

WEST BENGAL STATE UNIVERSITY

MASTER OF ARTS

ENGLISH (202)

SYLLABUS



SYLLABUS UPDATED BY THE POST GRADUATE BOARD OF STUDIES IN 2016.

DETAILED SYLLABUS

MASTER OF ARTS PROGRAMME IN ENGLISH

COURSE NOMENCLATURE: ENGLISH LANGUAGE AND LITERATURE IN ENGLISH

DURATION : 2 YEARS CONSISTING OF 4 SEMESTERS

EACH SEMESTER CONSISTS OF A MINIMUM OF 14 WEEKS

Course Objective:

The M.A. Course in English is structured for students who have already completed a B.A. Honours programme in English at the Undergraduate level.

The advanced study of literary texts and contexts in relation to philosophical, historical and cultural concepts that shape literature, intends to sensitize students to the world that one lives in, to broaden the understanding of one's environment and to inculcate an awareness of human values, rights and ethics. The course will use literary texts originally written in English as well as texts translated into English from other European and Indian languages. The primary intention is to extend the range of texts and to incorporate into the study of English as a liberal arts discipline, contemporary socio-cultural realities pertaining to the context in which English Literature is taught and learnt in the Indian classroom. Students will be introduced to the theoretical and analytical tools necessary for critical engagement with literary texts.

The objective of the course is also to encourage further linguistic proficiency not only in using the language for oral and written communication, but to develop advanced interpretative and research skills in decoding the language of literature. The focus will be on training students in academic writing, translation studies, textual, editorial and bibliographical skills.

Course Structure

Semester	No. of Courses and Marks
I	5 of 50 marks each
II	5 of 50 marks each
III	5 of 50 marks each
IV	5 of 50 marks each

Each Semester Course will be calculated in terms of credits

10-12 one hour classes will be treated as 1 credit. (examinations / internal assessments will not be counted as part of the credit which should reflect actual teaching hours)

A unit will usually be one whole text. In the case of poetry, short fiction, non-fictional prose where extracts or several texts are being used, a balance has to be worked out.

Evaluation Methods: 10 marks for mid-term/class assignments in each course and 40 marks for end examination will usually be the evaluation process.

- After each unit has been taught a class assignment will be set for evaluating the level of assimilation.
- A mid-term test may be held
- Teachers may introduce a 6-8 page (double spaced on A4 size paper) term paper on a text to evaluate whether writing skills (component of Course 1) have been learnt
- The End examination will consist of a combination of questions that would need short and long/medium length answers. Word limit may be indicated.
- In the paper 202 205 in Semester II, the internal examination/term paper submission should be taken on 10 marks and the end semester in 40 marks to keep parity with the rest of the core course papers.

SEMESTER 1 (5 Core Courses of 50 marks each)

CORE COURSE 202101: LANGUAGE

This Course has been devised to increase language proficiency and to inculcate writing and analytical skills. This will provide a foundation that may be supplemented by a fourth semester optional cluster course in ELT. The course will be largely interactive and will depend on class assignments. The basics of academic writing and documentation will be taught to enable students to write term papers/articles.

English Phonetics & Phonology – 3 credits (25 marks)

- i) Definition and Scope .
- ii) Introduction to Speech Mechanisms and Speech Organs .
- iii) Introduction to Segmental Features - consonant and vowel sounds , three –term descriptions of the speech sounds.
- iv) Syllable, Consonant Clusters.
- v) Supra Segmental features—Accent, Rhythm, Intonation.
- vi) Phonemic Transcription.

Books Recommended:

Balasubramaniam, T. *A Text Book of English Phonetics for Indian Students*, New Delhi, Macmillan, 2005.
O'Connor, J.D. *Better English Pronunciation*, New Delhi, Universal Book Stall, 1997.

Developing writing skills 2 credits (25 marks)

Advanced functional and applied skills in the use of English Academic writing – textual, editorial and bibliographical skills

1. Research and Writing:

- i) The Research Paper as a form of Exploration and Communication
- ii) Using Library Research Sources
- iii) Taking Notes: Methods and Types

2. The Mechanics of Writing:

- i) Use of Punctuation and Spelling
- ii) Use of Italics, Names of Persons, Numerals
- iii) Use of quotations and conventions of academic writing

3. Documentation and Referencing:

- i) Preparing Endnotes and Footnotes
- ii) Citing sources from books, journals, periodicals, electronic sources etc
- iii) Compiling a list of Works Cited / Bibliography
- iv) Risks of plagiarism.

Book to be followed:

MLA Handbook for Writers of Research Papers (latest edition).

Academic writing : Book review and film review

Evaluation Methods: 10 marks for mid-term/continuous internal evaluation, 40 marks for the end examination

CORE COURSE 202 102: INTRODUCTION TO KEY ISSUES IN SOCIOLINGUISTICS AND BASIC CONCEPTS IN STYLISTICS

Introduction to Sociolinguistics – 2 credits 25 marks

- i) Sociolinguistics
- ii) Language Variation, language Change
- iii) Languages in Contact, pidgin and creole
- iv) Indian English

Recommended reading:

Hudson, R. *Sociolinguistics*.

Trudgill, P. *Sociolinguistics*.

Fishman, Joshua. Advances in the sociology of language.

Fishman, Joshua (Ed.) Readings in the sociology of language.

Kachru, Kachru, Sridhar (Eds). Language in South Asia.

Kachru, B. B. *The other tongue: English across cultures*.

Kachru, B. B. (Ed, Author), Sridhar (Editor), Fishman (Editor). *Aspects of Sociolinguistics in South Asia*

Stylistics – 3 credits (25 marks)

- i) Definition, Scope and Nature
- ii) Various Schools of stylistics
- iii) Stylistic Devices
- iv) Stylistic Analysis

Recommended reading:

Gregoriou, Christiana. English Literary Stylistics.

Widdowson, H.G. Practical Stylistics.

Bradford, Richard. Stylistics. New Critical Idiom,

Leech, Geoffrey. Language in Literature.

=Toolan, Michael. Language in Literature: An Introduction to Stylistics.

Evaluation Methods: 10 marks for mid-term/continuous internal evaluation, 40 marks for the end examination

- Continuous evaluation methods based on class exercises and assignments
- The End Semester Examinations will use a combination of essay type questions to be answered within a limited number of words
- objective-type questions
- test of compositional skills

COURSE 202103, 202 104 AND 202 105: INDIAN WRITING COURSES

Course rationale:

These courses in Indian writing include writing originally in English as well as texts translated from regional languages. The focus is on texts that engage with contemporary Indian realities like identity, caste, class, gender, race, borders, religion and communal issues. Writings from mainstream literature and also from the North-east of India have been divided on the basis of genre into two 50 marks sections that concentrate on (a) prose- fiction and non-fiction, (b) drama and poetry. Certain themes have been emphasised and modules structured along these themes will attempt to inter-relate texts across the genres. The third course focusses on writings from the margins. Writings from the margins of caste have been included here.

