

**UNDER GRADUATE COURSE FOR
ENGLISH (HONS.)
UNDER CHOICE BASED CREDIT SYSTEM (CBCS)
[SYLLABUS]**

[W.E.F.: 2021-2022]



**RAJA N.L. KHAN WOMEN'S COLLEGE (AUTONOMOUS)
GOPE PALACE, MIDNAPORE- 721102**

UNDER GRADUATE COURSE FOR ENGLISH (HONS.)

UNDER CHOICE BASED CREDIT SYSTEM (CBCS)

SEMESTER	CORE COURSE (CC) [14]	ABILITY ENHANCEMENT COMPULSORY COURSE(AECC) [02]	SKILL ENHANCEMENT COURSE (SEC) [02]	DISCIPLINE SPECIFIC ELECTIVE (DSE) [04]	GENERIC ELECTIVE (GE) [04]
I	2	1	0	0	1
II	2	1	0	0	1
III	3	0	1	0	1
IV	3	0	1	0	1
V	2	0	0	2	0
VI	2	0	0	2	0
Total Marks	1050	150	100	300	300

Programme Outcome:

1. The students will be able to attain a comprehensive understanding of literature.
2. This course will equip students to improve their understanding of different kinds of the representational strategies in literature.
3. This course will enable the students to get exposed to different socio-cultural factors that give rise to different literary articulations.
4. The students will also be engaged with the emerging literary issues and trends.
5. This course will expose the students to literary and cultural intersections so that they could equip themselves cognitively with emerging research avenues.

Semester- I

Course	Course Content	Credits	Marks				Contact Hours/Week
			T	IA	A	Total	
HCC1	British Poetry and Drama: Beginning to 14th Century and History of English Language	6	60	10	5	75	6
HCC2	British Poetry and Drama: Renaissance to 17th and 18th Centuries	6	60	10	5	75	6
GE1	Women's Writing and Women Empowerment	6	60	10	5	75	6
AECC Core 1	British Poetry 1	6	60	10	5	75	6
AECC1	English Communication	2	40	5	5	50	2

Paper: HCC1: British Poetry and Drama: Beginning to 14th Century and History of English Language

(6 Credits)

Course Objectives and Expected Outcome:

The focus of this course is to give an in-depth understanding of the very beginning of British literature and the society of the Anglo-Saxon period and its overall gradual progress up-to the 14th century. The students will be acquainted with Old English poetry and prose giving due homage to Chaucer, one of the important names of British literary history, and his contributions to British literature. The focus of this course is to give an in-depth understanding of the very beginning of British language and the impact of different foreign languages on the English language and society of the Anglo-Saxon period and the gradual systematic formation of the modern-day English language. This unit will help the students to have a very outstanding knowledge regarding the different rules of language formation which have enriched the English language since its birth. This unit will help the students to know the stylistic structure of English language giving due importance to the various figures of speech which help the language to flourish with full pomp and grandeur and the language becomes ornamental. By having a clear understanding of the prosody, the students will know the points like feet, meter, accent, syllables etc.

Course Contents:

Unit 1: History of British Literature

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

Unit 2: Philology: Influences: Greek language, Latin Language, Scandinavian Language, French language

Unit 3: Rhetoric and Prosody

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 References:

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)
C. L. Wren: *The English Language*
Otto Jespersen: *The Growth and Structure of English Language*
Bose and Sterling: *Elements of English Rhetoric and Prosody*
Jaydip Sarkar & Anindya Bhattacharya: *A Handbook of Rhetoric and Prosody*

Paper HCC2: British Poetry and Drama: Renaissance to 17th and 18th Century

(6 Credits)

Course Objectives and Expected Outcome:

The students will be well acquainted with one of the most important ages of English literature from the Renaissance to the 18th century. They will come to know the detailed information regarding the impact of the Renaissance on literary works and through the works of Spenser and William Shakespeare; they will gain knowledge about the beginning of English sonnet writing. The works of Pope and Milton would let them know the different types of epic poetry. This unit will help the students to understand the innovative structures of Elizabethan tragedy, especially Shakespearean and Marlovian tragedy. Also, this unit will focus on the different important literary terms related to tragedy, comedy, poetry and other forms.

