

**STRUCTURE OF POST GRADUATE
SYLLABUS IN ENGLISH
(Choice Based Credit System)**



**DEPARTMENT OF ENGLISH
RAJIV GANDHI UNIVERSITY
RONO HILLS, DOIMUKH
ARUNACHAL PRADESH**

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RAJIV GANDHI UNIVERSITY
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Programme Objectives:

The objectives of the M.A. in English Programme are as follows:

- To develop a deeper and wider understanding of English literature, literary forms and literary genres written in other languages and translated into English for global readers.
- To appreciate the aesthetic value of literary compositions in terms of imaginative and contemporary reality.
- To provide a broad theoretical view to apply, experiment and hypothesize the different genres, trends, and scopes in their individual practice.
- To equip the students with the skills necessary for a career in academics and other related fields.

Programme Outcomes:

In keeping with the objectives of the course, the following are the areas in which the learner will enlarge his/her scope of understanding English language and literature.

- They will develop a deeper and wider understanding of English literature, literary forms and literary genres written in other languages and translated into English for global readers.
- They will be able to appreciate the aesthetic value of literary compositions in terms of imaginative and contemporary reality.
- They will have a broad theoretical view to apply, experiment and hypothesize the different genres, trends, and scopes in their individual practice.
- After completion of the course, the students will be equipped with the skills necessary for a career in academics and other related fields.
- They will be ready to serve the society in various capacities and contribute towards nation building and world citizenship.

STRUCTURE OF POSTGRADUATE COURSES OF STUDY IN ENGLISH

MENGC - Core; MENGE – Elective; MENGO – Open Choice

The MA course carries 80 credits in total distributed evenly across all Semesters (20 each) while each Module carries one credit.

SEMESTER	CREDIT	PAPERS
SEMESTER I	20	ENG 511 to ENG 515
SEMESTER II	20	ENG 521 to ENG 525
SEMESTER III	20	ENG 531 to ENG 532
		ENG 533 to ENG 534 (The students will opt for one paper out of options (including MOOC) in ENG 533 and ENG 534)
		ENG 535 -The Optional choice- ENG 535 offered in the department is only for students of other disciplines who might opt for it. -The students of the department will opt for one ENG 535 paper offered in some other department.
SEMESTER IV	20	ENG 541 to ENG 542
		ENG 543 to ENG 545 (The students will opt for one paper out of options from ENG 543 to ENG 545)
TOTAL	80	

Semester I

- ENG 511: Poetry – I
- ENG 512: Drama – I
- ENG 513: Fiction – I
- ENG 514: English Prose
- ENG 515: Linguistics and Language Teaching – I

Semester II

- ENG 521: Poetry – II
- ENG 522: Drama – II
- ENG 523: Fiction – II
- ENG 524: Indian Writing in English
- ENG 525: Linguistics and Language Teaching – II

Semester III

ENG 531: Poetry -- III
ENG 532: Literary Criticism and Theory – I
ENG 533(A): Modern Indian Intellectual Tradition
ENG 533(B): Literature on Ecology
ENG 533(C): MOOC course provided through SWAYAM platform (As per availability)
ENG 534(A): American Literature
ENG 534(B): Canadian Literature
ENG 534(C): MOOC course provided through SWAYAM platform (As per availability)
ENG535: Popular Culture

Semester IV

ENG 541: Literary Criticism and Theory – II
ENG 542: Women’s Writing
ENG 543(A): Indian Literature in Translation
ENG 543(B): English in India
ENG 544(A): New Literatures in English
ENG 544(B): Indian poetics
ENG 545(A): World Literature in Translation
ENG 545(B): Film Studies

Scheme of Evaluation Examination:

All students shall be subjected to the process of continuous evaluation and assessment. Accordingly, a student shall have to attend and duly pass in at least two Internal Assessment tests out of three tests, and End Semester Examination. The structure of these Internal Assessment Tests and End Semester Examinations shall be as follows:

End Semester Examination	Internal Assessment Tests
80	20

Internal Assessment:

For the purpose of calculating the SGPA, best two of the three Internal Assessment tests taken shall be considered. Attending two Internal Assessment tests out of three shall be compulsory.

1. Two of the three Internal Assessment tests shall be a written one (Sessional Tests)
2. One Internal Assessment test shall be assignments like term paper, book review, group discussion, power-point presentation or even another written test and the format to apply shall be at the discretion of the course teacher.

The minimum pass mark at the End Semester Examination shall be 45% in each paper and 45% in aggregate. The minimum pass mark at the internal assessment tests shall be 45% in each paper.

Poetry I (From 14th to the 18th century)

Objectives:

- To give the students a first - hand knowledge of major poetical works from the fourteenth to the eighteenth century.
- To provide the students with the knowledge of the political, economic, social and intellectual background so as to study poetry as representative texts of the age.
- To acquaint the students with the evolution and development of English poetry along with the literary movements, and to encourage further reading so as to obtain a greater understanding.

Outcomes:

- The students will acquire a firsthand knowledge of major poetical works from the fourteenth to the sixteenth century.
- They will develop a fair understanding of the social, political, economic, and intellectual background of the period in this paper.
- They will become acquainted with the different stages in the evolution of different forms of poetry and literary movements included in this paper.
- The interest to study poetry will enable them to develop the skill of interpreting poetic text, poetic language and literary temperament of the age.
- Since the study of poetry from fourteenth to the eighteenth century as a whole would enable them to understand the English poetry written elsewhere in the world.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Note: Texts marked with asterisks are for detailed study. Reference to the context will be given only from the texts meant for detailed study. Minimum of four texts, choosing at least one from each module, shall be for detailed study, including the starred texts. Rest of the texts are for self-study.

Module I

1. Anonymous: *Sir Gawain and the Green Knight* William Langland: *Piers the Plowman*.

Module II

1. *Geoffrey Chaucer: *The Prologue to The Canterbury Tales* (Cult Edition, OUP)

Module III

1. Sir Thomas Wyatt: 'The Lover's Appeal', 'The Supplication';
2. 16th century sonnets: Selections from William Shakespeare, Edmund Spenser and Philip Sidney.: Sonnets (with special reference to 'To His Love', 'The Unchangeable', 'Absence', and 'A Consolation' (from *Palgrave's Golden Treasury*).
3. *John Milton: *Paradise Lost, Book I* (Orient Longman)

Module IV

1. John Donne: 'The Sunne Rising', and 'The Cannonization', "Batter My Heart"
2. Andrew Marvell: 'To His Coy Mistress',
3. George Herbert: 'Pulley'
4. Alexander Pope: *The Rape of the Lock* / John Dryden: *Absalom and Achitophel*(CULT)

Background Reading:

Bennet, Joan *Five Metaphysical Poets*, Cambridge, CUP, 1971

Ford, Boris(ed). *The Pelican Guide to English Literature Vols 1,2 and 3* Penguin, 1954

Keast, William R (ed) *Seventeenth Century English Poetry: Modern Essays in Criticism*, London, OUP 1962.

