

# VIDYASAGAR UNIVERSITY



## Curriculum for 3-Year B.A. (HONOURS) in ENGLISH

Under Choice Based Credit System (CBCS)  
w.e.f 2018-2019

**VIDYASAGAR UNIVERSITY**  
**BA (Honours) in English**  
**[Choice Based Credit System]**

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks			
							CA	ESE	TOTAL	
<b>Semester-I</b>										
1	I	Core-1		<b>C1T:</b> British Poetry and Drama: Beginning to 14th Century and History of English Language	6	5-1-0	15	60	75	
		Core-2		<b>C2T:</b> British Poetry and Drama: Renaissance to 17th and 18th Centuries	6	5-1-0	15	60	75	
		GE-1		TBD	6	5-1-0/ 4-0-4	15	60	75	
		AECC-1 (elective)		English/MIL	2	1-1-0	10	40	50	
	<b>Semester –I: total</b>					<b>20</b>				<b>275</b>
	<b>Semester-II</b>									
	II	Core-3		<b>C3T:</b> British Literature (fiction and non-fiction): 18th Century	6	5-1-0	15	60	75	
		Core-4		<b>C4T:</b> British Romantic Literature (1798-1832)	6	5-1-0	15	60	75	
		GE-2		TBD	6	5-1-0/ 4-0-4	15	60	75	
		AECC-2 (elective)		ENVS	4		20	80	100	
<b>Semester-II : total</b>					<b>22</b>				<b>325</b>	

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks		
							CA	ESE	TOTAL
<b>Semester-III</b>									
2	III	Core-5		<b>C5T:</b> British Literature: 19th Century (1832-1900)	6	5-1-0	15	60	75
		Core-6		<b>C6T:</b> British Literature: The Early 20th Century	6	5-1-0	15	60	75
		Core-7		<b>C7T:</b> American Literature	6	5-1-0	15	60	75
		GE-3		TBD	6	5-1-0/ 4-0-4	15	60	75
		SEC-1		<b>SEC-1:</b> English Language Teaching <b>Or</b> Soft Skills <b>Or</b> Translation Studies	2	1-1-0	10	40	50
		<b>Semester – III : total</b>				<b>26</b>			
<b>Semester-IV</b>									
2	IV	Core-8		<b>C8T:</b> European Classical Literature	6	5-1-0	15	60	75
		Core-9		<b>C9T:</b> Modern European Drama	6	5-1-0	15	60	75
		Core-10		<b>C10T:</b> Popular Literature	6	5-1-0	15	60	75
		GE-4		TBD	6	5-1-0/ 4-0-4	15	60	75
		SEC-2		<b>SEC-2:</b> Creative Writing <b>Or</b> Business Communication <b>Or</b> Technical Writing	2	1-1-0	10	40	50
		<b>Semester – IV : total</b>				<b>26</b>			

Year	Semester	Course Type	Course Code	Course Title	Credit	L-T-P	Marks			
							CA	ESE	TOTAL	
		<b>Semester-V</b>								
3	V	Core-11		<b>C11T:</b> Postcolonial Literatures	6	5-1-0	15	60	75	
		Core-12		<b>C12T:</b> Women's Writing	6	5-1-0	15	60	75	
		DSE-1		DSE-1: Nineteenth Century European Realism	6	5-1-0	15	60	75	
		DSE-2		DSE-2: World Literatures	6	5-1-0	15	60	75	
		<b>Semester - V : total</b>				<b>24</b>				<b>300</b>
			<b>Semester-VI</b>							
	VI	Core-13		<b>C13T:</b> Indian Classical Literature	6	5-1-0	15	60	75	
		Core-14		<b>C14T:</b> Indian Writing in English	6	5-1-0	15	60	75	
		DSE-3		DSE-3: Science Fiction and Detective Literature Or Literature and Cinema	6	5-1-0	15	60	75	
		DSE-4		DSE - 4: Partition Literature Or Travel Writing	6	5-1-0	15	60	75	
<b>Semester - VI : total</b>				<b>24</b>				<b>300</b>		
<b>Total in all semester:</b>					<b>142</b>				<b>1900</b>	

**CC** = Core Course , **AECC** = Ability Enhancement Compulsory Course , **GE** = Generic Elective , **SEC** = Skill Enhancement Course , **DSE** = Discipline Specific Elective , **CA**= Continuous Assessment , **ESE**= End Semester Examination , **TBD**=To be decided , **CT** = Core Theory, **CP**=Core Practical , **L** = Lecture, **T** = Tutorial , **P** = Practical , **MIL** = Modern Indian Language , **ENVS** = Environmental Studies ,