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.

Paper: GE1: Women's Writing and Women's Empowerment
(6 Credits)

Course Objectives and Expected Outcome:

The focus of this course is to give an in-depth concept exclusively on texts produced by women across centuries. The experience of women, historically, has been shaped by her position as a woman within the society and these works emerge from the conditions that are very different from those which produce most writing by men. Elizabeth Barrett Browning, Christina Rossetti, Dickinson and Naidu were inspirations in themselves, carving a niche through their brilliant literary outputs. Rassundari Devi produced the first Bengali autobiography by a woman. The completion of this course will give impetus to the research insights for the students who would like to pursue their future career in writing too.

Poetry

1. Elizabeth Barrett Browning- 'How Do I Love Thee'
2. Christina Rossetti- "Uphill"
3. Emily Dickinson- 'I Can Not Live with You'
4. Sarojini Naidu- "Palanquin Bearers"

PROSE

1. Rassundari Devi- *Amar Jibon* Translated Enakshi Chatterjee (Writers' Workshop)
2. Rokeya Sakhawat Hussain- "Sultana's Dream"

Suggested Readings:

David Glover. *Gender*. New York: Routledge New Critical Idiom Series.
The Social Construction of Gender (A Gender & Society Reader) by Judith Lorber (Editor), Susan A. Farrell (Editor)
Brinda Bose. *Translating Desire*. New Delhi: Katha
Radha Kumar. *The History of Doing: The Women's Movement in India*
Kalpana Kannabiran. *Women and Law Critical Feminist Perspectives*
Carolyn Merchant. *Earthcare: Women and the Environment*.

Paper: AECC- Core 1: British Poetry 1
(6 Credits)

Course Objectives and Expected Outcome:

Students will be introduced to the British poetry from the age of Pope to the Romantic period. They will be able to understand the theme, structure and style of British poetry. Apart from that, reading some fine pieces of literature would give them a strong grasp over the analysis of literary texts, while also teaching them the parameters responsible for the understanding of poetry.

Course Contents:

- John Donne- “Batter My Heart”
- Milton- “On His Blindness”
- William Blake- “A Poison Tree”
- Wordsworth- “To the Skylark”
- Shelly- “To a Skylark”
- Keats – “Ode to Autumn”

Suggested Readings:

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.

Geoffrey N. Leech. *A Linguistic Guide to English Poetry*

Paper: AECC- English Communication (2 Credits)

Course Objectives and Expected Outcome:

Students will be introduced to the fundamentals and tools of communication. While being acquainted with the four primary skills like reading, writing, speaking and listening, they will also be able to have a firsthand experience of practical application of the skills in communicative situations. Basic writing skills will also be developed through this course, while the students will also be trained for participating in interviews.

Course Contents:

1. Theories of Communication:

- Theory of Communication. Types and Modes of Communication.
- Verbal and Non-verbal Communication (Spoken and Written)
- Barriers and Strategies
- Personal, Social and Business communication.
- Intra-personal, Inter-personal and Group Communication

2. Speaking Skills:

- Dialogue
- Group Discussion

- Interview
- English in situation (Greetings and Leave taking Queries and giving information narrating events and commentary)

3. Reading and Understanding

- Comprehension
- Summary
- Paraphrasing
- Analysis and Interpretation
- Translation (from Indian Language to English and vice-versa)

4. Writing Skills:

- Report Writing
- Letter writing
- Notice Writing
- Making Notes

Suggested Reading:

Interface: A Coursebook in English Communication. Department of English, RNLKWC, Books Way, Kolkata, 2021.