COURSE 202 103: PROSE –FICTION AND NON-FICTION

FICTION (novels): 3 credits (at least 3 units will be taught)

Nation and Identity:

- Bankimchandra Chattopadhyay- *Ananda Math* (in translation)
- Rabindranath Tagore- *Gora, The Home and the World, Char Adhyay* (in translation)
- Saratchandra Chattopadhyay- *Pather Dabi* (in translation)
- Bhabani Bhattacharya – *So Many Hungers/ He Who Rides a Tiger*
- Lal Behari Day- *Bengal Peasant Life* or *Gobindo Samanta*
- Fakir Mohan Senapati – *Six acres and a half* (in translation)
- Munshi Premchand- *Godaan*

Partition Narratives:

- Amitav Ghosh- *The Shadow Lines/The Hungry Tide*
- Bhisham Sahni- *Tamas*
- Jyotirmayee Debi – *The Churning*
- Manohar Malgonkar's *A Bend in the Ganges*
- Attia Hossain – *Sunlight on a Broken Column*
- Amrita Pritam- *The Skeleton*

SHORT FICTION: (3 texts- 1 credit)

Selections may be made from the works of Rabindranath Tagore, Munshi Premchand, R. K. Narayan, Mulk Raj Anand, Raja Rao, Saadat Hasan Manto, U. R. Ananthamurthy, Mahasweta Devi, Bhisham Sahni, Indira Goswami, Aruni Kashyap, Jahnvi Barua, Anjum Hassan and other writers selected by the teacher.

NON-FICTIONAL PROSE: (3 texts-1 credit)

Selection may be made from the following :

Selections from Bharata, *Natyasastra* ('On Natya and Rasa')

Sri Aurobindo, Selections from *The Harmony of Virtue / On Literature/ On Poetry and Literature/ On Art/Future Poetry*

Rabindranath Tagore, Selections from *Personality: Lectures delivered in America* ('What is Art?' from Indian Literary Criticism, ed. Devy)

Raja Rao- Foreword, *Kanthapura*

Lal Behari Day, Preface, *Folk Tales of Bengal*

Jawaharlal Nehru- Selections from *The Discovery of India*

M.K. Gandhi- Selections from *My Experiments with Truth*

Selections from *The Essential Writings of Mahatma Gandhi*, Ed Raghavan Iyer, OUP.

Rabindranath Tagore- Excerpts from *Nationalism/ Selections from Selected Writings on Literature and Language (The Oxford Tagore Translations)*

Munshi Premchand- 'The Nature and Purpose of Literature' from *Social Scientist*, Vol 39, 2011.

Aijaz Ahmad, Selections from *In Theory: Classes, Nations, Literatures* ('Orientalism and After: Ambivalence and Cosmopolitan Location on the work of Edward Said')

A.K. Ramanujan: "Is There an Indian Way of Thinking?"

B S Mardhekar, Selections from *Arts and Man* ('Poetry and Aesthetic Theory')

P. Lal, 'Myth, Literature and Transcreation' from *Transcreation: 2 Essays*.

Suresh Joshi, 'On Interpretation' (selection from *Chintayami Manasa*)

Jeet Thayil, 'Introduction' to *60 Indian Poets*

Indu Swami, Selections from *Exploring North-east Writings in English, Vols 1 and 2*

COURSE 202-104: DRAMA AND POETRY

DRAMA (2 plays to make 2 unit or 2 credits)

- Indian drama since Indian independence to present times:

Selection may be made from the works of :

Rabindranath Tagore, Vijay Tendulkar, Asif Currimbhoy, Girish Karnad, Mahasweta Devi, Badal Sircar.

POETRY (3 credits)

- Indian poetry since Indian independence to present times:

(Teacher concerned to make a selection of poems to constitute 3 credits. At least 6 poems with 2 poems each by at least 3 poets will form one unit/ one credit)

A.K. Ramanujan, Adil Jussawalla, Arun Kolatkar, Arvind K Mehrotra, Dom Moraes, Eunice D'Souza, Gauri Deshpande, Gieve Patel, Jayanta Mohapatra, Kamala Das, Keki Daruwalla, Nissim Ezekiel,

Purushottam Lal, R. Parthasarathy, Saleem Peeradina, Tabish Khair, Vikram Seth, Mamang Dai, Kynpham Sing Nongkynrih, Anjum Hasan, Robin Singh Ngangom, Swarmaprabha Chainary, and other poets.

COURSE 202-105: LITERATURE FROM THE MARGINS

PROSE: FICTION:

An indicative choice of novels and prose is given below. The teacher may choose other novels/prose pieces that s/he sees fit.

Novels: (any 1 novel to constitute 1 credit)

Om Prakash Valmiki, *Joothan*

Krupabai Sathianathan, *Kamala / Saguna*

Bama, *Karukku/ Sangati*

Thakazhi Sivasankara Pillai, *Scavenger's Son (Thottiyude Makan)*

Vasant Moon- *Growing Up Untouchable in India*

Novella/ Short stories: : (1 credit- at least 2 novellas or 3 short stories)

Selections of short stories may be made from the works of Manohar Mouli Biswas, Baburao Bagul, Arjun Dangle, Bimalendu Haldar, Kalyani Thakur, Namdeo Dhasal and other writers selected by the teacher.

POETRY (1 credit)

(Teacher concerned to make a selection of at least 6 poems with 2 poems each by at least 3 poets to constitute 1 credit)

Selections of poetry/drama may be made from the works of writers belonging to margins of caste. Poets included may include Meena Kandasamy, Dohara Kakkaiah, Baburao Bagul, Namdeo Dhasal, Kalyani Thakur, Om Prakash Valmiki, Arun Kamble, Kapil Krishna Thakur,

DRAMA:(1 credit)

Any one of the following or any other text chosen by teacher:

Dutta Bhagat, *Routes and Escape routes.*

K.A.Gunasekaran, *Bali Adugal*[Scapegoats]

Texas Gaekwad, *Wait, Rama's Reign is on its Way*

NON-FICTION: (1 credit - selections from the following or any other essay selected by the teacher.)

B.R. Ambedkar- Speech at Mahad from Arjun Dangle, *Poisoned Bread.*

Selections from Susie Tharu and K. Satyanarayana, *No Alphabet in Sight: New Dalit Writing from South India, Dossier I: Tamil and Malayalam*

Selections from writings of Manoranjan Byapari, 'Dalit Literature in Bengali'

Selections from Arjun Dangle, *Poisoned Bread*

Selections from Sharankumar Limbale, *Towards an Aesthetics of Dalit Literature*

Selections from Judith Misrahi-Barak & Joshil Abraham *Dalit Literatures: In, Out and Beyond*

Gayatri Spivak, 'A Literary Representation of the Subaltern: Mahasweta Devi's Stanadayini' from *Subaltern Studies*, Vol 5.

