PART I

M.A. Honours
&
M.A. Honours with Research in English

(2013-2014 onwards)

PAPER I: Semester I

POST-INDEPENDENCE INDIAN FICTION IN ENGLISH

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to comprehend the sociopolitical backdrop to post-independence Indian Literature and read English Fiction, written by Indians located mainly in India as opposed to NRIs or Diasporics, against the backdrop of political, caste, gender and religious issues.
- To understand the linguistic policies and emergence of English as a link language in India, a global language of communication and the rise of the Indian Novel in English
- To understand the postmodernist and postcolonial linguistic and formal innovations in the Indian Novel in English.

Background and Texts for Detailed Study

UNIT I – Background Themes and Issues:

- ***The Socio-Political and Linguistic Scenario****:* The influence on Literature of Nehruvian Socialism; Caste Reforms; Gender Reforms; linguistic policies in India; The Politics of Language in Independent India; English as a Link Language in India; English as a global language;
- ***Postmodernist and Postcolonial Literary Innovations****:* Impact on Indian Literature in English of magic realism; postcolonial re-possessions/re-writings of history, Indian, folk and non-Western literary modes, e.g. the Sheherezadic and the Indian classical/folk narrative style; debates on cosmopolitanism and nativism; Cultural hybridiy and Multiculturalism ; Linguistic innovations.

UNIT 2– Anita Desai: *Fasting Feasting*

UNIT 3 – Arundhati Roy: *The God of Small Things*

UNIT 4 – Kiran Nagarkar: *Cuckold*

Texts for Internal Assessment and Classroom Discussion

1. Mulk Raj Anand: *Across the Black Waters*
2. R.K. Narayan: *The World of Nagaraj*
3. Shashi Deshpande: *In the Country of Deceit*
4. Kushwant Singh: *The Train to Pakistan*
5. Nayantara Sahgal: *Lesser Breeds*
6. Geeta Hariharan: *Fugitive Histories*

7. Amit Chaudhary*: The Immortals*
8. Cyrus Mistry: *Corpse Bearer*
9. Shashi Tharoor*: The Great Indian Novel*
10. Anita Nair: *Ladies Coupe*
11. Kiran Nagarkar : *God's Little Soldier*
12. Upamanyu Chatterjee: *The Last Burden*

Recommended Reading

1. M.K. Naik, *A History of Indian English Literature*, Sahitya Akademi, Delhi, 1982
2. M.K. Naik, *Aspects of Indian Writing in English*, Macmillan, Delhi 1979
3. William Walsh, *Indo-Anglian Literature 1800-1970: A Survey*, Orient Longman, Madras, 1976
4. Viney Kirpal, *The New Indian Novel in English*, Allied Publishers, Delhi, 1990
5. Viney Kirpal (ed.), *The Postmodern Indian English Novel*, Allied Publishers, 1996
6. Jasbir Jain and Amina Amin (eds.), *Margins of Erasure: Purdah in the Subcontinental Novel in English*, Sterling, Delhi, 1995
7. Malashri Lal, *The Law of the Threshold, Women Writers in Indian English*, Indian Institute of Advanced Study, 1995
8. Meenakshi Mukherjee, *Realism and Reality: The Novel and Society in India*, Oxford University Press, Delhi, 1985
9. Viney Kirpal, *The Third World Novel of Expatriation*, Sterling, Delhi, 1989
10. Tabish Khair*, Alienation in Contemporary Indian English Novels,* Oxford University Press, India, 2005
11. Krishnaswamy and Archana S. Burde, *The Politics of Indian's English: Linguistic Colonialism and the Expanding English Empire*, Oxford University Press, Delhi, 1998
12. Rajeshwari Sunder Rajan (ed.), *The Lie of the Land: English Literary Studies in India*, Oxford University Press, Delhi, 1983

Evaluation Pattern

External Assessment (60 marks)

UNIT 1 - Background Themes and Issues

UNIT 2– Anita Desai: *Fasting Feasting*

UNIT 3 – Arundhati Roy: *The God of Small Things*

UNIT4 – Kiran Nagarkar : *Cuckold*

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER II: Semester II

POST-INDEPENDENCE INDIAN DRAMA AND POETRY IN ENGLISH

(6 Credits. 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to comprehend Post-Independence Indian Drama and Poetry in English against the changing social and ethical values in Indian society
- To enable students to comprehend the history and sociopolitical background to Indian theatre and Poetry in English
- To enable students to understand concepts of cultural hybridity and multiculturalism

Background and Texts for Detailed Study

UNIT 1 – Background Themes and Issues:

- ***Liberalisation and Globalisation***: The impact on Indian Drama and Poetry in English of economic and social changes; the Globalisation of Indian culture; changes in social and ethical values; Influence of Feminism and rise of Dalit power; the expansion of the Indian Diaspora; communal violence; national and international terrorism.
- ***Indian Theatre and Poetry in English***: The history of postcolonial Indian theatre in English; the problems of finance and audience; the issue of authenticity of voice and accent; influence of Western and Indian Classical theatres; canonization of Indian Drama in English. The History of postcolonial Indian Poetry in English; the influences Indian and Western on Indian Poetry in English; Cultural Hybridity and Multiculturalism in Indian Theatre and Poetry in English; Cosmopolitanism and Nativism in Indian Theatre and Poetry in English

UNIT 2 – Mahesh Dattani: *Brief Candle*

UNIT 3- Girish Karnad: *Broken Images*

UNIT 4 - Selections of poems written by Nissim Ezekiel, Dom Moares, Keki Daruwala, A.K. Ramanujan, Kamala Das, Eunice De Souza, Imtiaz Dharker, Dilip Chitre, Gieve Patel, Meena Alexander and Arun Kolatkar

Texts for Internal Assessment and Classroom Discussion

1. Makhija Anju**:** *If Wishes Were Horses*
2. Cyrus Mistry: *Doongaji House*
3. Dina Mehta: *Brides are not for Burning*
4. Mahesh Dattani: *Tara*
5. Gurcharan Das: *Larins Sahib*
6. Pratap Sharma*: A Touch of Brightness*

7. Pratap Sharma*: Begum Sumroo*
8. Gieve Patel: *Mr. Behram*
9. Asif Currimbhoy*: Goa*
10. Manjula Padmanabhan: Harvest
11. Nissim Ezekiel: *Nalini*
12. Post-independence Indian Poets in English (not included for detailed study)

Recommended Reading

1. Paul C. Verghese, *Essays on Indian Writing in English*, N.V. Pubs., New Delhi, 1975
2. Nilufer E. Bharucha and Vrinda Nabar (eds.), *Mapping Cultural Spaces: Postcolonial Indian Literature in English, Essays in Honour of Nissim Ezekiel*, Vision Books, Delhi, 1998
3. G.N. Devy, *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman, Bombay, 1993
4. Ashis Nandy, S. Trivedy, S. Mayaram and A. Yagnik, *Creating a Nationality*
5. Sunil Khilnani, *The Idea of India,* New York: Farrar Straus Giroux, 1997
6. Amartya Sen*, The Argumentative Indian,* Penguin, 2006
7. Bruce King, *Modern Indian Poetry in English*, Oxford University Press, Delhi, 1987
8. E.N. Lal, *The Poetry of Encounter: Dom Moraes, A.K. Ramanujan and Nissim Ezekiel*, New Delhi, 1983
9. Kapil Kapoor& A.K. Singh, *Indian Knowledge Systems Vol. 1 & 2,* Indian Institute of Advanced Study, Shimla, 2005
10. Sharma Ram: *A History of Indian Drama in English*, Sunoasis Writers Network, 2010
11. Chakravarty K.: Indian Drama in English, 2010
12. Bharucha Nilufer and Srihar Rajeswaran, 'Whither Indian Drama?: The Politics of Performatives, Performance and Performance Spaces', *(Dis)Continuities: Trends and Traditions*, *CDE*, (*Contemporary Theatre and Drama*), ed. Elke Mettinger, Vol. IX, May 2002, Vienna.
13. Vasant Shahane and Shivaram Krishnan (eds.), *Indian Poetry in English: A CriticalAssessment*, Macmillan, Madras, 1982

