through the different types of academic and non-academic writing**

### **UNIT 1**

#### **Fundamentals of Research**

**[5 hours]**

- What is research?
- Types of research

#### **Research Methodology [30 hours]**

Carolyn Steedman — “Archival Methods”

Penny Summerfield— “Oral History as a Research Method”

Gabriele Griffin— “Discourse Analysis

Jon Cook — “Creative Writing as a Research Method”

From Griffin, Gabriele. *Research Methods for the Arts and the Humanities* Edinburgh University Press

“An Introduction to Technical Writing” from *Technical Writing: Process and Product*. Sharon J Gerson

#### **Writing a Research Paper**

The MLA (8<sup>th</sup> Edition) style sheet

Structure of research papers and thesis format

- Writing a research proposal and abstract
- Topic selection, Formulating research objectives and argument
- Literature Review
- Ethics of research writing
- Drafting, citations, footnotes and endnotes, bibliography

### **UNIT 2**

**[25 hours]**

#### **Principles of Technical Writing**

- understanding content
- awareness of users
- accessibility of document
- writing style and grammar usage

### **Content Writing**

- academic content,
- writing content for media

### **Editing**

- principles of editing fiction and non-fiction
- editing exercises (paragraphs, poems, stories, essays)
- editing academic papers, news stories and images
- proofreading, paraphrasing, summarizing and quoting

### **Creative Writing**

- creating characters, plot, setting etc.
- writing exercises (essays, short stories, poetry)
- writing non fiction

**Assignment: Writing Academic Paper for seminars/conferences/publication**

### **RECOMMENDED READING**

Hutchby and Wooffitt — *Conversation Analysis: Principles, Practices, and Applications*. Cambridge: Polity Press, 1998

K Punch. — *Developing Effective Research Proposals*, Second Edition. London: Sage, 2006

D Ridley— *The Literature Review: A Step-by-step Guide for Students*. London: Sage, 2008.

J. M., Seales — *Genre Analysis: English in Academic and Research Settings*. Cambridge: Cambridge University Press, 1990.

## **6. European Literature**

**4 Credits; 60 hours; Max Marks 100**

### **RATIONALE**

This course will examine the origins and development of classical tragedy, starting with the ancient Greeks. The formal and structural characteristics of classical tragedy, and the questions it raises concerning human freedom and responsibility, will also be examined. The course will then trace the movement to modern drama, focusing on the ideological shifts over the centuries.

### **COURSE OUTCOMES**

**The course will prepare students to**

- enable the students to understand the growth and development of English Literature as a result of the various cultural, social, historical and literary movements that took place in the Continent.
- -provide the students with a comprehensive understanding of the Western Literary Canon
- -develop a historical and critical perspective on the diverse genres of the European Literary tradition

**Orientation: Students will be introduced to the ancient European Literary Tradition, Greco-Roman**

### **Mythologies**

#### **UNIT 1 Background**

**[9 hours]**

Plato — *The Republic* (Book 10)

Aristotle— *Poetics* (Chap 5-9)

Cervantes — *Don Quixote* (Prologue and Chap 1)

#### **UNIT 2 Poetry**

**[9 hours]**

Sappho — Fragmented Poems, “Ode to Aphrodite”

Rainer Maria Rilke— *Duino Elegies* (The Ninth Elegy)

Baudelaire — *Fleurs de mal* (*Le Voyage*)

#### **UNIT 3 Prose**

**[22 hours]**

#### **Essays**

Johann Wolfgang von Goethe — “On World Literature”

Emile Zola — “Naturalism in the Theatre”

Berthold Friedrich Brecht— “A Short Organum for Theatre”

Jean-Paul Sartre — “Existentialism is a Humanism”

#### **Fiction**

Fyodor Dostoevsky — *Notes From Underground*

Gustave Flaubert— *Madame Bovary*

Franz Kafka— *Metamorphosis*

#### **UNIT 4 Drama**

**[20 hours]**

Sophocles — *Oedipus Rex* **OR** Aristophanes — *Lysistrata*

Moliere— *The Misanthrope*

Eugène Ionesco — *Rhinoceros*

Jean Genet—*The Balcony*

Dario Fo — *Accidental Death of an Anarchist*

**Assignment:** Ibsen— *A Doll’s House*

### **RECOMMENDED READING**

Oliver Taplin’s chapter on Homer, *The Oxford History of the Classical World*, Oxford University Press, 1993.