Martz, Louis L. *The Poetry of Meditation: A Study in English Religious*

Literature of the Seventeenth Century. New Haven, Yale University Press, 1962.

Jack, Ian *Augustan Satire: Intention and Idiom in English Poetry*

1660-1750. Oxford, Clarendon Press, 1966.

Stephen, Leslie *English Literature and Society in the Eighteenth Century*. London, Duckworth 1966.

Willey, Basil. *17th Century Background*.

Leishman L. B. *The Monarch of Wit*.

Fish, Stanley. *Surprised by Sin*.

Drama I

English Drama from the Sixteenth to the Eighteenth Century

Objectives:

- To give the students a first - hand knowledge of major dramas from Shakespeare to Dryden.
- To provide the students with the knowledge of the political, economic, social and intellectual background so as to study the plays as representative texts of the age.
- To acquaint the students with the evolution and development of drama, and to encourage further reading so as to obtain a greater understanding.

Outcomes:

- The paper will provide a direct and firsthand knowledge in understanding the life of the people.
- The students will acquire a first-hand knowledge of major dramas from Shakespeare to Dryden with the understanding of socio-political background of different historical periods.
- They will develop a fair understanding of the political, economic, social and intellectual background so as to study the plays as representative texts of the age.
- They will become acquainted with the evolution and development of drama as a genre and will be equipped with the skills required for further reading so as to obtain a greater understanding both in text and theatrical presentation.
- The paper will further facilitate to understand drama as a performative art in theatre and film studies.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Note: Texts marked with asterisks are for detailed study. Reference to the context will be given only from the texts meant for detailed study. Minimum of four texts, choosing at least one from each module, shall be for detailed study, including the starred texts. Rest of the texts are for self-study.

REQUIRED READING

Module I

Anonymous: *Everyman*

Module II

*William Shakespeare : *King Lear*

Christopher Marlowe : *The Jew of Malta*

Module III

Shakespeare : *Twelfth Night*

Ben Jonson : *Every Man in His Humour.*

Module IV

*William Congreve : *The Way of the World*

John Dryden : *All for Love.*

BACKGROUND READING

- Sengupta, S.C *Shakespearean Comedy*, OUP, Delhi

 Aspects of Shakespearean Tragedy, OUP, Delhi

 Shakespeare manual, OUP, Delhi
- Lucas, F.L. *Seneca and the Elizabethan Tragedy*, Folcraft, 1923.
- Learner, Lawrence *Shakespeare's tragedies: An Anthology of Modern Criticism.* London Penguin, 1963.
- Knight, Wilson G. *The Wheel of Fire, Interpretations of Shakespearean Tragedy*; Oxford, Oxford University Press, 1930
- Bradley, A.C. *Shakespearean Tragedy*: Rupa Publication, Calcutta
- Bate, W.J. *From Classic to Romantic: Premises of Taste in Eighteenth Century England.* Cambridge, Harvard University Press, 1946.
- Gosse, Edmund *A History of eighteenth Century Literature Sixteen Sixty to Seventeenth eighty.* Carot Stream, Somerset Press, 1930.
- Nicoll, Allardyce *A History of English Drama Vol.3* Cambridge, OUP, 1946.

The Cambridge Companion to Shakespeare.

ENG 513

FICTION I

English Fiction from the Seventeenth to the Nineteenth Century

Objectives:

- To give the students a first - hand knowledge of the major works of prose from the Seventeenth to the Nineteenth Century.
- To provide the students with the knowledge of the political, economic, social and intellectual background so as to enable him to study fiction as representative texts of the age.
- To acquaint the students with the evolution and development of fiction as a literary genre, and to encourage further reading so as to obtain a greater understanding.

Outcomes:

- The students will acquire a first-hand knowledge of the major works of prose from the Seventeenth to the Nineteenth Century.
- They will develop a fair understanding of the political, economic, social and intellectual background so as to enable them to study fiction as representative texts of the age.
- The paper will enable them to be imaginative and realistic in their contemporary situations.
- They will become acquainted with the evolution and development of fiction as a literary genre, and will be equipped with the skills required for further reading so as to obtain scope for understanding its types and subtypes in continental and national contexts of social, political, psychological, existential and other theoretical paradigms.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Required Reading:**Unit A:**

Daniel Defoe : *Robinson Crusoe*
Henry Fielding : *Tom Jones*

Unit B:

Laurence Sterne : *Tristram Shandy*
Jane Austen : *Emma*

Unit C:

Charles Dickens : *Hard Times*
Emily Bronte : *Wuthering Heights*

Unit D:

Thomas Hardy : *The Return of the Native.*
Mary Shelly's : *Frankenstein.*

Background Reading:

- Allen, Walter *The English Novel: A Short Critical History penguin Books, 1958*
- Cross, Wilbur *The Development of English Novel Ludhiana, Kalyani Publishers, 1997 (Indian reprint)*
- Hough, Graham *The Last Romantics. London, Methuen, 1961.*
- Kettle, Arnold *An Introduction to English Novel vol.I: To George Eliot. London: Hutchinson, 1951.*
- Lerner, Laurence *The Victorian. Middlessex, Penguin Books, 1981.*
- Mukherjee, M *Re-reading Jane Austen, Orient Longman, 1991.*
- Sambrook, James *The 18th Century 1700-1786. London & New York, Longman, 1986.*
- Stephen, Leslie *English Literature and Society in the Eighteenth Century: London, Duckworth 1966.*
- Watt, Ian *The Rise of the Novel: Studies in Defoe, Richardson and Fielding, London Chatto & Windus, 1957.*
- Willey, Basil *Nineteenth Century Studies: Coleridge to Matthew Arnold. New York, Columbia University Press, 1949.*
- Young, G.M. *Portrait of an Age: Victorian England 2ed. Oxford, OUP, 1960*

ENG 514**English Prose from the Sixteenth to the Nineteenth Century****Objectives:**

- To give the students a first - hand knowledge of major prose works from Bacon to Hazlitt.
- To provide the students with the knowledge of the political, economic, social and intellectual background so as to study prose as representative texts of the age.
- To acquaint the students with the evolution and development of prose as a literary genre, and to encourage further reading so as to obtain a greater understanding

Outcomes:

- The students will acquire a first-hand knowledge of major prose works from Bacon to Hazlitt.
- They will develop a fair understanding of the political, economic, social and intellectual background so as to study prose as representative texts of the age.
- They will become acquainted with the evolution and development of prose as a literary genre, and will be equipped with the skills required for further reading so as to obtain a greater understanding.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Required Reading:

Module I

1. Francis Bacon*: 'Of Custom and Education', 'Of Love', 'Of Simulation and Dissimulation' (From *Bacon's Essays*. Cult Edition, OUP).
2. Joseph Addison and Richard Steele*: 'The Spectator's Account of Himself', 'Sir Roger at Home', 'Good Temper'.