Evaluation Pattern

External Assessment (60 marks)

1) UNIT 1 - Background Themes and Issues
2) UNIT 2 **–** Mahesh Dattani: *Brief Candle*
3) UNIT 3- Girish Karnad: *Broken Images*

4) UNIT 4 **-** Selections of poems written by Nissim Ezekiel, Dom Moares, Keki Daruwala, A.K. Ramanujan, Kamala Das, Eunice De Souza, Imtiaz Dharker, Dilip Chitre, Gieve Patel, Meena Alexander and Arun Kolatkar

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on texts listed for internal assessment
20 marks – Written Assignment
10 marks – Classroom Presentation
10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Paper III: Semester I

LITERARY THEORY AND CRITICISM I

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to map developments in literary theory since the mid-twentieth century.
- To understand the primacy accorded to language and to critically engage with poststructuralist and deconstructive theories against the background of Saussurean linguistics
- To interrogate the philosophy, politics and aesthetics of feminist, postmodern, postcolonial and ethnicity studies
- To understand meaning-making processes in literary texts, and the specificity of discourses in given genres
- To explore new conceptions of historicity and textual/interpretive locations.
- To enable the students to read literary and cultural texts through multiple perspectives

Texts for Detailed Study

Unit 1 Raymond Williams, "Hegemony; Traditions, Institutions and Formations; Dominant, Residual
and Emergent". From *Marxism and Literature*

Unit 2 Derrida, "Structure, Sign and Play in the Discourse of Human Sciences"

Unit 3 Wolfgang Iser, "The Reading Process: A Phenomenological Approach"

Unit 4 Gilles Deleuze and Felix Guattari, "What is Minor Literature?"

Texts for Internal Assessment and Classroom Discussion

1. Walter Benjamin, "The Task of the Translator"
2. Roland Barthes, "The Death of the Author"
3. Louis Althusser, "Ideology and the Ideological State Apparatus"
4. Elaine Showalter, "Feminist Criticism in the Wilderness"
5. Terry Eagleton, *Marxism and Literary Criticism*, Chapter 1
6. Linda Hutcheon, "Historiographic Metafiction: Parody and the Intertextuality of History"
7. Ngugi Wa Thiong'o, *Decolonising the Mind:*
8. Edward Said, "Secular Criticism"
9. J. Hillis Miller, "The Critic as Host"

10. Stanley Fish, “Interpreting the Variorum”
11. Barbara Christian, “On the Highs and Lows of Black Feminist Criticism”

Recommended Reading

1. Abrams, M. H. *A Glossary of Literary Terms.* Bangalore, Prism Books, 1993.
2. Achebe, Chinua. “Home and Exile” ……..
3. Bertens, Hans. *Literary Theory: The Basics.* New Delhi: Foundation Books, 2003.
4. Eagleton, Terry. *The Illusions of Postmodernism.* Oxford: Basil Blackwell, 1996.
5. Eagleton, Terry. *Literary Theory: An Introduction.* Oxford: Basil Blackwell, 1996.
6. Eagleton, Terry and Drew Milne. (ed) *Marxist Literary Theory.* Oxford: Blackwell, 1996.
7. Frye, Northrop. The Anatomy Of Criticism.
8. Genette, Gerard. “Structuralism and Literary Criticism”.
9. Jefferson, A. D. Robey (ed.) *Modern Literary Theory: A Comparative Introduction*, London: Batsford, 1982.
10. Lentricchia, F. and Thomas McLaughlin (eds.) *Critical Terms for Literary Study*. Chicago: University of Chicago Press, 1995.
11. Lodge, David. (ed.) *Modern Criticism and Theory: A Reader.* Longman: New York, 1988.
12. Lodge, David. *Twentieth Century Literary Criticism: A Reader*. London: Longman, 1972.
13. Norris, Christopher. *Deconstruction: Theory and Practice.* London: Methuen, 1992.
14. Rice, Philip and Patricia Waugh. *Modern Literary Theory: A Reader.* London: Edward Arnold, 1989.
15. Tompkins, Jane P. *Reader Response Criticism: From Formalism to Poststructuralism*.

Evaluation Pattern

External Assessment (60 marks)

Unit 1 Raymond Williams, “Hegemony; Traditions, Institutions and Formations; Dominant, Residual
and Emergent”. From *Marxism and Literature*

Unit 2 Derrida, “Structure, Sign and Play in the Discourse of Human Sciences”

Unit 3 Wolfgang Iser, “The Reading Process: A Phenomenological Approach”

Unit 4 Gilles Deleuze and Felix Guattari, “What is a Minor Literature?”

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Paper IV: Semester II

LITERARY THEORY AND CRITICISM II

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to map developments in literary theory since the mid-twentieth century.
- To understand the primacy accorded to language and to critically engage with poststructuralist and deconstructive theories against the background of Saussurean linguistics
- To interrogate the philosophy, politics and aesthetics of feminist, postmodern, postcolonial and ethnicity studies
- To understand meaning-making processes in literary texts, and the specificity of discourses in given genres
- To explore new conceptions of historicity and textual/interpretive locations.
- To enable the students to read literary and cultural texts through multiple perspectives

Texts for Detailed Study

Unit 1 Mikhail Bakhtin, "Carnival and Carnivalesque". In *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey.

Unit 2 Michel Foucault, "What is an Author?"

Unit 3 Stephen Greenblatt, "Resonance and Wonder"

Unit 4 Stuart Hall, "Cultural Identity and Diaspora"

Texts for Internal Assessment and Classroom Discussion

1. Mikhail Bakhtin, "Discourse in the Novel"
2. Raymond Williams, "The Country and the City" (Excerpt from *The Country and the City*)
3. Loomba, Ania, "Tangled Histories: Indian feminism and Anglo-American feminist Criricism"
4. Caruth, Cathy. "Unclaimed Experience: Trauma and the Possibility of History"
5. Love, Glen A. "Revaluing Nature: Toward an Ecological Criticism"
6. bell hooks, "Essentialism and Experience"
7. Balibar, Etienne & Pierre Macherey, "Literature as an Ideological Form"
8. Edward Kamau Brathwaite, "English in the Caribbean"
9. Lisa Lowe, "Hetrogeneity, Hybridity, Multiplicity: Making Asian American Difference"

10. Bali Sahota, “The Paradoxes of Dalit Cultural Politics”
11. Macherey, Pierre. From *A Theory of Literary Production*. Sections on “Explanation and Interpretation”, “Implicit and Explicit” and “The Spoken and the Unspoken”
12. Bhabha Homi K. “Unsatisfied: Notes on Vernacular Cosmopolitanism”
13. Gayatri Chakravarty Spivak, “Planetarity”

