

# **SNDT Women's University**

1, NathibaiThackersey Road, Mumbai- 400020

## **M.A. Syllabus- English**

**2020 - 21**

**Faculty Name: Humanities**

**Name of the Programme: M. A. English**

**No. of Semesters: 4**

**No. of Credits per Semesters: 20**

**Total number of Credits: 80**

### **Eligibility:**

A student is being eligible for admission to M.A. in English as per the eligibility norms prescribed by the university.

### **Programme Specific Outcomes (PSOs)**

1. The students will be able to focus on creative and critical texts written in and translated into English.
2. The students will be able to critically re-examine and analyze in a comparative frame literary texts, locations, agencies, productions and history of reception of these texts.
3. The students will be able to analyze contemporary approaches in literary criticism and linguistics theories.

Note: Objectives are also given separately for individual papers.

### **General Instructions:**

- The Duration of M. A. programme is of four semesters and of 80 credits. There are five courses per semester. Each course will be of 4 credits. Each semester is of 20 credits. (5 x 4 = 20 Credits)
- For the M. A., courses are classified into Core (compulsory) Courses, Elective (optional) courses and CBCS (Choice Based Credit System) courses.
- In Semester I, and Semester II, students have to study total five courses in each semester.
- In Semester III, if student selects 'Research Component' as elective course, then she has to complete 2 courses of Research Component i.e. total 8 credits.
- In semester IV, if student selects 'Internship Component' as elective course, then she has to complete 2 courses of Internship Component i.e. total 8 credits.
- Students from any disciplines can opt for CBCS courses.
- In semester I, II, III and IV, students have an option to choose CBCS course each of 4 credits.

## Evaluation:

- For English, each course will have 25% Internal Evaluation (i.e. assignments, projects, seminar- papers, presentations, reports on field visits etc.) and 75% External Evaluation.
- Minimum 40% marks are required in Internal & External assessment separately for passing in each Course.
- Student needs to clear internal assessment to be eligible to appear for semester end (external) examination.

## Syllabus Format

### Scheme: Semester I

Sr. No.	Code No.	Subjects	L	Cr	P/T	D	TP (E)	Internal	P/V	T
		<b>Core Courses</b>								
1		<b>Modern Critical Theory</b>	4	4	--	2.5	75	25	--	100
2		<b>Genre Paper : Drama</b>	4	4	--	2.5	75	25	--	100
3		<b>Adaptations of Shakespeare in Cinema</b>	4	4	--	2.5	75	25	--	100
<b>Elective Course:</b> (any one of the following)										
4		<b>Critical theories from the Global South</b>	4	4	--	2.5	75	25	--	100
4		<b>Modern Feminist Theory and Criticism</b>	4	4	--	2.5	75	25	--	100
<b>Elective Course/CBCS</b> (any one of the following)										
5		<b>Representation of Women in Dramatic Texts</b>	4	4	--	2.5	75	25	--	100
5		<b>Modern Drama in India</b>	4	4	--	2.5	75	25	--	100
		Total	20	20	--		375	125	--	500

**L = No. of Lectures / week, Cr. = Credits, P/T = Practical / Tutorial in hrs., D = Duration of Theory paper for Examination in hrs., TP (E) = Theory paper for Examination marks, Internal = Internal Assessment in marks, P / V = Practical / Viva Voce – marks, T = Total.**

**Evaluation/ Assessment for all modules:**

**Internal: 25 marks (Two or more assignments on Theory and Prescribed texts)**

**External: 75 marks (Three questions of 25 marks each with internal choice)**

## Scheme: Semester II

Sr. No.	Code No.	Subjects	L	Cr	P/T	D	TP (E)	Internal	P/V	T
		<b>Core Courses</b>								
1		<b>Genre Paper :Novel</b>	4	4	--	2.5	75	25	--	100
2		<b>Genre Paper :Poetry</b>	4	4	--	2.5	75	25	--	100
3		<b>Research Methodology</b>	4	4	--	2.5	75	25	--	100
<b>Elective Course:</b> (any one of the following)										
4		The Modernist and the Post-Modernist Novel	4	4	--	2.5	75	25	--	100
4		Novels from the Global South	4	4	--	2.5	75	25	--	100
<b>Elective Course/CBCS</b> (any one of the following)										
5		Epics and the Long Poems from the Classical to the Modern.	4	4	--	2.5	75	25	--	100
5		The Bhakti Tradition and twentieth Century Indian Poetry	4	4	--	2.5	75	25	--	100
		<b>Total</b>	<b>20</b>	<b>20</b>	<b>--</b>		<b>375</b>	<b>125</b>	<b>--</b>	<b>500</b>

**L = No. of Lectures / week, Cr. = Credits, P/T = Practical / Tutorial in hrs., D = Duration of Theory paper for Examination in hrs., TP (E) = Theory paper for Examination marks, Internal = Internal Assessment in marks, P / V = Practical / Viva Voce – marks, T = Total.**