Thol. Thirumaavalavan, Selections from *Talisman: Extreme Emotions of Dalit Liberation* tr. Meena Kandasamy

SEMESTER II (5 Core Courses of 50marks each)

CORE COURSE 202201 SHAKESPEARE AND TUDOR LITERATURE

The transformation of the English language and literature in the Elizabethan period will be read in the context of Renaissance humanism and the cultural impact of Italy, the development of the printing press and geographical exploration that widened the scope of human knowledge. It was also the period of religious change – the English Reformation (under King Henry VIII) and the spread of Protestantism in Europe which were both influential factors on literature and everyday life. A selection of dramatic works, poetry and prose will be used to chart out the philosophical, social, political contours of the period.

Drama (3 dramas to constitute 3 units) 3 credits

Thomas Kyd, *The Spanish Tragedy*

Christopher Marlowe, *Doctor Faustus / The Jew of Malta / Tamburlaine*

William Shakespeare, *Hamlet/ King Lear / Othello*

William Shakespeare, *The Tempest/ Measure for Measure/ The Winter's Tale*

William Shakespeare, *Richard II/ Antony and Cleopatra*

Poetry (1 unit) at least 6 poems with 2 poems each by at least 3 poets will constitute 1 credit

Selection of Poetry from *The Penguin Book of Renaissance Verse*—poems by Queen Elizabeth I, Wyatt and Surrey, Spenser, Sidney, Drayton, Daniel, Shakespeare.

Prose (1unit) at least 3 prose extracts will constitute 1credit

Selection of prose from: Desiderius Erasmus, *In Praise of Folly*; Thomas More, *Utopia*; John Lyly, *Euphues*; Walter Raleigh, *The Discovery of Guiana*; Philip Sidney, *An Apologie for Poetry*; Francis Bacon, *The Advancement of Learning*.

Course 202 202 Seventeenth Century Literature

The literature of the seventeenth century in British history will be read in relation to the literary trends of the late Renaissance. The texts chosen from the three major genres will relate to Jacobean social conditions, the history of the English civil war and other turbulent political, economic, cultural and intellectual cross-currents of the Jacobean, Caroline and Commonwealth years.

Drama (2 units) 2 credits:

Francis Beaumont and John Fletcher, *A King and No King/The Knight of the Burning Pestle*

Ben Jonson, *Volpone/ Bartholomew Fair/The Alchemist*

Thomas Dekker, *The Shoemaker's Holiday*

John Webster, *The Duchess of Malfi / The White Devil*

Thomas Middleton and William Rowley, *The Changeling*

John Marston, *The Malcontent*

John Milton, *Samson Agonistes*

Poetry (2 units) 2 credits:

Poems by John Milton (pieces to be identified by the teacher) –1 credit

Paradise Lost, Books IV / IX / Paradise Regained

Metaphysical Poetry, a selection of secular and religious poetry (pieces to be identified by the teacher) – at least 6 poems with 2 poems each by at least 3 poets will constitute 1 credit : Selection of poems by John Donne, George Herbert, Andrew Marvell, Henry Vaughan, Thomas Traherne, Richard Crashaw.

OR

Selection of **Cavalier Poetry** (pieces to be identified by the teacher) – at least 6 poems with 2 poems each by at least 3 poets will constitute 1 credit : by Ben Jonson, Robert Herrick, Richard Lovelace, Sir John Suckling, Thomas Carew, James Shirley, Edward Herbert, Edmund Waller.

Prose (1 unit) at least 3 prose extracts will constitute 1 credit:

Selections from a range of Jacobean prose from the works of James I, John Donne, Robert Burton, Izaak Walton, Sir Thomas Browne, John Milton, Jeremy Taylor, Richard Baxter (pieces to be identified by the teacher)

COURSE 202 203 and 204: LITERATURE OF THE LONG 18TH CENTURY:

Course Rationale:

The Long Eighteenth Century saw far reaching transformations in the political, social and economic life in England and in Europe. It was the beginning of the age of imperial expansion and colonization and the era of the European Enlightenment. The multiplicity of discourses formulated during this exciting period opened up opportunities for multiple forms of literary creativity. This course has been arranged generically and the evolution, development and transformation of literary forms will demonstrate how the social, cultural and philosophical concerns of the age impinged on literature.

202 203: LITERATURE OF THE LONG 18TH CENTURY: Drama & Poetry

Module I : Drama (3 credits)

Section I.

Historical and Literary background to the development of English comedy and tragedy. (1 credit)

This course concentrates on the history of the stage and theatre during the Restoration and Eighteenth Century. It traces the transformations in dramatic productions from the Restoration 'Manners' comedy to the emergence of the Sentimental tradition, the changing discourses and the rise of the subgenres. Other forms of contemporary popular drama like the 'heroic drama and 'opera' will also form part of the course.

Section. II Any two of the following will be offered in a semester (2 credits)

George Etherege-*The Man of Mode*

William Wycherley- *The Plain Dealer*

Aphra Behn- *The Feigned Courtesans/ The Rover*

William Congreve – *The Way of the World*

George Farquhar – *The Beaux' Stratagem*

John Vanbrugh – *The Relapse /The Provoked Wife*

John Dryden- *All for Love*

Thomas Otway- *The Orphan*

John Gay—*The Beggar’s Opera*

Colley Cibber – *Love’s Last Shift / The Careless Husband*

Richard Steele – *The Conscious Lovers*

Richard Cumberland – *The West Indian / The Jew*

Oliver Goldsmith-*The Good Natur’d Man*

R.B. Sheridan – *The Critic*

Module II: Poetry (2 credits)

This course will trace the marked change in the audience, the expectations and therefore in the basic tenets that were incorporated into the writing of poetry in this age. The predominance of satire and the emergence of certain forms of poetry like the mock-epic and imitations of the classical poets will be discussed. The shift from rigid neoclassicism and public or occasional poetry to an expressive and emotional mode will be explained in the context of social and political change.