Recommended Reading

1. Bakhtin, M. M. *The Dialogic Imagination: Four Essays*. Michael Holquist. Ed. Texas: University of Texas Press. 2004.
2. Bhabha, Homi. K. *The Location of Culture*: New York: Routledge. 1994.
3. Colbrook, Claire. *New Literary Histories: New Historicism and Contemporary Criticism*. Manchester, UK: Manchester University Press. 1997.
4. Devy, G. N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad: Orient Longman. 2002.
5. Gallagher, Catherine and Stephen Greenblatt. *Practicing New Historicism.* University of Chicago Press. 2001.
6. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New Delhi: Oxford University Press.
7. Habib, M. A. R. *Modern Literary Criticism and Theory: A History*. Oxon: Blackwell. 2008.
8. Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. New Delhi: Sage. 2003.
9. Selden, Raman (ed.) *The Cambridge History of Literary Criticism.* Vol. 8. Cambridge: Cambridge University Press, 1995
10. Selden, Raman. Ed. The Theory of Criticism: From Plato to the Present. London: Longman, 1988.
11. Sethuraman, V. S. Ed. *Contemporary Criticism: An Anthology.* Madras: Macmillan, 1989.
12. Simon During. *Foucault and Literature: Towards a Genealogy of Writing*. London & New York: Routledge. 1992.
13. Spivak, Gayatri Chakravorty. *Outside in the Teaching Machine*. New York: Routledge 1993.
14. Sturrock, J. Ed. *Structuralism and Since.* Oxford: OUP, 1979.
15. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford: Oxford University Press. 2006.

Evaluation Pattern

External Assessment (60 marks)

Unit 1 Mikhail Bakhtin, "Carnival and Carnivalesque". In *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey.

Unit 2 Michel Foucault, "What is an Author?"

Unit 3 Stephen Greenblatt, "Resonance and Wonder"

Unit 4 Stuart Hall, "Cultural Identity and Diaspora"

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER V: Semester I
GENDER IN LITERATURE
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to 'de-naturalise' gender
- To critically read the gender politics in canonical literature
- To arrive at an understanding of the interplay of gender, writing and genre
- To explore the subversive strategies in texts that interrogate hetero-normative patriarchies
- To understand the need for new literary frameworks to accommodate the diversity in contemporary literary production

Background and Texts for Detailed Study

UNIT 1 – Background Themes and Issues

Schools of Feminist Thought - Liberal, Radical, Marxist, Socialist, Psychoanalytical, Postmodern, Ecofeminist, 'Third Wave' Feminisms

Feminist Literary Theory

- Re-reading and Revisioning the canon
- Gynocritics
- French Feminist Theorists/Critics
- Alternative, non-canonical literary paradigms

UNIT 2 William Shakespeare: *Antony and Cleopatra*

UNIT 3 Rekhti Poetry; Selections from Bhakti women poets

UNIT 4 Lorraine Hansberry, *Raisins in the Sun*

Texts for Internal Assessment and Classroom Discussion

1. John Webster, *The Duchess Of Malfi*
2. Mary Shelley, *Frankenstein*
3. Emily Bronte, *Wuthering Heights*
4. Bernard Shaw, *Pygmalion*
5. Selections from the poems of Emily Dickinson
6. Kate Chopin, *The Awakening*
7. Virginia Woolf, *Orlando*
8. Zora Neale Hurston, *Their Eyes are Watching God*

9. James Baldwin, *Giovanni's Room*
10. Margaret Atwood, *The Handmaid's Tale*
11. Naguib Mahfouz, *Palace Walk*
12. Alice Walker, *The Color Purple*

Recommended Reading

1. Auerbach, Nina. *Communities of Women: An Idea in Fiction.* Cambridge, Mass.: Harvard University Press, 1978.
2. Barrett, Michele. *Women and Writing*. London: Women's Press, 1979.
3. de Beauvoir, Simone. *The Second Sex.* New York: Vintage, 1974.
4. Fetterley, Judith. *The Resisting Reader: A Feminist Approach to American Fiction.* Bloomington: Indiana University Press, 1978.
5. Gilbert, Sandra and Susan Gubar. *The Madwoman in the Gothic: The Woman Writer and the Nineteenth Century Literary Imagination*. New Haven: Yale University Press. 1979.
6. Jacobus, Mary. *Reading Women: Essays in Feminist Criticism*. London: Methuen, 1986.
7. Loomba, Ania. *Race, Gender and Renaissance Drama*. New Delhi: Oxford India Paperbacks. 1992.
8. Millett, Kate. *Sexual Politics.* New York: Doubleday. 1970.
9. Moers, Ellen. *Literary Women: The Great Writers.* New York: Doubleday. 1976.
10. Rich, Adrienne. *On Lies, Secrets and Silence: Selected Prose 1966-1979.* New York and *London*: Norton, 1979.
11. Sangari, Kumkum and Sudesh Vaid. *Recasting Women: Essays in Colonial History*. Delhi: Kali for Women, 1989.
12. Sangari, Kumkum. *The Politics of the Possible: Essays on Gender, History, Narratives*, *Colonial India*. New Delhi: Tulika, 1999.
13. Sedgewick, Eve. *Between Men: English Literature and Male Homosocial Desire*. Columbia: Columbia University Press. 1992.
14. Tharu, Susie and K. Lalitha. Ed. *Women Writing in India Vols. I & II*. New Delhi: Oxford University Press, 1995.
15. Walker, Alice. *In Search of our Mother's Gardens: Womanist Prose*. San Diego: Harcourt Brace Jovanovich, 1984.

Evaluation Pattern

External Assessment (60 marks)

Unit I Background Themes and Issues

Unit 2 William Shakespeare, *Antony and Cleopatra*

Unit 3 Rekhti Poetry; Selections from women Bhakti poets

Unit 4 Lorraine Hansberry, *Raisins in the Sun*

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER VI: Semester II

GENDER IN LITERATURE II

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to 'de-naturalise' gender
- To critically read the gender politics in canonical literature
- To arrive at an understanding of the interplay of gender, writing and genre
- To explore the subversive strategies in texts that interrogate hetero-normative patriarchies
- To understand the need for new literary frameworks to accommodate the diversity in contemporary literary production

Background Themes and Prescribed Texts

UNIT 1 – Background Themes and Issues

- Critiques of mainstream feminisms; Feminisms in 'other' locations
- Masculinity Studies, Rethinking Masculinities
- Queer Theory, Alternative Sexualities

UNIT 2 – Toni Morrison*, Paradise*

UNIT 3 – Ahdaf Soueif, *The Map of Love*

UNIT 4 – Indian short stories:

1. Saadat Hasan Manto, "Mozail"
2. Mahasweta Devi, "The Hunt"
3. Ismat Chughtai, "The Mole"
4. Lalitambika Antherjanam, "Goddess of Revenge"
5. Urmila Pawar, "Armour"

Texts for Internal Assessment and Classroom Discussion

1. Selections from the poetry of Sylvia Plath
2. Toni Morrison, *Song of Solomon*
3. Gloria Naylor, *The Women of Brewster Place*
4. Arundhati Roy, *The God of Small Things*
5. Roddy Doyle, *The Woman Who Walked into Doors*
6. Tomson Highway, *The Rez Sisters*
7. Hiromi Goto*, The Chorus of Mushrooms*
8. Adrienne Rich, *The Fact of a Doorframe*
9. Shani Mootoo, *Cereus Blooms at Night*

10. Mahesh Dattani, *Thirty Days in September*
11. Shyam Selvadurai, *Funny Boy*
12. Chimamanda Adichie, *Purple Hibiscus*