JL Styan, *Modern Drama in Theory and Practice*

Raymond Williams, *Drama from Ibsen to Brecht*

Annick Benoit, Dusausoy, and Guy Fontaine, *History of European Literature*



## Novels

[18 hours]

Kingsley Amis — *Lucky Jim* / Alan Sillitoe- *Saturday Night and Sunday Morning*

A.S. Byatt — *Possession* (**Assignment**)

John Fowles— *The French Lieutenant's Woman*

Graham Greene— *Doctor Fischer of Geneva/ The Heart of the Matter*

Hilary Mantel— “Entirely Beloved Cromwell. Spring- December 1530” (Part Three) from *Wolf Hall*

Anthony Burgess—*A Clockwork Orange*

Neil Gaiman— *The Ocean at the End of the Lane*

## UNIT 4 Modern Drama, Satire and Agency

[12 hours]

Samuel Becket — *Waiting for Godot/ Endgame*

G.B. Shaw—*Arms and the Man*

Harold Pinter —*The Dumb Waiter*

J.M. Synge— *Playboy of the Western World*

## RECOMMENDED READING

Art Berman— *Preface to Modernism*

David Damrosch, et al., eds. — *The Longman Anthology of British Literature*

Corcoran, Neil (ed) — *The Cambridge Companion to the Twentieth Century English Poetry* (Cambridge University Press, Cambridge, 2007)

*The Broadview Anthology of British Literature: The Twentieth Century and Beyond*

John Smart —*Twentieth Century British Drama*

Martin Esslin —*The Theatre of the Absurd*

A. Gasiorek— *Post-War British Fiction: Realism and After*

Malcolm Bradbury and James McFarlane—*Modernism: A Guide to European Literature 1890-1930*

Raymond Williams—*The Politics of Modernism*

Peter Brooker— *Modernism/Postmodernism*

Peter Nicholls— *Modernisms: A Literary Guide*

Tom Stoppard —*Rosencrantz & Guildenstern Are Dead*



## 2. American Literature of the 19<sup>th</sup> and 20<sup>th</sup> Centuries

4 Credits; 60 hours; Max Marks 100

### RATIONALE

This paper covers the body of poetry and prose of the 19<sup>th</sup> and 20<sup>th</sup> centuries in America. The focus is on canonical as well as figures from the margin, the literary movements they have been identified with, their impact on or ties with major historical, political, and socio-cultural events. The thrust areas include development of Modernist styles of writing and post-War reactionary and counter-cultural schools of writing.

### COURSE OUTCOMES

The course will prepare students to

- have an understanding of both canonical and non-canonical texts
- have an insight into how literature and history have influenced each other in the American context
- understand the creation of multi-racial, multi-cultural, heterogeneous American identities instead of a monolithic canonical academia-driven identity

**Orientation:** Thomas Paine — *The Crisis* (excerpts)

Frederick Douglass — *Life and Times of Frederick Douglass* (Selections - Ch 4 “A General Survey of a Slave Plantation” & Ch 5 “A Slaveholder’s Character”)

### UNIT 1 Background

[4 hours]

Ralph Waldo Emerson — “Self-Reliance”

Thoreau — “Civil Disobedience”

Charles A. Eastman (Ohiyesa) — *The Indian Today* excerpt “The Indian as He was”)

### UNIT 2 Transcendentalism, Modernism, Post-Nuclear Politics

[16 hours]

#### Poetry

Walt Whitman — “Pioneers O Pioneers” / “Song of Myself” (selections)

Emily Dickinson — “I heard a Fly buzz—when I died”, “I’m Ceded – I’ve stopped being Theirs-”, “My life had stood – a Loaded Gun –”