Extracts may be used from

Samuel Butler- *Hudibras*

John Dryden – *Absalom and Achitophel/ MacFlecknoe*

Alexander Pope – “An Essay on Man”, “Epistle to Dr. Arbuthnot”/ “Epistle to Burlington”

Samuel Johnson- “London”/ “The Vanity of Human Wishes”

Selected poems by Anne Finch, Hannah More, Anna Laetitia Barbauld, Mary Robinson, Mary Collier, Stephen Duck

James Thomson – “The Seasons”

Oliver Goldsmith – “The Deserted Village”

COURSE 202 204: LITERATURE OF THE LONG 18TH CENTURY : Fiction & Prose

Module I: Fiction (3 credits)

Section.I Rise of the Novel: Socio-cultural Background and the features of the genre (1 credit)

Section. II. Fiction (Any two to be offered in a semester comprising 2 credits)

Daniel Defoe – *Moll Flanders/ Roxana/ Robinson Crusoe*

Aphra Behn- *Oronooko*

Samuel Richardson- *Clarissa*

Henry Fielding- *Tom Jones/ Joseph Andrews*

Laurence Sterne- *Tristram Shandy*

Fanny Burney – *Evelina*

Maria Edgeworth- *Castle Rackrent*

Module II. Prose (6 prose extracts/pieces to comprise 2 credits and at least 1 extract to be taught from each sub-section)

The Eighteenth century predominantly designated as ‘the age of prose and reason’ impresses as an age of intellectual awareness. Discourses in different areas of social, political, aesthetic, religious life, aimed at creating public awareness and a consensus on shared concerns and ethical issues. The course on prose covers the diverse concerns of contemporary society and the varieties of prose writings are grouped under certain subheadings. A selection may be made from the texts identified in order to create an awareness of the history of eighteenth century ideas.

- Political Writings:

Thomas Hobbes – Selections from *Leviathan*

John Locke—Selections from *Two Treatises of Government*

David Hume-Selections from *A Treatise of Human Nature* (Bk.3, part II, sec. viii-“Of the Source of Allegiance.”)

Edmund Burke -- Selections from *Thoughts on the Cause of the Present Discontent; Reflections on the Revolution in France*

Jonathan Swift—Preface to *A Tale of a Tub*

- Philosophical Writings:

Selections from:

Earl of Shaftesbury – *Characteristics of Men, Manners, Opinions, Times, An Inquiry Concerning Virtue or Merit* (intro & selection by David Walford,. Manchester: Manchester UP, 1977)

Francis Hutcheson- *An Inquiry Concerning Beauty, Order & c.*

David Hume- *Treatise of Human Nature.*(Bk 1, part I, sec i- “Of the Origin of Ideas”)

Adam Smith- *The Wealth of Nations* (Selected passages)

John Locke – *An Essay Concerning Human Understanding*

- Social satire:

Selections from:

J.Addison& R. Steele- *The Spectator* (“The Scope of Satire”, “The Aim of the Spectator.”)

Bernard Mandeville- *The Fable of the Bees* and Preface to ‘*Fables*’.

Edward Young – *Conjectures on Original Composition.*

Jonathan Swift-- Book IV of *Gulliver’s Travels*

- Literary Criticism: Selections from

Jeremy Collier- *A Short View of the Immorality and Profaneness of the English Stage*

Oliver Goldsmith—*Essay on the Theatre*

Samuel Johnson- Preface to Shakespeare

John Dryden—Preface to ‘*Annus Mirabilis*’,*Preface to the Fables, An Essay of Dramatic Poesy* (selections)

- Feminist Writings: Selections from

Mary Astell- *Some Reflections upon Marriage*

Mary Wollstonecraft- *A Vindication of the Rights of Women* (Selections)

1. Semester II- 202 205 : SOUTH ASIAN LITERATURE (5 CREDITS)

Course rationale:

The South Asian Studies course attempts to help students form an idea about the emerging literatures of South Asia, and the language if English, as it is used here. The course will expose the students to both the commonalities and the differences that exist within the subcontinent. While placing the history of colonization and postcolonization that has affected South Asia in perspective, the course will study those areas of culture, religion and language that have shaped identities, literary texts as well as contemporary realities over time. Whenever possible, the teaching will be supplemented by films, and audio illustrations of relevant material.

This course will consist of the following sections

Section 1 (3 credits): Prose: Fiction and Nonfiction

A selection of texts will focus around themes common to South Asian literature. Any one/two themes will be handled from the following:

Myth, Religion, Identity, Nationalism, Modernity, Violence, Gender, Language, Migration, Ecology

A combination of one novel and at least 6 prose pieces (1 credit + 2 credits) OR two novels and at least 3 prose pieces (2 credits + 1 credit) from the prescribed texts will constitute the Prose syllabus. The texts may be in English or translated from any South Asian language into English. The teacher will make the selection of texts for any particular Semester.

The examination will comprise a 10 mark evaluation on Section 3 (presentation and viva) and a 40 marks written exam on Sections 1 and 2.

An indicative choice of prose is given below. The teacher may choose other novels/prose pieces

Novel:

- Syed Waliullah, *A Tree Without Roots* (trans. Lal Shalu)
- Satinath Bhaduri- *Dhorai Charit Manas Adhyay* (tr. Ipsita Chanda, SahityaAkademi)
- Manik Bandyopadhyay – *The Puppet's Tale*
- Raja Rao, *Kanthapura*
- Salman Rushdie, *Midnight's Children*
- Mohsin Hamid, *The Reluctant Fundamentalist*

Novella and short stories:

- Selections from Raja Rao, *Cow of the Barricades and other stories*
- Selections from A.K. Ramanujan, *The Flowering Tree and Other Stories/ Three hundred Ramayanas*
- Selections from Amitav Ghosh, *The Imam and the Indian*.
- Selections from Kalpana Bardhan ed. *The Oxford India Anthology of Bengali Literature*
- Selections from Mahasweta Devi, *Draupadi*(tr. Spivak)
- Selections from Basharat Peer, *Curfewed Nights*
- Selections from Jean Arasangyam, *All is Burning*
- Selections from Muneeza Shamsie, *The World Under the Sun*

- Tahmina Anam, *The Golden Age/ A Good Muslim*
- K. Anis Ahmed, *Good Night. Mr Kissinger/ The World in My Hands*

Section 2(at least 6 poems with 2 poems each by at least 3 poets will constitute 1 credit):

Poetry:

Selections from the works of

Kishwar Naheed, Fahmida Riaz, Ishrat Afreen, Parveen Shakir, Zeha Nigah, Shamsur Rahman, Syed Shamsul Haq, Asaf , Hasan Hafizur Rahman, Taslima Nasreen, Rafique Azad, Humayun Azad, Hasan Hafizur Rahman, Al Mahmud,Shahid Qadri.

