

Rani Rashmoni Green University

CBCS Syllabus for M.A. in English

Introduction

The postgraduate (M.A.) English syllabus of Rani Rashmoni Green University conforms to the University Grants Commission prescribed Choice Based Credit System. It will provide students with a course of studies which has been designed to acquaint them with the core texts and areas of English literature written not only in Great Britain but also in the postcolonial world. It includes a wide range of Elective optional courses that will empower students to develop skills that may be required to enhance their knowledge-base beyond purely literary studies. The intention is to prepare students for the world in and beyond academia, especially for the employment field in present and future times,

Syllabus Structure

Credit points total for each semester is 20, and there will be 250 marks in each semester.

Semester I - 20 Credits

Semester II - 20 Credits

Semester III - 20 Credits

Semester IV - 20 Credits

SEMESTER - I

Course Type	Course Title	L	T	P	Credit	Marks
CC 1	Middle English & Elizabethan Literature				4	50 (40+10 IA)
CC 2	Seventeenth Century Literature				4	50 (40+10 IA)
CC 3	Restoration and Eighteenth Century Literature				4	50 (40+10 IA)
CC 4	Romantic Literature				4	50 (40+10 IA)
AECC	Academic Writing & Research Methodology				4	50
	TOTAL				20	250

SEMESTER – II

Course Type	Course Title	L	T	P	Credit	Marks
CC 5	Victorian Literature				4	50 (40+10 IA)
CC 6	Early Twentieth Century Literature				4	50 (40+10 IA)
CC 7	Post-1950s British Literature				4	50 (40+10 IA)
CC 8	Literature and Film				4	50 (40+10 IA)
GEC	Dalit Literature				4	50 (40+10 IA)
	TOTAL				20	250

SEMESTER III

Course Type	Course Title	L	T	P	Credit	Marks
CC 9	Literary Criticism from Plato to Sidney				4	50 (40+10 IA)
CC 10	Literary Criticism from Dryden to T.S. Eliot				4	50 (40+10 IA)
CC 11	Contemporary Literary and Cultural Theory				4	50 (40+10 IA)
CC 12	Green Studies (Literature and Environment)				4	50 (40+10 IA)
DSEC 1 (CC 13) (Any one)	Popular Literature/ Modern European Literature in English Translation				4	50 (40+10 IA)
	TOTAL				20	250

SEMESTER IV

Course Type	Course Title	L	T	P	Credit	
CC 14	American Literature				4	50 (40+10 IA)
CC 15	African and Caribbean Literature				4	50 (40+10 IA)
CC 16	Australian and Canadian Literature				4	50 (40+10 IA)
CC 17	Indian Writing in English and English Translation				4	50 (40+10 IA)
CC18	M.A. Dissertation of at least 5000 words				4	50 (40+10 IA)
	TOTAL				20	

Abbreviations

- CC – Core Course
- AECC - Ability Enhancement Compulsory Course
- GEC – General Elective Course
- DSEC – Discipline Specific Elective Course

1. Semester Total

Semester	I	II	III	IV	Total
Credit	20	20	20	20	80
Marks	250	250	250	250	1000

2. Evaluation System for each Course:

Continuous Assessment (10) (with components:)	End Semester Examination (40)
Attendance	Written Test
Participation in Departmental activities	Short Questions (5 marks × 4) = 20 (Out of 7 options) Long Questions (10 marks × 2) = 20 (Out of 4 options) & Dissertation evaluation (40)
Class Test	
Open viva-voce on Dissertation in Semester 4	

The Syllabus for M.A. in English

Each Course carries 4 Credits/ 50 marks. Each Core Course has five Modules. Some of these may have different options from which the teacher/Department may select any *one* text/topic to be taught. At least *three* Modules are to be covered in each Course.

Semester I

Core Course 1 – Middle English and Elizabethan Literature

Course Objectives

This course will introduce to the student to important Middle English texts and to some of those that were written in the Elizabethan era. It will acquaint the learner with the key developments in literary practice which took place over the fourteenth to the sixteenth centuries.