**Evaluation/ Assessment for all modules:**

**Internal: 25 marks (Two or more assignments on Theory and Prescribed texts)**

**External: 75 marks (Three questions of 25 marks each with internal choice)**

**Semester I**  
**Subject Code:**

**Title: Modern Theory and Criticism**

**Credits:4**

**Objective:**

- i) To examine significant critical theories and history of thought, ideas and debates and issues in the area across period of time which influenced and transformed literary studies
- ii) To enhance the understanding of the historical, racial, political and social contexts within which theoretical discussions on critical theory take place
- iii) To critically engage with contemporary critical theory

Sr. No.	Topic and Details	No. of Lectures assigned	Weightage in %
1	i) Ferdinand de Saussure from <i>Modern Criticism and Theory: A Reader</i> , ed. by David Lodge, Longman: 1988 ii) Jacques Derrida Structure, Sign and Play in the Discourse of the Human Sciences. From <i>Modern Criticism and Theory: A Reader</i> , ed. by David Lodge, Longman: 1988	15	25
2	Michel Foucault What is an Author? From <i>Modern Criticism and Theory: A Reader</i> , ed. by David Lodge, Longman: 1988	15	25
3	i) Edward Said: Selections from <i>Orientalism</i> , Vintage Books, New York 1979 ii) GayatriChakravortySpivak: Can the Subaltern Speak? From <i>Postcolonialism: Critical Concepts</i> , Vol. IV ed. by Diana Brydon. Routledge, London and New York,2000	15	25
4	Cornel West Selections from <i>Race Matters</i> Beacon Press, Boston, 1993	15	25

### **Recommended Readings:**

1. Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
2. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
3. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008
4. Adams, Hazard. *Critical Theory Since Plato*. New York: Harcourt Brace Jovanovich, 1971.
5. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
6. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
7. Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
8. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
9. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
10. Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. : Prentice-Hall, 1996.
11. Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
12. Jefferson, Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.
13. Keeseey, Donald. *Contexts for Criticism*. 4th Ed. Boston: McGraw Hill, 2003.
14. Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.
15. Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
16. Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St. Martin's, 2003.
17. Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
18. Natoli, Joseph, ed. *Tracing Literary Theory*. Chicago: University of Illinois P, 1987.
19. Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3<sup>rd</sup> Ed. Lexington: U of Kentucky P, 1993.
20. Wolfreys, Julian. ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.

**Semester I**  
**Subject Code:**  
**Title: Genre Paper: Drama**  
**Credits: 4**

**Objective:**

- i) To introduce some of the outstanding plays and significant critical theory on drama and theater
- ii) To relate plays to their historical, political social and culture contexts
- iii) To analyse and assess the prescribed texts and cultivate a deeper understanding of language and formal elements of the genre

Sr. No.	Topic and Details	No. of Lectures assigned	Weigtage in %
1	Bharata's <i>Natyashastra</i> - "Bharatmuni on 'Natya' and 'Rasa': Aesthetics of Dramatic Experience from the Natyashatra" From <i>Indian Literary Theory: Theory and Interpretation</i> . Ed. G. N. Devy. <b>And</b> Constant in Stanislavski Selections from ' <i>An Actor Prepares</i> '. Chapters I- The First Test II-When Acting is an Art III-Action and IX-Emotion Memory	15	25
2	Christopher Marlowe: Jew of Malta	15	25
3	Bertolt Brecht: <i>The Caucasian Chalk Circle</i>	15	25
4	Samuel Beckett: <i>Endgame</i>	15	25

**Recommended Readings**

1. Bratton, J. S. (2003)*New Readings in Theatre History: Theatre and Performance Theory*. Cambridge: Cambridge University Press.
2. Raghavan V. and Nagendra (ed.)(1970) *An Introduction to Indian Poetics*. Madras: MacMillan.
3. Esslin Martin, *The Theatre of the Absurd*. (1965) Hammondsworth: Penguin.
4. Kott, Jan. *Shakespeare Our Contemporary*.(1965) translated by Boleslaw Taborski ,London:Metheun.
5. Fortier, Mark. *Theory/Theatre: An Introduction*.(2002)Routledge
6. Carlson,Marvin. *Theories of the Theatre:A Historical and Critical Survey from the Greeks to the Present*.
7. Krasner, David. *Theatre in Theory 1900-2000 An Anthology*.
8. Brandt, George W. *Modern Theories of Drama*. OUP.