Section 3 (1 credit): Drama will be taught through a participatory theatre-workshop covering a total of 24 hours, over 4 days. The students will be expected to prepare (as a team) a dramatized performance at the end of the workshop. Individually, they will prepare a power-point presentation on any aspect of the drama as learned through the workshop. (1 credit)

SEMESTER III: (Four core courses and 1 optional Course, each of 50 marks)

(Four core courses of 50 marks each with ample choice within the papers will be offered, allowing students to follow their interests and capabilities. The 4th Course is an optional course. The theory and reading will be done in Semester 3 and this will be followed by a dissertation to be submitted later as part of the course requirements)

COURSE 202 301: Romantic Poetry and Theories of Literature

Module 1: Early Romanticism and Theories of Literature (Half credit)

Contexts of Romanticism: Selections from Kant, Schiller, Schlegel, Goethe, Fichte, Schelling and American Transcendentalists (pieces to be identified by the teacher)

Module 2: Early Romantic Poets (at least 6 poems with 2 poems each by at least 3 poets will constitute 1 credit) – 2 credits

William Wordsworth- Selections from The Preface to the Lyrical Ballads

S.T. Coleridge- Selections from Biographia Literaria

Poems by William Blake, William Wordsworth, S. T. Coleridge, Thomas Chatterton, Robert Southey and John Clare (pieces to be identified by the teacher)

Module 3: Late Romantic Theories of literature (Half credit)

Political and Intellectual Background: Selections from Edmund Burke, William Godwin and Thomas Paine, P. B. Shelley, 'Defence of Poetry', Selections from Keats, *Letters*

Module 4: Late Romantic Poets (at least 6 poems with 2 poems each by at least 3 poets will constitute 1 credit) - 2 credits

Poems by John Keats, P. B. Shelley and Lord Byron and the women poets of the age (pieces to be identified by the teacher)

CORE COURSE 202-302: NINETEENTH CENTURY FICTION

NOVELS : (5 novels chosen from the 3 modules will form 5 credits)

MODULE I

Walter Scott-*The Heart of Midlothian/ Ivanhoe/ Waverley*

Maria Edgeworth - *Castle Rackrent/Belinda*

Thomas Love Peacock- *Nightmare Abbey*

Mary Shelley- *Frankenstein*

MODULE II

Charlotte Brontë - *Jane Eyre/Villette*

Emily Brontë -*Wuthering Heights*

Anne Brontë - *Agnes Grey/The Tenant of Wildfell Hall*

William Makepeace Thackeray - *Vanity Fair*

Charles Dickens - *Bleak House/Hard Times/ Pickwick Papers*

Elizabeth Gaskell- *Mary Barton/ North and South*

George Eliot - *Adam Bede/Middlemarch/The Mill on the Floss*

Anthony Trollope - *Barchester Towers*

Thomas Hardy -*Tess of the D'Urbervilles/ Jude the Obscure*

MODULE III

Mary Elizabeth Braddon- *Lady Audley's Secret*

Wilkie Collins -*The Woman in White*

Arthur Conan Doyle- *Hound of Baskervilles/ Sign of Four*

Lewis Carroll- *Alice's Adventures in Wonderland/ Through the Looking Glass*

Robert Louis Stevenson - *The Strange Case of Doctor Jekyll and Mr. Hyde*

Oscar Wilde- *The Picture of Dorian Gray*

Bram Stoker –*Dracula*

COURSE 202 303: VICTORIAN POETRY AND NON-FICTIONAL PROSE

VICTORIAL POETRY

Module 1: Victorian Poetry: Canonical Poets (at least 6 poems with 2 poems each by at least 3 poets will constitute 1 credit) - 2 credits

Poems by Lord Tennyson, Robert Browning, Matthew Arnold (pieces to be identified by the teacher)

Module 2: Varied Victorianisms (at least 6 poems with 2 poems each by at least 3 poets will constitute 1 credit) – 1 credit

D. G. Rossetti, A. C. Swinburne, Arthur Henry Clough, Victorian women poets, Thomas Hardy, Hopkins (pieces to be identified by the teacher)

Modules 1: Victorian Non-Fictional Prose (at least 3 prose extracts to form 1 credit) - 2 credits

Aesthetic/Poetic Theories/ Prose selections of Matthew Arnold, John Ruskin, William Morris, Walter Pater, Oscar Wilde (pieces to be identified by the teacher)

Module 2: Prose selections from Carlyle, Marx, Engels, Mayhew, Darwin, Mill, Cardinal Newman, Havelock Ellis (pieces to be identified by the teacher)

OPTIONAL COURSE 202 304

Optional Courses: any one of the following: (Only a select number of courses are likely to be offered in any given semester and they will be offered according to departmental discretion)

- Course 202 304.1: Biography/Autobiography
- Course 202 304.2: Gender and Literature
- Course 202 304.3: Literature and Films
- Course 202 304.4: Literature and the Visual Arts/ Book Illustration

- Course 202 304.5: Literature and Fantasy
- Course 202 304.6: Children's Literature
- Course 202 304.7: Neo-Victorian Studies
- Course 202 304.8: Travel Writing
- Course 202 304.9: Adaptation Studies
- Course 202 304.10: Ecology and Literature
- Course 202 304.11: Literature, Orality and Folklore
- Course 202 304.12: American Literature
- Course 202 304.13 : Literature and Space
- Course 202 304.14 : Trauma Studies
- Course 202 304.15 : Myth and Literature
- Course 202 304.16 : History and literature

The internal assessment of this course will be based on an abstract of the dissertation. The Courses offered will provide a comprehensive contextual and theoretical grounding in the area being offered. Students will be guided in the reading of texts and will write a dissertation and appear for a viva voce to defend their thesis. This will constitute the end examination.

CORE COURSE 202 305: MODERN AND POSTMODERN CRITICAL THEORY

This course is an introduction to critical theory that may be used as a tool for the study, analysis, interpretation and understanding of literary texts. The range of theoretical texts offered for study has been selective rather than comprehensive. Certain trends of modern and postmodern theory will be discussed as indicative of the complexities of contemporary approaches to literary study.

5 out of the 6 modules will be chosen for each semester. The teacher will select essays for detailed teaching from each module, and complement with lectures on concepts associated with the practice of that particular module. **Minimum of 3-4 texts to be taught from each section that will constitute 1 credit.**

Modernism

- Thomas Eliot, 'Tradition and Individual Talent'
- Georg Lukacs—selections from *The Meaning of Cotemporary Realism* (tr. J and N Mander, Merlin Press Ltd, 1962)
- Bertolt Brecht— 'The Popular and the Realistic' from *Brecht and the Theatre*
- Walter Benjamin—'The Work of Art in the Age of Mechanical Reproduction' from *Illuminations*
- Theodor Adorno and Max Horkheimer—selections from *Dialectic of Enlightenment*
- Raymond Williams—'The Metropolis and the Emergence of Modernism' from *Unreal City: Urban Experience in Modern European Literature and Art*
- Jean-Paul Sartre—selections from *Essays in Existentialism*
- Albert Camus—selections from *Myth of Sisyphus and Other Essays*

Marxist varieties of Thought and literature

- G.W.F Hegel—selections from *Encyclopedia of Philosophical Sciences: The Logic*
- Antonio Gramsci—selections from *Prison Notebooks*
- Louis Althusser—'Ideology and Ideological State Apparatuses' from *Lenin and Philosophy and Other Essays*
- Pierre Macherey—selections from *A Theory of Literary Production*
- Slavoj Zizek—selections from *The Sublime Object of Ideology*