Course Outcome

Through this course students will be familiarized with some of the best works of medieval and Early Modern poetry and drama. They will learn to perceive how newer literary forms and content came to replace earlier ones due to changes in society and in thought.

Course Modules

- Geoffrey Chaucer. ‘General Prologue’ to *The Canterbury Tales* or *The Nun’s Priest’s Tale* or *The Wife of Bath’s Tale*
- *Everyman*
- Shakespeare’s sonnets and the sonnets of any **one** other poet to be taught:
 - (a) Shakespeare: ‘Devouring Time, blunt thou the lion’s paws’ (Sonnet 19), ‘Nor marble, nor the gilded monuments’ (Sonnet 55), ‘My mistress eyes’ are nothing like the sun’ (Sonnet 130), ‘When my love swears that she is made of truth’ (Sonnet 138)
 - (b) Sir Philip Sidney. ‘Loving in Truth’, ‘What, have I thus betray’d my Liberty’ (from *Astrophel and Stella*), ‘Leave me O Love’
 - (c) Edmund Spenser. (from *Amoretti*) ‘Of this world’s Theatre in which we stay’ (Sonnet 54), ‘Like as a huntsman after weary chase’ (Sonnet 67), ‘One day I wrote her name upon the strand’ (Sonnet 75)
- Thomas Kyd: *The Spanish Tragedy* / Christopher Marlowe: *Doctor Faustus*
- Francis Bacon: ‘Of Truth’, ‘Of Death’, ‘Of Justice’, ‘Of Gardens’, ‘Of Superstitions’, ‘Of Love’ / Robert Burton: *Anatomy of Melancholy* [selections]

Core Course 2 – Seventeenth Century Literature

Course Objectives

By taking this course, learners will learn to appreciate how the literature written during this century was the product of newer realizations about the human situation in the universe. The texts in this course focus on aspects of humanism, the growth of a scientific outlook, colonialism and of a free thinking religious spirit.

Course Outcome

The texts of writers from Shakespeare and Jonson to the Metaphysical poets included in this course will acquaint the student with concepts such as the theory of Humours and the Great Chain of Being. It will inform students about developments in the genres of comedy, tragedy, epic and love poetry, equally as

indicating how socio-economic and religious forces reconfigured the contours of literary culture in the age.

Course Modules

- William Shakespeare: *Twelfth Night* or *Hamlet* or *King Lear* or *The Tempest* or *The Winter's Tale*
- Ben Jonson: *Volpone* or *The Alchemist*
- John Webster: *The Duchess of Malfi* / John Gay: *The Beggar's Opera*
- John Milton: *Paradise Lost* Book IV / *Samson Agonistes*
- Metaphysical Poetry (Donne's poems and poem/s of two other poets to be taught):
 - John Donne: 'The Canonization', 'The Extasie', 'A Valediction: forbidding mourning'
 - Andrew Marvell: 'The Garden'
 - George Herbert: 'The Collar', 'Easter Wings'
 - Henry Vaughan: 'The Retreat', 'Peace'

Core Course 3 – Restoration and Eighteenth Century Literature

Course Objectives

This course features texts written in the genres of poetry, drama and fiction that highlight the rise of a new unified sensibility. Its intention is to show how, as the older social order gradually came to be transformed by the rise of a new middle-class and a new reading public, there came about changes in literary tastes and values.

Course Outcome

The student will learn about the new literary consciousness of the age which took a turn towards neoclassicism, social satire, meditative poetry and sentimentality. S/he will gain knowledge about such diverse forms as Restoration Tragedy, Restoration Comedy and satire, meditative poetry and about the new genre of prose fiction.