## Semester I

### Subject Code:

### Title: Adaptation of Shakespeare in Cinema.

### Credits: 4

### Objectives:

- i) To introduce an interdisciplinary approach to the study of Shakespeare
- ii) To explore the changing notions of performance aesthetics
- iii) To explore performance traditions by drawing an engagement and explore how culture influences the way a play is adapted

Sr. No.	Topic and Details	No. of Lectures assigned	Weightage in %
1	'From play-script to screen play.' By Russel Jackson and 'Looking at Shakespeare's women on film' Carol ChillintonRutter. from <i>Cambridge companion to Shakespeare on Films</i> . Ed by Russell Jackson	15	25
2	<i>Macbeth</i> adaptations; <i>Throne of Blood</i> , Director: Akira Kurosawa with reference to <i>Maqbool</i> Director Vishal Bhardwaj	15	25
3	<i>Hamlet</i> adaptations; Director GrigoriKozintsev and Iosif Shapiro And Director Kenneth Branagh.	15	25
4	<i>As You Like It</i> Director: Christine Edzard	15	25

### Recommended Readings

1. Hutcheon Linda. *A Theory of Adaptation*.(2006).NewYork: Routledge.
2. Hindle Maurice. *Studying Shakespeare in Film*.(2007) Hampshire New York: Palgrave Macmillan.
3. Jackson,Russel(ed),*The Cambridge Companion to Shakespeare On Film* Cambridge: Cambridge University Press.
4. Hatchuel, Sarah. *Shakespeare: From Stage to Screen*.(2004) Cambridge: Cambridge University Press.
5. Shaunessy,Robert,ed.(1998)*Shakespeare on Films* New Casebooks' series. London: Houndmills.
6. *Literature/Film Quaterly*,20,4(1992)(issue on film and television)
7. Stam, Robert and Raengo, Alessandra,(eds)(2005) *Literature and Film: A guide to the theory and practice of Film adaptation*. Oxford: Blackwell.

## Semester I

Elective Course: **Any one of the following two papers**

**Subject Code:**

## Semester I

**Subject Code:**

**Title: Critical Theory from the Global South**

Credits: 4

Objective:

- i. To introduce the seminal literary theories from the global south
- ii. To examine how the theories of the global south challenge eurocentric norms of reading the text
- iii. To understand a comparatist approach to critical theories of the global south
- iv. To understand how to apply critical theories under review to narratives from these specific locations

Sr. No.	Topic and Details	No. of Lectures assigned	Weigtage in %
1	Frantz Fanon Selections from 'The Wretched of the Earth'. Grove Press, New York 1963	15	25
2	i) NgugiWaThiongo Selections from 'Decolonising the Mind' in <i>The Politics of Language in Africa</i> London. Portsmouth, N.H. :J. Currey ; Heinemann, 1986 ii) Mbembe, Achilles <i>Necropolitics</i> Translated by Libby Meintjes Public Culture, Vol 15, No.1 (2003), pp 11-40	15	25
3	ParthaChatterjee Selections from <i>Nation and its Fragments</i> ,Verso	15	25
4	Trin T Minha Selections from <i>Woman, Native, Other: Writing Postcoloniality and Feminism</i> . Bloomington, Indiana, Indiana University Press	15	25



## Semester I

### Subject Code:

**Title: Modern Feminist Theory and Criticism**

**Credits: 4**

### Objective:

- i) To introduce varieties of feminist criticism from across the globe
- ii) To acquaint with varieties of modern feminist perspectives from across cultures and the rationale for the multiplicity of feminist perspectives
- iii) To critically explore major intellectual patterns and traditions of feminist theory
- iv) To acquaint with the strengths and limitations of the interdisciplinary approach to literary studies
- v) To provide critical tools for feminist readings of literary texts.

Sr. No.	Topic and Details	No. of Lectures assigned	Weightage in %
1	Virginia Woolf Selections from 'A Room of One's Own'.	15	25
2	Annette Kolodny 'Dancing through the Minefield: Some Observations on the Theory, Practice, and Politics of a Feminist Literary Criticism' in <i>Feminisms</i> : ed by Robin r. Warhol and Diane Price Herndl.	15	25
3	Chandra Talpade Mohanty 'Under Western Eyes: Feminist Scholarships and Colonial Discourses in Third World Women and the Politics of Feminism, Bloomington, Indiana, Indiana University Press.	15	25
4	Sandra Harding 'Is there a Feminist Method?' in <i>Feminism and Methodology</i> , Bloomington: Indiana University Press.	15	25

### Recommended Readings

1. *Gender & Caste: Issues in Contemporary Indian Feminism* (New Delhi, Kali for Women, 2003).
2. Beauvoir, Simone. *The Second Sex*, (New York, Knopf, 1953).
3. Donovan, Josephine (ed) *Feminist Literary Criticism* (Lexington: University Press of Kentucky, 1975)
4. *The Feminist Standpoint Theory Reader: Intellectual and Political Controversies*. (London: Routledge.)
5. Moi, Toril. *Sexual/Textual Politics*. (London: Routledge, 1985).

6. Nussbaum, Martha(2000)*Sex and Justice*. New York: Oxford University Press.
7. Braidotti,Rosi(1994) *Nomadic Subjects: Embodiment and Difference Contemporary Feminist Theory*. Columbia:Columbia University Press.
8. Walby, Susan.(2011) *The Future Of Feminism*. polity.
9. Warhol Robin and Diane price Herndl *Feminisms* (1991) New Brunswick, New Jersey: Rutgers University Press.
10. Wollestencraft, Mary (1992)*A Vindication of the Rights of Women*. London. Penguin.

