

## **B.A. III - Semester V**

### **Course: IX**

**Title of the Course: Contemporary Novel**

**Course Code:**

**Credits: 04**

**Marks: 100**

Course	L	Cr	P/T	D	TP	TW	T
<b>Contemporary Novel</b>	4	4	---	2.30	75	25	100

#### **Objectives:**

- i. To make a critical study of specific post-sixties novels prescribed for study
- ii. To relate novels to their ideological/socio-political contexts
- iii. To familiarize students with different genres, sub genres, techniques and styles employed in contemporary novels

#### **Learning Outcomes:**

At the end of the course, the students will be able to:

- i. Demonstrate an understanding of historical, social and political contexts of the novels being studied
- ii. Identify and describe distinct literary characteristics of the novel
- iii. Analyze novels for their structure and meaning, using correct terminology
- iv. Effectively communicate ideas related to the contemporary novel during class and group activities

Unit	Topic and Details	Hours	Weightage in %
1	<ul style="list-style-type: none"> <li><b><u>Historical and Socio-political Background of the 1960s:</u></b>  <b>Post 1960s British Novel:</b> Decolonization, Multiculturalism, Immigration, Race  The post-World War II world, the Cold War, counterculture  [Iris Murdoch, Doris Lessing, Kazuo Ishiguro, Jeanette Winterson, **]  <b>Post-1960s American novels and black writing:</b>  <b>Issues of race, gender, oral traditions***</b>  [Toni Morrison, Maya Angelou, Zora Neale Hurston, Alex Haley, Jamaica Kincaid, Alice Walker, Gloria Naylor, ****]  <li><b><u>Indian novel in English, 1960s to the present:</u></b> – linguistic innovations, code-switching, satire, multiple perspectives, retelling history. Responses to postcolonial realities, nationalism, fundamentalism, terrorism, violence, caste system, liberalisation, globalisation, diasporic movements, etc. in contemporary South Asian novels.  Kamala Markandaya, Nayantara Sahgal, Shashi Deshpande, Anita Desai, Salman Rushdie, Amitav Ghosh, Vikram Seth, Arundhati Roy, Kiran Desai  <li><b><u>Emergence of wide ranging critical theories/ perspectives which affected literary studies</u></b> – Post-colonialism, postmodernism, race studies, feminism, gender studies, ecocriticism, popular cultural studies  <b>Postmodernist literature:</b> metafiction, magic realism, pastiche, parody, satire, dark humour, intertextuality  <b>Postcolonialism:</b>  <b>Gender studies:</b>  <b>Popular cultural studies:</b>  <b>Ecocriticism:</b>  <li><b><u>Genre fiction</u></b> – the novel as a popular form, commercialisation of publishing, paperbacks, bestsellers, science fiction, crime novels, detective novels, romance novels, chick lit, dystopian and utopian novels, etc.</li> </li></li></li></ul>	15	30%
2	<b><i>The Curious Incident of the Dog in the Night-Time (2003)</i> by Mark Haddon.</b>	25	40%
3	<b><i>The Hungry Tide</i> (2004) by Amitav Ghosh</b>	20	30%

**Evaluation Scheme:****Internal Examination****: 25 marks**

1. Short notes on Unit I

: 10 marks

2. Assignment on the prescribed novels

: 15 marks

**External Examination****: 75 marks**

Objective questions on Unit I - MCQs

: 20 marks

Reference to context (3 out of 5)

: 15marks

Essay type questions on Units II &amp; III (2 out of 4)

: 20marks

Short notes on Novel (3 out of 5)

:20 marks (7+7+6)

[Internal choice: 3 questions of 7 marks each, 2 questions of 6 marks each to be given]

**Recommended Readings:**

Allen, Nicola. "The Perfect Hero for his Age: Christopher Boone and the Role of Logic in the Boy Detective Narrative." *The Boy Detectives: Essays on Hardy Boys and others*, edited by Michael Cornelius, McFarland, 2010, pp. 167-179.

Bose [Brinda](#), editor. *Amitav Ghosh: Critical Perspective*. Pencraft International, 2003.

Brooker Peter, edited. *Modernisms/Postmodernism*. Routledge, 1992.

Ciocia, Stefania. "The Case of Christopher Boone in The Curious Incident of the Dog in the Night Time". *Children's Literature in Education*, vol. 40, no. 4, 2009, pp. 320-332.

Eagleton, [Robert](#). *Contemporary Fiction: A Very Short Introduction*. Oxford University Press, 2013.

Gilbert, Ruth. "Watching the Detectives: Mark Haddon's The Curious Incident of the Dog in the Night-Time and Kevin Brooks' Martyn Pig" *Children's Literature in Education*, vol. 36, no. 3, 2005, pp. 241-253.

Khair Tabish, editor. *Amitav Ghosh: A Critical Companion*. Permanent Black, 2005.

Mehrotra, Arvind Krishna. *An Illustrated History of Indian Literature in English*. Delhi, Permanent Black, 2006.

Mondal [Anshuman](#). *Amitav Ghosh*. Viva Books, 2010.

Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. Oxford University Press, 2010.

Nicol, Bran. *Postmodernism and the Contemporary Novel: A Reader*. Edinburgh University Press, 2002.

Stevenson, Randall. *The Oxford English Literary History: The Last of England?* Oxford University Press, 2004.