Course Modules

- John Dryden: *All for Love* / William Congreve: *The Way of the World*
- John Dryden: *Absalom and Achitophel* / Alexander Pope: *Epistle to Dr. Arbuthnot*
 - Aphra Behn: *Oroonoko* / Jonathan Swift: *Gulliver's Travels*
- Samuel Johnson: *Rasselas* / Thomas Gray: *Elegy Written in a Country Churchyard*
 - Daniel Defoe: *Moll Flanders* / Henry Fielding: *Tom Jones*

Core Course 4 – Romantic Literature

Course Objectives

The early nineteenth century was a period of radical change in social, political, economic and intellectual spheres. As the 18th century transited into the Romantic Age, the consequences of the Industrial revolution and the influence of the French Revolution generated energies that affected and transformed English literature. This course is intended to introduce students to the key literary texts of this period and to familiarize them with the spirit of the age.

Course Outcome

The student will gain knowledge not only about the diverse forms that Romanticism took but also become familiar with the social, cultural and intellectual background of the age. Explicated in this course will be Romantic literature's engagement with issues of self and self-expression, imagination, the use of symbols and myths, and the rise of the Gothic.

Course Modules

- William Blake: from *Songs of Innocence*: 'Introduction', 'The Chimney Sweeper', 'Holy Thursday', 'The Divine Image; from *Songs of Experience*: 'The Chimney Sweeper', 'Holy Thursday', 'London', 'The Human Abstract'
 - William Wordsworth: *The Prelude*, Book I (1805 edition)
- Samuel Taylor Coleridge: *The Rime of the Ancient Mariner*, 'Frost at Midnight', 'Kubla Khan' **or** Percy Bysshe Shelley: *Prometheus Unbound*
- John Keats: 'Ode on Melancholy', 'Ode to Psyche', 'Ode to a Nightingale', 'Ode on a Grecian Urn', 'To Autumn' **or** *The Eve of St. Agnes*.
- Horace Walpole: *The Castle of Otranto* / Jane Austen: *Emma* / Mary Shelley: *Frankenstein*

AECC – Academic Writing and Research Methodology

Course Objectives

A knowledge of basic research methodology has now-a-days become an imperative for postgraduate students in the field of Humanities. This course is intended to teach students of English literature how to conduct research and to write well academically. It is a 'Skills Development' course that should acquaint students with the principles of good academic writing and sharpen their research-writing skills.

Course Outcome

Students will be informed about the basics of research and come to learn how to conceptualize and plan a piece of academic writing like a term paper or a short dissertation. They will be taught how to think of an appropriate title, how to frame an argument, how to find research materials online and off-line through the use of bibliographies, and how to cite sources etc. Basic information about what constitutes plagiarism and what a student should do avoid this will also be taught.

Course Modules: *This course will be conducted through a combination of oral instruction, class-work and written assignments. It is suggested that topics taught may include (but may not be restricted to) the following:*

- How to compose an original academic essay, short dissertation or paper.
- The proper use of sources – primary and secondary.
- Definition of plagiarism and how to avoid plagiarism
- How to use quotations in order to support an argument as different from providing a string of quotations.
 - Knowledge of how to cite sources as per MLA 8 style-sheet.
 - How to prepare a ‘Works Cited’ list.
 - How to cite entries in a ‘Select Bibliography’

Semester II

Core Course 5 – Victorian Literature

Course Objectives

Over the last few decades, there has been a resurgence of interest Victorian literature. Scholars have begun to investigate afresh how the texts of the prominent authors of the period reacted to developments in spheres of socio-political, economic and scientific concerns. As newer energies emerged in the workings of the era, the literature of the time was affected and the genres of fiction and poetry in particular were transformed. The objective of this course is to train students in appreciating the nuances of this transformation.

Course Outcome

The student will get an insight into the inner workings of literature and gradually gather information about a body of writing which coincided with the

rise of Britain as an imperial power endowed with intellectual, technical and technological knowledge.