## List of Core Courses and Electives

### Core Course (CC)

- CC-1: British Poetry and Drama: Beginning to 14th Century and History of English Language
- CC-2: British Poetry and Drama: Renaissance to 17th and 18th Centuries
- CC-3: British Literature (fiction and non-fiction): 18th Century
- CC-4: British Romantic Literature (1798-1832)
- CC-5: British Literature: 19th Century (1832-1900)
- CC-6: British Literature: The Early 20th Century
- CC-7: American Literature
- CC-8: European Classical Literature
- CC-9: Modern European Drama
- CC-10: Popular Literature
- CC-11: Postcolonial Literatures
- CC-12: Women's Writing
- CC-13: Indian Classical Literature
- CC-14: Indian Writing in English

### Discipline Specific Electives (DSE)

- DSE-1: Nineteenth Century European Realism
- DSE-2: World Literatures
- DSE-3: Science Fiction and Detective Literature
- Or
- DSE-3: Literature and Cinema
- DSE-4: Partition Literature
- Or
- DSE-4: Travel Writing

### Skill Enhancement Course (SEC)

- SEC-1: English Language Teaching
- Or
- SEC-1: Soft Skills
- Or
- SEC-1: Translation Studies
- SEC-2: Creative Writing
- Or
- SEC-2: Business Communication
- Or
- SEC-2: Technical Writing

### Generic Electives (GE)

*[Interdisciplinary for other department]*

- GE-1: Academic Writing and Composition
- GE-2: Media and Communication Skills
- Or
- GE-2: Text and Performance
- GE-3: Language and Linguistics
- Or
- GE-3: Contemporary India: Women and Empowerment
- GE-4: Gender & Human Rights
- Or
- GE-4: Environment & Literature

## Core Courses (CC)

**CC-1: British Poetry and Drama: Beginning to 14th Century and History of English Language** **Credits 06**

**C1T: British Poetry and Drama: Beginning to 14th Century and History of English Language**

**Course Contents:**

**Group: A (History of Literature)**

- Old English poetry and prose
- Beowulf
- Chaucer: *The Wife of Bath's Prologue*

**Group: B (Philology)**

- Influences: Greek, Latin, Scandinavian, French

**Suggested Topics and Background Prose Readings for Class Presentations Topics:**

- Birth of English Literature and Language
- Advent of Christianity and its influence on English Literature
- Influence of Norman conquest and Black death
- Three phases of Chaucer

**Suggested Readings:**

- C.L.Wren: *The English Language*
- S.A.J. Bradley: *Anglo-Saxon Poetry*
- Greenfield & Calder: *A New Critical History of Old English Literature*
- Neville Coghill (ed.): *The Nun's Priest's Tale*
- Aditi Choudhury: *A History of English Literature* (Orient Blackswan)

**CC-2: British Poetry and Drama: Renaissance to 17th and 18th Centuries** **Credits 06**

**C2T: British Poetry and Drama: Renaissance to 17th and 18th Centuries**

**Course Contents:**

**Poetry:**

- Edmund Spenser: Sonnet LXXV "One day I wrote her name"
- William Shakespeare: Sonnet 130 "My mistress' eyes are nothing like the sun"
- John Donne: 'Good Morrow'
- Milton: *Paradise Lost Book-I*
- Pope: *Rape of the Lock* (3 cantos)

**Play:**

- Christopher Marlowe: *Edward II*
- William Shakespeare: *Macbeth*

**Literary terms related to poetry and drama:**



- Allegory, Ballad, Blank-Verse, Heroic Couplet, Bathos, Comedy, Dramatic Monologue, Elegy, Image, Ode, Carpe-diem, Soliloquy, Symbol, Tragedy, Catharsis, Hamartia, Three Unities, Anagnorisis, Antagonist, Chorus, Denouement, Comic-relief, Aside, Anti-Hero, Catastrophe

### **Suggested Topics and Background Prose Readings for Class Presentations Topics**

- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- The Writer in Society

### **Suggested Readings:**

- Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
- John Calvin, ‘Predestination and Free Will’, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
- Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of *The Courtier*, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
- Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

### **CC-3: British Literature (fiction and non-fiction): 18th Century**

**Credits 06**

### **CC3T: British Literature (fiction and non-fiction): 18th Century**

#### **Course Contents:**

##### **Play:**

- William Congreve: *The Way of the World*

##### **Prose:**

- Jonathan Swift: *Gulliver’s Travels* (Books III and IV)
- Addison and Steele: ‘Sir Roger at Church’
- Laurence Sterne: *The Life and Opinions of Tristram Shandy, Gentleman*

### **Suggested Topics and Background Prose Readings for Class Presentations Topics**

- The Enlightenment and Neoclassicism
- Restoration Comedy
- The Country and the City
- The Novel and the Periodical Press

### **Suggested Readings:**

- Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).



- Daniel Defoe, ‘The Complete English Tradesman’ (Letter XXII), ‘The Great Law of Subordination Considered’ (Letter IV), and ‘The Complete English Gentleman’, in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
- Samuel Johnson, ‘Essay 156’, in *The Rambler, in Selected Writings: Samuel Johnson*, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp.194–7; *Rasselas* Chapter 10; ‘Pope’s Intellectual Character: Pope and Dryden Compared’, from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.

