



PG English Dept PG Campus

419,Dum Dum Road, Kolkata 700074

Notice

Revised PG English Syllabus For 2020-2022 Batch and onwards based on WBSU revised Syllabus (2019)

Language Studies Language Studies ENGPCOR01M ENGPCOR01M

Core 1 (4 credits)

English **Language Studies Language Studies** ENGPCOR01M

Unit 1 (2 credits)

English Phonetics and Philology

1. Definition and Scope
2. Introduction to Speech Mechanism and Speech organs
3. Introduction to Segmental features – consonant and vowel sounds
4. Syllable and Consonant clusters
5. Supra Segmental features Accent , Rhythm , Intonation
6. Phonology

Unit 2 (1 credit)

English Morphology

1. Definition and Scope
2. Morpheme and allomorphs
3. Inflectional Morphology
4. Derivational Morphology
5. Word Building process in English

Unit 3 (1 credit)

English Syntax

1. Definition and scope
2. Structure of Modern English of NP ,Structure of VG , Basic Sentence Patterns
3. Phrase Structure analysis
4. Transformational Grammar

Core -2 **ENGPCOR02M**

Unit 1 (1 credit) English in India.

1. Native and non native varieties of English
2. English language in India
3. Emergence of General Indian English
4. Features of Indian English

Unit 2 (2 credits)

Socio linguistics

1. Definition and Scope
2. Language variety : Dialect , Sociolect , Register
3. Language in contact : Pidgin and Creoles
4. Bilingualism , Multilingualism, code mixing, code switching and Diglossia

Unit 3. (1 credit)

Stylistics

1. Definition and Scope
2. Stylistic Markers and Devices
3. Stylistic analysis of prose and poetry.

Core 3. **ENGPCOR02M**

Fiction (2 Credits) two units will be taught

Nation and Identity

Bankim Chandra Chattopadhyay : *Ananda Math*

Rabindranath Tagore: *The Home and The World* (in Translation)

Sarat Chandra Chattopadhyay : *Pather Dabi* (in translation)

Bhabani Bhattacharya : *So Many Hungers / He Who Rides a Tiger*

Munshi Premchand : *Godan* in translation

Mulk Raj Anand : *Coolie*

Homen Borgohain *Pita Putra*

Or Other selected by Teachers

Short Fiction

R.K Narayan, Rabindranath Tagore, Munshi Premchand, Raja Rao, Mahasweta Devi, selected Short Stories of Nirupama Borgohain, Selected short Stories of Nagen Saikia ,Or other selected by teacher

Non Fictional Prose (2 texts 1 credit)

Sri Aurobindo-The Harmony of Virtue , On Poetry and Literature

Rabindranath Tagore Personality, Lectures Delivered in America

BR Ambedkar Collected Works

Raja Rao Foreword *Kanthapura*

Lal Behari Dey Preface Folk Tales of Bengal

M. K Gandhi *My Experiments with Truth*

Jawaharlal Nehru – *Discovery of India*

A.K.Ramanujan –Is There an Indian Way of Thinking

P.Lal Myth Literature and Transcreation

Nagen Saikia – Selected prose writing on Literature (To be selected by teacher

Core 4. Drama and Poetry

Rabindranath Tagore, Vijay Tendulkar, Girish Karnad, Mahesh Dattani

Drama Workshop (1 credit)

For pandemic situation it may be theoretical discussion online

Poetry (2 credits)

Michael Madhusudan Dutta, Rabindranath Tagore, A.K. Ramanujan, Kazi Nazrul Islam, Dom Moraes, Jayanta Mahapatra, Arun Kolatkar, Kamala Das, Henry Vivian Derozio,

Core 5.