Waugh, Patricia. *Practising Postmodernism: Reading Modernism*. Hodder Education, 1992. \*\* general

## **B.A. III - Semester V**

### **Course: X**

**Title of the Course: Contemporary Drama**

**Course Code:**

**Credits: 04**

**Marks: 100**

Course	L	Cr	P/T	D	TP	TW	T
<b>Contemporary Drama</b>	4	4		2.30	75	25	100

#### **Objectives:**

- i. To map the historical and cultural contexts informing contemporary drama
- ii. To develop an understanding of the techniques, styles and forms of contemporary drama
- iii. To develop an understanding of the performative aspects of drama
- iv. To study and analyse the prescribed texts in their socio-cultural, literary and performative contexts
- v. To study the major playwrights of contemporary times

#### **Learning Outcomes:**

At the end of the course, students should be able to -

- i. Demonstrate an understanding of the socio-political, historical and cultural contexts of contemporary drama
- ii. Identify and describe the techniques and devices employed in contemporary drama
- iii. Write analytically about contemporary drama using correct terminology
- iv. Respond to the performative aspects of drama
- v. Effectively communicate ideas related to drama during class and group activities

Unit	Topic and Details	Hours	Weightage in %
I	<ul style="list-style-type: none"> <li>Critical perspectives and practices that affected and transformed reading and performance of post-60s theatre: Postmodernist theory, Performance theory, Existentialism.</li> <li>Popular and Street Theatre, Epic Theatre, Political theatre, Theatre of Cruelty, Theatre of the Absurd, Kitchen Sink drama, Expressionist drama, Existentialism, Theatre of Menace, Retelling Canonical Drama.</li> <li>Themes and issues in post 1960s Indian Theatre: The Theatre of roots, Use of folk dramatic traditions, Dramatic responses to India's place in a globalised world, fundamentalism, nationalism, liberalization, etc.</li> </ul>	15	30%
II	Tom Stoppard. <i>Rosencrantz and Guildenstern are dead</i> (1966)	25	40%
III	Manjula Padmanabhan. <i>Harvest</i> (1997)	20	30%

#### Evaluation Scheme:

##### Internal Examination

**: 25 marks**

Short notes on Unit I

: 10 marks

Assignment on any one of the prescribed plays

: 15 marks

##### External Examination

**: 75 marks**

MCQs on Unit I

: 20 marks

Reference to context (3 out of 5)

: 20 marks

Essay type questions on Units II & III (2 out of 4)

: 20 marks

Short notes on the plays (2 out of 4)

: 15 marks

**Recommended Readings:**

- Banham, Martin, editor. *The Cambridge Guide to Theatre*. Cambridge University Press, 1998.
- Demastes, William. *The Cambridge Introduction to Tom Stoppard*. Cambridge University Press, 2012.
- DharwadkarAparna. *Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947*.Oxford University Press, 2008.
- Erica Hoagland and ReemaSarwal, editors.*Science Fiction, Imperialism and the Third World: Essays on Postcolonial Literature and Film*. McFarland, 2010.
- Eyre, Richard, and Nicholas Wright. *Changing Stages: a View of British and American Theatre in the Twentieth Century*. Knopf, 2001.
- Gilbert Helen, editor. *Postcolonial Plays: An Anthology*. Routledge, 2001.
- Innes, Christopher. *Modern British Drama: the Twentieth Century*. Cambridge University Press, 2009.
- Kelly, Katherine, editor. *The Cambridge Companion to Tom Stoppard*.Cambridge University Press, 2006.
- Lal, Ananda, editor. *The Oxford Companion to Indian Theatre*. Oxford University Press, 2004.
- Loftis, Sonya Freeman. *Shakespeare's Surrogates: Rewriting Renaissance Drama*. Palgrave Macmillan, 2016.
- Styan J.L. *Modern Drama in Theory and Practice*. Cambridge University Press, 1981.

## **B.A. III - Semester V**

### **Course: XI**

#### **Title of the Course: Introducing Critical Writing**

**Course Code:**

**Credits: 04**

**Marks: 100**

<b>Course</b>	<b>L</b>	<b>Cr</b>	<b>P/T</b>	<b>D</b>	<b>TP</b>	<b>TW</b>	<b>T</b>
<b>Introducing Critical Writing</b>	4	4		2.30	75	25	100

#### **Objectives:**

- i. To introduce students to significant critical theory from ancient times to the present which influenced and transformed literary studies
- ii. To familiarize students with the theoretical and historical background of some of the central questions, perspectives and concepts in literary criticism

#### **Learning Outcomes:**

At the end of the course, the students will:

- i. Be familiar with different approaches that can be used to study literature
- ii. Develop the ability to read works of literary criticism, and deploy ideas from these texts in their own reading and writing

Unit	Topic and Details	Hours	Weightage in %
I	1. <b>Aristotle. <i>Poetics</i></b> (335 BCE) in <i>Theory of Criticism</i> edited by R. Selden, 1992. (Pgs. 350, 45-51, 191, 271.) 2. <b>Plato. <i>The Republic</i></b> (380 BCE) in <i>Theory of Criticism</i> edited by R. Selden, 1992. (Pgs. 12-18, 348-349, 476-477.)	20	30
II	<b><u>Romantic Criticism:</u></b> 3. <b>Wordsworth's "Preface to <i>The Lyrical Ballads</i>"</b> (1800) in <i>Theory of Criticism</i> edited by R. Selden, 1992. (Pgs. 86-88, 175-178.) 4. <b>John Keats' <i>Letters</i></b> (1817-1818) in <i>Theory of Criticism</i> edited by R. Selden, 1992. (Pgs. 306, 307)	20	30
III	5. <b>Virginia Woolf.</b> Selections from <i>A Room of One's Own</i> (1928), Chapter 3. 6. <b>T. S. Eliot. "Tradition and the Individual Talent"</b> in <i>20th Century Criticism: A Reader</i> edited by David Lodge, Longman: 1972. 7. <b>Rabindranath Tagore. "The Principle of Literature"</b> in <i>The English Writings of Rabindranath Tagore: Volume Three, A Miscellany</i> edited by Sisir Kumar Das. Pgs. 595-610 <b>Note: Students should be given an introduction to the historical and literary contexts of the texts.</b>	20	40

#### Evaluation Scheme:

##### Internal Examination

**25 marks**

1. Short notes (Unit 1, 2, 3)

10 marks

2. Assignment

15 marks

##### External Examination

**75 marks**

Reference to context (3 out of 5)

15 marks

Essay type question on Unit 1 (1 out of 2)

15 marks

Essay type questions on Unit 2 (1 out of 2)

15 marks

Essay type questions on Unit 3 (2 out of 4)

30 marks

**Recommended Readings:**

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. 3<sup>rd</sup> ed., Manchester University Press, 2009.