Module II

1. John Locke*: 'On Human Understanding' from *Essay Concerning Human Understanding*
2. Charles Lamb* 'Dream Children', 'Poor Relations', (Selections from *Essays of Elia*)

Module III

J. S. Mill *from 'On Liberty'*

George Orwell *Reflections on Gandhi*

Module IV

1. C.E.M. Joad 'Civilization and History',
2. Aldous Huxley *from* Literature and Science

Background Reading:

- Bate, W.J. *From Classic to Romantic: Premises of Taste in Eighteenth Century England*. Cambridge, Harvard University Press, 1946.
- Ford, Boris (ed). *The Pelican Guide to English Literature Vols. 1, 2, 3 and 4*
Penguin, 1954.
- Gosse, Edmund. *A History of Eighteenth Century Literature (1660 – 1780)* Carot Stream, Somerset Press, 1930.
- Stephen, Leslie. *English Literature and Society in the Eighteenth Century*: London, Duckworth 1966.
- Walker, Hugh. *Essays and Essayists*. S. Chand, New Delhi.
- Vickers, Brain. *Francis Bacon and Renaissance Prose*. Cambridge, CUP, 1968.

ENG 515

Linguistics and Language Teaching --I

Objectives:

1. To enable the learner to use different skills of English language with special reference to reading and writing skills.
2. To make the students familiar with concepts in Structuralist and Transformational Generative Linguistics.

Outcomes:

- The students will be acquainted with the basic knowledge of the characteristics of Linguistics, its branches, and applications and the contributions of major linguists.
- They will understand the basics of English Phonology and the use of English.
- They will develop an understanding of the basic concepts in Sociolinguistics

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Required Reading:**Module I:****Linguistics: Objectives, Scope and Applications**

Introduction to the basic concepts in Modern Linguistics, Phonology, Morphology, Syntax and Semantics. Introduction to the basic concepts in Structuralist and Transformational - Generative Linguistics.

Module II: (Phonetics)

1. Organs of speech-mechanism of Speech production, Respiratory, Articulatory and phonological system.
2. Description and Classification of Consonants and Vowels Stress and Intonation

Module III:**Phonemic Transcription, Sociolinguistics and Psycholinguistics**

Sociolinguistics and Psycholinguistics

Dialects, Register, Pidgin, Creole.

Psycholinguistics, Language acquisition and Multilingualism.

Phonemic Transcription- The Use of the Pronouncing dictionary in transcribing word/words/phrase/sentence.

Unit IV: Stylistics and Discourse

Introduction to Stylistics and Discourse Analysis

Background Reading:

Nunan, David. *Discourse Analysis*.

A.L. Khanna Verma, *Modern Linguistics: An Introduction*. Madras. Macmillan, 1992.

Cook, David. *Discourse and Literature*.

Jones, Daniel *The Outline of English Phonetics*: New Delhi, Kalyani Publishes, 1972.

Balasubramanian, T. *A Textbook of English Phonetics for Indian students*. Madras. Macmillan, 1981.

English Pronouncing Dictionary 15th Edition(low priced) Cambridge, OUP, 1997.

Better English Pronunciation.

Varshney R.L. An introductory Text Book of Linguistics and Phonetics

Widdowson, H.G. Stylistics and the Teaching of Literature: London Longman. 1975

Fasold, R. *Sociolinguistics of Language*. Oxford Blackwell, 1990.

An Introduction to the Pronunciation of English .Edward Arnold .1962,1989.

ENG 521

POETRY II (The Romantics and the Victorians)

Objectives:

1. To give the students a first - hand knowledge of major poetical works from the Romantics to the Victorians.
2. To provide the students with the knowledge of the political, economic, social and intellectual background so as to study poetry as representative texts of the age.
3. To acquaint the students with the evolution and development of English poetry along with the literary movements, and to encourage further reading so as to obtain a greater understanding.

Outcome:

- The students will acquire a first-hand knowledge of major poetical works from the Romantics to the Victorians.
- Through the study of poetry in these ages they will enlarge their views on the temperament ethos and imagination of the students.
- They will develop a fair understanding of the political, economic, social and intellectual background so as to study poetry as representative texts of the age.
- They will become acquainted with the evolution and development of English poetry along with the literary movements, and will be equipped with the skills required for further reading so as to obtain a greater understanding.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Note: Texts marked with asterisks are for detailed study. Reference to the context will be given only from the texts meant for detailed study. Minimum of four texts, choosing at least one from each module, shall be for detailed study, including the starred texts. Rest of the texts are for self-study.

Module I

*William Blake: Selections from *The Songs of Innocence and Experience*. (Minimum six poems)

Thomas Gray: *Elegy Written in a Country Churchyard*.

Module-II

The following will be taught as Romantics/ selections from Palgrave's Golden Treasury.

*William Wordsworth's *The Prelude*, Book-I

John Keats *Ode to a Nightingale*, ,

Ode on a Grecian Urn,

P.B. Shelly *Ode to the West Wind*, *A Dream of the Unknown*

S.T. Coleridge *Rime of the Ancient Mariner*

Module- III

(Selections from Palgrave's The Golden Treasury)

Alfred Tennyson *Ulysses*, *The Lotos Eaters*

Robert Browning *My Last Duchess*, *The Laboratory*

Matthew Arnold's *The Scholar Gipsy*

Module IV

(Selections from Palgrave's Golden Treasury & The Winged Word)

Elizabeth Browning

How Do I Love Thee? Let Me Count the ways

Selections from Pre-Raphaelites and Georgian Poets:

Dante Gabriel Rossetti *The Blessed Damozel*

Christina Rossetti *After Death*

Swinburne *When the Hounds of Spring are on Winter's Traces*

Background Reading:

Abraham M H (ed) *English Romantic Poetry: Modern Essays in Criticism*. Oxford: OUP, 1975.

Natural Supernaturalism: Tradition and Revolution in Romantic Literature. New York: Norton, 1973.

Bate, W.J. *From Classic to Romantic: Premises of test in 18th Century England*.
Cambridge: Harvard University Press, 1946.