## Semester I

**Elective Course: Any one of the following two papers**

### Subject Code:

**Title: Representation of Women in Dramatic Texts**

**Credits: 4**

### Objectives:

- i) To critically examine the representation of women in drama by both male and female dramatists
- ii) To contextualize the representation of women within the patriarchal structures of different societies and in different times
- iii) To explore the specificities of ‘woman as protagonist’ in dramatic texts
- iv) To encourage the reading of plays within feminist frameworks

Sr. No.	Topic and Details	No. of Lectures assigned	Weightage in %
1	<i>Medea</i> : Euripides	15	25
2	<i>Rudali</i> : (Play) UshaGanguli and Mahasweta Devi.	15	25
3	<i>Antigone</i> : Jean Anouilh	15	25
4	<i>Pygmalion</i> : George Bernard Shaw	15	25

### Recommended Readings

1. Moi, Toril. *Sexual/TextualPolitics*. (London: Routledge, 1985).
2. Sandra Gilbert and Susan Gubar*The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*,1979.
3. Blondell, R., et al. (Ed.). (1999). *Women on the edge: four plays by Euripides*. New York, NY: Routledge.
4. ChakravortySpivak, Gayatri. ‘Feminism and Critical Theory’. *Modern Criticism and Theory*. David Lodge(ed.). Pearson Education(Singapore) Pte. Ltd.

## Semester I

### Subject Code:

### Title: Modern Drama in India

Credits: 4

### Objectives:

- i. To introduce a wide range of theatrical practices in India
- ii. To provide an innovative approach to the reading of drama by Indian writers by contextualizing themes such as nation-building, the politics of language, and the rewriting of history
- iii. To sensitize with various political, culture, social and contemporary issues through dramatic texts

Sr. No.	Topic and Details	No. of Lectures assigned	Weigtage in %
1	<i>EvamIndrajit</i> :BadalSircar	15	25
2	<i>Jokumaraswamy</i> : ChandrashekharaKambara	15	25
3	<i>Tughlaq</i> : GirishKarnad	15	25
4	<i>Mahanirvan</i> : SatishAlekar	15	25

### Recommended Readings

1. Reddy, K.V and R.K. Dhawan (2004) *Flowering of Indian Drama: Growth & Development*.
2. Pandey, A.P (ed)(2011) *New Horizons in Indian English Drama*. Kanpur:Bhasker Publishers.
3. GokhaleShanta (2000)*Playwright at the Centre:Marathi Drama from 1843 to the Present..* New Delhi: OUP.
4. DharwadkarAparna (2008) *Drama, Theory, and Urban Performance in India since 1947*. New Delhi: OUP.
5. LalAnanda (ed)(2011) *The Oxford Companion to Indian Theatre*. New Delhi: OUP (2004).
6. Bhatia Nandi(Ed) *Modern Indian Theatre*, OUP.

## Semester II

### Subject Code:

**Title: Genre Paper: Novel**

### Objectives:

- i. To acquaint with the growth and development of English Novel and introduce critical theories of the novel
- ii. To understand human values, psyche and issues raised in representative novel
- iii. To explore important critical theories pertaining to the study, appreciation and analysis of novel
- iv. To provide an understanding of the important factors and movements that influenced novel as a genre

Sr. No.	Topics and Details	No. of Lectures assigned	Weightage in %
1	Mikhail Bakhtin 'From the prehistory of novelistic discourse' <i>Dialogic Imagination: Four essays</i> (1981) Translated by Caryl Emerson and Michael Holquist. Also in <i>Modern criticism and Theory</i> - ed. David Lodge	15	25
2	<i>Don Quixote</i> : Miguel de Cervantes - Penguin Classics 2000	15	25
3	<i>Midnight's Children</i> : Salman Rushdie Jonathan Cape 1981	15	25
4	<i>Madame Bovary</i> : Gustave Flaubert New York, Modern Library 1950	15	25

### Recommended Readings

1. Nicholls, Peter *Modernism: A Literary Guide*
2. Lewis, Pericles (2001) *The Cambridge Introduction to Modernism*
3. Chatman, Seymour (1978) *Story and Discourse: Narrative Structure in Fiction and Film*
4. McCabe, Allyssa and Carole Peterson (1991) *Developing Narrative Structure* Holloway, John (1979) *Narrative and Structure*
5. Mattingly, Cheryl (1998) *Healing Dramas and Clinical Plots: The Narrative Structure*
6. Carr, David (1991) *Time, Narrative and History*.
7. Allen, Graham (2000) *Intertextuality: The New Critical Idiom*
8. Margaret Drabble: *The Oxford Companion to English Literature*
9. Ryan, Judith (2012) *The Novel After Theory*
10. Krieger, M. (1989) *Reopening of Closure*
11. Bowers, Maggie Ann (2004) *Magic(al) Realism: The New Critical Idiom*