Devy, G. N. *Indian Literary Criticism: Theory and Interpretation*. Orient Longman, 2002

Eagleton, Terry. *Literary Theory: an Introduction*. 2<sup>nd</sup> ed., Blackwell Publishing, 2008

Selden, Raman. *The Theory of Criticism: from Plato to the Present: a Reader*. Longman, 2001

Stevens, Anne. *Literary Theory and Criticism: an Introduction*. Broadview Press, 2015

The Cambridge History of Literary Criticism series

Waugh, Patricia. *Literary Theory and Criticism: an Oxford Guide*. Oxford University Press, 2007

Baldick, Chris. *Criticism and Theory 1890 to the Present*. Routledge, 1996

## **B.A. III - Semester V**

### **Course: XII**

Title of the Course: **Indian Literature in English Translation**

**Subject Code No.:**

<b>Course:</b>	<b>L</b>	<b>Cr</b>	<b>P / T</b>	<b>D</b>	<b>TP</b>	<b>TW</b>	<b>T</b>
<b>Indian Literature in English Translation</b>	4	4	-	2.30	75	25	100

#### **Objectives:**

- i. To appraise students of the variety and depth of the literary achievements of Indian Bhasha Literatures in English translation.
- ii. To enable students to appreciate and analyse variations in formal, cultural and aesthetic devices and techniques employed in the prescribed translated works
- iii. To acquaint the students with the ideas, history, myths, events and movements in Indian literary thought and practice as reflected in the translated works
- iv. To get acquainted to the contemporary strategies of translation used by different translators

#### **Learning Outcomes:**

At the end of the course, the students will be able to:

- i. Appreciate and evaluate bhasha literatures in translation
- ii. Understand basic strategies employed in translation

Credits: 04

Teaching hours: 60

Marks: 100

Unit	Topic and Details	Hours	Weightage in %
1	<ul style="list-style-type: none"> <li>The debate on what is Indian Literature, distinct literary cultures in language literatures, and the concept of Indianness in multiple literatures</li> <li>Notion of 'Bhasa' literatures</li> <li>Contemporary historical, social, cultural and aesthetic contexts specifically discussed or described in the Assamese, Gujarati, Hindi, Kannada, Marathi, Tamil and Urdu narratives prescribed for study.</li> <li>Simple translational devices used in the translations like, retaining the use of ethnic words, indicating differing registers and dialects in the translation, translating specific language related words and phrases, end notes, devices used to indicate/translate ethnic concepts, practices and thought etc [Not for testing]</li> </ul>	15	30
2	Sangati by <b>Bama</b> . Trans. Lakshmi Holmstrom from Tamil. Oxford University Press, 2005.	15	30
3	Selections from <i>Katha Prize Stories Volume 9</i> . Geeta Dharmarajan and Nandita Aggarwal, editors. Katha, 2000. <ul style="list-style-type: none"> <li>"<b>The Boat</b>" by Na D' Souza (Trans. Bagashree S. from Kannada)</li> <li>"<b>The Web</b>" by Sarita Padki (Trans. Mukta Rajadhyaksha from Marathi)</li> <li>"<b>The Eighteenth Camel</b>" by Meghna Pethe (Trans. Sumedha Parande, Geeta Dharmarajan and Nandita Aggarwal from Marathi)</li> <li>"<b>Darwin's Son</b>" by My Dear Jayu (Trans. Tridip Suhrud from Gujarati)</li> <li>"<b>Cigarette in an Ashtray</b>" by Jeelani Bano (Trans. Aateka Khan, Geeta Dharmarajan and Nandita Aggarwal from Urdu)</li> </ul>	30	40

### **Evaluation Scheme:**

<b>Internal Examination</b>	<b>25 marks</b>
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|---------------------------------------|----------|
| 1. Short notes on Unit I              | 10 marks |
| 2. Assignment on the prescribed texts | 15 marks |

<b>External Examination</b>	<b>75 marks</b>
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- |   |          |
|---|----------|
| Short Notes on Unit I (3 out of 5)                      | 15 marks |
| Reference to context from Units I, II, III (3 out of 5) | 15marks  |
| Essay type questions from Unit II (1 out of 2)          | 10 marks |
| Essay type question from Unit III (2 out of 4)          | 20 marks |
| Short notes on Unit III (3out of 5)                     | 15 marks |

### **Recommended Reading**

Nubile, Clara. *The Danger of Gender: Caste, Class and Gender in Contemporary Indian Women's Writing*, Sarup and Sons, 2003 .

Tutun Mukherjee, editor. *Translation: From Periphery to Centrestage*. Prestige Books, 1998.

Satchidanandan, K. *Author, Texts, Issues: Essays on Indian Literature*. Pencraft International, 2003.

Mehrotra, A.K. *The Concise History of Indian Literature in English*. Permanent Black. 2008.

Tharu, Susie and K. Lalita. *Women Writing in India: 600 B.C. to the Early Twentieth Century*. The Feminist Press, 1991.