Indian Literature in the Peripheries(4 credits)

Fiction Omprakash Valmiki *Jhootan*, Sharan Kumar Limbale *Akkarmashi*, Indira Goswami *The Moth Eaten Howdah* , Anuradha Sarmah Pujaree *Jholchobi*,/ *Neel Prajapati* . Nagen Saikia, Mitabhash Nirupama Borgohain *Sei Nadi Nirabadi/Aviyatri*

Novella / Short Stories (1 credit at least 3 short stories)

Manohar Mouli Biswas, Manoranjan Byapari, Arjun Dangle , Bimalendu Halder

Short stories Dhruva Hazarika, Indira Goswami, Nirupama Borgohain Homen Borgohain Dr. Ratan Bhattacharjee

Poetry 6 poems from the group 2 poems from each groups from three poets

Selections from Debi Chatterjee, Sipra Mukherjee (eds) *Dalit Literatures from Bengal*

Tilottama Misra *The Oxford Anthology of Writings from North East India Vol 2*

Poetry by Agha Sahid Ali, Tamsula Ao, Mamang Dai, Subhash Kak, Lalita Pandit , Ratan Bhattacharjee or any other poet

5. Academic Writing 2 credit Marks 50 **ENGPCOR06T Marks 50**

Unit 1. Style Sheet and Documentation (1 credit)

Plagiarism

1. Definition and Forms of Plagiarism
2. Information Sharing and Appropriate Documentation

Documentation and Referencing

1. Preparing Endnotes, and footnotes
2. Citing Sources from Books ,Journals Periodicals , Electronic Sources etc.
3. Compiling a List of works cited ,Bibliography

Unit 2: Guided Writing (1 credit) Composing a Book Review and film review.

Or Translation Studies /Creative Writing / ELT

Texts to be suggested for the Courses to be framed by the PG Dept of English Dum Dum Motijheel College

Semester III Syllabus will be followed as it is in the WBSU Site.

SEMESTER III: (4 Core Courses)

CORE 11: ROMANTIC LITERATURE (4 credits)

COURSE RATIONALE

In this course, learners will be introduced to the philosophical and aesthetic theories that had a profound impact on the development of the Romantic literature in Europe and particularly in Britain. Learners will also be introduced to literary texts, both poetry and prose, written in this period to comprehend and critically appreciate how the theories had found their way to literary application. Learners will be taught the major Romantic poets like Blake, Wordsworth, Coleridge, Shelley, Keats etc. The greatest outcome of the course is that learners would be able to contextualize the development of British English literature in one of the most significant and influential time that saw the emergence of iconic literary figures in the British English literature.

Module 1: Romantic poetry - 3 credits (1 long poem forms 1 credit; 3 short poems form 1 credit)

Poems by William Blake, William Wordsworth, S. T. Coleridge

Poems by John Keats, P. B. Shelley and Lord Byron and the women poets of the age

Module 2: Romantic Non-fictional Prose -1 credit (3 prose extracts will constitute 1 credit)

Political and Intellectual Background: Selections from Charles Lamb, William Godwin and Thomas Paine, Thomas De Quincey, Thomas Love Peacock, William Hazlitt.

CORE 12: NINETEENTH CENTURY FICTION (4 credits)

COURSE RATIONALE

Nineteenth-century British fiction and culture is one of the most exciting fields of study in English right now. This particular course focuses on the emergence of different kinds of prose fiction and traces the interface between various social discourses and literature. These interfaces include Literature and the history of science, medicine and psychology; Darwinism and evolutionary theories of culture and the body; Romantic and Victorian anthropology and race theories; monsters and monstrosity in Romantic writing; Histories of aesthetic value; the Gothic revival; photography, Pre-Raphaelite painters, and Victorian avant gardes; Aestheticism, Decadence, and fin-de-siècle culture; Victorian feminisms and the "Woman Question"; "Muscular Christianity"; sexuality, gender and religion; the rise of queer culture and the invention of sexology; industrial revolution, working-class culture and the rise of labour politics.

FICTION : (4 novels chosen from the 3 modules will form 4 credits)

Module I

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

Jane Austen—*Emma/Persuasion/Northanger*

Abbey 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/Oliver Twist*

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- *The Hound of the Baskervilles/ The 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*

CORE 13: VICTORIAN POETRY AND NON-FICTIONAL PROSE (4 credits)

COURSE RATIONALE

The Victorian age is primarily regarded as the age of the novel. But the Victorians exercised their literary imagination equally well in carrying forward the poetic influences of Romanticism and deviating from it to make their own mark in the British poetic canon. This paper entitled “Victorian Poetry and non-Fictional Prose” will acquaint the students with the diverse canonical and lesser known poetic voices of the nineteenth century. It was also look at the rich reservoir of para-literary prose or non-fictional prose by the Victorian sages like Carlyle, Darwin, Mill, Newman among others to understand the history of ideas produced by an age dominated by the bourgeois and world views. This course will expose the students to the diversity of the Victorian poetic and prose output that projected the contradictions of the middle class world order.