## Semester II

### Subject Code:

**Title: Genre Paper: Poetry**

Credits: 4

### Objectives:

- i) To introduce the seminal poetical works and critical theories from across the globe
- ii) To introduce poetic works to create an aesthetic and a context for reading women's writing
- iii) To develop an ability to engage in critical analysis and develop aesthetic sensibilities through the study of emerging and contemporary texts of poetry
- iv) To develop an understanding of the interrelationships between ideas and expression in works of poetry

Sr. No.	Topic and Details	No. of Lectures assigned	Weightage in %
1	Harold Bloom: Selections from <i>The Anxiety of Influence</i> Preface, Introduction, Chapter I and Adrienne Rich 'When we dead awaken: Writing as Re-vision' From Norton Critical Edition <i>Adrienne Rich's Poetry</i> Edited by Barbara .C. Gelpi and Albert Gelpi.	15	25
2	<i>Paradise Lost</i> : Milton Books I , II and IX	15	25
3	<i>The Waste Land</i> : T.S.Eliot	15	25
4	Selections from <i>Norton Anthology Poetry by Women*</i>	15	25

**Note: Names of some poets and their poems are given below. However students may also choose and study other Women poets and poems.**

**Selections from *Norton Anthology Poetry by Women: The Traditions in English* By Gilbert and Gubar, W. W. Norton & Company, 1996**

## Poems from Middle Age and Renaissance

1. Queen Elizabeth (1533-1603)
  - The Doubt of Future Foes
  - On Monsieur's Departure
  - Speech to the Troops at Tilbury
2. Mary worth (1587-1651/53)
  - ("When night's black mantle could most darkness prove")
  - ("Love, leave to urge")
  - ("The weary traveler who, tired, sort ")
  - ("When last I saw thee, I did not thee see")
  - ("Like to the Indians, scorched with the sun")
  - Song ("Sweet, let me enjoy thy sight")
  - ("Late in the forest I did Cupid see")
  - ("My muse, now happy, lay thy self to rest")

## Seventeenth and Eighteenth Century Poems

3. Anne Bradstreet (1612-1672)
  - The Prologue
  - The Author to Her Book
  - To My Dear and Loving Husband
4. AphraBehn (1640-1689)
  - The Willing Mistress
  - Love Armed
  - The Disappointment
  - On her Loving Two Equally
  - To the Fair Clarinda, Who Made Love to Me, imagined More than Women
5. Phillis Wheatley (c. 1753-1784)
  - On Being Brought From Africa To America
  - To the Right Honourable William, Earl of Darthmouth
  - To S.M.A young African Painter, on Seeing His Works
  - To His Excellency, General Washinton

## Nineteenth Century Poems

6. Dorothy Wordsworth (1771-1855)
  - From The Grasmere Journals
  - Peaceful Our Valley, Fair and Green
7. Elizabeth Barrett Browning (1806-1861)
  - A True Dream
  - Grief
  - To George Sand: A Desire
  - To George Sand: A Recognition
  - The Cry of the Children

- The Runaway Slave at Pilgrim's Point

8. Christina Rossetti (1830-1894)

**Turn of the century 20<sup>th</sup> century**

9. Oliver Schreiner (1885-1935)

- Woman and Labor  
(Sex-parasitism)

10. Mary Elizabeth Coleridge (1861-1907)

- The Other Side of a Mirror
- The Devil's Funeral
- The White Woman
- Marriage

11. Charlotte Mew (1869-1928)

- The Farmer's Bride
- The Quiet House

**Early 20<sup>th</sup> century literature**

12. Amy Lowell (1874- 1925)

- The Letter
- Venus Transeins
- Madonna of the Evening Flowers
- Decade
- A Critical Fable

13. Gertrude Stein (1874-1946)

- The Gentle Lena
- Picasso

14. Mina Loy (1882-1996)

- Gertrude Stein
- Three Moments in Paris  
One O'clock at Night
- Omen of Victory
- Photo of Pogrom

15. Marianne Moore (1887-1972)

- Sojourn in the Whale
- Those Various Scalpels
- Poetry
- To a Snail
- An Egyptian pulled Glass Bottle in the Shape of a Fish