Structuralism, Linguistics, Narratology

- Jonathan Culler—‘The Linguistic Foundation’/ Selections from *The Literary in Theory*
- Ferdinand de Saussure—selections from *Course in General Linguistics*
- Vladimir Propp— selections from *Morphology of the Folk-tale*
- Roman Jakobson—‘Two Aspects of Language’
- Roland Barthes—selections from *Mythologies*
- Michel Foucault—selections from *The Archaeology of Knowledge*
- Seymour Chatman—‘The Structure of Narrative Transmission’ / ‘New Ways of Analyzing Narrative Structure, with an Example from Joyce's Dubliners’
- Mikhail Bakhtin—‘Discourse in the Novel’ from *The Dialogic Imagination*
- Mikhail Bakhtin—selections from *Rabelais and his World*

Post-structuralism, Post-modernism, Deconstruction

- Martin Heidegger—Selections from *Identity and Difference*
- Michel Foucault—selections from *Discipline and Punish: The Birth of the Prison*
- Jacques Derrida—‘selections from *Margins of Philosophy*
- Jurgen Habermas—‘Modernity: An Incomplete Project’
- Helene Cixous—selections from *The Newly Born Woman*
- Jean-Francois Lyotard— ‘Answering the Question: What is Postmodernism?’ from Jean-Francois Lyotard’s *The Postmodern Condition: A Report on Knowledge*
- Fredric Jameson—“Postmodernism and Consumer Society” from Fredric Jameson’s *Postmodernism and Its Discontents*
- Jean Baudrillard—selections from *Simulations*
- Anthony Giddens – ‘Structuralism, post-structuralism and the production of culture’

Postcolonialism

- Michel Foucault—selections from *Power/Knowledge*
- Frantz Fanon—selections from *The Wretched of the Earth*
- Frantz Fanon—selections from *Black Skin, White Mask*
- Ngugi wa Thiong’o—selections from *Decolonising the Mind*
- Edward Said—selections from *Orientalism*
- Edward Said—selections from *Culture and Imperialism*
- Homi Bhabha—selections from *Location of Culture*
- Gayatri C. Spivak—selections from *In Other Worlds*
- Aijaz Ahmed—selections from *In Theory*
- Ashis Nandy—selections from *The Intimate Enemy*

Theories of Gender

- Virginia Woolf, selections from *A Room of One’s Own*
- Simone Beauvoir, selections from *The Second Sex*
- Gerda Lerner, selections from *The Creation of Patriarchy*
- Kate Millet, selections from *Sexual Politics*
- Elaine Showalter, selections from *A Literature of their Own/ “Towards a Feminist Poetics”/ “Feminist Criticism in the Wilderness”*
- Toril Moi, Selections from *Sexual/Textual Politics*
- Judith Butler, selections from *Gender Trouble: Feminism and the Subversion of Identity/Undoing Gender*
- Adrienne Rich, ‘Compulsory Heterosexuality and Lesbian Existence’
- Steve Epstein, ‘A Queer Encounter: Sociology and Study of Sexuality’

- Teresa de Lauretis, 'Queer Theory: Lesbian and Gay Sexualities'
- Laura Mulvey, 'Visual Pleasure and Narrative Cinema'
- Valerie Traub, selections from *The Renaissance of Lesbianism in Early Modern England*
- Terry Castle, selections from *The Apparitional Lesbian*
- Selections from Rachael Adams et al eds. *The Masculinity Studies Reader*
- R. W. Connell, selections from *Masculinities*

SEMESTER IV (3 core courses and 2 optional courses of 5 credits each)

CORE COURSE 202 401: TWENTIETH CENTURY POETRY AND DRAMA

Any 2 modules from the Poetry section and 2 modules from the Drama section are to be selected.

POETRY

Module I: Modern Poetry (at least 6 poems with 2 poems each from at least 3 poets will constitute one credit) – 1 credit

This comprehensive course on Modern Poetry will largely cover early twentieth century poets like William Butler Yeats, Thomas Stearns Eliot and Ezra Pound. Modernism as an aesthetic and cultural movement is more about European developments like Symbolism and Imagism which were represented by Anglo-American poets. Social and political change, the emotional trauma of the World Wars, radical ideologies and the emergence of psychology as a scientific discipline, left an impact on poetry and writing. These trends, developments and influences will be traced through a reading of selected poems/ poets.

Module II: Voices from the Battlefield ((at least 6 poems with 2 poems each from at least 3 poets will constitute one credit) -- 1 credit

This course will engage with English (British and American) poetry that relates to the experience of the two World Wars. The readings are likely to survey war poets and include select readings from Thomas Hardy, Rudyard Kipling, Ronald Ross, Robert Graves, D. H. Lawrence, Stephen Spender, W.H. Auden and Dylan Thomas. Through this range of modern poetry, students will be introduced to debates hinging on attitudes to war, warfare, pacifism, non-violence, to the socio-cultural impact of war on art and writing, to the emergence of new languages, techniques and forms of expression. War will be considered as a global/international event that intersected with discourses of imperialism, patriotism, victimization and violence as well as new political ideologies.

Module III- Postmodern and Contemporary Poetry (at least 6 poems with 2 poems each from at least 3 poets will constitute one credit) - 1 credit

This course will explore the emergence of the British Movement poets and the other kinds of emerging trends in mainly postmodern British poetry with a focus on the confessional poets, the neo-Romantics and the feminist poets. The poems of Philip Larkin, Thom Gunn, Ted Hughes, Sylvia Plath, Seamus Heaney will be discussed in detail for an understanding of the concerns of the contexts of the post-imperial welfare society in the post 1950s.

MODERN AND POSTMODERN DRAMA (3 CREDITS)

The course aims to introduce students to the literary genre of drama that influenced the age and was in turn, shaped by the intellectual developments, which characterised the modern and postmodern era in the history of world literatures. The course will focus on the emergence of new intellectual ideologies and aesthetic perceptions during this period and their influences on the contemporary art of drama both as a text and as performance. The course will create an awareness of the way drama was influenced by and responded to ideologies like 'realism', 'naturalism' 'impressionism', 'expressionism', 'cubism', 'existentialism', which conditioned modernist and postmodernist views of the arts.

The course is divided into four modules of which two will be offered in any given Semester. Each course consists of a major thematic area of modern drama. The 'critical' texts will be read only as reference texts to explain and understand the theoretical principles and thematic background. The texts for detailed study will

be read in class and students' familiarity with these texts will be evaluated through 'reference to the context' questions.