Tharu, Susie and K. Lalita. *Women Writing in India: The Twentieth Century*. The Feminist Press, 1993. Volumes of *Indian Literature*, Sahitya Akademi

[Please check special editions on Gujarati, Kannada, Marathi, Tamil and Urdu.]

## **B.A. III - Semester V**

### **Course: Ap. C. III**

**Title of the Course: Women's Writing in the Twentieth Century**

Credits: 04

Course Code:

**Marks: 100**

Course	L	Cr	P/T	D	TP	TW	T
<b>Women's Writing in the Twentieth Century</b>	4	4	-	2.30	75	25	100

#### **Objectives:**

- i. To introduce students to some of the key texts of women's writing from across the world
- ii. To familiarize students to important concepts, perspectives and debates related to women's writing
- iii. To acquaint students about the significant ways that the acknowledgement of gender as a distinct category in literary writing has transformed literature studies in the twentieth century
- iv. To enable students to connect to the temporal and spatial contexts of the prescribed texts in their analysis and appraisals

#### **Learning outcomes:**

At the end of the course, students will be able to:

- i. Appreciate and critically evaluate the distinct nature and experience that women's writing articulates
- ii. Be able to negotiate with some of the fundamental questions related to gender and its interconnectedness to other categories like class, race, religion and community

Unit	Topic and Details	Hours	Weightage in %
I	<ul style="list-style-type: none"> <li>• Concepts, notions and debates surrounding the category called women's writing and criticism</li> <li>• Significant ways that women's writing questions and reshapes literary canons</li> <li>• Female, feminist and feminine as distinct definitions. (Reference: Elaine Showalter "<i>Towards a Feminist Poetics</i>", Toril Moi <i>Sexual/Textual Politics: Feminist Literary Theory</i>).</li> <li>• Different forms and genres employed by women writers</li> <li>• Retrieving lost texts, traditions and legacies as an important project in women's writing and criticism</li> <li>• Significant women writers from the Anglo-American tradition: Virginia Woolf, Toni Morrison, Maya Angelou, Margaret Atwood, Doris Lessing, Nadine Gordimer, etc.</li> <li>• Women writers from India: Kamala Markandaya, Anita Desai, Nayantara Sahgal, Arundhati Roy, Urmila Pawar, Bama, Mahasweta Devi, etc.</li> </ul>		40%
II	<i>The Women of Brewster Place</i> (1982) by Gloria Naylor		35%
III	<i>Sultana's Dream</i> (1905) by Rokheya Sakhawat Hossain		25%

#### Evaluation Scheme:

##### Internal Examination

**25 marks**

1. Short notes on Unit I

10 marks

2. Assignment on any one of the prescribed novels

15 marks

##### External Examination

**75 marks**

Objective questions on Unit I

25 marks

Reference to context (3 out of 5)

15 marks

Essay type questions on Units II & III (2 out of 4)

20 marks

Short notes on the Novels (3 out of 5)

15 marks

### Recommended Readings:

- Bahun, Sanja, and Marinos Pourgouris. *The Avant-Garde and the Margin: New Territories of Modernism*. Cambridge Scholars Press, 2006.
- Calvin, Ritch. *Feminist Science Fiction and Feminist Epistemology: Four Modes*. Springer International Publishing, 2016.
- Chakravorty Spivak, Gayatri. "Feminism and Critical Theory". *Modern Criticism and Theory*. David Lodge (ed.). Pearson Education (Singapore) Pvt. Ltd.
- Gilbert, Sandra M., and Susan Gubar, eds., *The New Feminist Criticism: Essays on Women, Literature and Theory*. Virago Press, 1989.
- Mathur, Suchitra. "Caught between the Goddess and the Cyborg: Third-World Women and the Politics of Science in Three Works of Indian Science Fiction." *The Journal of Commonwealth Literature*, vol. 39, no. 3, Jan. 2004, pp. 119–138.
- Mitchell, Angelyn, and Danille Taylor, editors. *The Cambridge Companion to African American Women's Literature*. Cambridge University Press, 2009.
- Moi, Toril. *Sexual/Textual Politics*. 2nd ed., Routledge, 2002.
- Ray, Bharati. *Early Feminists of Colonial India Sarala Devi Chaudhurani and Rokeya Sakhawat Hossain*. Oxford University Press, 2012.
- Sage, Lorna. *The Cambridge Guide to Women's Writing in English*, advisory editors, Germaine Greer and Elaine Showalter. Cambridge: Cambridge University Press, 1999.
- Showalter, Elaine. "Towards a Feminist Poetics". *Modern Literary Criticism: A Reader*, edited by Patricia Waugh and Philip Rice, Bloomsbury, 2001, pp. 146-155.
- Tharu, Susie and K. Lalita. *Women Writing in India: 600 B.C. to the Early Twentieth Century*. The Feminist Press, 1991.
- Tharu, Susie and K. Lalita. *Women Writing in India: The Twentieth Century*. The Feminist Press, 1993.
- Tong, Rosemarie. *Feminist Thought: a More Comprehensive Introduction*. West view Press, 2014.
- Warhol, Robyn R., and Diana Price Herndl, editors. *Feminisms: an Anthology of Literary Theory and Criticism*. Rutgers University Press, 2010.