- Furst, Lilian R. *Romanticism in Perspective*. London: Macmilam, 1969.
- Lerner, Laurence. *The Victorian*. Middlesex: Penguin Books, 1981.
- Hough, Graham. *The Last Romantics*. London: Methuen, 1961.
- Willey, Besil. *Nineteenth Century Studies: Coleridge to Mathew Arnold*. New York:
Columbia University Press, 1949.
- Praz, Mario. *The Romantic Agony*
- Wilson, A. N. *The Victorians*

DRAMA II

Objectives

- To give the students a first - hand knowledge of the major texts of drama of the period.
- To provide the students with the knowledge of the political, economic, social and intellectual background so as to enable to study drama as representative of the age.
- To acquaint the students with the evolution and development of drama as a literary genre, and to encourage further reading so as to obtain a greater understanding.

Outcomes:

- Modernism & modernity denote the progress in the development of life, its standard and thinking process with a break away from traditionalism.
- The students will acquire a first-hand knowledge of the major texts of drama of the period.
- They will develop a fair understanding of the political, economic, social and intellectual background so as to enable to study drama as representative of the age.
- They will become acquainted with the evolution and development of drama as a literary genre, and will be equipped with the skills required for further reading so as to obtain a greater understanding.
- They will come to know how modern drama provides a new taste to the readers differing from the traditional drama in 16th & 17th Centuries.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Module I

*G.B. Shaw : *Major Barbara*

Synge : *Riders to the Sea*

Module II

*Eliot, T.S. *The Family Reunion*

Samuel Beckett : *Waiting for Godot*

Module III

Ionesco : *The Chairs*

Module IV

Harold Pinter : *The Birthday Party*

Bertolt Brecht : *Mother Courage*

Prescribed Reading

The prescribed Texts (Any Edition)

Background reading

Brown, John Russell (ed). *Modern British Dramatists*. Eaglewood, Cliffs, NJ, Prentice-Hall, 1968.

Brustein, Robert *The Theatre of Revolt: An Approach to the Modern Drama* New York, Atlantic Monthly Press

Esslin, Martin: *The Theatre of the Absurd*

Fraser, G.S. *The Modern Writer and His World*. London, Curtis Brown Ltd., 1961

FICTION II

Modern Fiction

Objectives:

- To give the students a first- hand knowledge of the major fictional texts of the period.
- To provide the students with the knowledge of the political, economic, social and intellectual background so as to study them as representative texts of the age.
- To acquaint the students with the evolution and development of fiction as a literary genre, and to encourage further reading so as to obtain a greater understanding.

Outcomes:

- Since the paper relates to its previous one both in taste and temperament, the prescribed novels in the paper will enable the students understand new areas of social sciences, like psychology, inner aspect of human life and contemporary realities in the modern society.
- The students will acquire a first- hand knowledge of the major fictional texts of the period.
- They will develop a fair understanding of the political, economic, social and intellectual background so as to study them as representative texts of the age.
- They will become acquainted with the evolution and development of fiction as a literary genre, and will be equipped with the skills required for further reading so as to obtain a greater understanding of the temperament and flow of the age(s).

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Required Reading

Module I

Virginia Woolf : *Mrs Dalloway*

E.M. Forster : *A Passage to India*

Module II

Joseph Conrad : *Heart of Darkness*

D.H. Lawrence : *Women in Love.*

Module III

James Joyce : *Finnegans Wake*

Graham Greene : *The Power and the Glory*

Module IV

William Golding : *Lord of the Flies*

Kingsley Amis : *Lucky Jim*

Prescribed reading

The Texts (Any Edition)

Background Reading

Allen, Walter : *The English Novel: A Short Critical History.* Middlesex, Penguin Books, 1958.

Ford, Boris(ed) : *The Modern Age (The Pelican Guide to English Literature Vol.7)* Middle Sex, Penguin Books

Fraser, G.S. : *The Modern Writer and His World.* London, Curtis Brown Ltd., 1961.

Forster, E.M. : *Aspects of the Novel.*

Kettle, Arnold. : *Introduction to the English Novel, Vols. -1 and 2.* Macmillan.

Kermode, Frank. : *Lawrence.* Fontana.

Neill, Diana. : *Twentieth Century Fiction*

Casebook Series

Indian Writing in English

Objectives

- To give students first-hand knowledge works of major Indian Writers in English.
- To provide the students with the knowledge of the political, economic, social and intellectual background so as to enable to study poetry as representative text of the age.
- To enable the students to understand the growth of Indian Writing in English and encourage the further reading so as to obtain greater understanding.

Outcome:

- - The students will acquire a first-hand knowledge works of major Indian Writers in English.
- - They will develop a fair understanding of the political, economic, social and intellectual background so as to enable to study poetry as representative text of the age.
- - They will be able to understand the growth of Indian Writing in English and will be equipped with the skills required for further reading and greater understanding.
- - Since language enable to understand literature and culture the study of language will enable the learners to broaden their knowledge in the latter.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Module- I:

Nissim Ezekiel *Enterprise, Very Indian Poems in English ('The Patriot')*

Kamala Das *The Freaks, An Introduction*

A K. Ramanujan *Still Another View of Grace, The Striders*

Jayanta Mahapatra *A Missing Person, Dawn at Puri*

Module- II:

R. K. Narayan *The English Teacher*

Raja Rao *Kanthapura*

Module-III:

Salman Rushdie *Midnight's Children*

Anita Desai *Fasting, Feasting*

Module- IV:

Girish Karnad *Nagamandala*

Ratan Thiyam *Chakravyuha*

Note: Apart from the comprehensive background reading the teacher concerned will also provide a list of reference books relevant to the course.

Background Reading:

King, Bruce. *Three Indian Poets*, OUP.

Naik N. K. *A History of Indian Writing in English*.
New Delhi: Sahitya Academi, 1982

Parthasarathi, R. *Ten Indian Poets*, OUP.

Shahane V. A. & Shivaramakrishna, M. *Indian Poetry in English: A Critical Assessment*.
Delhi, Macmillan, 1980.

Iyengar, Srinivasa K.R. *Indian Writing in English*. Bombay: Asia Publishing House,
1973.

Mukharji, N.M. *Twice Born Fiction*, 1971.

Saha, S. C. *Indian Renaissance and Indian English Poetry*. 1998.

Kirpal, Viney. *The New Indian Novel in English: A Study of the 1980s*. New
Delhi: Allied Publishers.