Recommended Reading

1. Abel, Elizabeth. Ed. *Writing and Sexual Difference*. Brighton: Harvester, 1982.
2. Ashton-Jones, Evelyn, and Gary Olson. Ed. *The Gender Reader*. Boston and London: Allwyn and Bacon, 1991.
3. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. London and New York: Routledge. 1990.
4. Felski, Rita. *Beyond Feminist Aesthetics: Feminist literature and Social Change*. Cambridge, Mass.: Harvard University Press, 1989.
5. Gallop, Jane. *The Daughter's Seduction: Feminism and Psychoanalysis*. Ithaca: Cornell University Press, 1982.
6. Grosz, Elizabeth. *Sexual Subversions: Three French Feminists*. St. Leonards: Allen and Unwin, 1989.
7. Hite, Molly. *The Other Side of the Story: Structures and Strategies of Contemporary Feminist Narratives*. Ithaca: Cornell University Press, 1992.
8. Humm, Maggie. *Feminist Criticism: Women as Contemporary Critics.* Brighton: Harvester, 1986.
9. Kahn, Coppelia and Gayle Greene. Ed. *Making a Difference: Feminist Literary Criticism.* New York and London: Methuen, 1985.
10. Moi, Toril. *Sexual/Textual Politics*. London: Methuen, 1985.
11. Showalter, Elaine. Ed. *The New Feminist Criticism: Essays on Women, Literature and Theory*. New York: Pantheon Books, 1985.
12. Spivak, Gayatri Chakravorty. *In Other Worlds: Essays in Cultural Politics*. New York and London: Methuen, 1987.
13. Sunder Rajan, Rajeswari. *Real and Imagined Women: gender, culture, postcoloniality*. New York and London: Routledge, 1993.
14. Tong, Rosemarie. *Feminist Thought: A More Comprehensive Introduction*. Westview Press. 1998.
15. Warhol, Robyn R. and Diane Price Herndl. Ed. *Feminisms: An Anthology of Literary Theory and Criticism*. New Brunswick: Rutgers, 1993.

Evaluation Pattern

External Assessment (60 marks)

UNIT 1 – Background Themes and Issues

UNIT 2 – Toni Morrison*, Paradise*

UNIT 3 – Ahdaf Soueif, *The Map of Love*

UNIT 4 – Indian short stories

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on background or texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER VII: Semester I

STUDIES ON INDIAN DIASPORIC FICTION

(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to comprehend the historical, economic and political backdrop of the Indian Diaspora and the contemporary global importance of this diaspora
- To comprehend the differences between the different Indian diasporas - colonial and postcolonial, indentured and voluntary, labour and professional
- To understand the movement of diaspora towards transnationalism and globalization; *to understand the relationship of diaspora towards globalization and transnationalism*
- *T*o read Indian Diasporic Fiction against the backdrop of political, gender, racist, religious and identity issues
- To understand the postmodernist and postcolonial linguistic and formal innovations in the Diasporic Indian Novel in English

Background Themes and Texts for Detailed Study

UNIT I – Background Themes and Issues:

- **The Historical, Socio-political, Economic and Cultural Scenario**: The history of the Indian diaspora from the 1830s to the present day; the influence of diaspora on social, political, economic and cultural structures; contemporary global economic, political and cultural importance of the Indian Diaspora.
- **Different Diasporas and Transnationalism/Globalisation**: To understand the differences between migrants and diasporics; to understand different diasporas - the colonial and the postcolonial, the indentured and the voluntary and the labour and the professional; movement from permanence of the diaspora to the fluidity of the transnational and global; difference and similarities between the two.
- **Literature of the Indian Diaspora**: Characteristic features of Indian Diasporic Literature in English – nostalgia, pain, alienation and identification; issues of racism; literary innovations such as magic realism; allegory, diasporic re-possessions/re-writings of history and the nation; outsider/insider view on homeland and hostland; hybridity and hyphenation of identities.

UNIT 2– Salman Rushdie, *The Ground Beneath Her Feet*
UNIT3 – Kiran Desai, *The Inheritance of Loss*
UNIT4 –Amitav Ghosh, *The Sea of Poppies*

Texts for Internal Assessment and Classroom Discussion

1. M.G. Vassanji, *The In-Between World of VikramLall*
2. Rohinton Mistry, *'*Squatter', 'Swimming Lessons', 'Lead Kindly Light'*,* from *Tales from FirozshaBaag*
3. Bharati Mukherjee, *Jasmine*
4. V.S. Naipual: *Half a Life*
5. Uma Parmeswaran, *Mango on the Maple Tree*
6. Chitra Devakaruni Bannerjee, *The Mistress of Spices*
7. Jhumpa Lahiri, *The Interpreter of Maladies*
8. Sam Selvon, *The Lonely Londoners*
9. Amitav Ghosh, *The River of Smoke*
10. Vikram Seth, *Two Lives*
11. Kamala Markandaya, *Bombay Tiger*
12. Arvind Adiga, *The White Tiger*

Recommended Reading

1. Mishra, Sudesh, *Diaspora Criticism*, Edinburgh University Press, Edinburgh,2006
2. Jain, Ravindra K., *Nation, Diaspora, Trans-Nation*, Routledge, New Delhi, 2010
3. Motwani J.K., MahinGosine, J.B. Motwani (Eds.): *Global Indian Diaspora: Yesterday, Today and Tomorrow*, Global Organisation of People of Indian Origin, New Delhi, 1993
4. Safran William, A.K. Sahoo, BrijLal (Eds.): *Transnational Migrations: The Indian Diaspora*, Routledge, New Delhi, 2009
5. Knott, Kim and Sean McLoughlin (Eds.): *Diasporas: Concepts, Intersections, Identities*, Rawat Publications, Jaipur, 2011
6. Parmeswaran, Uma, *Writing the Diaspora, Essays on Culture and Identity*, Rawat Publications, Jaipur, 2007
7. Mishra, Vijay, *The Literature of the Indian Diaspora: Theorising the Diasporic Imaginary*, Routledge, New York, 2007
8. Jayaram, N. (Ed.), *Diversities in the Indian Diaspora: Nature, Implications and Responses*, Oxford University Press, New Delhi, 2011
9. Poros, Maritsa V., *Modern Migrations: Gujarati Indian Networks in New York and London*, Orient Black Swan, New Delhi, 2011

10. Gupta, Surendra K., *Indian Diaspora: Study of Emerging Sandwich Cultures*, Atlantic, Chennai, 2013
11. Sahay, Anjali, *Indian Diaspora in the United States, Brain Drain or Gain?,* Orient Black Swan, Delhi, 2011
12. Cohen, Robin, *Global Diasporas, An Introduction*, second edition, Routledge, Indian re-print, Noida, 2012
13. Blumer, Martin and John Solomos (Eds.*): Diasporas, Cultures and Identities*, Routledge, London and New York, 2012
14. Nieswand, Boris: *Theorising Transnational Migration: The Status Paradox of Migration*, Routledte, 2011

Evaluation Pattern

External Assessment (60 marks)

Unit 1 - Background Themes and Issues
Unit 2– Salman Rushdie, *The Ground Beneath Her Feet*
Unit 3 – Kiran Desai, *The Inheritance of Loss*
Unit 4 –Amitav Ghosh, *The Sea of Poppies*

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on texts listed for internal assessment

