

**C3EN230541T**

<b>Semester: 5</b>				
<b>Programme : ENGLISH</b>				
<b>Course : WOMEN'S WRITING</b>				
<b>Paper code: C3EN230541T</b>			<b>Credits: 4</b>	
<b>Hours/week : 4</b>				
<b>Category: Core/MDC/SEC/VAC : CORE (MAJOR)</b>				
<b>Theory / Practical / Composite : THEORY</b>				
<b>No of Modules : 3</b>				
<p><b>Course Overview:</b> The course of Women's writing aims to offer exposure to the body of literature written by women as a discrete academic discipline. It attempts to acquaint students with women's voices in diverse literary traditions. The course is primarily designed to enhance student's understanding of the constructions of social formations with reference to the constitutive categories and intersectional identities of gender, class and race. The poems, fictional and nonfictional works from multicultural contexts offer a focused perspective on the changing configuration of socio historical backgrounds with reference to patriarchy, gender politics and reform movements</p>				
<b>Course Outcome:</b>				
1. <b>Remember:</b> Major women writers across genres and periods, along with key themes such as gender, identity, power, and resistance in their works				
2. <b>Understand:</b> How literary forms—novel, poetry, and prose—serve as vehicles for articulating women's experiences, agency, and socio-political critique				
3. <b>Apply:</b> Feminist and intersectional frameworks select texts, attending to voice, narrative structure, and cultural context.				
4. <b>Analyze:</b> How women's writing engages with issues of race, class, sexuality, and nationhood through literary techniques and thematic depth.				
5. <b>Evaluate:</b> The aesthetic, ideological, and historical significance of women's contributions to literary traditions and cultural discourse.				
6. <b>Create:</b> Original responses—analytical essays, creative reinterpretations, or reflective journals—that demonstrate nuanced understanding of women's literary voices and visions.				
<b>Prerequisites: <i>Basic knowledge about any prior course</i></b>				
<b>SYLLABUS</b>				
<b>UNIT/Module</b>	<b>CONTENT</b>	<b>HOURS or NUMBER OF CLASSES</b>	<b>CO Mapping</b>	<b>COGNITIVE LEVEL</b>
I.	<p><b>NOVEL (ANY ONE)</b>  Charlotte Bronte: <i>Jane Eyre</i>  George Eliot: <i>The Mill on the Floss / Middlemarch.</i>  Margaret Atwood: <i>The Edible Woman.</i>  Alice Walker: <i>The Color Purple</i>  Toni Morrison: <i>The Bluest Eye / Beloved</i>  Maria Edgeworth: <i>Belinda</i></p>	<b>12</b>	CO1 CO2 CO3 CO4 CO5 CO6	K1 K2 K3 K4 K5 K6

	Anita Desai: <i>Fasting, Feasting</i> . Chitra Banerjee Divakaruni: <i>The Palace of Illusions</i>			
II.	<b>POETRY (ANY FOUR POEMS)</b> Elizabeth Barrett Browning: Selections from <i>Aurora Leigh</i> Christina Rossetti: "Goblin Market" Emily Dickinson: "I'm wife, I've finished that". Amy Lowell: "A Fairy Tale". Judith Wright: "Eve to Her Daughters" Audre Lorde: "Now that I am Forever with Child" Rita Dove: "Rosa"/ "American Smooth" Maya Angelou: "Phenomenal Woman" Kamala Das: "The Old Playhouse". Imtiaz Dharker: "Purdah" Mamta Kalia: "Tribute to Papa" Sonia Sanchez: "Morning Haiku"/ "Under a Soprano Sky" Joy Harjo: "The Woman who fell from the Sky"/ "She had some Horses"	12	CO1 CO2 CO3 CO4 CO5 CO6	K1 K2 K3 K4 K5 K6
III.	<b>PROSE (Any Two)</b> Virginia Woolf: 'Professions for women'/ 'Three Guineas' Mary Wollstonecraft: Excerpts from 'A Vindication of the Rights of Woman' Alice Walker: 'In Search of Our Mother's Gardens' Mahadevi Verma: Excerpts from Links in Our Chain Chimamanda Ngozi Adichie: Excerpts from We Should All Be Feminists Katherine Mansfield: A Cup of Tea. Alice Munro: Silence. Mahasweta Devi: Draupadi	12	CO1 CO2 CO3 CO4 CO5 CO6	K1 K2 K3 K4 K5 K6
Text Books				
TO BE SPECIFIED BY COURSE INSTRUCTORS				
Suggested readings				
1. Armstrong, Isobel, ed. <i>New Feminist Discourses: Critical Essays on Theories and Texts</i> . London and New York: Routledge, 1992.				