ENG 525

Linguistics and Language Teaching -- II

Objectives

- To acquaint the students with the basic knowledge of Linguistics and ELT.
- To give the students basic knowledge of Linguistics, its branches, goal and Applications.
- To acquaint the students with the basic knowledge of English Phonology and the use of English.
- To acquaint the students with basic concepts in socio-linguistics, ESL education, Bilingual/Multilingual perspectives keeping in view the Indian context.
- To enable the students to teach English at school and Post school level with a view to designing course materials, adopting methods of teaching and testing.

Outcomes:

- They will become acquainted with the history and development of the teaching of English in India
- The students will develop a fair understanding of the basic concepts in ELT with special reference to approaches and methods, syllabus design, designing teaching-learning materials, and language testing/evaluation. .
- They will be equipped with the skills required to teach English at different levels with focus on language skills-Listening, Speaking, Reading, and Writing

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Module I *English in India*

The Role and Status of English in India. Language Policy and ELT Planning in Post-independence India. Objectives of ESL teaching at the school and Post school levels.

Module II *The Use of English*

1. Teaching of LSRW Skills

Module III *ELT - I*

Approaches to Syllabus design: Approaches to Teaching Methodology, suitable Materials, ESL.

Module IV *ELT -II*

Testing and Evaluation in ELT. Types of Tests and their Objectives.

Note: Apart from the comprehensive background reading the teacher concerned will also provide a list of reference books relevant to the course.

Suggested Reading

Nagaraj, Geetha. *English Language Teaching: Approaches Methods Techniques*. Calcutta, Orient Longman, 1996.

Agnihotri. R.K. *Problematizing English in India*. New Delhi. Sage RALZ, 1997.

S.K. Krishnaswamy & M.Nagarajan Stern, H.H. *Fundamental Concepts of Language Teaching*. Oxford. Oxford University Press, 1983.

Howatt, A.P.R.A *History of English Language Teaching*. Oxford. Oxford University Press, 1984.

O'Grady, William & Dobro Volsley, Michael Agnihotry, R.K. & Khanna A.L. *Contemporary Linguistics*. New York,

St. Martin. *English Language Teaching in India, Issues & innovations*, New Delhi, sage RAL 2, 1995.

Johnson, Keith & Morrow, Keith. *Communication in the classroom. Applications and Methods for a Communicative Approach ELBS/Longman*, 1981.

- Carrell F, Devine Interactive approaches to Second Language Reading. DE Eskey (eds) Cambridge, OUP,1998.
- Johnson, K. *Communicative Syllabus Design Methodology*. Oxford Penguin Press, 1982.
- Littlewood, W.T. *Communicative Language Teaching*. Cambridge, OUP, 1981.
- Richards, J.C& Rodgers, T.S *Approaches & Methods in Language Teaching*
 . Cambridge, OUP, 1986
- Parhi, A.R. Indian English through *Newspapers*. New Delhi: Concept, 2008.
- Arora, Y.N. *Improve your Writing*. New Delhi, Oxford University Press, 1987
- Celia, Millward *Handbook for Writers*. New York: Holt, Rinehart and
 Winston, 1979.
- Byrne, D *Teaching Writing Skills*. London: Longman (new edn) 1988.
- Krishnaswamy *Teaching Spoken English & Communication Skills*. Madras T.R. Publications, 1995.
- Howatt, A.P.R. *A History of English Language Teaching*. Oxford: OUP,2010.
 Stern, H.H. *Fundamental Concepts of Language Teaching* .Oxford: OUP, 1983 (new edition).
- Nunan, D. *Syllabus Design* (.Oxford University Press, Oxford,1994.)
- Richards, J.C. and T.S.Rodgers *Approaches and methods in language teaching*.(Cambridge University Press, Cambridge, 2009.)
- Vyas, M.A. and Y.L.Patel (eds.) *Teaching English as a Second Language: A New Pedagogy for a New Century*.(Prentice-Hall India, New Delhi, 2009.)

POETRY III (Modern Period)

Objectives:

- To give the students a first - hand knowledge of the major texts of poetry of the period.
- To provide the students with the knowledge of the political, economic, social and intellectual background so as to enable to study poetry as representative of the age.
- To acquaint the students with the evolution and development of poetry as a literary genre, and to encourage further reading so as to obtain a greater understanding.

Outcomes:

- The students will acquire a first - hand knowledge of the major texts of poetry of the period.
- They will develop a fair understanding of the political, economic, social and intellectual background so as to enable to study poetry as representative of the age.
- They will become acquainted with the evolution and development of poetry as a literary genre, and will be equipped with the skills required further reading so as to obtain a greater understanding.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Note: Texts marked with asterisks are for detailed study. Reference to the context will be given only from the texts meant for detailed study. Minimum of four texts, choosing at least one from each module, shall be for detailed study, including the starred texts. Rest of the texts are for self-study.

Required Reading:

Module I

1. G.M. Hopkins : *'The Windhover', 'Pied Beauty'*
2. Hardy, Thomas. : *The Darkling Thrush, Afterwards.*

Module II

1. W.B. Yeats* : *'Leda and the Swan', 'Sailing to Byzantium', 'When You are Old'.*
2. T.S. Eliot* : *Four Quartets*
3. Ezra Pound : *In a Station of the Metro The Return, The Seafarer*

Module III:

1. W. H. Auden : *Sept. 1, 1939, 'The Shield of Achilles'*
2. Louis Mc Niece : *Prayer Before Birth*

Module IV:

1. Dylan Thomas : *'Fernhill', 'The Conversation of Prayer'.*
2. Philip Larkin : *'Church going', 'Maiden Name'*
3. Ted Hughes : *'Hawk Roosting', 'Thought-fox'.*

Note: The poems of W.B. Yeats, G.M. Hopkins, Auden, Thomas, Larkin and Hughes are available in *Palgrave's Golden Treasury*.

Background Reading:

Ford, Boris(ed) *The Modern Age: The Pelican Guide to English Literature Vol.7.*
Middle Sex, Penguin Books

---- *The Present, (The New Pelican Guide to English Literature Vol.7&8)* Hermondsworth, Middlesex, 1983.

- Fraser, G.S. *The Modern Writer and His World*. London, Curtis Brown Ltd.,
1961
- Drew, Elizabeth *T.S.Eliot: The Design of His Poetry* 1976
- Spender, Stephen *The Struggle of the Modern*.
- Jain, Manju *Selected Poems of T. S. Eliot*
- Ellmann, Richard *The Modern Tradition: Background of Modern Literature*
- Basu, Tapan K. *TS Eliot: An Anthology of Recent Criticism*
- Stallworthy, John *Macmillan Casebook Series on Yeats, Hopkins, Larkin, MacNiece*

Literary Criticism and Theory I

Objectives:

1. To acquaint the students with the works of significant critics from Aristotle to contemporary theorists.
2. To familiarize the students with important critical movements and enable them to apply principles of criticism to literary texts.
3. To encourage to undertake further reading in critical movements and critical theory.