#### CC-4: British Romantic Literature (1798-1832)

Credits 06

#### CC4T: British Romantic Literature (1798-1832)

##### Course Contents:

##### Poetry:

- William Blake: ‘The Lamb’, ‘The Tyger’
- William Wordsworth: ‘Tintern Abbey’
- Samuel Taylor Coleridge: ‘Christabel’ Part-1
- Percy Bysshe Shelley: ‘Ozymandias’
- John Keats: ‘Ode to a Nightingale’

##### Novel:

- Mary Shelley: *Frankenstein*
- Jane Austen: *Pride and Prejudice*

##### Suggested Topics and Background Prose Readings for Class Presentations Topics

- Reason and Imagination
- Conceptions of Nature
- Literature and Revolution
- The Gothic
- The Romantic Lyric

##### Suggested Readings:

- William Wordsworth, ‘Preface to Lyrical Ballads’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.
- John Keats, ‘Letter to George and Thomas Keats, 21 December 1817’, and ‘Letter to Richard Woodhouse, 27 October, 1818’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.
- Jean-Jacques Rousseau, ‘Preface’ to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).
- Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.



**CC-5: British Literature: 19th Century (1832-1900)**

**Credits 06**

**CC5T: British Literature: 19th Century (1832-1900)**

**Course Contents:**

**Poetry:**

- Alfred Tennyson: ‘Ulysses’
- Robert Browning: ‘My Last Duchess’, ‘The Last Ride Together’
- Mathew Arnold: ‘Dover Beach’

**Novel:**

- Charles Dickens: *Hard Times*

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

- Utilitarianism
- The 19th Century Novel
- Marriage and Sexuality
- The Writer and Society
- Faith and Doubt
- The Dramatic Monologue

**Suggested Readings:**

- Karl Marx and Friedrich Engels, ‘Mode of Production: The Basis of Social Life’, ‘The Social Nature of Consciousness’, and ‘Classes and Ideology’, in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.
- Charles Darwin, ‘Natural Selection and Sexual Selection’, in *The Descent of Man* in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.
- John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol.2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

**CC-6: British Literature: The Early 20th Century**

**Credits 06**

**C6T: British Literature: The Early 20th Century**

**Course Contents:**

**Poetry:**

- W.B. Yeats: ‘The Second Coming’, ‘The Wild Swans at Coole’
- T.S. Eliot ‘The Love Song of J. Alfred Prufrock’

**Fiction:**

- Joseph Conrad: *The Secret Sharer*
- Katherine Mansfield: ‘The Fly’

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

- Modernism and non-European Cultures
- The Women’s Movement in the Early 20th Century



- Psychoanalysis and the Stream of Consciousness
- The Uses of Myth
- The Avant Garde

**Suggested Readings:**

- Sigmund Freud, ‘Theory of Dreams’, ‘Oedipus Complex’, and ‘The Structure of the Unconscious’, in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.
- T.S. Eliot, ‘Tradition and the Individual Talent’, in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.
- Raymond Williams, ‘Introduction’, in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.
- Boris Ford, *The Pelican Guide to English Literature*, vol.8.

**CC-7: American Literature**

**Credits 06**

**C7T: American Literature**

**Course Contents:**

**Poetry:**

- Robert Frost: ‘The Road not Taken’
- Langston Hughes: ‘Harlem to be Answered’
- Walt Whitman: ‘O Captain, My Captain’

**Stories:**

- Edgar Allan Poe: ‘The Purloined Letter’

**Novel:**

- Mark Twain: *The Adventures of Tom Sawyer*

**Play:**

- Tennessee Williams: *A Streetcar Named Desire*

**Suggested Topics and Background Prose Readings for Class Presentations Topics**

- The American Dream
- Social Realism and the American Novel
- Folklore and the American Novel
- Black Women’s Writings
- Questions of Form in American Poetry

**Suggested Readings:**

- Hector St John Crevecoeur, ‘What is an American’, (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.
- Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.
- Henry David Thoreau, ‘Battle of the Ants’ excerpt from ‘Brute Neighbours’, in *Walden* (Oxford: OUP, 1997) chap. 12.

- Ralph Waldo Emerson, ‘Self Reliance’, in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).
- Toni Morrison, ‘Romancing the Shadow’, in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

## CC-8: European Classical Literature

Credits 06

### C8T: European Classical Literature

#### Course Contents:

- Homer: *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985) (Book I).
- Sophocles: *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).
- Plautus: *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
- Ovid Selections from *Metamorphoses* ‘Bacchus’, (Book III), ‘Pyramus and Thisbe’ (Book IV), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).