16. Edna St. Vincent Millay (1892-1950)

- First Fig
- Second Fig

17. Elizabeth Bowen (1899-1973)

- The Demon Lover

## Late 20<sup>th</sup> century literature

18. Stevie Smith (1902-1971)
  - Papa Love Baby
  - This Englishwoman
19. Dorothy livesay (1909-)
  - Green Rain
  - Eve
  - The Three Emily's
  - The Children's Letter
20. Elizabeth Bishop (1911-1979)
  - The Man-Moth
  - Roosters
  - Invitation to Miss Marianne Moore
  - In the waiting Room
21. Muriel Rukeyser (1913-1980)
  - Boy with his Hair Cut short
  - More of a Corpse Than a Woman
  - Letter to the Front
22. Gwendolyn Brooks (1917-2000)
  - The mother
  - The womanhood
  - We Real Cool
23. Anne Sexton (1928-1974)
  - Her Kind
  - Housewife
  - Somewhere in Africa
  - Consorting with Angels
24. Maya Angelou (1928-)
  - I know why The Caged Bird Sings
25. Adrienne Rich (1929-)
  - "I Am in Danger –Sir–"
26. Sylvia Plath (1932-1963)
  - The Disquieting muses
  - The colossus
  - Stings
  - Daddy
  - Medusa
27. Caryl Churchill (1938-)
  - Top Girls
28. Sharon Olds (1942-)
  - The Language of The Brag
  - Rite of Passage



## Recommended Readings

1. Gardener, Helen. (1972) *The Art of T.S Eliot*. London: Faber and Faber Ltd.
  2. Williamson, G. (1974) *A Readers Guide to T.S Eliot*. London: Thames and Hudson.
  3. Moody, A. ed. (1994) *Cambridge Companion to T.S Eliot*. Cambridge University Press
  4. Elliot, Bridget and Wallace, Jo Ann. (1994) *Women Artists and Writers: Modernist (Im)positioning*. London and New York: Routledge.
- Gilbert, Sandra and Gubar, Susan. (1986). *The Female Imagination and the Modernist Aesthetic*. New Haven: Yale University

## Semester II

### Subject Code:

**Title: Research Methodology**

**Credits: 4**

### Objectives:

- i. To learn about research and different research methodologies used in the ambit of Literature and Language Studies
- ii. To be able to apply the methodologies in research
- iii. To train to write critically

Sr. No.	Topic and Details	No. of Lectures assigned	Weightage in %
1	Definition and types of Research Literary Research Language Research Conceptual, analytical and writing skills in Literature and Language research. Ethics in Research.	15	25
2	Literature Survey	15	25
3	Critical methodologies	15	25
4	Preparing and presenting a Research Proposal	15	25

### Recommended Reading:

1. Abdul Rahim, F. (2005) *Thesis Writing : A Manual for Researchers* .New Delhi : New Age International)

2. Gibaldi, Joseph (6th edn. 2003) *MLA Handbook for Writers of Research Papers*. New York :MLA Association.
3. Eliot, Simon and W. R. Owens (4th edn. 1998) *A Handbook to Literary Research*. London : Routledge& Open University
4. Miller, R. H. (1995) *Handbook of Literary Research, Methuen*. Basingstoke: Palgrave Macmiilan.
5. Wesker, Gina.(2<sup>nd</sup> edition,2008) *The Postgraduate Research Handbook*
6. Lenburg, Jeff (2007), *Guide to Research*, Viva Books
7. Harner, James L. (2002) *Literary Research Guide : An Annotated Listing of Reference Sources in English Literary Studies*. New York : MLA of America
8. Bateson, F. W. (1972)*The Scholar Critic : An Introduction to Literary Research*. London : Routledge
9. Adam Sirjohn (2004) *Research Methodology: Methods & Techniques*. Delhi : New Age International Ltd.
10. Calvary, R. &Nayak V. K. (2005) *Research Methodology*. New Delhi: S. Chand.
11. Rengachari,S. &Rengachari,Sulochna (eds.). *Research Methodology for English Literature* (2004). Bareilly :Prakash Book Depot.
12. Seliger (2001), *Second Language Research Methods*, Oxford University
13. Sinha, M.P. - *Research Methods in English*
14. Winkler, Anthony C. &Accuen, Jo Roy (2003), *Writing the Research Paper*, Thomson Heinle
15. Brown, James Dean (2006), *Understanding Research in Second Language Learning*, New York: Cambridge University Press

## **Semester II**

**Elective Course: Any one of the following two papers**

**Subject Code:**

**Title: The Modernist and Post-Modernist Novel.**

**Credits: 4**

## Objectives:

- i. To understand the significant changes in the novel form in the twentieth Century
- ii. To focus on the emergence and development of the modern novel in the light of colonialism, war, feminism, psychoanalysis, avant-garde movements, mass culture, and theories of the novel
- iii. To understand and critically evaluate modernist and postmodernist novels

Sr. No.	Topic and Details	No. of Lectures assigned	Weightage in %
1	<i>Mrs Dalloway</i> : Virginia Woolf	15	25
2	<i>The Trial</i> - Franz Kafka	15	25
3	<i>The Unbearable Lightness of Being</i> : Milan Kundera	15	25
4	<i>Sexing the Cherry</i> : Jeanette Winterson	15	25