Module I: The New Theatre: Realism and Naturalism(1 ½ credits)

- I) Critical texts (selections): G.B. Shaw, Excerpt from *The Quintessence of Ibsenism*/ Preface to *Mrs Warren's Profession*
Arthur Miller, "Tragedy and the Common Man"
August Strindberg, 'On Psychic Murder'/'On Modern Drama and the Modern Theatre'/'Preface' to *A Dream Play*
- II) Reading/Viewing of one text for detailed study from the works of the following:
Henrik Ibsen
Anton Chekhov
G.B. Shaw
Arthur Miller
Eugene O'Neill
August Strindberg

Module II: Non-realistic Drama (1 ½ credits)

- I) Critical texts (selections): W.B. Yeats, "The Theatre"
Antonin Artaud, selections from *The Theatre and Its Double*
George Wellwarth, 'Antonin Artaud : The Prophet of the Avant-Garde Theater'
F. T. Marinetti, Excerpt from *The Variety Theatre*
- II) Reading/Viewing of one text for detailed study from the work/s of the following:
Sean O'Casey
W. B. Yeats (suggested: *Purgatory*)
Tennessee Williams

Module III: The Theatre of the Absurd(1 ½ credits)

- I) Critical texts (selections): Eugène Ionesco, 'Experience of the Theatre'/'Notes on the Theatre'
Martin Esslin, Excerpt from *The Theatre of the Absurd*
Ruby Cohn, 'Around the Absurd'
Enoch Brater. 'After the absurd : rethinking realism and a few other isms'
- II) Reading/Viewing of one text for detailed study from the works of the following:
Samuel Beckett
Eugene Ionesco
Jean Genet
Friedrich Durrenmatt
Harold Pinter
Edward Albee
Tom Stoppard

Module IV: Post-War Theatre(1 ½ credits)

- I) Critical texts (selections):
Bertolt Brecht, selections from *Brecht on Theatre: the Development of an Aesthetic*/ Excerpt from 'Alienation Effects in Chinese Acting'/ Excerpt from *The Exception and The Rule*/'The Street Scene'
Jerzy Grotowski, 'Methodical Exploration'

Edward Bond, 'Note on Dramatic Method'/Excerpt from 'Commentary' on
The War Plays

Ernst Toller, 'Post war German Drama'

Selections from *Oxford Encyclopedia of Theatre and Performance*

II) Reading/Viewing of one text for detailed study from the following:

Bertolt Brecht

Peter Brook

Edward Bond

John Wesker

CORE COURSE 202 402 -TWENTIETH CENTURY PROSE (5 credits)

Rationale: The objective of the course is to give the students an idea of the diverse forms of fiction that have been created and shaped by the socio-political events and movements that have left their mark on the century. The course will build on the modern and postmodern critical and theoretical concepts through literature. The modules will be based on writings born out of the different contexts of the twentieth century. It seeks to cover the fictional prose that has articulated and addressed the issues which have dominated the long twentieth century.

Students will be taught critical essays (1 credit) as background for twentieth century prose and fiction from 3 modules (4 credits).

Background:1 credit

- Critical essays/selections for study (any 3):
T. S. Eliot, 'Ulysses, Order and Myth'
Virginia Woolf, 'Modern Fiction' / 'The Common Reader' / 'Mr Bennett and Mrs Brown'
F. R. Leavis, Selections from *The Great Tradition*
Raymond Williams, Selections from *Keywords/ Culture and Society*
IhabHassan, 'Toward a Concept of Postmodernism'
John Barth, 'Literature of Exhaustion' / 'Literature of Replenishment'.

Fiction: 4 credits

Any three novels from texts by authors listed in Modules 1, 2, 3, 4 (3 credits) and a selection of 3 or 4 short stories from Module 5(1 credit) will be used.

Module I: Modernism: Experimentation in Form

Modernism was a movement that spread across the Continent and England. It was marked by the sense of an identity that was more international than national. The increasing powers of technology and developments in the many fields of knowledge lie at the heart of the processes of modernity and modernization. The writers responded to the changed world by breaking with the earlier realism. Experimentations and innovations in form were used to express the new reality. The socio-political background of the early twentieth century also encouraged a self-referentiality within the arts that encouraged an obsession with art, the figure of the artist, and the process of the creation of art. This module seeks to study these themes and the innovations that characterized the spirit of modernist literature in the context of the early twentieth century.

Joseph Conrad

E. M. Forster

James Joyce

Virginia Woolf

D.H. Lawrence

Franz Kafka

Albert Camus

Module II: British Postmodern Historical Fiction

The aim of this module is to focus on the rise of the historical novel in the postmodern British multicultural canon. Most of these novels experimentally revise the traditional nineteenth century historical novel using postmodernist narrative techniques. These novels re-invent a variety of historical pasts either to compare the past with the present or to represent nostalgic and presentist versions of the past. This course will consider the socio-cultural and political implications of the sustained production and popularity of contemporary British historical fiction.

John Fowles
Paul Scott
Graham Swift
Peter Ackroyd
Pat Barker
Rose Tremain

Module III: Multiculturalism in Contemporary British fiction

This module will consider how Britain as the vanquished imperial centre after the 1950s accommodated as well as resisted people and cultures from its former colonies. It produced literature that engaged with the reconfigurations of race relations in twentieth-century Britain. British and Anglophone diasporic writers dealt with the themes of settlement, exile and racial tensions in novels that expressed the multicultural and multiracial composition of contemporary Britain. The course aims to concentrate on how these post-colonial novels reproduced the vision of a more racially tolerant but fragmented and diversified multicultural society.

Sam Selvon
Salman Rushdie
Timothy Mo
V. S. Naipaul
Kazuo Ishiguro
Caryl Phillips
Meera Syal
Zadie Smith
Hanif Kureishi

Module IV : Psychological Novel

This particular form, expressing itself through the stream-of-consciousness mode, was inflected by the new psychical researches conducted at the turn of the century. Sigmund Freud's *Interpretation of Dreams* pointed to the possibility of the multiple consciousnesses as well as to several levels of the unconscious. New experiments in fiction writing attempted to map this multiplicity of consciousness. As Woolf notes "life is a not a series of gig lamps symmetrically arranged" and the novelist should attempt to capture this bewildering flux and flow of the human consciousness in his/her works.

Joseph Conrad
Marcel Proust
E. M. Forster
Dorothy Richardson
Virginia Woolf
James Joyce
William Faulkner

Module V: The Short Story

The course will take into account the theoretical enunciations about the genre and the evolution of the form under the impact of the radical shifts and changes in society crystallizing in the awareness of a postmodern reality. The course also points to the complexities incorporated by the form of the short story under several new critical directions in literary studies. **At least 4 texts will constitute 1 credit.**

Writers From European & Anglophone World

O'Henry (1862-1910)- *The Cop And The Anthem*
Rudyard Kipling (1865-1936)- *The Mark Of The Beast*
Virginia Woolf (1882-1941)- From *The Complete Shorter Fiction*
James Joyce (1882-1941)- From *Dubliners*
W.W Jacobs (1863-1943)- *The Monkey's Paw*
W. Somerset Maugham (1874-1965)- *The Outstation*
P.G. Wodehouse (1881-1975)- *The Custody Of The Pumpkin*