#### Suggested Topics and Background Prose Readings for Class Presentations Topics

- The Epic
- Comedy and Tragedy in Classical Drama
- The Athenian City State
- Catharsis and Mimesis
- Satire
- Literary Cultures in Augustan Rome

#### Suggested Readings:

- Aristotle, *Poetics*, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.
- Plato, *The Republic*, Book X, tr. Desmond Lee (London: Penguin, 2007).
- Horace, *Ars Poetica*, tr. H. Rushton Fairclough, *Horace: Satires, Epistles and Ars Poetica* (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.

## CC-9: Modern European Drama

Credits 06

### C9T: Modern European Drama

#### Course Contents:

- Henrik Ibsen: *Ghosts*
- Bertolt Brecht: *The Good Woman of Szechuan*
- Samuel Beckett: *Waiting for Godot*

#### Suggested Topics and Background Prose Readings for Class Presentations

#### Topics

- Politics, Social Change and the Stage
- Text and Performance
- European Drama: Realism and Beyond

- Tragedy and Heroism in Modern European Drama
- The Theatre of the Absurd

**Suggested Readings:**

- Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.
- Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.
- George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

**CC-10: Popular Literature**

**Credits 06**

**C10T: Popular Literature**

**Course Contents:**

- Lewis Carroll: *Through the Looking Glass*
- Agatha Christie: *The Murder of Roger Ackroyd*
- Shyam Selvadurai: *Funny Boy*
- Sukumar Ray: *AbolTabol* (Translated by Sukanta Chowdhuri)/Autobiographical Notes on Ambedkar (For the Visually Challenged students)

**Suggested Topics and Background Prose Readings for Class Presentations**

**Topics**

- Coming of Age
- The Canonical and the Popular
- Caste, Gender and Identity
- Ethics and Education in Children's Literature
- Sense and Nonsense
- The Graphic Novel

**Suggested Readings:**

- Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–6
- Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
- Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
- Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.

**CC-11: Postcolonial Literatures**

**Credits 06**

## **C11T: Postcolonial Literatures**

### **Course Contents:**

#### **Poetry:**

- Pablo Neruda: 'Tonight I can Write' 'The Way Spain Was'
- Derek Walcott: 'A Far Cry from Africa' 'Names'
- Mamang Dai: 'Small Towns and the River' 'The Voice of the Mountain'

#### **Novel:**

- Chinua Achebe: *Things Fall Apart*

#### **Stories:**

- Bessie Head: 'The Collector of Treasures'
- Ama Ata Aidoo: 'The Girl who can'

## **Suggested Topics and Background Prose Readings for Class Presentations**

### **Topics**

- De-colonization, Globalization and Literature
- Literature and Identity Politics
- Writing for the New World Audience
- Region, Race, and Gender
- Postcolonial Literatures and Questions of Form

### **Suggested Readings:**

- Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.
- Ngũgĩ waThiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.
- Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

## **CC-12: Women's Writing**

**Credits 06**

## **C12T: Women's Writing**

### **Course Contents:**

#### **Poetry:**

- Emily Dickinson: 'I cannot live with you', 'I'm wife; I've finished that'
- Sylvia Plath: 'Daddy'
- Eunice De Souza: 'Advice to Women',

#### **Fiction:**

- Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)
- Toni Morrison: *Beloved*

### Non-Fiction:

- Baby Kamble: *Our Wretched Life*
- Rassundari Debi Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

### Suggested Topics and Background Prose Readings for Class Presentations

#### Topics

- The Confessional Mode in Women's Writing
- Sexual Politics
- Race, Caste and Gender
- Social Reform and Women's Rights

#### Suggested Readings:

- Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
- Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
- Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
- Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

### CC-13: Indian Classical Literature

Credits 06

### C13T: Indian Classical Literature

#### Course Contents:

- Kalidasa. *Abhijnana Shakuntalam*, tr. Chandra Rajan, in *Kalidasa: The Loom of Time* (New Delhi: Penguin, 1989).
- Vyasa. 'The Dicing' and 'The Sequel to Dicing', 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in *The Mahabharata*: tr. and ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.
- Sudraka. *Mrcchakatika*, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).

### Suggested Topics and Background Prose Readings for Class Presentations

#### Topics

- The Indian Epic Tradition: Themes and Recensions
- Classical Indian Drama: Theory and Practice
- Alankara and Rasa
- Dharma and the Heroic

#### Suggested Readings:

- Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
- Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.
- J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., *Indian Philosophy, vol. V, Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
- Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.