Module 1: Victorian Poetry 1: (at least 2 poems from each of the 3 poets will constitute 2 credits) Poems

by Lord Tennyson, Robert Browning, Matthew Arnold (pieces to be identified by the teacher) **Module 2:**

Victorian Poetry 2:(at least 2poems from each of at least 3 poets will constitute 1 credit) –

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

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

Prose selections of Thomas Carlyle, Matthew Arnold, Oscar Wilde, Henry Mayhew, Charles Darwin, John Stuart Mill, Cardinal Newman, Havelock Ellis (pieces to be identified by the teacher).

CORE 14: MODERN AND POSTMODERN CRITICAL THEORY (4 credits)

COURSE RATIONALE

The course aims to equip the students with the tools of critical theory so that they are capable of analyzing documents and narratives against the grain. It is no longer enough to read a text and understand the language. 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.

The modern world and the job market requires one to grasp both the text and the subtext of a narrative. The modern critical theories of Marxism, Postcolonialism, Structuralism, and others will prepare the students to negotiate language in the modern world. The course will enable the students to be better prepared for jobs in journalism, business management, academia, advertising, content writing for various web pages, products marketing, etc.

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. **12-16 texts to be taught from across the modules to constitute 4 credits.**

Module I: Modernism

- F. R. Leavis – Selection from *The Great Tradition*
- I.A. Richards—Selection from *Principles of Literary Criticism*
- Walter Benjamin—‘The Work of Art in the Age of Mechanical Reproduction’
- Georg Lukacs—Selections from *The Meaning of Contemporary Realism*
- Bertolt Brecht— ‘The Popular and the Realistic’ from *Brecht and the Theatre*
- Theodor Adorno and Max Horkheimer—Selections from *Dialectic of Enlightenment*
- Raymond Williams—‘The Metropolis and the Emergence of Modernism’

Module II: Marxist Literary Criticism

- 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*
- Stuart Hall—Selections from *Culture, Media, Language*
- Raymond Williams-- Selections from *The Country and The City*

Module III: 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*’

Module IV: Post-modernism

- Raymond Williams – Selections from *Keywords*
- Martin Heidegger—Selections from *Identity and Difference*,
- Mikhail Bakhtin- Selections from *The Dialogic Imagination/ Rabelais and his World*
- Jacques Derrida—Selections from *Margins of Philosophy*
- Jurgen Habermas— Selections from *The Philosophical Discourse of Modernity*
- Jean-Francois Lyotard-- Selections from *The Postmodern Condition: A Report on Knowledge*
- Fredric Jameson - Selections from *Postmodernism, or, the Cultural Logic of Late Capitalism*.
- Anthony Giddens – ‘Structuralism, Post-structuralism and the Production of Culture’
- Ihab Hassan—‘Towards a Concept of Postmodernism’.

Module V: Postcolonialism

- Frantz Fanon—Selections from *The Wretched of the Earth/ Black Skin, White Mask*
- Ngugi wa Thiong’o—Selections from *Decolonising the Mind*
- Edward Said—Selections from *Orientalism/ 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*

Module IV: 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'
- St eve 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*
- Rachael Adams et al—Selections from *The Masculinity Studies Reader*
- R. W. Connell—Selections from *Masculinities*

DEPARTMENT SPECIFIC ELECTIVE (DSE)-4 CREDITS

ENGLISH LANGUAGE TEACHING I/AMERICAN LITERATURE I/ SOUTH

ASIAN LITERATURE I

[Students are to choose one from the given options]

OPTION I. ENGLISH LANGUAGE TEACHING I COURSE

RATIONALE:

The aim of the course is to introduce students to the theoretical principles of language pedagogy and the techniques and methods of English Language Teaching. The course will specifically focus on the pedagogical issues concerning the teaching of English as a second/foreign language. The students, through this course, will be given a fair idea about the developments of different approaches to ELT and the theories of effective Language learning and teaching.