Wallace Stevens — “Sunday Morning”

HD (Hilda Doolittle) — “Hermes of the Ways”

Robert Frost — “Birches” (1916), “The Gift Outright”

Langston Hughes — “The Negro Speaks of Rivers” , “The Weary Blues”

Allen Ginsberg — from *Howl* (I & II)

Joy Harjo — “When the World as We Knew It Ended”

### Unit 3 Art, Artifice, Horror, and Representation

[30 hours]

#### Essays/ Non-Fiction:

Henry James — “The Art of Fiction”

James Baldwin — *The Fire Next Time*

Gloria Anzaldua — “La Prieta” (Autohistoria)

#### Short Stories:

Edgar Allan Poe— “The Purloined Letter”/ “Ligeia/Fall of the House of Usher” **OR** Nathaniel Hawthorne — “Dr. Heidegger's Experiment”  
William Faulkner — “A Rose for Emily” / “Dry September” / “That Evening Sun”  
Susan Glaspell — “A Jury of Her Peers” **OR** Shirley Jackson – “The Lottery”  
Leslie Marmon Silko — “Yellow Woman” from *Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today* / “Lullaby” from *Storyteller*

**Novels:**

F Scott Fitzgerald —*The Great Gatsby* **OR** Willa Cather – *My Antonia*  
Ralph Ellison — *The Invisible Man*  
N. Scott Momaday —*House Made of Dawn*  
Don DeLillo —*White Noise*

**Assignment:** Sarah Orne Jewett — *The Country of the Pointed Firs* **OR** Mark Twain- *The Adventures of Huckleberry Finn*

**UNIT 4 The American Dream** — Class, Race, Gender

**[10 hours]**

**Drama**

Arthur Miller - *Death of a Salesman*  
Eugene O’Neill, *Mourning Becomes Electra* **OR** Tennessee Williams - *The Glass Menagerie*  
Amiri Baraka – *Dutchman* (One act play)  
David Henry Hwang - *M. Butterfly* **OR** Paula Vogel – *The Baltimore Waltz*

**RECOMMENDED READING**

Lydia Maria Child—“Introduction” from *The American Frugal Housewife: A Book of Kitchen, Economy and Directions*  
*The Norton Anthology of American Literature*  
Richard Gray — *A History of American Literature*  
*The Cambridge History of American Literature*  
*The Oxford Encyclopedia of American Literature*  
H. L. Mencken – *Notes on Democracy*  
Deirdre Mullane— *Crossing the Danger Water: Three Hundred Years of African American Writing*  
Jim Cullen —*The American Dream: A Short History of an Idea that Shaped a Nation.*  
Mari Evans — *Black Women Writers (1950-1980): A Critical Evaluation.*  
Suzanne Juhasz —*Naked and Fiery Forms: Modern American Poetry by Women, A New Tradition*  
Alfred Kazin — *God and the American Writer*  
Elaine Showalter — *A Jury of Her Peers: American Women Writers from Anne Bradstreet to Annie Proulx*  
June Sochen — *Herstory: A Woman’s View of American History*  
Monroe K. Spears — *Dionysus and the City: Modernism in Twentieth Century Poetry*  
Helen Vendler — *The Music of What Happens: Poems, Poets, Critics*

### **3. Postcolonial and Diaspora Studies**

**4 Credits; 60 hours; Max Marks 100**

#### **RATIONALE**

An examination of literature informed by the material experience of colonialism; questions about home, belonging, identity, origins, and the formation of postmodern subject positions. One focus area will be the problematic disciplinarity of "postcolonial studies": the origins of the term itself, and its differentiation from studies of nationalism and of diaspora.