Course Modules

- Any *three* poets to be taught:
 - (a) Alfred, Lord Tennyson. The following cantos from *In Memoriam*: ‘Prologue’ (‘Strong Son of God, Immortal Love’), LVII (‘So careful of the type? But no’), CVII (‘Ring out, wild bells, to the wild sky’), CXXI (‘I trust I have not wasted breath’)
 - (b) Robert Browning: ‘Andrea del Sarto’, ‘Fra Lippo Lippi’, ‘Caliban upon Setebos’
 - (c) Matthew Arnold: ‘The Scholar Gypsy’, ‘Isolation: To Marguerite’, ‘To Marguerite: Continued’
 - (d) Gerard Manley Hopkins: ‘The Windhover’, ‘Felix Randal’, ‘Pied Beauty’, ‘Thou art indeed just, Lord’
- Matthew Arnold: *Culture and Anarchy* / Walter Pater: *Appreciations, with an Essay on Style*
 - Charlotte Bronte: *Jane Eyre* / Emily Bronte: *Wuthering Heights*
- Charles Dickens: *Great Expectations* or *Hard Times* / William Makepeace Thackeray: *Vanity Fair*
- Thomas Hardy: *The Return of the Native* or *Tess of the D’Urbervilles* / George Eliot: *Middlemarch* or *The Mill on the Floss*

Core Course 6 – Early 20th Century (Modern) English Literature

Course Objectives

The so-called Modern English literature that was composed after World War I is distinguished by the works of writers like W.B. Yeats and T.S. Eliot in poetry and James Joyce, Virginia Woolf, Joseph Conrad, and D.H. Lawrence in the novel. New ideas about art and reality came to the fore, some inspired by the theories of Sigmund Freud. French symbolist poetry influenced British writers, as did art movements like Impressionism and Expressionism. It is the objective of this course to initiate the student into an appreciation of some of the literary innovations introduced by British modernism.

Course Outcome

Through a reading of modernist texts, students will come to be introduced with some of the greatest works of English literature that were composed in the decades after the First World War in the modes of poetry, fiction and drama. They will learn about the artistic and aesthetic developments that took place in England between the great European wars, developments that subsequently came to influence even world literature.

Course Modules

- W.B. Yeats: 'The Wild Swans at Coole', 'Byzantium', 'Sailing to Byzantium', 'Easter 1916'
- T.S. Eliot: *The Waste Land*
- Joseph Conrad: *Heart of Darkness* / E.M. Forster: *A Passage to India* / D.H. Lawrence: *Sons and Lovers*
- James Joyce: *A Portrait of the Artist as a Young Man* / Virginia Woolf: *Mrs. Dalloway* or *To the Lighthouse*
- George Bernard Shaw: *Saint Joan* / J.M. Synge *The Playboy of the Western World* / Oscar Wilde: *The Importance of Being Earnest*

Core Course 7 – Post-1950s British Literature

Course Objectives:

The political event of World War II marked a conclusive break with modernity. As Britain ceased to be an imperialistic power and the nation came to face its own decline in economic and global status, literature came to engage with new moods such as those of hopelessness and fatuity. The texts written up to the 1960s reflect this most clearly. However, from the 1970s onwards there was a paradigm shift into experimentation and new formalistic engagements. This course will serve as an introduction to these developments.

Course Outcome

The student studying Post 1950s British Literature will become familiar with the alterations in the literary environment that took place in the course of the late 20th century. They will additionally be introduced to the ideational trends that shaped the postmodern consciousness.

Course Modules:

- Samuel Beckett: *Waiting for Godot*/ Harold Pinter: *The Birthday Party*/ Arnold Wesker: *Chicken Soup with Barley*/ Tom Stoppard: *Rosencrantz and Guildenstern are Dead*
 - Philip Larkin: 'Toads', 'Going', 'Aubade', 'The Whitsun Weddings'
- Kingsley Amis: *Lucky Jim*/ John Fowles: *The French Lieutenant's Woman*/ Angela Carter: *Nights at the Circus*/ Salman Rushdie: *Midnight's Children*/ J.K. Rowling: *Harry Potter and the Philosopher's Stone*
- Ted Hughes: 'The Ghost Crabs', 'The Hawk in the Rain', 'Thrushes', 'Pike'

- Edward Bond: *Lear* / Caryl Churchill: *Cloud Nine* / David Greig: *Dunsinane*

Core Course 8== Literature and Film

Course objectives

This course attempts to cover an emergent field in the interdisciplinary territory of Film and Literature studies. It has a focus on theory as well as on praxis, and it will introduce the student not only to the writings of theorists and practitioners but also to films as texts.