Outcomes:

- The students will become acquainted with the works of significant critics from Aristotle to contemporary theorists
- They will develop a fair understanding of the important critical movements and will be able to apply principles of criticism to literary texts.
- They will be equipped with the background knowledge required to undertake further reading in critical movements and critical theory

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Module I

Plato : *'Republic Book X', Plato's Objection to Poets & Poetry*

Aristotle : *'Poetics'* (Butcher's/Bywater's translation) (Aristotle's views on tragedy)

Module II

William Wordsworth : Poetry and Poetic Diction ('Preface' to the Second Edition of *Lyrical Ballads*, 1800)

S.T.Coleridge : From '*Biographia literaria*' (Chapter XIV)

Module III

T.S.Eliot : '*Tradition and the Individual Talent*'

Hulme : '*Romanticism and Classicism*'

Module IV

Northrop Frye : '*Myth, Fiction and Displacement*'

William Empson : '*The Seventh Type of Ambiguity*'

These pieces are available in the English Critical tradition, Vol. I & II edited by S.Ramaswamy and V.S. Sethuraman (Macmillan, 1986), *Modern Criticism and Theory: A Reader* by David Lodge & *Modern Literary Theory: A Reader* ed. by Phillip Rice and Patricia Waugh

Background Reading:

Atkins, John W.H. *Literary Criticism in Antiquity 2 vols.* Cambridge, CUP, 1934

Bate, Walter.J *Criticism: The Major Texts.* New York,
Harcourt Brace and Jovanovich, 1948.

Cuddon, J. *A Dictionary of Literary Terms and Literary Theory*

Eagleton, Terry *Literary Theory: An Introduction*

George, A.G. *Critics and Criticism* Bombay, Asia Publishing House, 1971.

Gilbert, Allan H *Literary Criticism: Plato to Dryden.* Detroit, WSU Press, 1962.

Wimsatt, WK Jr. &Brooks *Literary Criticism: A Short History;*Delhi, OUP, 1964.

Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition.* Oxford,
OUP, 1953.

Scott-James, R.A *The Making of Literature,* New Delhi, Allied Publishing Ltd. 1963.

Halliwell, Stephen *Aristotle's Poetics.* London, Gerald Duckworth& Co. Ltd., 1986.

Freud, Sigmund *Interpretation of Dreams.* Wordsworth Classics. 1997.

MODERN INDIAN INTELLECTUAL TRADITION

Objectives:

1. To give the student first-hand knowledge of the texts on nation and narration.
2. To introduce the student to various strands of narratives of nation through significant texts in a chronological order.
3. To give the student an understanding of the relation between nation as a significant site of production and growth of narratives.

Outcomes:

- The students will acquire a first-hand knowledge of the texts on nation and narration.
- They will develop a fair understanding of various strands of narratives of nation through significant texts in a chronological order.
- They will understand the relation between nation as a significant site of production and growth of narratives.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Module – I

Sri Aurobindo : ‘Indian Renaissance’ from *Between Tradition and Modernity*.

Tagore : From *Nationalism*.

Anand K. Coomaraswamy: “Indian Nationality”, The Influence of Modern Europe on Indian Art” From *Essays in National Idealism (1911)*.

Module – II

Gandhi : From *Hind Swaraj* Chapters: 4, 6, 7, 8, & 13

Nehru : From *Discovery of India*.

B.R. Ambedkar : ‘Caste, Class and Democracy’ from *Essential Ambedkar*. Oxford.

Module – III

Ashish Nandy : *From Outside Imperium: Gandhi's Cultural Critique of the West* from *Traditions, Tyranny and Utopias*.

Partha Chatterjee : 'Nation and its pasts' and 'Histories and nations' from *Nation and its Fragments*.

Sudipta Kaviraj : 'Imaginary Institution of India' from *Subaltern Studies, Vol. VII*.

Module- IV

Homi Bhabha: :From *Nation and Narration*

Timothy Brennan:From *Nation and Narration*

Jean Franco :The Nation as Imagined Community(From Aram Veesser's *The New Historicism*)

Background Reading:

1. Anderson, Benedict: *Imagined Communities*
2. Hobsbaum, Eric: *Nation and Nationalism since 1780*.
3. Nandy, Ashish: *Illegitimacy of Nationalism*
4. Allen, Richard & Harish Trivedi: *Nation & Society*.
5. Dallmayr, Fred & G.N. Devy: *Between Tradition and Modernity: India's Search for Identity*. Sage Publications.

Aurobindo: *Foundations of Indian Culture (1953)*.

MOOC course provided through SWAYAM platform (As per availability)

ENG 534 (A)

American Literature

Objectives:

1. To give the students first-hand knowledge of major texts of American Literature.
2. To provide the students with a broad perspective of the development of American Literature in the nineteenth and twentieth century in relation to American experience.

Outcomes:

- The students will acquire a first-hand knowledge of major texts of American Literature.
- They will gain a broad perspective of the development of American Literature in the nineteenth and twentieth century in relation to American experience.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Module I

- 1 Walt Whitman : '*Out of the Cradle Endlessly Rocking*', '*I Hear America Singing*';
- 2 Robert Frost : '*Mending Wall*', '*After Apple Picking*',
- 3 Emily Dickinson: '*I Died for Beauty*', '*Because I Could Not Stop for Death*'.
- 4 Sylvia Plath : '*Daddy*',
5. Maya Angelou : '*Still I Rise*', '*My Arkansas*

Module II

Eugene O'Neill : *The Long Day's Journey into the Night*

Tennessee Williams : *A Street Car Named Desire*

Module III

Nathaniel Hawthorne : *The Scarlet Letter*

Mark Twain : *The Adventures of Huckleberry Finn*

Module IV

William Faulkner : *The Sound and the Fury*

Ralph Ellison : *Invisible Man*

Background Reading:

Samuelson, Fisher & Reninger Vaid (ed) : *An Anthology of American Literature of the Nineteenth Century*, Delhi. Eurasia.

Spiller, R.E. et al, eds : *A Literary History of United States*, 4 Vols: New York. Macmillan, 1948.

Hacker, L.M. and Helene S. *The Shaping of American Tradition:*

Zahler eds : Columbia University Press, 1947.

Miller, Pery : *The Transcendentalists*: Harvard University Press.

(The Introduction to the Anthology is useful to the study of several transcendentalists from Hawthorne onwards), 1950.

Mathiessen, F.O. : *American Renaissance, Art and Expression in the Age of Emerson and Whitman*: Oxford University Press, 1941.