## CC-14: Indian Writing in English

Credits 06

### C14T: Indian Writing in English

#### Course Contents:

##### Poetry:

- R.K. Narayan: *Swami and Friends*
- H.L.V. Derozio: 'The Harp of India'
- Kamala Das: 'Introduction'
- Nissim Ezekiel: 'The Night of the Scorpion'

##### Fiction:

- Mulk Raj Anand: 'Two Lady Rams'
- Salman Rushdie: 'The Free Radio'

##### Drama:

- Girish Karnad: *Tughlaq*

#### Suggested Topics and Background Prose Readings for Class Presentations

##### Topics

- Indian English
- Indian English Literature and its Readership
- Themes and Contexts of the Indian English Novel
- The Aesthetics of Indian English Poetry
- Modernism in Indian English Literature

##### Suggested Readings:

- Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
- Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
- Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp. 187–203.
- Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

### Discipline Specific Electives (DSE)



## DSE-1: Nineteenth Century European Realism

Credits 06

### DSE1T: Nineteenth Century European Realism

#### Course Contents:

- Fyodor Dostoyevsky: *Crime and Punishment*, tr. Jessie Coulson (London: Norton, 1989).
- Gustave Flaubert: *Madame Bovary*, tr. Geoffrey Wall (London: Penguin, 2002).

#### Suggested Topics and Background Prose Readings for Class Presentations

##### Topics

- History, Realism and the Novel Form
- Ethics and the Novel
- The Novel and its Readership in the 19th Century
- Politics and the Russian Novel: Slavophiles and Westernizers

##### Suggested Readings:

- Leo Tolstoy, 'Man as a creature of history in *War and Peace*', ed. Richard Ellmann et. al., *The Modern Tradition*, (Oxford: OUP, 1965) pp. 246–54.
- Honore de Balzac, 'Society as Historical Organism', from Preface to *The Human Comedy*, in *The Modern Tradition*, ed. Ellmann et. al (Oxford: OUP, 1965) pp. 265–67.
- Gustav Flaubert, 'Heroic honesty', Letter on *Madame Bovary*, in *The Modern Tradition*, ed. Richard Ellmann et. al. (Oxford: OUP, 1965) pp. 242–3.
- George Lukacs, 'Balzac and Stendhal', in *Studies in European Realism* (London, Merlin Press, 1972) pp. 65–85.

## DSE-2: World Literatures

Credits 06

### DSE2T: World Literatures

#### Course Contents:

- V.S. Naipaul: *Bend in the River* (London: Picador, 1979).
- Julio Cortazar: 'Blow-Up', in *Blow-Up and other Stories* (New York: Pantheon, 1985).
- Judith Wright: 'Bora Ring', in *Collected Poems* (Sydney: Angus & Robertson, 2002) p. 8.

#### Suggested Topics and Background Prose Readings for Class Presentations

##### Topics

- The Idea of World Literature
- Memory, Displacement and Diaspora
- Hybridity, Race and Culture
- Adult Reception of Children's Literature
- Literary Translation and the Circulation of Literary Texts
- Aesthetics and Politics in Poetry



**Suggested Readings:**

- Sarah Lawall, 'Preface' and 'Introduction', in *Reading World Literature: Theory, History, Practice*, ed. Sarah Lawall (Austin, Texas: University of Texas Press, 1994) pp. ix–xviii, 1–64.
- David Damrosch, *How to Read World Literature?* (Chichester: Wiley-Blackwell, 2009) pp. 1–64, 65–85.
- Franco Moretti, 'Conjectures on World Literature', *New Left Review*, vol.1 (2000), pp. 54–68.
- Theo D'haen et. al., eds., 'Introduction', in *World Literature: A Reader* (London: Routledge, 2012).

**DSE-3: Science Fiction and Detective Literature****Credits 06****DSE3T: Science Fiction and Detective Literature****Course Contents:**

- Wilkie Collins: *The Woman in White*
- Arthur Conan Doyle: *The Hound of the Baskervilles*

**Suggested Topics and Readings for Class Presentation Topics**

- Crime across the Media
- Constructions of Criminal Identity
- Cultural Stereotypes in Crime Fiction
- Crime Fiction and Cultural Nostalgia
- Crime Fiction and Ethics
- Crime and Censorship

**Suggested Readings:**

- J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.
- George Orwell, *Raffles and Miss Blandish*, available at: [www.george-orwell.org/Raffles\\_and\\_Miss\\_Blandish/0.html](http://www.george-orwell.org/Raffles_and_Miss_Blandish/0.html)
- W.H. Auden, *The Guilty Vicarage*, available at: [harpers.org/archive/1948/05/the-guilty-vicarage/](http://harpers.org/archive/1948/05/the-guilty-vicarage/)
- Raymond Chandler, 'The Simple Art of Murder', *Atlantic Monthly*, Dec. 1944, available at: <http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html>

**OR****DSE-3: Literature and Cinema****Credits 06****DSE3T: Literature and Cinema****Course Contents:**

- William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).

- Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).

## Suggested Topics and Background Prose Readings for Class Presentations

### Topics

- Theories of Adaptation
- Transformation and Transposition
- Hollywood and 'Bollywood'
- The 'Two Ways of Seeing'
- Adaptation as Interpretation

### Suggested Readings:

- Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
- Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
- Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
- Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

### Other films that may be used for class presentations:

- William Shakespeare: *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Anoor* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkara* (dir. Vishal Bhardwaj, 2006) respectively.
- Jane Austen: *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
- *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).
- Ruskin Bond: *Junoon* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj, 2011).
- E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

### Note:

- a) For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
- b) To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:
  1. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
  2. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
  3. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
  4. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
  5. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press, 1996).

