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 hybridity 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**

10. Tabish Khair, *Alienation in Contemporary Indian English Novels*, Oxford University Press, India, 2005

**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*
UNIT 4 – 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**

4. Ashis Nandy, S. Trivedy, S. Mayaram and A. Yagnik, *Creating a Nationality*
7. Bruce King, *Modern Indian Poetry in English*, Oxford University Press, Delhi, 1987
10. Sharma Ram: *A History of Indian Drama in English*, Sunoasis Writers Network, 2010
11. Chakravarty K.: *Indian Drama in English*, 2010

**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.
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 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”
4. Elaine Showalter, “Feminist Criticism in the Wilderness”
5. Terry Eagleton, Marxism and Literary Criticism, Chapter 1
7. Ngugi Wa Thiong’o, Decolonising the Mind:
9. J. Hillis Miller, “The Critic as Host”
10. Stanley Fish, “Interpreting the Variorum”

**Recommended Reading**

8. Genette, Gerard. “Structuralism and Literary Criticism”.
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 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 Criticism”
4.  Caruth, Cathy. “Unclaimed Experience: Trauma and the Possibility of History”
6.  bell hooks, “Essentialism and Experience”
7.  Balibar, Etienne & Pierre Macherey, “Literature as an Ideological Form”
8.  Edward Kamau Brathwaite, “English in the Caribbean”
12. Bhabha Homi K. “Unsatisfied: Notes on Vernacular Cosmopolitanism”

Recommended Reading

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**

Evaluation Pattern

*External Assessment (60 marks)*

**Unit 1**  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”
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*
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**

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
- To 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
UNIT 3 – Kiran Desai, The Inheritance of Loss
UNIT 4 – Amitav Ghosh, The Sea of Poppies
Texts for Internal Assessment and Classroom Discussion

1. M.G. Vassanji, *The In-Between World of Vikram Lall*
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

11. Sahay, Anjali, *Indian Diaspora in the United States, Brain Drain or Gain?*, Orient Black Swan, Delhi, 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**


**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.
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


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, Pudd’nhead 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
11. Charles Alexander Eastman, Indian Boyhood
12. The magazine novels of Pauline Hopkins

**Recommended Reading**


**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
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

**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.
**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*
11. David Dabydeen, *The Intended*
12. Earl Lovelace, *Salt*
13. Cyril Dabydeen, *Drums of my Flesh*
14. Ramabai Espinet, *The Swinging Bridge*

**Recommended Reading**


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.
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 features and 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 and syllabification
• 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

Recommended Reading

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.
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 of linguistic 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 englanges

Essential Reading

Recommended Reading

*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.*