Unit-I (2 credits)

Language Perspectives – First language, Second Language & Foreign Language

Theories of First Language Acquisition - Behaviourism, Cognitivism and Humanism

Theories of Second language Acquisition - The Monitor Model, Contrastive Hypothesis, Interlanguage

Unit- II (2 credits)

Language Testing and Evaluation-Principles, Types and Techniques

OPTION II - AMERICAN LITERATURE I

COURSE RATIONALE

American literature offers a diversity that is reflective of its cultural ethos. The texts have been selected with the objective to make the students aware of the nation's history, politics, and culture which shape its literature. The course traces the historical and aesthetic evolution of American Literature

Each novel/play is treated equivalent to 1 credit. 3 essays form 1 credit and 3-4 poems form 1 credit. A total of 2 credits to be offered from each of the two modules.

Module I (2 credits)

Noah Webster—Preface to *Speller* & the *Dictionary*

Ralph Waldo Emerson—‘The Transcendentalist’, ‘Self Reliance’ and ‘The American Scholar’

Poems of Walt Whitman and Emily Dickinson to be selected by the teacher

Nathaniel Hawthorne—*The Scarlet Letter*

Herman Melville—*Moby Dick*

Mark Twain—*The Adventures of Huckleberry Finn*

Module II (2 credits)

Theodore Dreiser—*Sister Carrie*

Stephen Crane—*The Red Badge of Courage*

John Steinbeck—*The Grapes of Wrath*

Ernest Hemingway—*The Old Man and the Sea*

Henry James—*The Portrait of a Lady*

F. Scott Fitzgerald—*The Great Gatsby*

Selected poems from Robert Frost, William Carlos William, Sylvia Plath & Wallace Stevens

Eugene O'Neill—*Desire Under the Elms/ The Hairy Ape*

Arthur Miller—*Death of a Salesman/ The Crucible*

OPTION III: SOUTH ASIAN LITERATURE I

COURSE RATIONALE

The two courses aim to update the English literature curricula in accordance with the trends seen in the academia of the developed world. With the concept of English widening to include writings translated into English, this course will acquaint the students with themes and narratives shared across the geographical terrain of South Asia. It is hoped that this course will equip the students better to apply for jobs in both the academia (teaching and translation) as well as sectors such as journalism, advertising, content writing for various web pages, products marketing, etc, which demand a knowledge of the social dynamics on the subcontinent.

Prose: Fiction (2 credits)

A combination of two novels, four non-fiction and four fiction prose pieces will constitute 4 credits. The teacher will make the selection of texts for any particular Semester. An indicative choice of prose is given

below. The teacher may choose other novels/prose pieces

Novel: Any 2 (2 credits)

- Syed Waliullah-- *A Tree Without Roots*
- Salman Rushdie-- *Midnight's Children/ Shalimar the Clown*
- Mohsin Hamid--*The Reluctant Fundamentalist*

- Khaled Hosseini--*The Kite Runner*
- Bapsi Sidhwa--*Cracking India*
- Rohinton Mistry--*Family Matters/ Such Long Journey*
- Kamila Shamsie--*Kartography*
- Nayomi Munaweera--*Island of a Thousand Mirrors*
- Shyam Selvadurai--*Funny Boy / Cinnamon Gardens*
- Sowvendra Sekhar Hansda--*The Mysterious Ailment of Rupi Baskey*
- Neel Mukherjee-- *The Lives of Others*

Short stories: Any 6 short stories (2 credits)

- Selections from Daniyal Mueenuddin-- *In Other Rooms, Other Wonders*
- Selections from Kalpana Bardhan ed. *The Oxford India Anthology of Bengali Literature*
- Selections from Jean Arasangyam--*All is Burning*
- Selections from Mahasweta Devi, *Outcast/ Breast Stories/ After Kurukshetra*
- Selections from Muneeza Shamsie--*The World Under the Sun/ And the World Changed*
- Selections from Tahmina Anam--*The Golden Age/ A Good Muslim*
- Selections from K. Anis Ahmed-- *Good Night. Mr Kissinger/ The World in My Hands*
- Selections from Sowvendra Sekhar Hansda--*The Adivasi Will Not Dance*