Marx, Leo : *The Machine in the Garden: Technology and the Pastoral Ideal in America* : New York, Oxford University Press, 1967.

Biggsby C.W.E. : *A Critical Introduction to Twentieth Century American Drama*. 2 Vols. New York: Cambridge University Press, 1982.

Bogan, Louise : *Achievements in American Poetry 1900-1950*: Eurasia Publishing House, 1951.

Ford, Boris, (ed) *The New Pelican Guide to English Literature* Vol.9.
(This Volume deals exclusively with American
Literature), 1988.

Egbert S.Oliver(ed) *An Anthology of American Literature* 1890-1965,Eurasia publishing
House, New Delhi)

Vendler Helen(ed) *Faber Book of Contemporary American Poetry*;

Objectives:

1. To give the student first-hand knowledge of the major texts of Canadian Literature from nineteenth to twentieth century in relation to Canadian experience.
2. To provide the students with a broad perspective of the development of Canadian Literature.

Outcomes:

- The students will acquire a first-hand knowledge of the major texts of Canadian Literature from nineteenth to twentieth century in relation to Canadian experience.
- They will gain a broad perspective of the development of Canadian Literature.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Required Reading:**Module – I**

The following pieces from *An Anthology of Canadian Literature in English*, Vol. I & II edited by Russell Brown and Donna Bennett, OUP, Toronto.

AI Purdy : ‘A Handful of Earth’

Margaret Atwood; ‘This is a Photograph of Me’. ‘Progressive Insanities of a Pioneer’,

Michael Ondaatje: ‘Elizabeth’, ‘Billboards’.

Module – II

The following pieces from An Anthology of Canadian Literature, Vol. I & II.

Catharine Parr Traill: From The Backwoods of Canada

Dennis Lee: From ‘Cadence, Country, Silence: Writing in Colonial Space’.

Module –III

Margaret Laurence : *The Stone Woman*
Margaret Atwood : *The Edible Woman*

Module – IV

Alice Munro : *Who Do You Think You Are?*
George Ryga : *Ecstasy of Rita Joe*

Note: A part from the comprehensive background reading the teacher concerned will also provide a list of reference books relevant to the course.

Background Reading:

- Boldget, E.D. Alice Munro. Boston : Twayne Publishers, 1988.
- Bromberge, : “The Two Faces of the Mirror in The Edible Woman and Lady Oracle” in K. Van spanckeren and J. Garden Castro Eds. Margaret Atwood: Visions and Forms. Carbondale and Edwardsville: Southern Illinois U. Press, 1988.
- Carrington, Ildiko de Papp. : *Controlling the Uncontrollable: The Fiction of Alice Munro*, Dekalb: Northern Illinois U Press, 1989.
- Hesse, M.G. : *Gabrielle Roy*, Boston: Twayne, 1984.
- Howells, Coral. A. : *Private and Fictional Words: Canadian Women Novelists of the 1970s and 1980s* London and New York: Methuen, 1987.
- Martin, W.R. : *Alice Munro: Paradox and Parallel Edmonton: The U of Alberta Press*, 1987.
- New, W.H. : *A History of Canadian Literature*: London: Macmillan, 1989.
- Williams, David : *Confessional Fictions: A Portrait of the Artist in the Canadian Novel*. Toronto; U of Toronto Press, 1991.
- Davey, Frank : *Margaret Atwood: A Feminist Poetics* Vancouver: Talon Books, 1988.
- Singh, B.N. : *Essays on David Williams*. Bareilly: Prakash Book Depto, 1999.
- Stouck David, : *Major Canadian Authors. A Critical Introduction to Canadian Literature in English*. University of Nebraska Press. Lincoln & London, 1988.
- Marshall, Tom : *Harsh and Lovely Land*. Vancouver: University of British Columbia Prezz, 1980.
- Monkman, Leslie. 1981 : *A Native heritage*. Toronto: University of Toronto Press, 1981.
- Woodcock, George : *Northern Spring*. Vancouver; Douglas & McIntyre, 1987.

MOOC course provided through SWAYAM platform (As per availability)

ENG 535

Popular Culture

Objectives

1. To acquaint the young learners with the literary riches in popular culture; media, commercial/ art cinema
2. To enhance the creative potential of students.
3. To sharpen the critical and analytical point of view of the students.

Outcomes:

- The students will be acquainted with the literary riches in popular culture; media, commercial/ art cinema
- The creative potential of students will be enhanced and their critical and analytical point of view will be sharpened.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Module I Introduction to Cultural Text as literature

Popular Cultural forms: Auditory and visual/Performative forms.

Module II

Types of popular culture in India

Contextual Issues- Indian Epics as Model/ Bollywood songs

Module III Film as dominant popular cultural form: appreciation and Review-I

Mother India

Sholay

Module IV Film appreciation and Review- II

Pink

Harry Potter and the Sorcerer's Stone

Background Reading

Monaco, James How to Read a Film

Ray, Satyajit. Our Films Their Films. Orient Blackswan, 1993.

Nicholas, Bill Movies and Methods Vol/ I & II

Thoroval, Yves. The Cinemas of India (1896-2000). Macmillan India, 2000.

Hayward, Susan. Key concept in Cinema Studies.

Parhi, A.R. Indian English through *Newspapers*. 2008.

ENG 541

Literary Theory & Criticism II

Objectives

1. To acquaint the students with the work of theorists from Saussure onwards.
2. To familiarize the students with important contemporary critical and theoretical movements and enable him to apply principles of criticism to literary texts.
3. To encourage the students to undertake further reading so as to obtain greater understanding.

Outcomes:

- The students will be acquainted with the work of theorists from Saussure onwards.
- They will develop a fair understanding of the important contemporary critical and theoretical movements and will be able to apply principles of criticism to literary texts.
- They will be equipped with the background knowledge required to undertake further reading in contemporary critical and theoretical movements.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Required Reading

Module I

Ferdinand de Saussure : *From Course in General Linguistics*

Roman Jakobson : *'Closing Statement: Linguistics and Poetics'*

Module II

Jacques Derrida : *'Structure, Sign and Play in the Discourse of the Human*

Roland Barthes : Sciences'
: 'The Death of the Author'

Module III

Freud : 'Creative Writers and Day-Dreaming'

Jung : 'On the Concept of the Archetype' and 'The Mother Archetype'

Module IV

Eagleton : From *Literary Theory: An Introduction* (1983)

Edward Said : 'Introduction' to 'Orientalism'

Prescribed Reading

Note: These essays are available in the *English Critical Tradition*, Vol.II, edited by S.Ramaswamy and V.S. Seturaman (Macmillan, 1986) , *Literary Criticism: A Reading* _edited by B.Das and J.M. Mohanty (Oxford University Press, 1993),

Patricia Waugh& Philip rice (eds) *Modern Literary Theory: Second Edition*, Edward Arnold, London, 1992.