Course outcome

After taking this course, students will gain knowledge about the formal principles and orientations of film as a genre and also learn to appreciate the differences between written literature and filmic adaptations of literature.

Course Modules:

- “Film Technology” (Chap 5) -- From *Studying Film* by Nathan Abrams, Ian Bell, Jan Udris
 - André Bazin: ‘Theatre and Cinema’
- Satyajit Ray – Our Films Their Films (Introduction, “A Long Time on a Little Road”)
 - Laura Mulvey: ‘Visual Pleasure and Narrative Cinema’
- Cinematic adaptations of Shakespeare’s *Macbeth* - (any *two*): Orson Welles: *Macbeth*; Akira Kurosawa: *Throne of Blood* (1957); Vishal Bhardwaj: *Maqbool*/ Cinematic adaptations of Shakespeare’s *Hamlet* (any *two*) - GrigoriKozintsev: *Hamlet*; Michael Almereyda: *Hamlet* (2004); Vishal Bhardwaj: *Haider*/ Cinematic adaptations of fiction – (any *two*) Satyajit Ray: *Charulata* [Rabindranath Tagore’s ‘Nashtaneer’] (1964); David Lean: *A Passage to India* [E.M. Forster] ; Francis Ford Coppola: *Bram Stoker’s Dracula* [Bram Stoker] ; AparnaSen: *The Japanese Wife* [KunalBasu]

GEC==Dalit Literature

Course Objectives

Indian Dalit literature has in recent years come to be established as a subject of academic study. This course will introduce students to the literature of India's long marginalized sections of society, a body of writing which gives voice to issues of social ostracism, oppression, pain and humiliation.

Course Outcome

This course will inform the student about the emergence of what has been called a "Dalit aesthetics." Students will read verse and prose texts written by members of Dalit communities from all over India. They will gain an insight into the lived experiences and expressions of authors located outside the circle of caste identity.

Course Modules

- Om Prakash Valmiki: *Joothan* / Urmila Pawar: *The Weave of My Life* / Manoranjan Byapari: *Interrogating my Chandal Life: An Autobiography of a Dalit*
 - Selection of any *four* poems from Arjun Dangle ed. *Poisoned Bread*
 - Selection of any *four* poems from Meena Kandasamy's *Touch*
 - Bama: *Sangati* / Imayam: *Pethavan: The Begetter*
- Non-fictional Prose: R.G. Jadhav: 'Dalit Feelings and Aesthetic Distance' *and* M N. Wankhade: 'Friends, The Day of Irresponsible Writers is Over' (essays from Arjun Dangle ed. *Poisoned Bread*)

SEMESTER III

Core Course 9 – Literary Criticism from Plato to Sidney

Course Objectives

The project of studying literature will remain incomplete if the student is not familiarized with the long tradition of Literary Criticism. Beginning in classical times, criticism developed from philosophical speculation before becoming independent of its ideational roots. The criticism that was initiated by Aristotle and which developed subsequently shaped humanity's outlook on literature. The objective of this course will be to introduce the learner to the principles of literary criticism up to the sixteenth century.

Course Outcome

The taking of this course will result in the learner gaining a comprehensive idea about the development of criticism from the beginnings of the Western intellectual tradition. It will hone the student's response to the reading and appreciation of literature.

Course Modules

- Plato: *The Republic* Books III and X
- Aristotle: *Poetics*
- Horace: *Ars Poetica*
- Longinus: *On the Sublime*
- Sir Philip Sidney: *An Apology for Poetry*

Core Course 10 – Literary Criticism from Dryden to T.S. Eliot

Course Objective

From the late seventeenth century to the early twentieth century, responses to the experience of reading literature changed significantly. From neoclassicism, literary criticism swung in the direction of romanticism. Literary criticism in the late nineteenth century and early twentieth century moved in the direction of the development of aestheticism and an objectivist stance. The objective of this course is to provide students with knowledge of these important developments.