## DSE - 4: Partition Literature

Credits 06

### DSE4T: Partition Literature

#### Course Contents:

- Amitav Ghosh: *The Shadow Lines*.
- Dibyendu Palit: 'Alam's Own House', tr. Sarika Chaudhuri, *Bengal Partition Stories: An Unclosed Chapter*, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.
- Manik Bandhopadhyaya, 'The Final Solution', tr. Rani Ray, *Mapmaking: Partition Stories from Two Bengals*, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp. 23–39.
- Sa'adat Hasan Manto, 'Toba Tek Singh', in *Black Margins: Manto*, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.
- Jibananda Das, 'I Shall Return to This Bengal', tr. Sukanta Chaudhuri, in *Modern Indian Literature* (New Delhi: OUP, 2004) pp. 8–13.

#### Suggested Topics and Readings for Class Presentation Topics

- Colonialism, Nationalism, and the Partition
- Communalism and Violence
- Homelessness and Exile
- Women in the Partition

#### Background Readings and Screenings

- Ritu Menon and Kamla Bhasin, 'Introduction', in *Borders and Boundaries* (New Delhi: Kali for Women, 1998).
- Sukrita P. Kumar, *Narrating Partition* (Delhi: Indialog, 2004).
- Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (Delhi: Kali for Women, 2000).
- Sigmund Freud, 'Mourning and Melancholia', in *The Complete Psychological Works of Sigmund Freud*, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.

#### Films

*Garam Hawa* (dir. M.S. Sathyu, 1974).

*Khamosh Paani: Silent Waters* (dir. Sabiha Sumar, 2003).

*Subarnarekha* (dir. Ritwik Ghatak, 1965)

Or

## DSE - 4: Travel Writing

Credits 06

### DSE4T: Travel Writing

#### Course Contents:

- Ibn Batuta: 'The Court of Muhammad bin Tughlaq', Khuswant Singh's *City Improbable: Writings on Delhi*, Penguin Publisher

- Mark Twain: *The Innocent Abroad* (Chapter VII , VIII and IX) (Wordsworth Classic Edition)
- William Dalrymple: *City of Djinns* (Prologue, Chapters I and II) Penguin Books
- Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II) Pilgrims Publishing

### **Suggested Topics and Background Prose Readings for Class Presentations**

#### **Topics:**

- Travel Writing and Ethnography
- Gender and Travel
- Globalization and Travel
- Travel and Religion
- Orientalism and Travel

#### **Suggested Readings:**

- Susan Bassnett, ‘Travel Writing and Gender’, in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP,2002) pp, 225-241
- Tabish Khair, ‘An Interview with William Dalrymple and Pankaj Mishra’ in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184
- Casey Balton, ‘Narrating Self and Other: A Historical View’, in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29
- Sachidananda Mohanty, ‘Introduction: Beyond the Imperial Eyes’ in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

### *Skill Enhancement Courses (SEC)*

#### **SEC-1: English Language Teaching**

**Credits 02**

#### **SEC-1: English Language Teaching**

#### **Course Contents:**

- Knowing the Learner
- Structures of English Language
- Methods of Teaching English Language and Literature
- Materials for Language Teaching
- Assessing Language Skills
- Using Technology in Language Teaching

#### **Suggested Readings:**

- Penny Ur, *A Course in Language Teaching: Practice and Theory* (Cambridge: CUP, 1996).
- Marianne Celce-Murcia, Donna M. Brinton, and Marguerite Ann Snow, *Teaching English as a Second or Foreign Language* (Delhi: Cengage Learning, 4th edn, 2014).

- Adrian Doff, *Teach English: A Training Course For Teachers (Teacher's Workbook)* (Cambridge: CUP, 1988).
- *Business English* (New Delhi: Pearson, 2008).
- R.K. Bansal and J.B. Harrison, *Spoken English: A Manual of Speech and Phonetics* (New Delhi: Orient BlackSwan, 4th edn, 2013).
- Mohammad Aslam, *Teaching of English* (New Delhi: CUP, 2nd edn, 2009).

**Or**

**SEC-1: Soft Skills**

**Credits 02**

**SEC1T: Soft Skills**

**Course Contents:**

What is soft skill? Teamwork, Adaptability, Leadership, Problem solving

Development of Soft skills: Precis; Comprehension; Essays.

**Suggested Readings:**

- *English and Soft Skills*. S.P. Dhanavel. Orient BlackSwan
- *English for Students of Commerce: Precis, Composition, Essays, Poems* eds. Kaushik, et al.