Connect: Course in Communicative English, Debashis Bandyopadhyay & Malathi Krishnan Cambridge University Press, New Delhi, 2018

Semester- II

Course	Course Content	Credits	Marks				Contact Hours/Week
			T	IA	A	Total	
HCC3	British Literature (fiction and non-fiction): 18th Century	6	60	10	5	75	6
HCC4	British Romantic Literature (1798-1832)	6	60	10	5	75	6
GE2	Prose, Novel and Drama	6	60	10	5	75	6
AECC2	Environmental Science	2	40	5	5	50	2

Paper: CC3: British Literature (fiction and non-fiction): 18th Century (6 Credits)

Course Objectives and Expected Outcome:

This course will help the students have a clear understanding about the age that has seen Enlightenment through the writings of selected literary geniuses of the age. The age that has been called the age of reason is indeed important in the context of intellectual developments too. Prose took over as one of the dominant forms of literary expression. Therefore, works of Swift, Addison and Steele will give them an idea of the prose writing that became famous in the age. Congreve's play will give them a glimpse of the performances and the kind of plays that ruled the English stage at that point of time.

Course Contents:

Poetry:

- Thomas Gray: 'Elegy Written in a Country Churchyard'

Play:

- William Congreve: *The Way of the World*

Prose:

- Jonathan Swift: *Gulliver's Travels* (Books I and II)
- Addison and Steele: 'Sir Roger at Church'

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.

Paper: CC4: British Romantic Literature (1798-1832)

(6 Credits)

Course Objectives and Expected Outcome:

Romantic Literature has been quite popular among literary scholars since centuries now. Considerable literary attention has been casted on the age and its literary output quite seriously. This age has seen poets like Wordsworth, Shelley, Coleridge, Keats, Byron and Blake to name a few. Apart from poetry, this section also includes works of Jane Austen and Charles Lamb who went on to make a name as novelist and prose-writer respectively. Thus, a thorough reading of the works in this course will give the students an idea of Romanticism, while also introducing them to the conceptions of nature in literature, the revolutions of the age and the birth of the gothic form.

Course Contents:

Poetry:

- William Blake: 'The Lamb', 'The Tyger'
- William Wordsworth: 'Tintern Abbey'
- Samuel Taylor Coleridge: 'Christabel' (Part-1)
- Percy Bysshe Shelley: 'Ode to the West Wind'
- John Keats: 'Ode to a Nightingale'

Novel:

- Jane Austen: *Pride and Prejudice*

Prose:

- Charles Lamb: 'Dream Children'

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.

Paper: GE2: Prose, Novel and Drama
(6 Credits)

Course Objectives and Expected Outcome:

After learning about the nature and form of British poetry in GE1, in this course, the students will get an idea of English prose, introduced through the works of Bacon and Shaw. Apart from that, Hemmingway's novel will give them a scope to understand the form of the novel, while Shakespeare's play would be introduced through a meticulous reading of one of his best comedies.

Course Contents:**Prose**

Bacon- "Of Friendship"

Shaw- "Freedom"

Novel

Hemingway- *Old Man and the Sea*

Drama

Shakespeare- *The Merchant of Venice*

Suggested Readings:

Greenfield & Calder: A New Critical History of Old English Literature

Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

Borris Ford, *The Pelican Guide to English Literature*, vol.8.

Semester- III

Course	Course Content	Credits	Marks				Contact Hours/Week
			T	IA	A	Total	
HCC5	British Literature: 19th Century (1832-1900)	6	60	10	5	75	6
HCC6	British Literature: The Early 20th Century	6	60	10	5	75	6
HCC7	American Literature	6	60	10	5	75	6
GE3	Women's Writing and Women Empowerment	6	60	10	5	75	6
SEC 1	1 st Level Computer	2	40	5	5	50	2

Paper: CC5: British Literature: 19th Century (1832-1900)

(6 Credits)

Course Objectives and Expected Outcome:

This course aims at getting the students acquainted with the social and literary background of 19th century England and the world. Emphasizing on the poems of Victorian poets like Tennyson, Browning and Arnold the students are supposed to get a grasp of the essence of Victorian poetry and the entire discourse revolving around the loss of faith. Wilde's play and Bronte's novel will give them an overall understanding of the age. After the completion of this course, the students will have an understanding of the principles of Utilitarianism, the evolution of novels in the 19th century and more.

Course Contents:

Poetry:

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

Novel:

- Charlotte Bronte: *Jane Eyre*

Drama:

- Oscar Wilde: *The Importance of Being Earnest*

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.