## **B.A. III DC Semester VI**

### **Course: XIII**

#### **Title of the Course: Contemporary Poetry**

**Course Code:**

**Credits: 04**

**Marks: 100**

Course	L	Cr	P/T	D	TP	TW	T
<b>Contemporary Poetry</b>	4	4	--	2.30	75	25	100

#### **Objectives:**

- i. To develop a deeper understanding of contemporary poetry in English
- ii. To map the historical and cultural contexts informing contemporary poetry
- iii. To develop an understanding of the techniques, styles and forms of contemporary poetry
- iv. To study the major poets of contemporary times
- v. To make students sensitive and skilled readers of poetry

#### **Learning Outcomes:**

At the end of the course, students should be able to -

- i. Demonstrate an understanding of the socio-political, historical and cultural contexts of contemporary poetry
- ii. Identify and describe the techniques and styles employed in contemporary poetry
- iii. Write analytically about contemporary poetry using correct terminology
- iv. Effectively communicate ideas related to the poetic works during class and group activities

Unit	Topic and Details	No. of teaching hours assigned	Weight age in %
1	<p><b><u>Background:</u></b></p> <p>Contemporary poetry – scope and time frames</p> <ul style="list-style-type: none"> <li>• Poetry as politics: Questions of witness and testimony</li> <li>• Historical, Social ,Cultural contexts of contemporary poetry - globalization, late capitalism, environmental concerns, ecocritical poetry, wars and conflict, third world feminism</li> <li>• Techniques and styles like Fragmentation, juxtaposition, intertextuality, irony, self-reflexivity, autobiographical poetry</li> <li>• The question of language: Plurality of English, multilingual poetry, translation, dialect poetry</li> <li>• Poetry in the popular domain: internet poetry</li> <li>• Performance poetry: textual performance, play with typography, poetry slam, spoken word poetry, performance poetry, countercultural performance</li> </ul>	15	30%
2	<p><b><u>Indian poets:-</u></b></p> <p>1)Arundhati Subramaniam–</p> <ul style="list-style-type: none"> <li>• “Madras”</li> <li>• “Home”</li> </ul> <p>2) <i>Poisoned Bread: Translations from Modern Marathi Dalit Literature</i> edited by Arjun Dangle</p> <ul style="list-style-type: none"> <li>• “I will Belong to it”</li> </ul> <p>3) Sujata Bhatt – “Search for my Tongue”</p> <p>4) Imtiaz Dharker – “Minority”</p> <p>5) Meena Kandasamy – “Eklavya”, “Their Daughters”</p> <p>6) Ranjit Hoskote – “A Poem for Grandmother”</p>	20	30%

3	<p><b><u>Western poets:-</u></b></p> <ol style="list-style-type: none"> <li>1) Margaret Atwood <ul style="list-style-type: none"> <li>• “Progressive Insanities of a Pioneer”</li> <li>• “Dream 1: The Bush Garden”</li> </ul> </li> <li>2) Carol Ann Duffy <ul style="list-style-type: none"> <li>• “Mrs. Rip Van Winkle”</li> <li>• “Penelope”</li> </ul> </li> <li>3) Judith Wright- <ul style="list-style-type: none"> <li>• “Bora Ring”</li> </ul> </li> <li>4) Marlene Nourbese Philip <ul style="list-style-type: none"> <li>• “Discourse on the Logic of Language”</li> </ul> </li> <li>5) Rita Joe <ul style="list-style-type: none"> <li>• “I lost my Talk”</li> </ul> </li> <li>6) Peter Reading. <ul style="list-style-type: none"> <li>• “Four untitled poems”</li> </ul> </li> <li>7) Simon Armitage <ul style="list-style-type: none"> <li>• “I Say I Say I Say”</li> </ul> </li> <li>8) Derek Walcott <ul style="list-style-type: none"> <li>• “Love after Love”</li> <li>• “The prodigal 3.II”</li> </ul> </li> <li>9) Patricia Smith <ul style="list-style-type: none"> <li>• “Asking for a Heart Attack”</li> </ul> </li> <li>10) Sarah Kay <ul style="list-style-type: none"> <li>• “If I Should have a Daughter”</li> </ul> </li> </ol>	25	40%
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## Evaluation Scheme:

<b>Internal Examination</b>	<b>25 marks</b>
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| 1. Short notes on Unit I                               | 10 marks |
| 2. Assignment on any one of the prescribed poetry unit | 15 marks |

<b>External Examination</b>	<b>75 marks</b>
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Short notes -Unit I(3 out of 5) 20 marks(7+7+6)

[Internal choice: 3 questions of 7 marks each, 2 questions of 6marks each to be given]

- |  |          |
|--|----------|
| Essay type questions – Unit 2 (2 out of 3) | 20 marks |
| Essay type questions – Unit 3 (2 out of 3) | 20 marks |
| Reference to context (2 out of 3)          | 15 marks |

## Recommended Readings:

Williams, Nerys. *Contemporary poetry*. Edinburgh University Press, 2011. Abrams, M. H. *A Glossary of Literary Terms*. 7th Ed. Heinle, 1999.

Bahn, Eugene & Bahn, Margaret L. *A History of Oral Interpretation*. Burgess, 1970.

Glazner, Gary, editor. *Poetry Slam: The Competitive Art of Performance Poetry*. Manic D Press, 2012.

Hirsch, Edward. *A Poet's Glossary*. Houghton Mifflin Harcourt, 2014.

Benhabib, Seyla. "Feminism and Postmodernism". *Feminist Contentions: A Philosophical Exchange*, edited by Nancy Fraser. Routledge, 2013.

Lyotard, Jean-François. *The Postmodern Explained: Correspondence, 1982-1985*. U of Minnesota Press, 1993.

Mitra, Zinia. *Indian Poetry in English: Critical Essays*. PHI Learning Pvt. Ltd., 2012.

Naik, Madhukar Krishna. *A History of Indian English Literature*. Sahitya Akademi Publications, 2006.

Hoskote, Ranjit, editor. *Reasons for Belonging: Fourteen Contemporary Indian Poets*. Viking Adult, 2002.