GENERIC ELECTIVE (GEC): 4 CREDITS

LITERATURE AND POPULAR CULTURE/GENDER AND LITERATURE

[Students are to choose one from the given options]

OPTION 1. LITERATURE AND POPULAR CULTURE COURSE

RATIONALE

This course aims to deal with various ways in which the concept of literature as ‘high art’ and as a part of ‘elite/high culture’ has been interrogated and challenged through the discursive practices of popular culture. This course also aims to discuss the difficulties and contradictions in defining ‘popular literature’ using sociological and genre theories. It will try to look at the different kinds of interfaces of popular cultural tools and strategies with literary modes producing the so-called ‘crossover’ literature. It will also look at popular films that adapt high art literary texts for mass entertainment. This course will analyse with textual examples and critical insight the porous boundaries of high literature and low/mass/popular culture, its historical, social and cultural contexts and reception among the readers/audiences/mass media. Any four of the following modules will be offered each semester. The choice of the modules will depend on the concerned co-ordinator of the course and the choice of the texts will be determined by the teacher. The medium of instruction and writing answers will be in English only. This course will only be offered if about 8-10 students opt for it.

Module I. Children’s Literature

Hans Christian Andersen—Selections from *Fairy Tales*

Charles Kingsley--*The Water Babies*

R M Ballantyne--*The Coral Island*

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

F L Baum --*The Wizard of Oz*

Dakshinaranjan Mitra Mazumder---Select tales from *Thakurmar Jhuli*

Module II. Crime Thrillers

A C Doyle--*The Sign of Four/The Hound of the Baskervilles*

H G Wells---*The Island of Dr Moreau*

R L Stevenson--*The Strange Case of Dr Jekyll and Mr Hyde*

Agatha Christie--*Murder on the Orient Express/Death on the Nile/Miss Marple's Final Cases*

P D James---*Death Comes to Pemberley/Death in Holy Orders/The Private Patient*

Truman Capote--*In Cold Blood*

Saradindu Bandopadhyay—Select stories from the Byomkesh Bakshi series (in translation)

Satyajit Ray--- Select stories from Felu Da series (in translation)

Module III. Science Fiction

H G Wells--*The War of the Worlds*

Ursula Le Guin--*The Dispossessed/Planet of Exile*

Arthur C Clarke--*Space Odyssey*

Doris Lessing--*The Good Terrorist*

Iris Murdoch---*The Flight from the Enchanter*

Satyajit Ray—Select stories from Prof. Shonku series (in translation)

John Wyndham--*The Day of the Triffids*

Isaac Asimov---- *Fahrenheit 451/ The Earth is Room Enough*

Module IV: Adaptations Studies-Literature/Film

Welles-- *Macbeth*

Robert Wise and Jerome Robbins--*West Side Story*

Amy Heckerling and Alicia Silverstone-- *Clueless*

Roman Polanski-- *Oliver Twist/ Musical adaptation by Lionel Bart*

George Cukor—*My Fair Lady*

Sanjay Leela Bhansali—*Devdas/ Anurag Kashyap--Dev D*

Vishal Bharadwaj--*Maqbool/Omkara/Haider*

Module V: Graphic Narratives Herge—

Selections from Tintin series

Renny Goscinny—*The Adventures of Asterix* Frank

Miller —*Batman: The Dark Knight Returns* Alan

Moore--*The Watchmen*

Art Spiegelman--*Maus*

Neil Gaiman-- *The Tragical Comedy or Comical Tragedy of Mr. Punch/Stardust*

Anant Pai – Selections from *Amar Chitra Katha* series

Durgabai Vyam--*Bhimayana: Experiences of Untouchability*

Srividya Natarajan--- *A Gardener in the Wasteland*

Amruta Patil -- *Kari*

OPTION II .GENDER AND LITERATURE

NB: This option can also be offered as an alternative to Option I, Literature and Popular Culture

COURSE RATIONALE

The course on 'Gender and Literature' examines selected literary texts and the cultural conditions producing them from the standpoint of gender theory. It will draw on established scholarship on gender studies and take the students through the various configurations and re-configurations that determine gendered classifications such as masculinity, femininity, and homosexual identities. The medium of instruction and writing answers will be in English only. This course will only be offered if about 8-10 students opt for it.