Paper: CC6: British Literature: The Early 20th Century
(6 Credits)

Course Objectives and Expected Outcome:

This course entails poetry, fictional prose and drama produced exclusively by modernist writers of the twentieth century. Including poems by poets like Yeats, Eliot and Owen, this course is supposed to graze the avenues for understanding imagist poetry as well as war poetry. Short stories by Mansfield and Maugham will give the students a glimpse of modernist prose writing while also acquainting them with the form of short-stories and its efficacies. Orwell's satire will make them aware of the prevailing political scenario that heavily influenced the literary output of the age at times. Completion of this course, thereby, will give the students an idea about the various modernist techniques including the Stream of Consciousness, exploring the Avant Garde while also being introduced to the scopes of psychoanalysis.

Course Contents:

Poetry:

- W.B. Yeats: 'The Wild Swans at Coole'
- T.S. Eliot 'The Love Song of J. Alfred Prufrock'
- Wilfred Owen: 'Spring Offensive'

Fiction:

- Katherine Mansfield: 'The Fly'
- W. Somerset Maugham: 'The Lotus Eater'
- George Orwell: *Animal Farm*

Drama:

- Shaw: *Pygmalion*

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.

Borris Ford, *The Pelican Guide to English Literature*, vol.8.

Paper: CC7: American Literature

(6 Credits)

Course Objectives and Expected Outcome:

This course is exclusively curated to introduce the students to the vast abyss of American Literature, while also giving the students an all-encompassing idea of great American prose and poetry. Through the works of Frost, Whitman and Hughes, the students will be introduced to the great American Dream, while also being aware of the social realism that is usually associated with American prose fiction. Black women's writing will be introduced through the novel of Morrison. Completion of the course will also give the students an idea of the American folklores.

Course Contents:

Poetry:

- Robert Frost: 'The Road Not Taken'
- Lanston Hughes: 'Harlem'
- Walt Whitman: 'O Captain, My Captain'

Short-stories:

- Edgar Allan Poe: 'The Purloined Letter'
- John Steinbeck: 'The Crysanthemums'

Novel: Toni Morrison: *The Bluest Eye*

Drama: Arthur Miller: *Death of a Salesman*

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.

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.

Fredrick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.

Paper: GE3: Women's Writing and Women's Empowerment (6 Credits)

Course Objectives and Expected Outcome:

The focus of this course is to give an in-depth concept exclusively on texts produced by women across centuries. The experience of women, historically, has been shaped by her position as a woman within the society and these works emerge from the conditions that are very different from those which produce most writing by men. Elizabeth Barrett Browning, Christina Rossetti, Dickinson and Naidu were inspirations in themselves, carving a niche through their brilliant literary outputs. Rassundari Devi produced the first Bengali autobiography by a woman. The completion of this course will give impetus to the research insights for the students who would like to pursue their future career in writing too.

Course Contents:

Poetry

1. Elizabeth Barrett Browning- 'How Do I Love Thee'
2. Christina Rossetti- "Uphill"
3. Emily Dickinson- 'I Can Not Live With You'
4. Sarojini Naidu- "Palanquin Bearers"

PROSE

1. Rassundari Devi- *Amar Jibon*, Translated by Enakshi Chatterjee (Writers' Workshop)
2. Rokeya Sakhawat Hussain- *Sultana's Dream*

Suggested Readings:

David Glover. *Gender*. New York: Routledge New Critical Idiom Series.
The Social Construction of Gender (A Gender & Society Reader) by Judith Lorber (Editor), Susan A. Farrell (Editor)
Brinda Bose. *Translating Desire*. New Delhi: Katha
Radha Kumar. *The History of Doing: The Women's Movement in India*
Kalpana Kannabiran. *Women and Law Critical Feminist Perspectives*
Carolyn Merchant. *Earthcare: Women and the Environment*.