**Or**

**SEC-1: Translation Studies**

**Credits 02**

**SEC1T: Translation Studies**

**Course Contents:**

1. Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India.
2. Exercises in different Types / modes of translation, such as:
  - a) Semantic / Literal translation
  - b) Free / sense/ literary translation
  - c) Functional / communicative translation
3.
  - a) Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.
  - b) Translation in Practice.

**Resources for Practice:**

Dictionaries  
Encyclopedias  
Thesauri  
Glossaries  
Software of translation

### **Suggested Readings:**

- Baker, Mona, *In Other Words: A Coursebook on Translation*, Routledge, (Useful exercises for practical translation and training)
- ----- (Ed.) *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge, 2001. (Readable entries on concepts and terms) Sherry Simon, *Gender in translation: Cultural Identity and the Politics of Transmission*. New York: Routledge,
- Catford, I.C. *A Linguistic Theory of Translation*. London: OUP, 1965. Frishberg, Nancy J. *Interpreting: An Introduction*. Registry of Interpreters,.
- Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). *Translation and Interpreting: Reader and Workbook*. New Delhi: Orient Longman,.
- House, Juliana. *A Model for Translation Quality Assessment*. Tubingen: Gunter Narr,
- Lakshmi, H. *Problems of Translation*. Hyderabad: Booklings Corporation,.
- Newmark, Peter. *A Textbook of Translation*. London: Prentice Hall,
- Nida, E.A. and C.R. Taber. *The Theory and Practice of Translation*. Leiden: E.J. Brill,
- Toury, Gideon. *Translation Across Cultures*. New Delhi : Bahri Publications Private Limited,

### **SEC-2: Creative Writing**

**Credits 02**

#### **SEC2T: Creative Writing**

#### **Course Contents:**

##### **Unit 1:**

What is Creative Writing?

##### **Unit 2:**

The Art and Craft of Writing

##### **Unit 3:**

Modes of creative Writing

##### **Unit 4:**

Writing for the Media

##### **Unit 5:**

Preparing for Publication

#### **Suggested Readings:**

- Creative writing: A Beginner's Manual by Anjana Neira Dev and Others, Published by Pearson, Delhi.

**Or**

### **SEC-2: Business Communication**

**Credits 02**

#### **SEC2T: Business Communication**

#### **Course Contents:**



- Introduction to the essentials of Business Communication: Theory and practice
- Writing a project report
- Writing reports on field work/visits to industries, business concerns etc. /business negotiations.
- Summarizing annual report of companies
- E-correspondence
- Spoken English for business communication (Viva for internal assessment)

#### **Suggested Readings:**

- Scot, O.; Contemporary *Business Communication*. Biztantra, New Delhi.
- Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
- Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall of India Pvt. Ltd., New Delhi.
- R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi

**Or**

**SEC-2: Technical Writing**

**Credits 02**

**SEC2T: Technical Writing**

#### **Course Contents:**

1. Communication: Language and communication, distinct features of writing.
2. Writing Skills; Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing.
3. Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided.

#### **Suggested Readings:**

- M. Frank. Writing as thinking: *A guided process approach*, Englewood Cliffs, Prentice Hall Regents.
- L. Hamp-Lyons and B. Heasley: *Study Writing; A course in written English*. For academic and professional purposes, Cambridge Univ. Press.
- R. Quirk, S. Greenbaum, G. Leech and J. Svartik: *A comprehensive grammar of the English language*, Longman, London.
- Daniel G. Riordan & Steven A. Panley: *“Technical Report Writing Today”* - Biztantra.
- Daniel G. Riordan, Steven E. Pauley, Biztantra: *Technical Report Writing Today*, 8th Edition

**Generic Elective (GE)**  
**[Interdisciplinary for other department]**

## GE- 1: Academic Writing and Composition

Credits 06

### GE1T: Academic Writing and Composition

#### Course Contents:

- Introduction to the Writing Process
- Introduction to the Conventions of Academic Writing
- Writing in one's own words: Summarizing and Paraphrasing
- Critical Thinking: Syntheses, Analyses, and Evaluation
- Structuring an Argument: Introduction, Interjection, and Conclusion
- Citing Resources; Editing, Book and Media Review

#### Suggested Readings:

- Liz Hamp-Lyons and Ben Heasley, *Study writing: A Course in Writing Skills for Academic Purposes* (Cambridge: CUP, 2006).
- Renu Gupta, *A Course in Academic Writing* (New Delhi: Orient BlackSwan, 2010).
- Ilona Leki, *Academic Writing: Exploring Processes and Strategies* (New York: CUP, 2nd edn, 1998).
- Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (New York: Norton, 2009).

## GE- 2: Media and Communication Skills

Credits 06

### GE2T: Media and Communication Skills

#### Course Contents:

#### 1. Introduction to Mass Communication

1. Mass Communication and Globalization
2. Forms of Mass Communication

Topics for Student Presentations:

- a. Case studies on current issues Indian journalism
- b. Performing street plays
- c. Writing pamphlets and posters, etc.