## Recommended Reading:

1. Nicholls, Peter (1991) *Modernism: A Literary Guide*. London.: Macmillan
2. Lewis, Pericles (2001) *The Cambridge Introduction to Modernism*
3. Brooker, Peter, ed.(1991) *Modernisms/Postmodernisms*. London: Macmillan.
4. Bradbury, Malcolm, and James McFarlane, eds(1976) *Modernism:1890-1930*. Harmondsworth: Penguin.
5. Childs, Peter. (2000) *Modernisms* London: Routledge.
6. Gilbert, Sandra and Susan Gubar,(1988-1984) *No Man's Land: The Place of the Woman Writer in the Twentieth Century*. 3 vols.New Haven: Yale UP.
7. Kundera Milan.(.) *The Art of the Novel*.
8. Waugh, Patricia.(1992)*Practising Postmodernism :Reading Modernism* .London: Arnold.
9. Waugh, Patricia. ed (1992) *Postmodernism: A Reader*. London: Arnold.
10. Hutcheon, Linda. 1988 *A Poetics of Postmodernism: History, Theory, Fiction*. London and New York: Routledge
11. Poplawski, Paul.(2003) *Encyclopedia of Literary Modernism*. Westport, Connecticut,London: Greenwood Press

## Semester II

Elective Course: **Any one of the following two papers**

**Subject Code:**

**Title: Novels from the Global South**

**Credits: 4**

### Objectives:

- i) To understand socio-political contexts of production of narratives of the global South
- ii) To examine how narratives of the Global South challenge and resist euro-centric readings of the novel form
- iii) To apply a postcolonial reading to the prescribed novels

Sr. No.	Topic and Details	No. of Lectures assigned	Weigtage in %
1	<i>My Son's story</i> : Nadine Gordimer, Farrar, Strauss and Giroux 1990	15	25
2	<i>Maps</i> : Nurrudin Farah, Arcade Publishing, 1999	15	25
3	<i>The Lost Steps</i> : Alejo Carpentier University of Minnesota, 1953	15	25
4	<i>Snow</i> : Orhan Pamuk (transl). Maureen Freely, Faber & Faber 2004	15	25

### Recommended Readings

1. Bruce King *The New literatures: Cultural Nationalism in a Changing World*. Macmillan, 1987.
2. Brydon, Diana & Helen Tiffin (Eds). *Decolonising Fictions* Dangaroo. 1993.
3. Chris Tiffin & Alan Lawson. (eds.) *Describing Empire: Postcolonialism and Textuality*. Routledge, 1994.
4. Ernest Emenyonu *Studies on the Nigerian Novel* Heinemann, 1991.
5. Frantz Fanon *Black Skins, White Masks*. Pluto Press: London, 1986

6. Henry Louis Gates *Race, Writing and Difference*. Chicago: 1985.
  7. MirceGithae-Mugo *Visions of Africa*. Kenya Literature Bureau, 1978
  8. Paul Gilroy. *The Black Atlantic: Modernity and Double Consciousness*. Verso. 1994.
  9. SusheilaNasta. *Motherlands: Women's Writing from Africa, the Caribbean and South Asia*. Women's Press, 1991.
  10. Wole Soyinka. *Myth, Literature and the African World*. Oxford: 1991
5. Press

## Semester- II

Any one of the following four papers

**Subject Code:**

**Title: Epics and Long Poems: Classical to the Modern**

**Credits: 4**

**Objectives:**

- i) To introduce the narrative tradition of poetry and social and cultural contexts of poetry
- ii) To explore movements and their production of a counter-cultural aesthetic.
- iii) To learn to understand and articulate how diverse cultural identities and other social contexts influence the creation and experience in the world of poetry

Sr. No.	Topic and Details	No. of Lectures assigned	Weigtage in %
1	Homer: <i>Odyssey</i>	15	25
2	Ramayana stories from Modern South India: edited by Paula Richman (selections)*	15	25
3	Chaucer : <i>The Canterbury Tales</i> ( Selections) The Prologue The Knights Tale The Wife of Bath.	15	25
4	Selections from Allen Ginsberg : Howl VikramSeth : The Golden Gate. The Beatles- (selected lyrics.) Bob Dylan- (selected lyrics.)	15	25

## Semester II

### Subject Code:

**Title: The Bhakti Tradition and 20<sup>th</sup> Century Indian Poetry**

**Credits: 4**

### Objectives:

- To introduce the tradition of Bhakti poetry in India and Modern Indian Poetry
- To introduce the techniques and poetic devices that poets use to elicit emotional and intellectual responses in their poems
- To examine and assess the Bhakti poetry and mainstream aesthetics
- To explore the new and radical socio-political issues expressed in the works of modernist poets
- To sensitize about various themes, issues and concerns of modernist poets