Semester-IV

Course	Course Content	Credits	Marks				Contact Hours/Week
			T	IA	A	Total	
HCC8	European Classical Literature	6	60	10	5	75	6
HCC9	Modern European Drama	6	60	10	5	75	6
HCC10	Popular Literature	6	60	10	5	75	6
GE4	Prose, Novel and Drama	6	60	10	5	75	6
AECC Core 2	British Poetry 2	6	60	10	5	75	6
SEC 2	Film Studies	2	40	5	5	50	2

Paper: CC8: European Classical Literature (6 Credits)

Course Objectives and Expected Outcome:

This course will begin its journey with a walk through the history and structure of the Greek theatre. During the course, classical tragedy writers like Sophocles, Euripides and Aeschylus and Comedy writers like Aristophanes, Menander and Plautus will be introduced along with their works. After the completion of the course, the students will also have adequate knowledge about the forms of tragedy and comedy, bordering on Aristotle's ideas. They will also have an understanding of the Athenian city state, the social and literary cultures of the time along with an idea of mimesis and catharsis in drama.

Course Contents:

- Homer: *The Iliad*, (Book I) tr. E.V. Rieu (Harmondsworth: Penguin, 1985).
- 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).

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.

Paper: CC9: Modern European Drama

(6 Credits)

Course Objectives and Expected Outcome:

This course will introduce the students to modern European plays and the culture of playwriting practiced across Europe. Entailing a diversified range of authors including Ibsen, Brecht, Beckett and Synge, the course will give the students an understanding of the crisis of a modern man, while hinting at the influence of the various modernist techniques in the plays, which otherwise influenced the literature and art forms in the twentieth century. The course will also introduce the ideas of Existentialism and get them acquainted with the theatre of the Absurd. Completion of the course will also lead the students to a better understanding of the political and social change across Europe.

Course Contents:

- Henrik Ibsen: *A Doll's House*
- Bertolt Brecht: *Life of Galileo*
- Samuel Beckett: *Waiting for Godot*
- J.M. Synge: *Riders to the Sea*

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.

Paper: CC10: Popular Literature (6 Credits)

Course Objectives and Expected Outcome:

Popular literature has been piquing on the curiosity of the readers of all ages since centuries now. It was indeed necessary that considerable academic attention is directed towards the teaching and learning of the texts which are usually clubbed under this section. This course, therefore, is designed to be crucial for the understanding of the conceptions of the Canonical and the Popular, the coming-of-age fiction, the nonsense and its importance in human life. After this course is completed, the students will also be introduced to the ethics and politics of Children's Literature and basic ideas of Graphic fiction.

Course Contents:

- Lewis Carroll: *Alice in the Wonderland*
- Satyajit Ray: *Feluda* (Selections), Penguin.
- Herge: *Tintin in Tibet*
- Sukumar Ray: *AbolTabol* (from *The Non-sense Rhymes of Sukumar Roy*, translated by Sukanta Chaudhuri, Oxford University Press)

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.

Paper: GE4: Prose, Novel and Drama
(6 Credits)

Course Objectives and Expected Outcome:

After learning about the nature and form of British poetry in GE1, in this course, the students will get an idea of English prose, introduced through the works of Bacon and Shaw. Apart from that, Hemmingway's novel will give them a scope to understand the form of the novel, while Shakespeare's play would be introduced through a meticulous reading of one of his best comedies.

Course Contents:

Prose

Bacon- "Of Friendship"

Shaw- "Freedom"

Novel

Hemingway- *Old Man and the Sea*

Drama

Shakespeare- *The Merchant of Venice*

Suggested Readings:

Greenfield & Calder: A New Critical History of Old English Literature

Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

Borris Ford, *The Pelican Guide to English Literature*, vol.8.

Paper: AECC-Core 2: British Poetry 2
(6 Credits)

Course Objectives and Expected Outcome:

Students will be introduced to British poetry from the Victorian period and the long twentieth century. They will be able to understand the theme, structure and style of British poetry while the emphasis lay on the ethos of the period. After the completion of the course, the students will also have enough knowledge of the leading movements in literature and art forms during the early twentieth century.