Course Outcome

The learner will gain an insight into how perceptions about the nature of literature changed over time. They will become familiar with the different modes of criticism, pragmatic, expressive and objective, and with dimensions of classicist and/or romantic aesthetics.

- John Dryden: *An Essay of Dramatic Poesy*
- William Wordsworth: *Preface to the Lyrical Ballads* (1802 edition)
- Samuel Taylor Coleridge: *Biographia Literaria* (Chapters 13, 14, 16 and 18)
- Percy Bysshe Shelley: *A Defence of Poetry*
- T.S. Eliot: 'Tradition and the Individual Talent', 'The Metaphysical Poets', 'Hamlet and his Problems'

Core Course 11 – Contemporary Literary and Cultural Theory

Course Objectives

The late twentieth century saw the coming into being of Theory. Remotely sourced in the science of Linguistics, contemporary Theory offers a radical reevaluation of the writing and production of texts, cultural, political, historical and literary. This course will provide a comprehensive introduction to critical Theory

Course Outcome

This course will equip the student with some essential knowledge of contemporary Theory. It will introduce her to some of the most important contributions in the field.

Course Modules: Any *two* modules are to be taught. All units within the selected modules are to be covered.

- (a) Edward Said: 'Introduction' from *Orientalism*
- (b) NgugiwaThiong'o: *Decolonising the Mind* (Selection)
- (c) Louis Althusser: 'Ideology and Ideological State Apparatuses (Notes Towards an Investigation)' [first published in 1970] from *On Ideology* (also available in Althusser: *Lenin and Philosophy and Other Essays*)
- (d) Roland Barthes: 'The Death of the Author' / 'From Work to Text'
- (e) Concepts of 'dialogism', 'heteroglossia', 'carnavalesque', 'chronotope', 'Transnationalism', 'Post-Truth' 'Historicism'.

Core Course 12 – Green Studies (Literature and Environment)

- Any *one* of the following essays from Cheryl Glotfelty and Harold Fromm eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: The University of Georgia Press, 1996:
 - (a) Cheryl Glotfelty: 'Literary Studies in an Age of Environmental Crisis'
 - (b) Lynn White Jr. : 'The Historical Roots of Our Ecological Crisis'
 - (c) William Rueckert: 'Literature and Ecology: An Experiment in Ecocriticism'
- Vandana Shiva: 'Women in Nature'. [From *Staying Alive: Women, Ecology and Development*. Brooklyn, New York: South End Press, 1996, 2010]
 - David Thoreau: *Walden*
 - Amitav Ghosh: *The Hungry Tide*
 - Helon Habila: *Oil on Water* / Indra Sinha: *Animals's People*

DSEC 1– Course 13 (Any one of the two options)

Popular Literature /Modern European Classics in English Translation

Option (A) – Popular Literature

CourseObjective: From its former status of being non-serious and unworthy of critical attention, the study of the so-called ‘Popular Literature’ has today become a part of literary appreciation. This course will enable students to look at and to appreciate some of the most popular texts that have stood the test of time.

CourseOutcome: It is the intention of this course to acquaint the student with some of the parameters of cultural studies, especially in aspects of the production of popular culture, its circulation and consumption. Covered will be texts of fiction, poetry, and works in the genre of the Graphic Novel.