20 marks – Written Assignment
10 marks – Classroom Presentation
10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER VIII: *Semester II*
STUDIES ON INDIAN DIASPORIC CINEMA
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To enable students to comprehend Diasporic Indian Cinema in English against the backdrop of South Asian/Black Cinema
- To enable students to comprehend the issues of race, gender and identity in Diasporic Indian Cinema in English
- To enable students to understand concepts of cultural hybridity and multiculturalism, re-writing the nation, re-possessing the canon , cinematic images and metaphors in Diasporic Indian Cinema

Background Themes and Texts for Detailed Study

UNIT 1 – Background Themes and Issues:

- **South Asian/Black Cinema**: Black /South Asian Cinema in Britain; Diasporic Indian cinema in the USA; South Asian Cinema in Canada
- **Issues of Race, Gender and Identity**: Impact on Diasporic Indian Cinema of Gender issues; issues of patriarchy and violence against women in diaspora; racism in Diasporic context and resistance to it; hybridity and hyphenation of identity
- **Cultural Hybridity, Multiculturalism, Re-Writings, Re-Possessions**: Impact on Diasporic Indian Cinema of hybridity and multiculturalism; re-writings of the Nation; re-possessions of the canon; insider-outsider views; cinematic images and metaphors

UNIT 2 – Deepa Mehta (Dir.), *Hollywood Bollywood)*
UNIT 3- Meera Nair (Dir.), *The Namesake*
UNIT 4 – Gurinder Chadha (Dir.), *Bend it Like Beckham*

Cinematic Texts for Internal Assessment and Classroom Discussion

1. Deepa Mehta (Dir.), *The Elements Trilogy (Earth, Fire, Water)*
2. Srinivas Krishna (Dir), *Masala*
3. Meera Nair (Dir.), *Mississippi Masala*
4. Gurinder Chadha (Dir), *Bride and Prejudice*
5. Nagesh Kukunoor (Dir.), *Hyderabad Blues: A Homecoming*
6. Asif Kapadia (Dir.), *The Warrior*

7. Meera Nair (Dir.), *Monsoon Wedding*
8. Deepa Mehta (Dir.), *Heaven on Earth*
9. Ali Kamzimi (Dir.), *Continuous Journey*
10. Eisha Marjara(Dir.), *Desperately Seeking Helen*
11. Jag Mundhra (Dir.), *Provoked*
12. Piyush Dinkar Pandya (Dir), *American Desi*

Recommended Reading

1. Desai, Jigna, *The Cultural Politics of South Asian Diasporic Film: Beyond Bollywood*, Routledge, New York and London, 2004
2. Roy, Anjali Gera, *Bhangra Moves: From Ludhiana to London and Beyond*, Ashgate, Surrey, 2010
3. Alexander, Karen, "Black British Cinema in the 90s: Going Going Gone", *British Cinema of the 90s*, Ed. Robert Murphy, British Film Institute, pp. 109-14, 2000.
4. Jain, Jasbir, *Films, Literature and Culture: Deepa Mehta's Elements Trilogy*, Rawat Publishers, Jaipur, 2007
5. Bhattacharya, Gargi and John Gabriel, "GurdinderChadha and the Apna Generation", *Third Text* 27, (Summer1994), pp. 55-63
6. Creed. Barbara, "From Here to Modernity: Feminism and Postmodernism", *Screen* 28.2, pp. 47-67, 1987
7. Feng, Peter X, "Fire: Reaction in India",*Zeitgiest Films*, http//www.zeitgeistfilm.com/current/ fire/fireindianreaction.html, 11 November 2000
8. Foster, Gwendolyn Audrey, *Women Film makers of the African and South Asian Diaspora: Decolonising the Gaze*, Carbondale and Edwardsville, Southern Illinois UP, 1997

Evaluation Pattern

External Assessment (60 marks)

UNIT 1 - Background Themes and Issues
UNIT 2 – Deepa Mehta (Dir.), *Hollywood Bollywood)*
UNIT 3- Meera Nair (Dir.), *The Namesake*
UNIT 4 – Gurinder Chadha (Dir.), *Bend it Like Beckham*

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on cinematic texts listed for internal assessment

20 marks – Written Assignment
10 marks – Classroom Presentation
10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Paper VII - Semester I
Nineteenth Century American Literature
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To acquaint the learners of literature with the literary concepts, trends and movements of nineteenth century American Literature.
- To introduce them to the socio-cultural scene of nineteenth century America through literary texts
- To familiarize them to the themes and styles of nineteenth century American Literature
- To enable them to write research-oriented papers on American literature

Background Topics and Texts for Detailed Study

Unit 1: Topics for Background Study -Puritanism, Frontier Myth, Unitarianism and Transcendentalism in theory and practice, Philosophy of self-reliance, Evolution and Pragmatism, American Romanticism, Nature in American Poetry, Nationalism on stage, the genesis and growth of American Novel

Unit 2: Ralph Waldo Emerson**,** "Hamatreya", "Each and All", "Brahma" and *Walt Whitman* "One's- Self I Sing", "Out of the Cradle Endlessly Rocking"

Unit 3: Herman Melville, *Billy Budd*

Unit 4: George L. Aiken's, *The Octoroon*

Texts for Internal Assessment and Classroom Discussion

1. Walt Whitman: poems from *Leaves of Grass*
2. Harriet Beecher Stowe, *Uncle Tom's Cabin*
3. Henry David Thoreau, *Walden*
4. Harriet Jacobs, *Incidents in the Life of a Slave Girl*
5. Ralph Waldo Emerson, "Nature" "Self-Reliance"
6. Margaret Fuller, *Woman in the Nineteenth Century*
7. Nathaniel Hawthorne, *Ethan Brand*
8. Herman Melville, *Billy Budd*
9. Anna Cora Mowatt, *Fashion*
10. Emily Dickinson, *Final Harvest*
11. Louisa May Alcott, *Little Women*
12. James Fennimore Cooper, *The Last of the Mohicans*

Recommended Reading

1. Abel, Darrel. *Ruined Eden of the Present: Hawthorne, Melville, and Poe: Critical Essays in Honor of Darrel Abel*. eds. G.R. Thompson and Virgil L. Lokke. West Lafayette: Purdue UP, 1981.
2. Buell, Lawrence. *Literary Transcendentalism: Style and Vision in the American Renaissance.* Ithaca, NY: Cornell University Press, 1986.
3. Chase, Richard. *The American Novel and Its Tradition.* Garden City, N. Y.: Doubleday Anchor, 1957.
4. Elliot, Emory., and Cathy N. Davidson, eds. *The Columbia History of the American Novel.* New York: Columbia University Press, 1991.
5. F.O. Matthiessen: American Renaissance; Art and Expression in the Age of Emerson and Whitman. New York: Oxford U P, 1968
6. G. Marcus and W. Sollors, ed., *A New Literary History of America* (2009)
7. Jay Martin: Harvests of Change: American literature, 1865-1914. Englewood Cliffs, NJ: Prentice-Hall,1967.
8. Kenneth M. Stampp. *The Era of Reconstruction*, 1865-1877. (1965).
9. Leo Marx: The Machine in the Garden: Technology and the Pastoral Ideal in America New York: Oxford U P, 1999.
10. Leslie Fiedler: Love and Death in the American Novel. Normal, IL: Dalkey Press, 1998.
11. Myerson, Joel, ed. *The Transcendentalists: A Review of Research and Criticism.* New York: Modern Language Association, 1984
12. Richard Hofstadter, *Social Darwininsm in American Thought*, Philadelphia, 1944.