Course Contents:

- Alfred L. Tennyson- 'Break, Break, Break'
- Mathew Arnold – 'Dover Beach'
- Robert Browning- 'Porphyria's Lover'
- W.B. Yeats – 'An Acre of Grass'

- Auden- ‘The Unknown Citizen’
- Seamus Heaney- ‘Digging’

Suggested Readings:

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.

Geoffrey N. Leech. *A Linguistic Guide to English Poetry*

David Green- *The Winged Word*

Francis Turner Palgrave's *The Golden Treasury*

Paper: SEC 2: Film Studies

(6 Credits)

Course Objectives and Expected Outcome:

Film Studies aims to facilitate a fundamental understanding of cinema, its vast history and the role it plays in society. Primarily, this short paper will enable the students to develop the necessary skills to critically analyse and study films as artworks and social texts. The course will also teach the students the technical forms of film making and direction on a preliminary level from where they can go afterward to a more full-fledged course in various film institutes. The course aims to make the study of cinema interesting by incorporating various innovative audio-visual teaching methods.

Course Contents:

- Evolution of the Cinema- Silent Film, Talkie, Colour Film, Digital Age, 3D Films.
- Techniques of Cinematography- panning of the camera, zooming, fade-in, fade-out, flashback, close-up, long shot, reverse shot, trunk shot.
- Adaptation and Appropriation
- Response and Review

Suggested Readings:

James Monaco, *How to Read a Film: The World of Movies, Media and Multimedia* (New York: OUP), 2009.

Julie Sanders, *Adaptation/Appropriation*.

Linda Hutcheon, *A Theory of Adaptation*.

Semester- V

Course	Course Content	Credits	Marks				Contact Hours/Week
			T	IA	A	Total	
HCC11	Postcolonial Literatures	6	60	10	5	75	6
HCC12	Women's Writing	6	60	10	5	75	6
HDSE1	World Literatures	6	60	10	5	75	6
HDSE2	Science Fiction and Detective Literature	6	60	10	5	75	6

Paper: CC11: Postcolonial Literatures

(6 Credits)

Course Objectives and Expected Outcome:

This course will introduce and expose students to the knowledge of postcolonial literature. It looks into providing the students with some key aspects of New Literature texts as well. Entailing a diversified range of authors including Chinua Achebe and Gabriel Garcia Marquez, poets like Pablo Neruda, Derek Walcott and Mamang Dai and playwrights like Wole Soyinka the course plans to offer the students a comprehensive understanding of the issues like of 'writing back', power-politics, postcolonial resistance, postcolonial use of language, different strands of crises faced by the 'colonised'.

Course Contents:

Poetry:

- Pablo Neruda: 'Tonight I can Write'
- Derek Walcott: 'A Far Cry from Africa'
- Mamang Dai: 'The Voice of the Mountain'

Novel:

- Chinua Achebe: *Things Fall Apart*
- Gabriel Garcia Marquez: *Love in the Time of Cholera*

Play:

- Wole Soyinka: *A Dance of the Forests*

Suggested Topics and Background Prose Readings for Class Presentations

- 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.
- Ngugi waThiong'o, 'The Language of African Literature', in *Decolonizing 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).

Paper: CC12: Women's Writing

(6 Credits)

Course Objectives and Expected Outcome:

This course will introduce students to a varied range of feminist texts and women's writings. It looks forward to providing the students with some key aspects of feminist literature. It plans to expose students to how women's writings give wider room to women's resistance and gender relationality. Incorporating a diversified range of poets like Emily Dickinson, Sylvia Plath, Eunice De Souza, Kamala Das, authors like Alice Walker, Mahashweta Devi and memoirs of the feminist activists like Baby Kamble and Rassundari Debi the course plans to offer the students a comprehensive understanding of the issues like of feminist resistance, gender and power politics, confessional elements in women's writing, race-gender-caste intersections.