Kirsch, Adam. *The Modern Element: Essays on Contemporary Poetry*. WW Norton & Company, 2008.

Ramazani, Jahan, Richard Ellmann, and Robert O'Clair, editors. *The Norton Anthology of Modern and Contemporary Poetry: Contemporary poetry*. Vol. 2. WW Norton, 2003.

Mehrotra, Arvind Krishna, editor. *The Oxford India Anthology of Twelve Modern Indian Poets*. Oxford University Press, USA, 1992.

## **B.A. III DC Semester VI**

### **Course: XIV**

#### **Title of the Course: Critical Theories**

**Course Code:**

**Credits: 04**

**Marks: 100**

Course	L	Cr	P/T	D	TP	TW	T
<b>Critical Theories</b>	4	4	--	2.30	75	25	100

#### **Objectives:**

- i. To introduce students to different schools of thought that have theorized literature
- ii. To introduce students to significant critical thinkers whose work has influenced and transformed literary studies

#### **Learning Outcomes:**

At the end of the course the students will:

- i. Be familiar with different approaches that can be used to study literature
- ii. Develop the ability to read works of critical theory, and deploy ideas from these texts in their own reading and writing

Unit	Topic and Details	No. of teaching hours assigned	Weight age in %
1	<p>1. Sigmund Freud - “Creative Writers and Day- Dreaming” in <i>20th Century Criticism: A Reader</i></p> <p>2. Toril Moi –<i>Sexual/Textual Politics: Feminist Literary Theory</i>, pp. 49 – 54</p>	25	40%
2	<p>3. Terry Eagleton – “Marxist Criticism” in <i>Literature in the Modern World: Critical Essays and Documents</i>, pp. 243 to 259</p> <p>4. Chinua Achebe – “Colonialist Criticism” in <i>Hopes and Impediments</i></p>	20	30%
3.	<p>5. Ganesh Devy – Selections from “Tradition and Amnesia” in <i>After Amnesia: Tradition and Change in Indian Literary Criticism</i>, pp. 10-16</p> <p>6. Limbale, Sharankumar. “About Dalit Literature” and “Dalit Literature: Form and Purpose” <i>Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations</i>. pp. 19- 39.</p>	20	30%

## **Evaluation Scheme:**

### **Internal Examination : 25 marks**

- |  |          |
|--|----------|
| 1. Short notes on Unit I                   | 10 marks |
| 2. Assignment on any one of the prescribed | 15 marks |

### **External Examination: 75 marks**

Reference to context (3 out of 5)	15 marks
Essay type Questions Unit 1 (1 out of 2)	15 marks
Essay Type Questions Unit 2 (2 out of 3)	30 marks
Essay Type Questions Unit 3 (1 out of 2)	15 marks
Short notes (2 out of 3)	15 marks

## **Recommended Readings:**

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Oxford University Press, 2017.

Abrams, Meyer Howard, and Geoffrey Harpham. *A Glossary of Literary Terms*. Cengage Learning, 2011.

Baldick, Chris. *The Oxford Dictionary of Literary Terms*. OUP Oxford, 2015.

Fowler, Roger, editor. *A Dictionary of Modern Critical Terms*. Psychology Press, 1987.

Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present Age*. Wiley-Blackwell, 2006.

Lodge, David. *20th Century Literary Criticism: A Reader*. Addison-Wesley Longman Ltd, 1972.

Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*, 3rd ed., U of Kentucky P, 1993.

Wolfreys, Julian, editor. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh University Press, 2003.

Limble, Sharankumar. *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*, Orient Longman, 2004.

Walder, Dennis. *Literature in the Modern World: Critical Essays and Documents*. Oxford University Press, 2003.

Toril Moi. *Sexual/Textual Politics: Feminist Literary Theory*. Psychology Press, 2002.

Achebe, Chinua. *Hopes and impediments: Selected Essays*. Penguin, 2012.

Devy, Ganesh N. *After Amnesia: Tradition and Change in Indian Literary Criticism*. Orient Longman, 1995.

## **B.A. III DC Semester VI**

### **Course: XV**

#### **Title of the Course: Postcolonial Studies**

**Course Code:**

**Credits: 04**

**Marks: 100**

Course	L	Cr	P/T	D	TP	TW	T
<b>Postcolonial Studies</b>	4	4	-	2.30	75	25	100

#### **Objectives:**

- i. To familiarize students with definitions of postcolonialisms and socio-political and cultural contexts informing post colonialism
- ii. To develop an understanding of the ideas and concepts, themes and issues in postcolonial theory
- iii. To be familiar with literary forms, strategies and techniques of postcolonial writing
- iv. To develop the ability to critically analyze texts from a postcolonial perspective

#### **Learning outcomes:**

- i. Demonstrate an understanding of the different intellectual and cultural contexts of post colonialism
- ii. Demonstrate an understanding of basic ideas and concepts in postcolonial theory
- iii. Critically analyze texts from a postcolonial perspective
- iv. Effectively communicate ideas related to the postcolonial writing during class and group activities

Unit	Topic and Details	No. of teaching hours assigned	Weightage in %
1(A)	<b><u>Contexts:</u></b> Historical background to colonization and emergence of postcolonialism Anti-colonial insurgencies, nationalist movements for independence, decolonization, formation of new nations, nationalist discourse, mass migration, multiculturalism, issues and dilemmas in postcolonial times, gender and post colonialism, internal hierarchies, teaching of English literature as a colonial project and postcolonial rereading of the canon	15	30%
(B)	<b><u>What is post colonialism? Theories of post colonialism:</u></b> Introduction to the ideas of Edward Said, Gayatri Chakravarty Spivak, Homi Bhabha, Frantz Fanon, Chinua Achebe, Ngugi wa Thiongo.		
(C)	<b><u>Introduction to themes and concerns in postcolonial fiction:</u></b> Conflicted identity, nation, retelling history, exile, issues of language, writing against the canon, hybridity		
(D)	<b><u>Significant postcolonial writers</u></b> from the Indian subcontinent, Africa, Asia, Caribbean, native American and aboriginal		
2	Jean Rhys – <i>Wide Sargasso Sea</i>	20	30%
3	Arundhati Roy – <i>The God of Small Things</i>	25	40%