Evaluation Pattern

External Assessment (60 marks)

Unit 1: Topics for Background Study

Unit 2: Ralph Waldo Emerson, “Hamatreya”, “Each and All”, “Brahma” and Walt Whitman “One’s- Self I Sing”, “Out of the Cradle Endlessly Rocking”

Unit 3: Herman Melville, *Billy Budd*

Unit 4: George L. Aiken's, *The Octoroon*

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours

Internal Assessment (40 marks)

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the department.

Paper VII: Semester II
Nineteenth Century American Literature
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To familiarize the learners of literature with the trends and movements of nineteenth century American Literature.
- To acquaint them with the socio-cultural developments in the nineteenth century America as seen through literary texts
- To train them in knowing and talking about the thematic and stylistics of nineteenth century American authors
- To enable them to write position papers on American literature analyzing texts, authors, themes and perspectives

Background Topics and Texts for Detailed Study

Unit 1: Topics for Background Study – Post Civil War Fiction, Revolt and Reform, Realism and Literary Naturalism, the Romantic individualism, Regionalism, Southern Experience, Slavery Abolition, Theatre before and after the Civil War, Growth of Short-Fiction

Unit 2: Stephen Crane,"Black Riders Came from the Sea""In the Desert""Do Not Weep, Maiden, for War is Kind" and *Bret Harte*-"Lines to a Portrait, by a Superior Person" "Mary's Album""Love and Physic"
Unit 3: Jack London, *White Fang*
Unit 4: Kate Chopin, "Beyond the Bayou" "The Locket"

Texts for Internal Assessment and Classroom Discussion

1. Mark Twain, *Pudden'head Wilson*
2. Kate Chopin, "The Story of an Hour"
3. Henry James, *The Art of Fiction*
4. Theodore Dreiser, *Letters to Women*
5. Mark Twain, "Luck", "A Mysterious Visit"
6. Stories by O Henry
7. Upton Sinclair, *The Jungle*
8. Stories by Jack London
9. Stephen Crane, *Maggie, a Girl of Streets*
10. George Washington Cable, *The Negro Question*
11. Charles Alexander Eastman ,*Indian Boyhood*

12. The magazine novels of Pauline Hopkins

Recommended Reading

1. Bell, Michael Davitt. *The Problem of American Realism.* Chicago: U of Chicago P, 1993.
2. Belluscio, Steven J. *To Be Suddenly White: Literary Realism and Racial Passing*. Columbia, MO: U of Missouri P, 2006.
3. Barrish, Phillip. *American Literary Realism: Critical Theory and Intellectual Prestige, 1880-1995.* Cambridge: Oxford U P, 2001.
4. Charles C. Walcutt: American Literary Naturalism: The Divided Stream, Westport, CT: Greenwood, 1975.
5. Jane Tompkins: Sensational Designs: The Cultural Work of American Fiction, 1790-1860 New York: Oxford U P, 1989.
6. Joel Porte: The Romance in America. Middletown, CT: Wesleyan University P, 1969.
7. June Howard: Form and History in American Naturalism. Chapel Hill: U of North Carolina P, 1985.
8. Lewis, R. W. B. *The American Adam: Innocence, Tragedy, and Tradition in the Nineteenth Century.* Chicago: University Chicago Press, 1955.
9. Pattee, Fred Lewis. *The Development of the American Short Story. [1966]* New York: Harper, 1923.
10. Tom Quirk and Gary Scharnhorst, ed.: American Realism and the Canon. Newark: U of Delaware P, 1995.
11. Warren, Joyce W., ed. *The (Other) American Tradition: Nineteenth-Century Women Writers.* New Brunswick, NJ: Rutgers University Press, 1993
12. Winter, Molly Crumpton. *American Narratives: Multiethnic Writing in the Age of Realism*. Baton Rouge, LA: Louisiana State UP, 2007.

Evaluation Pattern

External Assessment (60 marks)

Unit 1: Topics for Background Study

Unit 2: Stephen Crane and Bret Harte

Unit 3: Jack London: *White Fang*

Unit 4: Kate Chopin: *"Beyond the Bayou" "The Locket"*

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours

Internal Assessment (40 marks) Class presentation: 20 Marks

20 marks – Written Assignment

10 marks – Classroom Presentation

10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the department.

Paper VII: Semester I
AFRICAN LITERATURE
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To introduce students to the complexity and variety of literature being produced in the African continent
- To encourage an engagement with traditional and contemporary literary traditions in African literature
- To enable students to explore issues of identity, displacement, violence, gender, nationalism and ethnicity in African literature

Texts for Detailed Study

UNIT 1– Chinua Achebe, *Anthills of the Savannah*
UNIT 2– Wole Soyinka, *A Shuttle in the Crypt*
UNIT 3– Nuruddin Farah, *Maps*
UNIT 4– Ama Ata Aidoo, *Anowa*

Texts for Internal Assessment and Classroom Discussion

1. Achmat Dangor, *Bitter Fruit*
2. Wole Soyinka, *The King and the Hors*
3. Ngugi Wa Thiong'o *Petals of Blood*
4. Bessie Head, *When Rain Clouds Gather*
5. Buchi Emecheta, *Joys of Motherhood*
6. Ben Okri, *The Famished Road*
7. J. M. Coetzee, *Disgrace*
8. Tsitsi Dangarembga, *Nervous Conditions*
9. Ayi Kwei Armah, *Osiris Rising: A Novel of Africa Past, Present and the Future*
10. Aminatta Forma, *The Memory of Love*
11. Athol Fugard, *Sizwe Bansi is Dead*
12. Chimamanda Adichie, *Half of a Yellow Sun*
13. Mariama Ba, *So Long a Letter*

Recommended Reading

1. Barnard, Rita. *Apartheid and Beyond: South African Writers and the Politics of Place*. Oxford: Oxford University Press, 2007.

2. Dhlomo, H. I. E. 'African Drama and Poetry'. *English in Africa*. Vol. 4 No. 2, September 1977.
3. Emenyonu, Ernest N. Ed. *New Directions in African Literature*. Oxford: James Currey, 2006.
4. Gibbs, James. Eds. *Critical Perspectives on Wole Soyinka.* Washington: Three Continents Press, 1980.
5. Gikandi, Simon. *Ngugi Wa Thiong'o*. Cambridge Studies in African and Carribean Literatures. Cambridge: Cambridge University Press, 2000.
6. Gikandi, Simon. *Reading Chinua Achebe: Language and Ideology in Fiction.* Portsmouth: Heinemann, 1991.
7. Irele, F. Abiola. Ed. *The Cambridge Companion to the African Novel*. Cambridge: Cambridge University Press, 2009.
8. Jeyifo, Biodun, ed. *Modern African Drama: Backgrounds and Criticism*. Norton, 2002.
9. Killiam, Douglas and Ruth Rowe. Eds. *The Companion to African Literatures*. Oxford: J. Currey, 2000.
10. Nnaemaka, Obioma. 'From Orality to Writng: African Women Writers and the (Re)inscription of Womanhood'. *Research in African Literatures* Vol. 25 No. 4, Winter 1994.
11. Ojaide, Tanure. 'New Trends in Modern African Poetry'. *Research in African Literatures* Vol. 26 No, 1, Spring 1995.
12. Roscoe, Adrian. *African Literature: East to South*. Cambridge: Cambridge University Press, 1977.
13. Stratton, Florence. *Contemporary African Literature and the Politics of Gender.* London: Routledge, 1994.
14. Woods, Tim. *African Pasts: Memory and History in African Literatures*. Manchester: Manchester University Press, 2007
15. Wylie, Hal and Bernth Lindfors. Eds. *Multiculturalism and Hybridity in African Literatures*. Africa World Press, 2000.