Course Contents:

Poetry:

- Emily Dickinson: 'I cannot live with you'
- Sylvia Plath: 'Daddy'
- Eunice De Souza: 'Advice to Women'
- Kamala Das: 'An Introduction'

Fiction:

- Alice Walker: *The Colour Purple*
- Mahashweta Devi- 'Draupadi', from *Breast Stories* tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002)

Non-Fiction:

- Baby Kamble: *The Prisons We Broke* (Tr. Maya Pandit., Orient BlackSwan)
- 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

- 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

Paper: DSE 1: World Literatures

(6 Credits)

Course Objectives and Expected Outcome:

This course will focus on how to expand the knowledge of the students regarding world literatures instead of restricting their mind to mainstream British literature only. World Literature represents how memory, displacement, Diaspora, Hybridity become the central points for the writers like Naipaul, Thomas Mann, Gabriel Okara, Mahatma Gandhi etc. The students will be able to know the information regarding the various genres of literature, culture, tradition and lifestyle of various countries. The whole world, as a whole, will be opened in front of the students. The students will come to know about the autobiographical writings also.

Course Contents:

- V.S. Naipaul: *The Mimic Men* (London: Andre Deutsch, 1967).
- Thomas Mann: *Death in Venice*
- Arthur Miller: *All My Sons*
- Gabriel Okara: 'The Mystic Drum', in *An Anthology of Commonwealth Poetry*, ed. C.D. Narasimhaiah (Delhi: Macmillan, 1990) pp. 132–3
- Charles Baudelaire- Selections
- Mahatma Gandhi- *My Experiments with Truth*

Suggested Topics and Background Prose Readings for Class Presentations

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:

1. David Damrosch- *What is World Literature*, Princeton University Press, 2003.

2. Laura Getty. *World Literature I: Beginning to 1650*. University Press of North Georgia. 2015.
3. Stefan Helgesson, Mads Rosengahl Thomsen, *Literature and the World*, Taylor and Francis, 2019.
4. Theo D'haen, Cesar Dominguez, Mads Rosengahl, *World Literature: A Reader*, Routledge, 2012.

Paper: DSE-2: Science Fiction and Detective Literature

(6 Credits)

Course Objectives and Expected Outcome:

This course will contribute significantly to the knowledge enhancement of the students regarding one popular genre of literature. They will get to know the theoretical aspects of detective fiction writing. They will know the various traditional rules of detective fiction written by Todorov and the deviation from those rules by the writers like Agatha Christie. This course will focus on the representation of crime across media, the construction of criminal identity by the writers, the relation of crime fiction with cultural nostalgia and so on. They will know the connection of puzzle games with the detective fiction writing and the intellectual cerebral activities of the enlightenment heroes or the detectives, the various deductive and inductive methods used by the fiction writers. More importantly, this very interesting area of literature will help the students engage their minds in the whole process of detection of a crime and thereby, they would learn to use their rational mind in the process.

Course Contents:

- Wilkie Collins: *The Woman in White*
- Arthur Conan Doyle: *The Hound of the Baskervilles*
- H.G. Wells: *The Invisible Man*
- Agatha Christie: *The Murder of Roger Ackroyd*

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:

1. Tzvetan Todorov, "The Typology of Detective Fiction", 1966.
2. S. S. Van Dine, *Twenty Rules for writing Detective stories*. 1928.
3. Ronald R. Thomas, *Detective Fiction and the Rise of forensic science*, Cambridge University press, 2003.

Semester- VI

Course	Course Content	Credits	Marks				Contact Hours/Week
			T	IA	A	Total	
HCC13	Indian Classical Literature	6	60	10	5	75	6
HCC14	Indian writing in English	6	60	10	5	75	6
HDSE3	Literature and Cinema	6	60	10	5	75	6
HDSE4	Partition Literature	6	60	10	5	75	6

Paper: HCC13: Indian Classical Literature (6 Credits)

Course Objectives and Expected Outcome:

This course will let the students delve deep into the world of Kalidasa, Vyasa and other prominent names of the Indian Classical World. They will have concrete knowledge about the classical texts of their own country as well as the texts of various other countries. They will be able to feel the charm of Indian mythological legendary stories and characters. On the other hand, this course will help the students know the minute details of the theories of Indian classical drama. They will feel the glory of the legendary mythological characters.

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).
- Bharata, *Natyashastra*, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.