2. Beauvoir, Simone de. *The Second Sex*. Trans. H. M. Parshley. London: Vintage, (1947) 1997.
3. Belsey, Catherine *Critical Practice*. London and New York: Routledge, 1980.
4. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge, 1990.
5. Ellmann, Mary, *Thinking About Women*. New York: Harcourt, Brace, Jovanovich, Inc, 1968.
6. Gates, Henry Louis (ed). *Race, Writing and Difference*. Chicago and London. Chicago University Press. 1986.
7. Gilbert, Sandra M and Susan Gabar. *The Madwoman in The Attic: The Woman Writer and the Nineteenth Century Literary Imagination*. New Haven and London: Yale University Press. 1979.
8. hooks, bell. *Ain't I a Woman? Black women and Feminism*. London: Pluto Press, 1982.
9. Hull, Gloria T., Patricia Bell Scott and Barbara Smith, eds. *All the Women are white, all the Blacks are Men, But Some of Us are Brave: Black Women's Studies*. New York: The Feminist Press, 1982.
10. Irigaray, Luce. *This Sex Which is not one*. Trans. Catherine Porter with Carolyn Burke. Ithaca, New York: Cornell University Press (1977).
11. Jacobus, Mary, *Reading Woman: Essays in Feminist Criticism*. New York: Columbia University Press, 1986.
12. Millett, Kate, *Sexual Politics*. London: Virago, (1969), 1977.
13. Mohanty, Chandra Talpade. 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', *Third World Women and The Politics of Feminism*, eds. Chandra, Talpade Mohanty. Ana Russo and Lourdes, Torses, Blooming, Indiana University Press, 1991.
14. Moi, Toril. *Sexual / Textual Politics: Feminist Literary Theory*: London and New York: Methuen. 1985.
15. Moraga, Cherrie and Gloria Anzaldua eds. *This Bridge Called My Back: Writings by Radical Women of Color (1981)*. New York: Kitchen Table: Women of Color Press, 1983.
16. Showalter, Elaine. *The New Feminist Criticism: Essays on Women, literature and Theory*. Ed. Elaine Showalter, London: Virago 1986.
17. Tharu, Susie and K. Lalita. eds. *Women Writing in India: 600 BC to The Present*. New York: Feminist Press, 1991

#### Web Resources

TO BE SPECIFIED BY COURSE INSTRUCTORS

#### Evaluation

Theory CIA: 30

20 marks Assessment; 5 marks assignment; 5 marks Attendance

End-Semester: 70

MODULE I: 20 MODULE II: 20 MODULE III: 20 (10 MARKS FROM MODULE II AND II)

#### Paper Structure for Theory Semester Exam:

##### MODULE I

One essay type question out of 3 options (1x20)

MODULE II One essay type question out of 3 options (1x20)

MODULE III One essay type question out of 3 options (1x20)

Short question from Modules II & III (Poetry and Prose) (2x5=10) Any 2 out of 4

**Course outcomes (COs) and Cognitive Level Mapping**

<b>COs</b>	<b>CO Description</b>	<b>Cognitive levels</b>
<b>CO1</b>	<b>Remember: Major women writers across genres and periods, along with key themes such as gender, identity, power, and resistance in their works</b>	<b>K1</b>
<b>CO2</b>	<b>Understand: How literary forms—novel, poetry, and prose—serve as vehicles for articulating women’s experiences, agency, and socio-political critique</b>	<b>K2</b>
<b>CO3</b>	<b>Apply: Feminist and intersectional frameworks select texts, attending to voice, narrative structure, and cultural context.</b>	<b>K3</b>
<b>CO4</b>	<b>Analyze: How women’s writing engages with issues of race, class, sexuality, and nationhood through literary techniques and thematic depth.</b>	<b>K4</b>
<b>CO5</b>	<b>Evaluate: The aesthetic, ideological, and historical significance of women’s contributions to literary traditions and cultural discourse.</b>	<b>K5</b>
<b>CO6</b>	<b>Create: Original responses—analytical essays, creative reinterpretations, or reflective journals—that demonstrate nuanced understanding of women’s literary voices and visions.</b>	<b>K6</b>