Evaluation Pattern

External Assessment (60 marks)

Unit I - Chinua Achebe, *Anthills of the Savannah*
Unit II - Wole Soyinka, *A Shuttle in the Crypt*
Unit III - Nuruddin Farah, *Maps*
Unit IV - Ama Ata Aidoo, *Anowa*

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on texts listed for internal assessment

21 marks – Written Assignment

10 marks – Classroom Presentation

11 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

Paper VIII: Semester II
LITERATURE OF THE CARIBBEAN
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To introduce students to the complexity and variety of literature being produced in the Caribbean
- To encourage students to engage with the traditional and contemporary literary traditions in Caribbean literature
- To enable students to understand the issues of identity, diaspora, race, gender and ethnicity as they play themselves out in the literature of the Caribbean

Texts for Detailed Study

UNIT 1– Jamaica Kincaid, *A Small Place*
UNIT 2– Derek Walcott, *Pantomime*
UNIT 3 – Edward Kamau Brathwaite, *Masks*
UNIT 4 – Edwidge Danticat, *Krik? Krak!*

Texts for Internal Assessment and Classroom Discussion

1. George Lamming, *In the Castle of my Skin*
2. Jean Rhys, *Wide Sargasso Sea*
3. V. S. Naipaul, *A House for Mr. Biswas*
4. Derek Walcott, *Omeros*
5. Samuel Selvon, *The Lonely Londoners*
6. Lorna Goodison, *I am Becoming a Mother*
7. Pauline Melville, *The Ventriloquist's Tale*
8. Maryse Conde, *Tales from the Heart: True Stories from my Childhood*
9. Austin Clarke, *The Polished Hoe*
10. Paule Marshall, *Brown Girl, Brownstones*
11. David Dabydeen, *The Intended*
12. Earl Lovelace, *Salt*
13. Cyril Dabydeen, *Drums of my Flesh*
14. Ramabai Espinet, *The Swinging Bridge*

Recommended Reading

1. Ashcroft, Bill, Gareth Griffith and Helen Tiffin. Ed. *The Empire Writes Back*. New York: Routledge. 1994.

2. Ashcroft, Bill, Gareth Griffith and Helen Tiffin. Ed. *The Postcolonial Studies Reader*. New York: Routledge. 2006. 1995.
3. Bloom, Harold. Ed. *Caribbean women Writers*. Philadelphia: Chelsea. 1997.
4. Donnel, Alison and Sarah Lawson-Welsh. Eds. *The Routledge Reader in Caribbean Literature*. 1996.
5. King, Bruce. Ed. *West Indian Literature*. Macmillan educational. 1995.
6. Ramchand, Kenneth. *The West Indian Novel and its Background.* Heinemann. 1983.
7. Dabydeen, David and N. Wilson-Tagoe. *A Reader's Guide to West Indian and Black British Literature.* Rutherford Press. 1987.
8. Donnell, Alison. *Twentieth Century Caribbean Literature: Critical Moments in Anglophone History*. New York: Routledge. 2006.
9. Dash, J. Michael. *The Other America: Caribbean Literature in a New World Context*. Virginia: University of Virginia Press. 1998.
10. Arnold, A. James. Ed. *A History of Literature in the Caribbean*. Cross cultural Studies Volume 3. Amsterdam, Philadelphia: John Benjamins Publishing. 1997.
11. Mahabir, Joy and Mariam Pirbhai. Eds. *Critical Perspectives on Indo-Canadian Women's Caribbean Literature*. New York: Routledge. 2013.
12. Joseph, Margaret Paul. *Caliban in exile: the Outsider in Caribbean Literature.* Westport: Greenwood Press. 1992.
13. Breiner, Laurence A. *An Introduction to West Indian Poetry*. Cambridge: Cambridge University Press. 1998.
14. Bucknor, Michael Andrew and Alison Donnell. Eds. *The Routledge Companion to Anglophone Caribbean Literature*. New York: Routledge. 2011.
15. Hall, Stuart. "Cultural identity and Diaspora". *Colonial Discourse and Post-colonial Theory: A Reader*. Eds. Patrick Williams and Chrisman. London: Harvester Wheatsheaf. 1994.

Evaluation Pattern

External Assessment (60 marks)

UNIT 1– Jamaica Kincaid, *A Small Place*
UNIT 2– Derek Walcott, *Pantomime*
UNIT 3 – Edward Kamau Brathwaite, *Masks*
UNIT 4 – Edwidge Danticat, *Krik? Krak!*

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks) on texts listed for internal assessment

20 marks – Written Assignment

10 marks – Classroom Presentation
10 marks – Regularity and Participation in Discussions

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER VII: Semester I
The Structure of Modern English
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To familiarize students with key concepts in language study
- To acquaint them with the levels of linguistic analysis
- To give them practice in analyzing language at the Phonological, lexical, syntactic, semantic and discourse level

Unit 1: Orientation

- Human/Animal Communication
- Characteristic featuresand functions of human language
- Linguistics as scientific study of language
- Synchronic and Diachronic study of Language
- Branches of Linguistics

Unit 2: Sounds and Sound System

- Principle of complementary and contrastive distribution in the classification of speech sounds
- The structure of syllable andsyllabification
- Supra-segmental properties: stress, rhythm and intonation

Unit 3: The Structure and Meaning of Words

- Morpheme and allomorph, Morpheme types, Morphological Processes
- Semantics and meaning, Types of Meaning
- Synonymy, Antonymy, Hyponymy, Prototypes
- Lexical relations: Homonymy, Homophony, Polysemy, Metonymy

Unit 4: The Structure of Sentence and Discourse

- Prescriptive Grammar and Descriptive Grammar
- Words and phrases and clauses: Form and Function
- The Simple Sentence

- The Concept of Discourse: Cohesion, Coherence and Deixis

Essential Reading

1. Aitchison, Jean (2004) *Teach Yourself Linguistics*. McGraw-Hill Companies.
2. Balasubramaniam, T. (1981)*A Text book of English Phonetics for Indian Students*. Macmillan.
3. Brown, G. and G. Yule (1983)*Discourse Analysis*. CUP.
4. Carstairs-McCarthy, Andrew (2002) *An Introduction to English Morphology.* Edinburgh University Press.
5. Halliday, M.A.K. and R. Hasan (1976) *Cohesion in English.* Longman.
6. Leech, G., M. Deuchar and R. Hoogenraad (1982) *English Grammar for Today.* Macmillan.
7. Lyons, J. (1977) Semantics, Vols. 1 & 2.CUP.
8. Quirk, R and S. Greenbaum (1973) *A University Grammar of English*. Longman.
9. Trask, R. L. (2003)*Language: The Basics*. Routledge.