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:

- 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.

Paper: HCC14: Indian writing in English**(6 Credits)****Course Objectives and Expected Outcome:**

Besides reading the English literature of various other languages, the students will read another very significant sub category of English Literature. This course will let the students know the valuable contributions of the gems of Indian English literature. They will know the history of Indian English Writing since its birth up-to the modern writings. The various poems, novels and dramas included in the syllabus will enrich the students with the precious inputs of the creative minds. They will know how enriched the Indian Writings in English are and they can stand beside other 'standard' English writings giving due importance to all other categories of English literature.

Course Contents:

- H.L.V. Derozio: 'To India- My Native Land'
- Toru Dutt: 'Our Casurina Tree'
- Jayant Mahapatra: 'Dawn at Puri'
- A.K. Ramanujan: 'A River'

Fiction:

- R.K. Narayan: *Swami and Friends*

Drama:

- Vijay Tendulkar: *Silence! The Court is in Session* (Oxford UP, New Delhi)

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.

Paper: DSE-3: Literature and Cinema**(6 Credits)****Course Objectives and Expected Outcome:**

This course will focus on the relationship between literature and cinema. Literature and cinema are closely connected to each other. It will help the students know the various theoretical issues related to theatrical adaptations of literary texts. Theatrical adaptations of canonical texts and the digressions from the main texts will help the students know the flexibility of art and literature. Adaptations of classical texts in today’s context will help the students relate their time with the previous ages.

Course Contents:

- James Monaco, ‘The language of film: signs and syntax’, in *How to Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170– 249.
- 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).
- Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).
- Satyajit Ray (Dir.): *Pather Panchali* (1955); Based on the novel *Pather Panchali* by Bibhutibhusan Bandyopadhyay.

Suggested Topics and Background Prose Readings for Class Presentations

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

Suggested Readings:

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007. 22 22
4. 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:

1. William Shakespeare, *Comedy of Errors*, *Macbeth*, and *Othello* and their adaptations: *Angeer* (dir. Gulzar, 1982), *Maqbool* (dir. Vishal Bhardwaj, 2003), *Omkara* (dir. Vishal Bhardwaj, 2006) respectively.
2. Jane Austen, *Pride and Prejudice* and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha's *Bride and Prejudice* (2004).
3. *Rudaali* (dir. Kalpana Lajmi, 1993) and *Gangor* or 'Behind the Bodice' (dir. Italo Spinelli, 2010).
4. Ruskin Bond, *Junoon* (dir. Shyam Benegal, 1979), *The Blue Umbrella* (dir. Vishal Bhardwaj, 2005), and *Saat Khoon Maaf* (dir. Vishal Bhardwaj, 2011).
5. *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 materials:

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).

Paper: DSE-4: Partition Literature

Course Objectives and Expected Outcome:

This course will contribute significantly to the enrichment of the students regarding Partition literature. They will go back to the time of partition in between India and Pakistan, India and Bangladesh. They will be acquainted with the dark stories of that time, the impact of Partition on the lives of common people. Everyone is celebrating *Azadi ka Amrit Mahotsab* and this course will provide space for the students to know the real story of the past. Intizar Hosain, Amitav Ghosh, Manto, faiz Ahamad faiz, Manic Bandhopadhyay, Jibanananda Das, through

their creative outputs, had opened before the sensitive eyes a wide range of real unheard stories. Students will get a complete knowledge about this.

Course Contents:

- Intizar Husain: *Basti*, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).
- Amitav Ghosh: *The Shadow Lines*.
- 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.
- Faiz Ahmad Faiz, 'For Your Lanes, My Country', in *In English: Faiz Ahmad Faiz, A Renowned Urdu Poet*, tr. and ed. Riz Rahim (California: Xlibris, 2008) p. 138.
- 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

Suggested Readings:

Books:

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

Films:

1. *Garam Hawa* (dir. M.S. Sathyu, 1974).
2. *Khamosh Paani: Silent Waters* (dir. Sabiha Sumar, 2003).
3. *Subarnarekha* (dir. Ritwik Ghatak, 1965)