Course Modules:

- Lewis Carroll: *Alice’s Adventures in Wonderland*
- P.G. Wodehouse: *Pigs Have Wings* (1952)
- Wilkie Collins: *The Woman in White*/ Arthur Conan Doyle: *The Sign of Four*/ Ian Fleming: *From Russia With Love* (1957)/ John Le Carre: *The Spy Who Came In From The Cold* (1963)
 - H.G. Wells: *The Time Machine* (1895)/ Isaac Asimov: *Nightfall* (1941)
/Olaf Stapledon: *Sirius* (1944)/ Ursula Le Guin: *The Left Hand of Darkness* (1969) /Arthur C. Clark: *The Songs of Distant Earth* (1962)/R.R. Tolkien: *The Lord of the Rings*/ Stephen King: *Salem’s Lot*
- Art Spiegelman: *Maus* (1980)/ Marjane Satrapi: *Persepolis* (2000)/ Sarnath Banerjee: *The Barn Owl’s Wondrous Capers* (2004)

Option B – Modern European Classics in English Translation

Course Objectives

The literature written in the European nations since the late nineteenth century in particular saw the emergence of new styles, techniques and forms of expression. This course will acquaint students with some of the most significant works of modern European literature

up to the late twentieth century.

Outcome

Takers of his course will come to know and appreciate some samples of Western literature sourced from beyond the Anglophone world. Their understanding of literature will be markedly enhanced.

Course Modules

- Charles Baudelaire: Any *five* poems from *Les Fleurs du Mal* / Rainer Maria Rilke: Any *five* poems from *Duino Elegies*
 - Henrik Ibsen: *The Wild Duck* / Anton Chekhov: *The Cherry Orchard*
- Luigi Pirandello: *Six Characters in Search of an Author* / Bertolt Brecht: *Life of Galileo* / Eugene Ionesco: *Rhinoceros*
- Honoré de Balzac: *Father Goriot* / Leo Tolstoy: *Anna Karenina* / Fyodor Dostoevsky: *Crime and Punishment*
- Albert Camus: *The Plague* / Franz Kafka: *The Trial* / Italo Calvino: *If on a winter's night a traveller* / Milan Kundera: *The Unbearable Lightness of Being*

SEMESTER IV

Core Course 14 – American Literature

Course Objectives

American Literature has its own cultural nuances and ideological imperatives. Through this course, students will gain knowledge of the literature that was produced in the USA from the nineteenth century through the twentieth, in all the major genres of poetry, drama and the novel. There is a special focus too on African American literature..

Course Outcome

American literature being the product of a civilization different from the English/British, its reading introduces students to literary experiences of a different order. The result will be an enlargement of sensibility. Course Modules:

- Any *two* poets to be taught.
 - (a) Walt Whitman: 'When Lilacs Last in the Dooryard Bloom'd', 'Song of Myself', 'Passage to India'
 - (b) Robert Frost: 'Mending Wall', 'After Apple Picking', 'Birches'
 - (c) Langston Hughes: 'Harlem', 'The Negro Speaks of Rivers', 'I, too,

Sing America'

(d) Sylvia Plath: ‘Daddy’, ‘Lady Lazarus’, ‘Medallion’

(e) Maya Angelou: ‘Still I Rise’, ‘Phenomenal Woman’, ‘On the Pulse of Morning’

- Nathaniel Hawthorne: *The Scarlet Letter* / Herman Melville: *Moby Dick* / Mark Twain: *The Adventures of Huckleberry Finn*
- F. Scott Fitzgerald: *The Great Gatsby* / William Faulkner: *The Sound and the Fury* / Ernest Hemingway: *A Farewell to Arms*
- Tennessee Williams: *A Streetcar Named Desire* / Arthur Miller: *Death of a Salesman* / Lorraine Hansberry: *A Raisin in the Sun* / Edward Albee: *Who’s Afraid of Virginia Woolf?*
 - Ralph Ellison: *Invisible Man* / Toni Morrison: *The Bluest Eyes*

Core Course 15 – African and Caribbean Literature

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Course Objective: Historically, especially after their Independence, the African and Caribbean nations began producing a body of valuable literature in English. This course is intended to introduce students with some important literary texts that have been written by indigenous authors in these locations.

Course Outcome;

Students will get an idea about the English literature written outside the British isles. They will become familiar with new expressions, forms and styles of writing as well as getting to know of the cultures (often political) of the lands from which this literature originated.