Recommended Reading

1) Aitchison, Jean (1983) *The Articulate Mammal*. Routledge.
2) Baker, C.L (1995) *English Syntax*. The MIT Press.
3) Bansal, R. K. and J. B. Harrison (1972)*Spoken English for India*. Orient Longman.
4) Berk, Lynn. M (1999) *English Syntax*. OUP.
5) Crystal, David (1980 rpt. 1995)*Dictionary of Linguistics and Phonetics*. Blackwell.
6) Crystal, David (1987) *The Cambridge Encyclopedia of Language*. CUP.
7) Freeborn, D. (1996) *Style: Text Analysis and Linguistic Criticism*, London: Macmillan.
8) Halliday, M.A.K. (1978) *Language as Social Semiotic: the social interpretation of language and meaning.* Edward Arnold.
9) Huddleston, Rodney and Geoffrey K. Pullum (2005) *A Student's Introduction to English Grammar*. CUP.
10) Jones, Daniel (1972) *An Outline of English Phonetics*. CUP.
11) Lyons, J. (1981)*Language, Meaning and Context*. CUP.
12) Meyer, Charles (2002) *English Corpus Linguistics: An Introduction*. CUP.
13) Saussure, Ferdinand De (1974) *Course in General Linguistics (with introduction by Jonathan Culler)*. Collins.
14) Trask, R.L (0000) *Key Concepts in Language and Linguistics*. Routledge.
15) Yule, George (2006). *The Study of Language: An Introduction*. CUP.

Please Note: Besides the given list, relevant articles & research papers, videos from the online sources and journals also may be included to acquaint students with the current trends and issues.

Evaluation Pattern

External Assessment (60 marks)

Q.1. Application based Question (5/7) (on Unit 2,3 and 4)

Q.2.Short Notes (in 150 words) (4/5) (on Unit 1, 2,3 and 4)

Q.3. Long Answer (in 500 words) (1/2) (on Unit 1 and 2)

Q.4 Long Answer(in 500 words) (1/2) (on Unit 3 and 4)

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks)

On Unit 2, Unit 3 and Unit 4

20 Marks Written Assignment

10 Marks Oral Presentation (Student Seminar)

10 Marks Regularity and Participation(tutorials)

Please Note: Tutorials, oral presentation and written assignment will be application oriented.

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.

PAPER VIII: Semester II
The Study of Language Use and Variation
(6 Credits – 30 Teaching and 10 Testing Hours)

Objectives

- To acquaint students with the basic concepts in language use and give them practice in the application of these concepts
- To familiarize them with key concepts in the study of variation in English
- To Focus on a wide range of variation in English (according to the use and the user) and encourage students to conduct fieldwork and to analyze linguistic corpora
- To make them aware of current issues associated with the variation of English

Unit 1: Language in Use

- Basic Concepts: Speech Acts, Speech Situation and Speech Event, Presuppositions and Implicatures, Turn Taking and Adjacency Pairs
- Conversational Principles: Politeness in Conversation, Maxims of Politeness Principle, Co-operation in Conversation: Maxims of Co-operative Principle, Observation and Violation of CP and PP in Conversation
- Application of these concepts through Fieldwork and analysis oflinguistic corpora in English

Unit 2: Variation in English according to Use

- Genre
- Style
- Register
- Fieldwork and analysis of linguistic corpora in English

Unit 3: Variation According to User

- Idiolect, Regional Dialects and the question of Standard
- Multilingualism,Plurilingualism, Code-Switching, Code- Mixing
- World/New Englishes
- Non Native Englishes: Nativization and Standardization
- Asian Englishes e.g. Sri Lankan English, Hong Kong English
- The state of Indian English: Past, Present and Future

Unit 4: Present Status and the Future of English

- Globalization of English

- English in the era of media and the Cyber Age
- World Standard Spoken English: Fact or Fiction?
- The Future of englishes

Essential Reading

1) Archer,Dawn et al (2012)*Pragmatics: An Advanced Resource Book for Students.* Routledge.
2) Douglas and Susan Conrad (2009) *Register, Genre, and Style*.CUP.
3) Bauer, Laurie (2002) *An Introduction to International varieties of English*. Edinburgh University Press.
4) Bolton, Kingsley and Braj Kachru (eds) (2007) *Asian Englishes*. Routledge.
5) Crystal David (1998)"The Future of English" in D. Lynch & A. Pilbeam (eds), *Heritage and Progress*, Proceedings of the SIETAR Europa Congress 1998 (Bath: LTS Training and Consulting, 2000)
6) Crystal, David (2005) 2nd edn. *English as a Global Language*. CUP.
7) Kachru, B. B. (1983)The Indianization of English: The English Language in India. OUP.
8) Leech, G. N. (1983) *Principles of Pragmatics*. Longman.
9) Maguire, Warren & April McMahan eds. (2011) *Analyzing Variation in English*. CUP.
10) Jenkins, Jennifer (2012) 2nd ed. *World Englishes*. Routledge. (Special Indian Edition)
11) Schneider, Edger (2010) English Around the World: An Introduction. CUP.
12) Spolsky, Bernard (1998) *Sociolinguistics*. OUP.
13) Strevens,Peter (1977) *New Orientations in the Teaching of English*. OUP.
14) Trudgill, P. (1992) *Introducing language and society.* Penguin.
15) Trudgill, Peter. (1999) "Standard English: what it isn't" In T. Bex& R.J. Watts (eds) *Standard English: The Widening Debate*. pp. 117-128. London: Routledge.

Recommended Reading

1) Cheshire, Jenny (1991) *English Around the World: Sociolinguistic Perspectives*. CUP.
2) Crystal, David and Derek Davy (1969) *Investigating English Style*. Longman.
3) Gordoll, David (1997) *The Future of English*. The British Council.
4) Hogg, R.M. (gen. ed.) (1992-2001)*The Cambridge History of the English Language*. 6 volumes. CUP.
5) Hudson, R. A. (2003) *Sociolinguistics*. CUP.
6) Krishnaswamy, N. &Burde, A. S. (1998) *The politics of Indians' English: Linguistic colonialism and the expanding English empire*. OUP.
7) Kachru, B. B. (1986) *The Alchemy of English: The spread, functions and models of non- native Englishes*. OUP.
8) Kortmann, Bernd and Edgar Schneider (2004) *A Handbook of Varieties of English: A Multimedia Reference Tool*. De Gruyter.
9) Lange, Claudia (2012) *The Syntax of Spoken Indian English*. John Benjamins Publishing Company.
10) Levinson, S. C. (1983) *Pragmatics*. CUP.
11) Melchers, G & P. Shaw (2003)*World Englishes*.OUP.

12) Meyer, Charles (2009) *Introduction to English Linguistics*. University of Massachusetts.
13) Meyer, Charles (2002) *English Corpus Linguistics: An Introduction*. CUP.
14) Svartvik, Jan & Leech, Geoffrey (2006) *English. One Tongue, Many Voices*. Basingstoke, Hants: Palgrave Macmillan.
15) Trudgill, Peter & Hannah, Jean (2002) 4th edn. *International English: A Guide to Varieties of Standard English.*
16) Yule, George (1996) *Pragmatics*. OUP.

Please Note: Besides the given list, relevant articles &research papers, videos from the online sources and journals also may be included to acquaint students to the current trends and issues.

Evaluation Pattern

External Assessment (60 marks)

Q.1. Application based Question (5/7) (on Unit 1, 2 & 3)
Q.2.Short Notes (in 150 words) (4/5) (on Unit 1, 2, 3 and 4)
Q.3. Long Answer (in 500 words) (1/2) (on Unit 1 and 2)
Q.4 Long Answer (in 500 words) (1/2) (on Unit 3 & 4)

Students will be required to answer 4 questions (with internal options) of 15 marks each in 2 hours.

Internal Assessment (40 marks)

On Unit 1, 2 and Unit 3 (Asian Englishes)

20 Marks Written Assignment
10 Marks Oral Presentation
10 Marks Regularity and Participation(tutorials)

Please Note: Tutorials, oral presentation and written assignment will be application/fieldwork oriented.

As per UGC norms each paper has been assigned one hour of tutorial per week and this is reflected in the time table of the Department.