Module I: Introduction to Gender Studies (1 credit)

(Select portions from any 4 texts will form 1 credit)

Virginia Woolf—*A Room of One's Own*

Simon de Beauvoir—*The Second Sex*

Kate Millet—*Sexual Politics*

Elaine Showalter—*A Literature of their Own*

R.W. Connell—*Masculinities*

Steve Epstein—'A Queer Encounter: Sociology and Study of Sexuality' (*The Lesbian and Gay Studies Reader*)

Chandra Talpade Mohanty—'Under Western Eyes: Feminist Scholarship & Colonial Discourse'

Ruth Vanita- *Gandhi's Tiger and Sita's Smile: Essays on Gender, Sexuality and Culture*

Ruth Vanita & Saleem Kidwai—*Same-Sex Love in India: Readings in Indian Literature.*

Module II Poetry (1 credit) At least 6 poems from across the choices offered will form 1 credit.

Select poems by Queen Elizabeth, Lady Mary Wroth, Katherine Phillips, Anne Finch, Hannah More, Anna Laetitia Barbauld, Mary Robinson, Mary Collier, Elizabeth Barrett Browning, Michael Field, Christina Rossetti, Emily Bronte, Emily Dickinson, Sylvia Plath, Anne Sexton, Adrienne Rich.

Select poems by Kamala Das, Akka Mahadevi, Mahadevi Varma, Amrita Pritam, Meena Alexander, Tamsila Ao, Aditi Rao, Jayaprabha. (Most of these poems will be read in translation).

Module III Fiction (2 credits)

Fanny Burney --*Evelina*

Ann Radcliffe--*The Mysteries of Udolpho*

Jane Austen--*Pride and Prejudice/Emma/Persuasion*

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

Sarah Grand--*The Heavenly Twins*

George Gissing--*The Odd Women*

Thomas Hardy--*Tess of the D'Urbervilles*

Virginia Woolf--*Mrs Dalloway*

Angela Carter--*The Magic Toyshop/Nights at the Circus/The Passion of New Eve*

A S Byatt--*Possession: A Romance/Angels and Insects*

Jeanette Winterson-- *Oranges are not the only Fruit/Sexing the Cherry*

Alice Walker--*The Color Purple*

Toni Morrison-- *Beloved*

Doris Lessing--*The Golden Notebook*

Margaret Atwood-- *Alias Grace/ The Blind Assassin/The Handmaid's Tale*

Bankim Chandra Chattopadhyay—*Kapalkundala/Devi*

Chaudhurani (in translation) Rassundari Dasi--*Amar Jiban* (in

translation)

Rabindranath Tagore---*The Lost Jewels/ The Broken Nest/The Wife's Letter* (in translation)

Sarat Chandra Chattopadhyay—*Devdas/Srikanto*
Bk.IV (in translation) Ashapura Debi—*The First*
Promise (in translation)

Meena Alexander--Select portion from *Faultlines*
Chitra Banerjee Divakaruni--*Arranged Marriage*
Githa Hariharan--*Where Dreams Travel* Signed

Ratan Bhattacharjee

Dr Ratan

Bhattacharjee Head PG

By order Principal Dum Dum Motijheel College

Approved by all members of Board of Studies of PG English Dum Dum
Motijheel College

1. Dr Debiprasad Bhattacharya Member from Outside University
Kalyani University Signed
2. Dr. Chandrava Mukherjee WBSU Signed
3. Dr. Subrata Panda WBSU Signed
4. Dr. Somak Mondal WBSU Signed
5. Dr. Pradeepta Gupta Roy Principal Signed
6. Dr Ratan Bhattacharjee HOD Signed

Ratan Bhattacharjee