#### 2. Advertisement

1. Types of advertisements
2. Advertising ethics
3. How to create advertisements/storyboards

Topics for Student Presentations:

- a. Creating an advertisement/visualization
- b. Enacting an advertisement in a group
- c. Creating jingles and taglines

#### 3. Media Writing

1. Scriptwriting for TV and Radio
2. Writing News Reports and Editorials
3. Editing for Print and Online Media

Topics for Student Presentations:



- a. Script writing for a TV news/panel discussion/radio programme / hosting radio programmes on community radio
- b. Writing news reports/book reviews/film reviews/TV program reviews/interviews
- c. Editing articles
- d. Writing an editorial on a topical subject

#### **4. Introduction to Cyber Media and Social Media**

1. Types of Social Media
2. The Impact of Social Media
3. Introduction to Cyber Media

**Or**

**GE-2: Text and Performance**

**Credits 06**

**GE2T: Text and Performance**

#### **Course Contents:**

##### **1. Introduction**

1. Introduction to theories of Performance
2. Historical overview of Western and Indian theatre
3. Forms and Periods: Classical, Contemporary, Stylized, Naturalist

Topics for Student Presentations:

- a. Perspectives on theatre and performance
- b. Historical development of theatrical forms
- c. Folk traditions

##### **2. Theatrical Forms and Practices**

1. Types of theatre, semiotics of performative spaces, e.g. proscenium 'in the round', amphitheatre, open-air, etc.
2. Voice, speech: body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization

Topics for Student Presentations:

- a. On the different types of performative space in practice
- b. Poetry reading, elocution, expressive gestures, and choreographed movement

##### **3. Theories of Drama**

1. Theories and demonstrations of acting: Stanislavsky, Brecht
2. Bharata

Topics for Student Presentations:

- a. Acting short solo/ group performances followed by discussion and analysis with application of theoretical perspectives

##### **4. Theatrical Production**

1. Direction, production, stage props, costume, lighting, backstage support.
2. Recording/archiving performance/case study of production/performance/impact of media on performance processes.

Topics for Student Presentations:

- a. All aspects of production and performance; recording, archiving, interviewing performers and data collection.

**GE- 3: Language and Linguistics**

**Credits 06**

**GE3T: Language and Linguistics**

**Course Contents:**

1. Language: language and communication; language varieties: standard and non-standard language; language change.  
Mesthrie, Rajend and Rakesh M Bhatt. 2008. *World Englishes: The study of new linguistic varieties*. Cambridge: Cambridge University Press.
2. Phonology and Morphology: Akmajian, A., R. A. Demers and R, M. Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed.  
Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New Yourk: Holt, Rinehart and Winston, 1974) Chapters 3, 6 and 7
3. Syntax : categories and constituents phrase structure; maxims of conversation.  
Akmajian, A., R. A. Demers and R, M Harnish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass.: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6.

**Or**

**GE- 3: Contemporary India: Women and Empowerment**

**Credits 06**

**GE3T: Contemporary India: Women and Empowerment**

**Course Contents:**

1. Social Construction of Gender (Masculinity and Femininity) Patriarchy in Indian History.
2. Women and Law  
Women and the Indian Constitution  
Personal Laws(Customary practices on inheritance and Marriage) (Supplemented by workshop on legal awareness)
3. Women and Environment  
State interventions, Domestic violence, Female foeticide, sexual harassment  
Female Voices: *Sultana's Dream* or Bama : Karuk ku

**GE- 4: Gender & Human Rights**

**Credits 06**

**GE4T: Gender & Human Rights**

**Course Contents:**

1. Poetry: Meena Kandasamy “Aggression” Tamsula Ao “Laburnum for My Head”
2. Drama: Manjula Padmanabhan *Lights Out*
3. Essay: Virginia Woolf “Professions for Women”, *Women's Rights are Human Rights*. Section V “The Human Rights Framework in Practice”

Or

**GE - 4: Environment & Literature**

**Credits 06**

**GE4T: Environment & Literature**

**Course Contents:**

Introduction (Nature in Oriental & Western Thought, Deep Ecology, Third World Environmentalism)

1. G M Hopkins. 'Binsey Poplars'
2. Mahasweta Devi. 'Pterodactyl'
3. Ruskin Bond. 'Dust on the Mountains'.

**Suggested Readings:**

- Vasudha Narayanan 'Water, Wood, and Wisdom: Ecological Perspectives from the Hindu Traditions'
- Allen Carlson. *Environmental Aesthetics*
- Preeti Ranjan Ghosh. "Towards an Understanding of Environmental Aesthetics: Some Reflections", *The Philosophical Quarterly*, 1998
- Beth Fowkes Tobin. *Colonizing Nature*
- Vasudha Narayanan. *Water, Wood and Wisdom*
- Vandana Shiva. *Women in Nature*