- Chinua Achebe: *Things Fall Apart* (1958) / Ngugiwa Thiong’o: *A Grain of Wheat* / Doris Lessing: *The Grass is Singing* / J.M. Coetzee: *Foe* / Buchi Emecheta: *The Joys of Motherhood*
- V.S. Naipaul: *A House for Mr Biswas* / Wilson Harris: *The Palace of the Peacock* / George Lamming: *In the Castle of My Skin*
- Wole Soyinka: *A Dance of the Forests* / Athol Fugard: *The Island* / Aimé Césaire: *A Tempest* / Derek Walcott: *The Isle is Full of Noises*
- Any **three** poems each by any **two** of the following poets – Edward Brathwaite, Claude McKay, George Campbell, Derek Walcott, Grace Nicholls

Core Course 16 – Australian and Canadian Literature

- A.D. Hope: “Australia”, Judith Wright: “Bora Ring”, Oodgeroo Noonuccal: “Corroboree”, “We Are Going”

- Jack Davis: *No Sugar* / David Malouf: *Blood Relations* / Ray Lawler: *Summer of the Seventeenth Doll*
- Patrick White: *Voss* / Thomas Keneally: *Schindler's Ark* / Kim Scott: *Benang* Peter Carey: *The True History of the Kelly Gang*
- Margaret Atwood: *The Handmaid's Tale* / Michael Ondaatje: *The English Patient*,
- Judith Thompson: *Lion in the Streets* / Dianne Warren: *Club Chernobyl*

Core Course 17 – Indian Writing in English & in English Translation

Indian Literature in English and Indian writing in English has today attained a truly canonical position. Acclaimed by readers of English literature throughout the world, this body of writing which was written and published in colonial times and after Independence includes landmark texts with which students need to be acquainted. This course will serve this function precisely.

Poems of any *two* of the following poets are to be taught:

- (a) Nissim Ezekiel: “Poet, Lover, Birdwatcher”, “Background, Casually”, “Goodbye Party for Miss Puspa T.S.”, “The Railway Clerk”
- (b) Kamala Das: “An Introduction”, “The Dance of the Eunuchs”, ‘Nani’, “The Old Playhouse”
- (d) Aga Shahid Ali: “Postcard from Kashmir”, “Snowmen”, “Cracked Portraits”, “The Previous Occupant”
- (e) Jayanta Mahapatra: “Hunger”, “The Whorehouse in a Calcutta Street”, “A Missing Person”, “Dawn at Puri”
- (f) A.K. Ramanujan: “A River”, “Obituary”, “Self-Portrait”, “Chicago Zen”
- (g) Rabindranath Tagore: Selection of *five* poems from *Song Offerings* (*Gitanjali*)
- Girish Karnad: *Hayavadana* / Vijay Tendulkar: *Silence! The Court is in Session* / Badal Sircar: *Evam Indrajit* / Mahesh Dattani: *Tara or Final Solutions*
- Bankimchandra Chattopadhyay: *Rajmohan's Wife* / Raja Rao: *Kanthapura* / Salman Rushdie: *Midnight's Children* / Arundhati Roy: *The God of Small Things* / Kiran Desai: *The Inheritance of Loss* / Shashi Tharoor: *The Great Indian Novel* / Mitra Phukan: *The Collector's Wife*

- Rabindranath Tagore: *Home and the World* or *Gora*
/ Munshi Premchand: *Godaan* / Bhisham Sahni: *Tamas* / U.R.
Ananthamurthy: *Samskara*
- Indian English Non-Fictional Writing (any one to be taught).
 - (a) Sri Aurobindo: 'On Poetry and Literature'
 - (b) A.K. Ramanujan: 'Is there an Indian Way of Life?'
 - (c) Amartya Sen; 'The Argumentative Indian' (from *The Argumentative Indian*)
 - (d) Dipesh Chakrabarty: 'A Small History of Subaltern Studies' [from *Habitations of Modernity: Essays in the Wake of Subaltern Studies*]

Core Course – 18

M.A. Dissertation of **at least** 4000 words

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