#### **COURSE OUTCOMES**

**The course will prepare students to**

- Possess a coherent knowledge and a critical understanding of postcolonial literature, diaspora literature, and their key historical, cultural and theoretical developments
- Be able to compare, discuss and explain interconnections and functions of postcolonial literature, diaspora literature, and their contexts, including comparative and interdisciplinary issues
- Be able to critically evaluate arguments and assumptions about postcolonial literature, diaspora literature, texts, and modes of interpretation

**Orientation:** Discussion on postcolonialism and diaspora criticism through texts such as Chinua Achebe –“An Image of Africa”, Griffith et al – *The Empire Writes Back, Chapters 1-3*, Robert Cohen –Chapter 1, “ Four Phases of Diaspora Studies” from *Global Diasporas: An Introduction*

#### **UNIT 1: Background**

**[16 hours]**

Frantz Fanon — “Pitfalls of National Consciousness” and “On National Culture” from *Wretched of the Earth*

Edward Said — Introduction to *Orientalism*

Chandra Mohanty — “Under Western Eyes”

Paul Gilroy —Chapter 1, “The Black Atlantic as Counterculture of Modernity” from *The Black Atlantic: Modernity and Double-Consciousness*

#### **UNIT 2: Postcolonial Nationhood**

**[22 hours]**

##### **Essays:**

Sara Suleri — “Woman Skin Deep: Feminism and the Postcolonial Condition”

Salman Rusdie — “Imaginary Homelands”

##### **Poetry:**

David Dabydeen — “Two Cultures” from *Slave Song*

Derek Walcott — “A Far Cry from Africa”

##### **Fiction:**

Amitav Ghosh — *The Shadow Lines* **OR** V. S Naipaul — *The Mimic Men*

Chimamanda Ngozi Adichie — *Half of a Yellow Sun*

Gabriel Garcia Marquez — *One Hundred Years of Solitude*

#### **UNIT 3: Immigration, Shifting Boundaries and Diaspora**

**[22 hours]**

##### **Essays:**

Stuart Hall — “Cultural Identity and Diaspora ”

James Clifford — “Diasporas” **OR** William Safran - “Diasporas in Modern. Societies: Myths of

## Homeland and Return”

### **Poetry:**

Linton Kwesi Johnson — *Inglan is a Bitch*

Mahmoud Darwish — “I Belong There”/ “We Journey Towards a Home” from *Unfortunately, It Was Paradise*

Meena Alexander — “Birthplace with Buried Stones” from *Birthplace with Buried Stones*

### **Fiction:**

Bharati Mukherjee — “The Management of Grief”

Tayeb Salih — *Season of Migration to the North* (**Assignment**)

Shyam Selvadurai — *Funny Boy*

### **RECOMMENDED READINGS**

Stuart Hall — *Culture Identity and Diaspora*

Avtar Brah — *Cartographies of Diaspora: Contesting Identities*

Jana Evans Braziel and Anita Mannur, eds. — *Theorizing Diaspora*

Susan Koshy and R. Radhakrishnan, eds. — *Transnational South Asians: The Making of a Neo-Diaspora*

Makarand Paranjape, ed., — *In Diaspora: Theories, Histories, Texts*

Uma Parameswaran — *Writing the Diaspora: Essays on Culture and Identity*

R.Radhakrishnan — *Diasporic Mediations: Between Home and Location* Assia Djebar-*The long space : transnationalism and postcolonial form*

Peter Childs and RJ Patrick Williams — “Introduction: Points of Departure” from *An Introduction to Post-Colonial Theory*

Robert C Young — “Postcolonial Remains” in *New Literary History*

## **4. DALIT LITERATURE**

**4 Credits; 60 hours; Max Marks 100**

### **RATIONALE**

This course will look at voices of marginality, of subversion; at voices outside dominant discourses or challenging them. It will examine the questions of politics, violence, and identities in India within the context of caste. The course engages with the voices of dissent and resistance by the Dalit writers who challenge the discriminatory attitude of the mainstream society towards Dalits. The course introduces the students to the origin, emergence and evolution of Dalit Literature.