Sr. No.	Topic and Details	No. of Lectures assigned	Weightage in %
1	DilipChitre: <i>Says Tuka</i> (Selections) and <i>Speaking of Shiva: A.K.Ramanujan</i> (Selections)*	15	25
2	Women Bhakti Poets: Meerabai, Bhahinabai, AkkaMahadevi (selections)*	15	25
3	Selected Early Modernist poetry (Bangla, From <i>An Anthology of Marathi Poetry</i> edited by DilipChitre and the <i>Tree of Tongues</i> edited by E V Ramkrishnan Hindi, Gujarati, Marathi and Malayalam)	15	25
4	Selected Post-1970 Modern Poetry (Bangla, Hindi, Gujarati, Marathi and Malayalam) From <i>An Anthology of Marathi Poetry</i> edited by DilipChitre and the <i>Tree of Tongues</i> edited by E V Ramkrishnan	15	25

**Note-1: The selected poems for study for Unit 1&2 are given below**

Unit 1.: From <i>Says Tuka</i> translated and edited by Dilip Chitre	
Introduction	Page No.
Part One: Being a Poet	3-12, 18, 27
Part Three: Being a Devotee	69-72, 75, 83-84, 92, 99-101
Part Four: Being in Turmoil	115-123, 128
Part Five: Being in Time and Place	139-140, 144-146
Part Seven: Being a Saint	181-187, 191-194
Part Nine: Absolutely Being	221-225, 230, 239

<b>Unit 2 : From <i>Speaking of Shiva</i> edited by A. K. Ramanujan</b>	
Introduction	1-37
Basavanna	43-73
Allama Prabhu	125-150
Mahadeviyakka	93-124

**Note-2: The names of some of the significant poets of Units 3 and 4 are given below. However students are encouraged to refer to language poets of the same period from lists/collections/anthologies other than those given in the syllabus.**

<b>Unit: 3 Early Modernist Poets (Before 1960)</b>		
<b>Marathi Poetry:</b> <ul style="list-style-type: none"> <li>• B.S. Mardhekar</li> <li>• Vinda Karandikar</li> <li>• Sadananda Rege</li> </ul>	<b>Hindi Poetry:</b> <ul style="list-style-type: none"> <li>• Agneya</li> </ul>	<b>Bangla Poetry:</b> <ul style="list-style-type: none"> <li>• Jibanananda Das</li> <li>• Buddhadev Bose</li> <li>• Sudhindranath Dutta.</li> </ul>
<b>Gujarati Poetry:</b> <ul style="list-style-type: none"> <li>• Uma Shankar Joshi</li> <li>• Niranjana Bhagat</li> <li>• Suresh Joshi</li> </ul>	<b>English Poetry:</b> <ul style="list-style-type: none"> <li>• Dom Moraes</li> <li>• Nissim Ezekiel</li> </ul>	

<b>Unit 4: (Post 1960) Modernist poetry</b>	
<b>Marathi Poetry:</b> <ul style="list-style-type: none"> <li>• Dilip Chitre</li> <li>• Arun Kolatkar</li> <li>• Vasant Dahake</li> <li>• Bhalchandra Nemade</li> <li>• Namdeo Dhasal</li> <li>• Mallika Amar Sheikh</li> </ul>	<b>Hindi Poetry:</b> <ul style="list-style-type: none"> <li>• Kedarsath Singh</li> <li>• Shrikant Verma</li> <li>• Dhoomil</li> <li>• Gagan Gil</li> <li>• Teji Grover</li> </ul>
<b>Gujarati Poetry:</b> <ul style="list-style-type: none"> <li>• Labshankar Thakar</li> <li>• Sitanshy Yashaschandra</li> <li>• Gulammohammed Sheikh</li> <li>• Joseph Macwan</li> <li>• Saroop Dhruv</li> </ul>	<b>English Poetry:</b> <ul style="list-style-type: none"> <li>• Kamala Das</li> <li>• A.K. Ramanujan</li> <li>• Arun Kolatkar</li> <li>• Dilip Chitre</li> <li>• Eunice de Souza</li> <li>• Adil Jussawalla</li> <li>• Gieve Patel</li> <li>• Arundhati Subramaniam</li> </ul>

### **Recommended Readings**

1. Quayum, M (ed) 2011 *The Poet and His World: Critical Essays on Rabindranath Tagore*. Hyderabad: Orient Blackswan
2. Chitre, Dilip. 1967 *An Anthology of Marathi Poetry: 1945-65*. Bombay: NirmalaSadanand Publishers
3. Ramakrishnan, E.V (ed) 1995 *Making it New: Modernism in Malayalam, Marathi and Hindi Poetry*. Shimla: IAS
4. Seely, C. 1990 *A Poet Apart: A Literary Biography of the Bengali Poet Jibanananda Das 1899-1954*. Delaware: University of Delaware Press.
5. Das ,Sisir Kumar, *History of Indian Literature 1911-1956*, SahityaAkademi 1995.
6. "Manushi"January- June 1989 Nos. 50-51-52
7. KumKumSangari, 'Mirabai and the Spiritual Economy of Bhakti' Vol - XXV No. 27, July 07, 1990