## **Evaluation Scheme:**

### **Internal Examination** **25 marks**

- |   |          |
|---|----------|
| 1. Short notes on Unit I                          | 10 marks |
| 2. Assignment on any one of the prescribed novels | 15 marks |

### **External Examination** **75 marks**

Short Notes on Unit I (3 out of 5) (7+7+6) 20 marks

[Internal choice: 3 questions of 7 marks each, 2 questions of 6marks each to be given]

Reference to context (2 out of 3) 20 marks

Essay type questions (1 out of 2) 20 marks

2 Short notes on Novel (2 out of 3) 15 marks

### **Recommended Readings**

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2003.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Post-colonial studies: The key concepts*. Routledge, 2013.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso, 1989.

Achebe, Chinua. *Hopes and Impediments: Selected Essays*. Penguin, 2012.

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Verso Books, 2006.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Post-Colonial Studies: The Key Concepts*. Routledge, 2013.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. Routledge, 2003.

Brennan, Timothy. (1990). “National Longing for Form” in *Nation and Narration* edited by Homi Bhabha. London: Routledge, 2013.

Fanon, Frantz. *The Wretched of the Earth*, translated by Constance Farrington. Harmondsworth: Penguin, 1969.

Farah, Nuruddin. *From a Crooked Rib*, Heinemann, 1970.

Memmi, Albert. *The Colonizer and the Colonized*. Routledge, 2013.

Rhys, Jean. *Wide Sargasso Sea*. WW Norton & Company, 1966.

Roy, Arundhati. *The God of Small Things*. Penguin Books India, 2002.

Soyinka, Wole. *Myth, Literature and the African World*. Cambridge University Press, 1990.

Viswanathan, Gauri. *Masks Of Conquest: Literary Study and British Rule in India*. Columbia University Press, 2014.

Wa Thiong'o, Ngũgĩ. *Decolonising the Mind: The Politics of Language in African Literature*. East African Publishers, 1994.

## **B.A. III DC Semester VI**

### **Course: XVI**

#### **Title of the Course: Diaspora Studies**

**Course Code:**

**Credits: 04**

**Marks: 100**

Course	L	Cr	P/T	D	TP	TW	T
<b>Diaspora Studies</b>	4	4	-	2.30	75	25	100

#### **Objectives**

- i. To be familiar with definitions of diaspora and contexts of diaspora
- ii. To develop an understanding of the questions, concepts, theories, issues in diasporic writing
- iii. To be familiar with literary forms, strategies and techniques in diasporic writing.
- iv. To develop the ability to critically analyze diasporic texts from the perspectives of gender, race, class, ethnicity, etc.

#### **Learning outcomes:**

At the end of the course, students should be able to:

- i. Demonstrate an understanding of the different intellectual and cultural contexts of diaspora
- ii. Demonstrate an understanding of basic ideas and concepts in diaspora theory
- iii. Critically analyze diasporic texts from several perspectives
- iv. Effectively communicate ideas related to diaspora writing during class and group activities

Unit	Topic and Details	No. of teaching hours assigned	Weight age in %
1	<p><b><u>Background</u></b></p> <ul style="list-style-type: none"> <li>• Migration and displacement: historical, economical, and social reasons</li> <li>• Alienation</li> <li>• Collective memory and myths about the homeland</li> <li>• Quest for identity</li> <li>• Nostalgia</li> <li>• Heterogeneity</li> <li>• Notions of Hybridity</li> </ul>	15	30%
2	<p><b><u>Selected Texts:</u></b></p> <p>Jhumpa Lahiri</p> <p><i>Interpreter of Maladies</i> (1999)</p> <ul style="list-style-type: none"> <li>• “Mrs. Sen’s”</li> <li>• “This Blessed House”</li> <li>• “The Treatment of Bibi Haldar”</li> <li>• “The Third and Final Continent”</li> </ul> <p>Tahmima Anam – <i>A Golden Age</i> (2007)</p>	25	40%
3	<p><b><u>: Selected Poems from</u></b> : Meena Alexander</p> <ul style="list-style-type: none"> <li>• <i>House of a Thousand Doors</i> (1988)</li> <li>• <i>Stone Roots</i> (1980)</li> </ul> <p>Cyril Dabydeen : Four Poems</p> <ul style="list-style-type: none"> <li>• “Manners for H&amp;M”</li> <li>• “Multiculturalism”</li> <li>• “The Beauty of Toes”</li> <li>• “For a Niece”</li> </ul>	20	30%

### **Evaluation Scheme:**

<b>Internal Examination</b>	<b>25 marks</b>
1. Short notes on Unit I	10 marks
2. Assignment on any one of the prescribed texts from Unit II	15 marks
<b>External Examination</b>	<b>75 marks</b>
Short Notes on Unit I	20 marks
Reference to context from Units 2 and 3 (2 out of 3)	20 marks
Essay type questions on Unit 2 (1 out of 2)	20 marks
2 Short notes on Unit 2 (2 out of 3)	15 marks

### **Recommended Readings:**

Ashcroft, Bill, Griffiths Gareth and Tiffin Helen, editors. "Part Sixteen: Diasporas". *The Post-Colonial Studies Reader*. London: Routledge, 2006. pp. 425-454.