### **COURSE OUTCOMES**

**The course will prepare students to**

- understand historical overview of caste based discriminations prevalent in India
- analyze the various socio-political events that facilitated the emergence of Dalit Literature in India
- learn the significance of Dalit Literature in India

**Orientation:** Introduction to Dalit Literature, caste system, Dalit Panthers' Movement.

### **UNIT 1: Background**

**[15 Hours]**

B R Ambedkar – “Annihilation of Caste” from *Annihilation of Caste*

Arjun Dangle ed– “Introduction: Dalit Literature Past, Present and Future.” *Poisoned Bread: Translations from Modern Marathi Dalit Literature*

Sharatchandra Muktibodh – “What is Dalit Literature?”

Baburao Bagul – “Dalit Literature is but Human Literature”

Suraj Yengde – “Dalit Cinema”

### **UNIT 2: Caste, Gender, Identity and Voices of Dissent**

**[38 hours]**

#### **Poetry**

Aravind Malagatti— “A Cobbler cannot be a Poet”, “One who came to grant Boons”

Siddalingiah — “My People”, “Thousands of Rivers”, from *A String of Pearls*

Namdeo Dhasal- —“Man, You should Explode”, “Cruelty”

Meena Kandasamy — “Becoming a Brahmin”, “Touch”, from *Touch*

Manohar Mouli Biswas— “Long Live, Revolution!”, “A Discrete Diary”

#### **Autobiography**

Bama — *Sangati* OR Babytai Kamble — *The Prisons We Broke*

Sharan Kumar Limbale — *The Outcaste : Akkarmashi* OR Daya Pawar — *Baluta*

Devanuru Mahadeva — *Kusuma Baale*

#### **Short stories**

Bhura Singh Kaler — “Severed Leaves”

Du Saraswathi— “Bachisu”

M.M. Vinodini— “The Parable of the Lost Daughter”

Urmila Pawar— “Chauthi Bhint” (“The Fourth Wall”)

### **UNIT 4: Dalit Question, Theatre and Films**

**[7 Hours]**

**Play**

K A Gunasekaran — *Touch* (Trans.Ravi Shanker), *The Oxford India Anthology of Tamil Dalit Writing*  
**OR** A Santhakumar — *Dreamhunt* from *The Oxford India Anthology of Malayalam Dalit Writing*

Discussions on Films: *Fandry / Sairaat / Masaan / Perariyathavar / Article 15*

**Assignment :** Omprakash Valmiki, – *Joothan*

**RECOMMENDED READING**

B Krishnappa — “Dalit Literature”

D R Nagraj — *The Flaming Feet: A Study of the Dalit Movement in India*

K. Satyanarayana, Susie Tharu — *The Exercise of Freedom: An Introduction to Dalit Writing*

Mahuya Bhaumik and Jaydeep Sarangi— “Growing up Dalit in Bengal: Conversation with Manohar Mouli Biswas”

Vidushi— “Cinematic Narrative: The Construction of Dalit Identity in Bollywood”

Ramnarayan S. Rawat, K. Satyanarayana—*Dalit Studies*

Sanjiv Kumar — “Contextualizing Dalit Aesthetics in Dalit Autobiographies”

Urmila Pawar—*The Weave of My Life : a Dalit Woman's Memoirs*

## 5. Introduction to Literary Theory

4 Credits; 60 hours; Max Marks 100

### RATIONALE

This course attempts to provide an understanding of literary theory through our engagement with language and society. It facilitates a critical inquiry towards social practices, and assists in a meaningful articulation of our social experiences.

### COURSE OUTCOMES

The course will prepare students to

- have a critical understanding of the developments in literary theories
- evaluate and analyze strengths and limitations of critical/theoretical arguments
- examine historical contexts for the development of contemporary theory and criticism
- strengthen and deepen critical reading, writing, and interpretive practices.

**Orientation:** Brief discussion on the history of literary criticism from Plato to Wordsworth through texts such as Plato, "Allegory of Cave", *The Republic*; Aristotle, *Metaphysics* Book 1, Ch 1-3 [pp. 1-9]; Horace, *Ars Poetica*; Longinus, *On the Sublime*; William Wordsworth, *Preface to Lyrical Ballads*.