C

Peter Ackroyd (1949-)- From *The Collection*
Nadine Gordimer (1923-)- *Loot, Beethoven Was One-Sixteenth Black,*
Jesse Stuart (1907-1984)- *Split Cherry Tree*
Alice Adams (1926-1999)- *From Beautiful Girl*
Margaret Atwood (1939-)- From *Dancing Girls And Other Stories*

Writers Of Indian Origin

Rabindranath Tagore (1861-1941) *Selected Short Stories* OUP
Mulk Raj Anand (1905-2004)- From *Tales Told By An Idiot: Selected Short Stories,*
Raja Rao (1908-2006)- From *The Cow Of The Barricades & Other Stories,*
Ruskin Bond (1934-)-*The Eyes Have It.*
Amit Chaudhuri (1962-)- From *Real Time: Stories And A Reminiscence,*
Bharati Mukherjee (1940-)- *Darkness*
Hanif Kureishi (1954-)-Midnight All Day
Jhumpa Lahiri(1967-)- *Unaccustomed Earth,*
Rohinton Mistry (1952-)- From *Tales From Firozsha Baag*

OPTIONAL COURSE 202403 & 202 404: CLUSTER COURSES (ONE OPTION TO BE SELECTED)

- Option 1: ENGLISH LANGUAGE TEACHING
- Option 2: ANCIENT AND MODERN EUROPEAN CLASSICS
- Option 3: AMERICAN STUDIES
- Option 4: TRANSLATION THEORY AND PRACTICE
- Option 5: LITERATURE AND CULTURE STUDIES

Course 202 405: OTHER LITERATURES WRITTEN IN ENGLISH

Course Rationale:

The modules offered in this core course push the boundaries of the so-called English canon and emphasize the importance of the 'other' literatures written in English. The nomenclature for the course suggests the course deals with an emergent corpus of writing in English often from erstwhile colonies. However such writing was often a response to historical circumstances, local situations and global conditions using traditional, indigenous and foreign literary conventions. In the twentieth and twenty-first centuries these works address issues of race and identity, nation and state, violence and religion, memory and traumas, broad themes that span several of these postcolonial societies. Interestingly, the cultural imperialism exercised by the English language is challenged by the ways in which the tongue is appropriated and used

for new writings. These works also underscore the polyvalent, hybrid and increasingly complex nature of the expanding horizons of multicultural English literatures in the context of a globalized and diasporic world.

Any one of the following modules will be offered in any given semester

Module 1: Australian Literature:

Drama – 1 credit

Jack Davis: *No Sugar* (1986)

Thomas Keneally: *Bullie's House* (1989)

Fiction: 2 credits.

Jean Devanny: *Sugar Heaven* (1936)

David Malouf : *An Imaginary Life* (1978)

Patrick White: *A Fringe of Leaves* (1976)

Sally Morgan: *My Place* (1987)

Peter Carey: *Oscar and Lucinda* (1988) / *Jack Maggs* (1997)/*The True History of the Kelly Gang*

Poetry: 2 credits

A representative selection of at least 6 poems with 2 poems each by at least 3 poets will be made by the teacher. This will constitute each credit.

or

Short Stories: 2 credits

A representative selection to be made by the teacher. At least 3 short stories will constitute each credit.

Module 2: Canadian Literature

Drama (An anthology of Drama may be recommended so that a choice is available) – 1 credit

Dianne Warren: *Club Chernobyl* (1994)

Sharon Pollock –*Kumagata Maru Incident*

Fiction -2 credits

Leonard Cohen: *Beautiful Losers* (1966)

Ian Adams: *The Poverty Wall* (1970)

Margaret Atwood: *Survival* (1972) / *The Handmaid's Tale/ Alias Grace* (1996)/ *The Blind Assassin*

Joy Kogawa: *Obasan* (1981)

Michael Ondaatje: *The English Patient* (1992)

Alistair McLeod : *No Great Mischief* (1999)

Yann Martel: *Life of Pi* (2001)

Poetry: 2 credits

A representative selection of at least 6 poems with 2 poems each by at least 3 poets will be made by the teacher. This will constitute each credit.

or

Short Stories: 2 credits

A representative selection to be made by the teacher. At least 3 short stories will constitute each credit.

Module 3: African Literature

Drama – 1 credit

Wole Soyinka: *Dance of the Forests / Death and the King's Horseman*

Efua Sutherland, Edefia Foriwa, *The Marriage of Anansewa*

Athol Fugard: *My Children! My Africa!*

Fiction – 2 credits

Chinua Achebe: *Things Fall Apart* (1958)/ *No Longer at Ease* (1960)/ *Arrow of God* (1964)

Ngugi wa Thiong'o: *A Grain of Wheat* (1967)/ *Petals of Blood* (1977)

Doris Lessing – *The Grass is Singing* (1985)

Nadine Gordimer: *The Conservationist* (1974)/ *July's People* (1981)

J. M. Coetzee: *Waiting for the Barbarians* (1980)/ *Disgrace* (1999)

Ben Okri: *The Famished Road* (1991)

Ama Ata Aidoo: *Our Sister Killjoy: reflections from a black-eyed squint* (1977)

Poetry: 2 credits

A representative selection of at least 6 poems with 2 poems each by at least 3 poets will be made by the teacher. This will constitute each credit.

OR

Short Stories: 2 credits

A representative selection to be made by the teacher. At least 3 short stories will constitute each credit.

Module 4. Caribbean Literature & Black British Literature

Drama – 1 credit

Plays by C L R James, Derek Walcott, Earl Lovelace, Trevor D. Rhone, Jean Wilson, Sylvia Winter
(selection of texts to be made by the teacher)

Novels – 2 credits

C L R James, *Minty Alley* (1936)

George Lamming, *In the Castle of My Skin* (1953)/*The Emigrants* (1954)/ *Water With Berries* (1971)

V S Reid, *New Day* (1949) / *The Leopard* (1958)

Samuel Selvon, *A Brighter Sun* (1952)/*The Lonely Londoners* (1956)

Jean Rhys, *Wide Sargasso Sea* (1966)

V S Naipaul, *A House for Mr Biswas* (1961)/ *The Mimic Men* (1967)/*The Enigma of Arrival* (1987)

Orlando Patterson, *The Children of Sisyphus* (1964)

Merle Hodge, *Crick, Crack Monkey* (1970)

Caryl Phillips, *The Final Passage* (1985)/ *Cambridge* (1991) /*Crossing the River* (1993)

Poetry – 2 credits

Poems by Louise Bennett, Eric Roach, Edward Brathwaite, Claude McKay, Derek Walcott, Mervyn Morris, Wilson Harris, David Dabydeen, Fred D'Aguiar (A representative selection of at least 6 poems with 2 poems each by at least 3 poets will be made by the teacher. This will constitute each credit)

OR

Short stories - 2 credits

A representative selection to be made by the teacher. At least 3 short stories will constitute each credit.