Jain, Jasbir. "The New Parochialism: Homeland in the Writing of the Diaspora". *In Diaspora: Theories, Histories, Texts*, edited by Makarand Paranjape, India log Publication Pvt. Ltd, 2001. pp. 79-81.

Paranjape, Makarand, editor. *In Diaspora: Theories, Histories, Texts*. Indialog Publications, 2001.

King, Bruce. "The Diaspora: Agha Shahid Ali's Tricultural Nostalgia". *Modern Indian Poetry in English*. Oxford University Press, 1987.

Mishra Vijay. *Theorizing the Diasporic Imaginary*, Routledge, 2007.

Brah, Avtar. "Thinking through the Concept of Diaspora". *The Post-Colonial Studies Reader*. Oxford University Press, 2001.

Mishra, Vijay. "Diaspora and the Impossible Art of Mourning". *In Diaspora: Theories Histories, Texts*, edited by Makarand Paranjape. New Delhi: India Log Publications Pvt. Ltd, 2001. pp. 24-51

Lahiri, Jhumpa. *Interpreter of Maladies*. Houghton Mifflin Harcourt, 2000.

Anam, Tahmima. *A Golden Age*. Canongate Books, 2012.

## **B.A. III APC Semester VI**

### **Course: IV**

#### **Title of the Course: Life Writing**

**Course Code:**

**Credits: 04**

**Marks: 100**

Course	L	Cr	P/T	D	TP	TW	T
<b>Life Writing</b>	4	4	-	2.30	75	25	100

#### **Objectives**

- i. To consider difference between fiction and non-fiction
- ii. To study genre theory on fiction & autobiography
- iii. To understand the tradition & characteristics of autobiography
- iv. To consider overarching themes & vast richness of women's life writings
- v. To understand how women's autobiographical writings contribute to the study of gender, race, class, sexuality and ethnicity
- vi. To be able to experience and reflect upon the narrative process through the analysis of the prescribed text

#### **Learning outcomes:**

At the end of the course, students should be able to:

- i. Demonstrate an understanding of the different intellectual and cultural contexts of life writing
- ii. Demonstrate an understanding of basic ideas and concepts
- iii. Critically analyze texts from different perspectives
- iv. Effectively communicate ideas related to the paper during class and group activities

Unit	Topic and Details	No. of teaching hours assigned	Weightage in %
1	<ul style="list-style-type: none"> <li>• Focus on autobiographical writings and their history</li> <li>• Response to autobiographies</li> <li>• Whether autobiographies can be considered as a literary genre</li> <li>• Exploring ways in which the self is presented, shaped and even institutionalized by different literary and narrative forms probing the relationship between truth and fiction self and society.</li> <li>• Reflecting on issues like such as the working of memory and the tension between invention and disclosure.</li> <li>• Relation between the text, the historical period, and the cultural environment in which they were produced.</li> <li>• Autobiography as Resistance</li> <li>• Autobiography as Rewriting history</li> <li>• Feminism: Empowerment of women &amp; Autobiography.</li> </ul> <p>These issues can be explored through the following essays.</p> <ol style="list-style-type: none"> <li>1. Kadar Marlene. "Coming to Terms: Life Writing - From Genre to Critical Practice". pp. 3 – 16. <i>Essays on Life Writing: From Genre to Critical Practice</i>, edited by Marlene Kadar. University of Toronto Press, 1992</li> <li>2. "Introduction: Life Histories in India". pp. 1- 28. <i>Telling lives in India: Biography, Autobiography and Life History</i>, edited by David Arnold &amp; Stuart Blackburn. Indiana University Press, 2004.</li> <li>3. Smith, Sidonie and Julia Watson. "Introduction: Situating Subjectivity in Women's Autobiographical Practice". <i>Women, Autobiography, Theory: A Reader</i>, edited by Sidonie Smith, Julia Watson. The University of Wisconsin Press, 1998.</li> <li>4. Kaviraj, Sudipta. "The Invention of Private Life: A Reading of Sibnath Sastri's Autobiography". <i>Telling lives in India: Biography, Autobiography and Life History</i>, edited by David Arnold &amp; Stuart Blackburn. Indiana University Press, 2004.</li> </ol>	25	40%

2	<i>The Diary of a Young Girl</i> . Anne Frank (1952) Fingerprint Publishing/Gen press	20	30%
3	<i>The Revenue Stamp: An Autobiography</i> Amrita Pritam (1976)	20	30%

### **Evaluation Scheme:**

#### **Internal Examination**

**25 marks**

1. Short notes on Unit I (2 out of 3)

7+7+6

10 marks

2. Assignment on any one of the prescribed texts

15 marks

#### **External Examination**

**75 marks**

Short Notes on Unit I

20 marks

Reference to context (2 out of 3) Units 2 and 3

15 marks

Essay type questions (2 out of 3) Unit 2

20 marks

Essay type questions (2 out of 3) Unit 3

20 marks

### **Recommended Readings:**

*Essays on Life Writing: From Genre to Critical Practice*, edited by Marlene Kadar. University of Toronto Press, 1992.

*Autobiography and Life History*, edited by David Arnold & Stuart Blackburn. Indiana University Press, 2004.

*Women, Autobiography, Theory: A Reader*, edited by Sidonie Smith, Julia Watson. The University of Wisconsin Press, 1998.

*Telling Lives in India: Biography, Autobiography and Life History*, edited by David Arnold & Stuart Blackburn. Indiana University Press, 2004.

Leader, Zachary, editor. *On Life-writing*. Oxford University Press, 2015.

Moore-Gilbert, Bart. *Postcolonial life-writing: culture, politics, and self-representation*. Routledge, 2009.