### Background

[6 hours]

Matthew Arnold, "The Function of Criticism at the Present Time".  
T S Eliot, "Tradition and the Individual Talent"

### Unit 1 : Language

[22 hours]

Ferdinand de Saussure — *A Course in General Linguistics*, Ch 1  
Viktor Shklovsky— "Art as Technique"  
I A Richards — *Practical Criticism* Part 3, Ch 1  
Cleanth Brooks — "Language of Paradox"  
M. M. Bakhtin — "Discourse in the Novel" from *The Dialogic Imagination*

### Unit 2 : Society

[32 hours]

Karl Marx— "Bourgeois and Proletarians" from *Communist Manifesto*  
Antonio Gramsci — "Hegemony and Separation of Powers" from *Selections from the Prison Notebooks*  
Sigmund Freud — *An Outline of Psycho-Analysis* Ch 2  
Adorno— "The Culture Industry: Enlightenment as Mass Deception"  
Franz Fanon— *Black Skin, White Masks* Ch 1  
Raymond Williams — "Culture is Ordinary"  
Hannah Arendt— *The Human Condition* Ch 1

### RECOMMENDED READING

Habib, M. A. R., *A History of Literary Criticism and Theory: From Plato to the Present*.  
M H Abrams, *A Glossary of Literary Terms*  
Patricia Waugh. *Literary Theory and Criticism*  
Terry Eagleton. *Literary Theory: An Introduction*

6. **Gender Studies-I**  
(4 Credits; 60 hours; Max Marks 100 )

**RATIONALE**

The course will introduce students to the major ideas, developments and trends in feminist thought. It explores the concept of gender in cultural and social history. It explores how these categories are constructed in literature.

**COURSE OUTCOMES**

**The course will prepare students to**

- analyze gender and sexuality as complex systems of power that are structured by race, ethnicity, nation, and class
- examine how the effects of gender and sexuality intersect in the construction of identity
- utilize feminist methodological approaches and explain their role in building knowledge
- critique scholarly works from a feminist theoretical and methodological standpoint

**Orientation:** The “Waves” of Feminism, Women’s Suffrage Movement, Identity Terms, Intersectionality.

**UNIT 1: Background**

**[10 Hours]**

Mary Wollstonecraft — “The Rights and Involved Duties Of Mankind Considered.” *A Vindication of the Rights of Woman*.

Simone de Beauvoir — “Introduction”, Part 1 from *The Second Sex*

Kate Millet — “Sexual Politics” from *Sexual Politics*

**UNIT 2: Gender, Culture and Social Histories**

**[50 Hours]**

**Essays/ Non-fiction**

Margaret Fuller— “Woman in the Nineteenth Century” from *Woman in the Nineteenth Century and Kindred Papers Relating to the Sphere, Condition and Duties, of Woman*.

Adrienne Rich — “Compulsory Heterosexuality and Lesbian Existence.”

Betty Friedan — *The Feminine Mystique* (Chapter 1)

**Poetry**

Dorothy Wordsworth — “The Mother’s Return”

Felicia Hemans — “Mightier than death, untamable by fate”

Adrienne Rich — Poems XI, XVII, XIX from *Twenty-One Love Poems*

Anne Sexton — *Jesus Papers* (Selections)

Sylvia Plath — “Lady Lazarus”, “The Applicant”

**Fiction**

Virginia Woolf— *Mrs. Dalloway*

Charlotte Perkins Gilman — “The Yellow Wallpaper”

D.H Lawrence — “Tickets Please” **(Assignment)**

Kate Chopin — *The Awakening*

**Drama**

Joanna Baillie — *De Montfort: A Tragedy* from *Plays On the Passion* **OR** Caryl Churchill— *Top girls*

**RECOMMENDED READING**

Gardener, Judith Kegan, ed. *Masculinity Studies and Feminist Theory: New Directions*

Greer, Germaine. *The Female Eunuch*; Sedgwick,

Eve Kosofsky. *Gender Criticism: What Isn’t Gender*

Baxi, Pratiksha. “Rape Cultures in India.”