By Frank Lentricchia and Thomas McLaughlin. ed. *Critical Terms for Literary Study*.

Women's Writing

Objectives:

1. To give the students first-hand knowledge of the major works of fiction of women writers.
2. To provide the students with the knowledge of the political, economic, social and intellectual background of women's writing.
3. To acquaint the students with feminist theory and women's fiction as a markedly different form.

Outcomes:

- The students will acquire a first-hand knowledge of the major works of fiction of women writers.
- They will develop a fair understanding of the political, economic, social and intellectual background of women's writing.
- They will become acquainted with feminist theory and women's fiction as a markedly different form.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Module I: *Introduction to Feminism*

Virginia Woolf

Simone de Beauvoir

Helene Cixous

Judith Butler

Module II

Toni Morrison : *Beloved*

Alice Walker : *The Color Purple*

Module III

Jhumpa Lahiri : *An Unaccustomed Earth*

Mahasweta Devi : *The Breast Giver*

Module IV

Buchi Emecheta : *Joys of Motherhood.*

Bessie Head : *Maru*

Prescribed Reading

Texts (any edition)

Background Reading:

Mary Eagleton: *Feminist Literary Theory: A Reader.* 1996.

Maggie Humm: *Feminist Criticism: Women as Contemporary Critics.* New York: St. Martin's Press.

Catherine Belsey and Jane Moore (ed.): *The Feminist Reader: Essays in gender and the Politics of Literary Criticism.* New York: Basil Blackwell.

Kate Millet : *Sexual Politics.*

Elaine Showalter : *A Literature of their Own*

Luce Irigaray : *Sexes and Genealogies.* New York: Columbia University Press.

Jasbir Jain : *The Fiction of Anita Desai and Feminizing Political Discourse*

Rajeswari Sundarajan: *Signposts*

Judithn Butler : *Gender Trouble : Feminism and Subversion of Identities*

Mary Jacobus : *Women Writing and Writing about Women.*

Susie Tharu and Latha Mani: *Women Writing In India*

ENG 543 (A)

Indian Literature in Translation

Objectives:

- 1 To give the students a first-hand knowledge of major texts of Indian literature in translation.
2. To provide the students with the knowledge of the political, economic, social and intellectual background so as to study them as representative texts of the culture and age.
3. To enable him to understand the growth of Indian writing in translation and encourage further reading

Outcomes:

- The students will acquire a first-hand knowledge of major texts of Indian literature in translation.
- They will develop a fair understanding of the political, economic, social and intellectual background so as to study them as representative texts of the culture and age.
- They will become acquainted with the growth of Indian writing in translation and will be equipped to undertake further reading so as to obtain a greater understanding.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Module I: Poetry

Kalidasa – Meghadootam

Ramakanta Rath’s ‘A Poem for Sriradha’,

Gagan Gill’s The Girl’s Desire Moves among the Bangles,

Amrita Pritam’s Street Dog,

Raghuvir Sahay’s The Battle of Man and Fish,

(All these poems except *Meghadootam* are available in *The Penguin New Writing in India* ed. Aditya Behl and David Nicholls)

Module II: Fiction

Premchand- *Godan*

Fakir Mohan Senapati- Six Acre and a Half

Module III: Drama and Fiction

R.Tagore-*The Post Office*

Chandu Menon – *Indulekha*

B.Bhattacharya-*Yaruingam*

Module IV: Short Story from Northeast India

Lumer Dai's : *Bride Price*

Y.D. Thongchi's : *Silent Lips, Murmuring Hearts*

Prescribed Reading

Texts in Translation

Suggested Reading:

1. Devy,G.N. *Indian literary Criticism; theory and Interpretation* orient

Longman

2. ----- . *After Amnesia: Change and continuity in Indian criticism.*

3. Mukharjee,M *Early Novels in India*, Sahitya Akademi

Coomarswamy, A.K. *Introduction to Indian Art* 2. ed. Munshiram

Manoharlal, New Delhi, 1969.

Kapoor, Kapil: *Literary Theory: Indian Conceptual Framework*. East West Press, New Delhi, 1998.

Sahitya Academy: *East & West Poetics at Work*

Punja, S. *Many Indias Many Literatures*. Worldview. New Delhi.

Mukherjee, Sujit. *Translation as recovery*. Orient Longman.

ENG 543 (B)
English in India

Objectives:

1. To give the student knowledge of the development of English in India.

2. To acquaint the student with various dimensions (brought about by growing research on the subject) of English studies in a chronological order of texts.
3. To give the student an understanding of the impact of English in India.

Outcomes:

- The students will gain knowledge of the development of English in India and develop an understanding of the impact of English in India.
- They will get acquainted with various dimensions (brought about by growing research on the subject) of English studies in a chronological order of texts.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Required Reading:

Module – I

1. Macaulay's Minutes
2. Roy, Raja Rammohan: On Education in India.

Module – II

1. Rao, Raja : Preface to *Kanthapura* and 'The Caste of English' (Awakened Consciousness: Studies in Commonwealth Lit. ed. C.D. Narasimhaiah).

2 Kachru, Braj: *from* Indianization of English

Module – III

1. Viswanathan, Gauri: English in Literary Society.
1. Spivak, Gayatri Chakravarty: The Burden of English Studies (Essays 2 & 3 from *The Life of The Land*)
2. Mukherjee, Meenakshi: Mapping a Territory

3. Sunder Rajan R.: *Brokering English Studies: The British Council in India*.

Module IV

1. Aijaz Ahmed: 'Disciplinary English: Third-Worldism and Literature'.
2. Loomba, Ania: *Criticism and Pedagogy in the Indian Classroom*.
3. Baral, K. C.: *Postcoloniality, Critical Pedagogy and English Studies in India*.

Background Reading:

Joshi, Priya: *In Another Country* (Oxford)

Aikant, Satish C: *Critical Spectrum*. Pencraft

Narasimhaih; C.D. (ed.) : *Awakened Consciousness: Studies in Commonwealth Literature*, New Delhi: Sterling.

Omkar N. Koul : *English in India: Theoretical and Applied Issues*. New Delhi: Creative Publishers.

S.V. Parasher : *Indian English: Functions and Forms*. New Delhi: Bahri. 1991.

Janet Batsler, Tony Davies, Rebecca O' Rourke, Chris Weedon. *Rewriting English: Cultural Politics of Gender and Class*. New York: Methuen. 1985.

G. Devy ed. : *Indian Literary Criticism*.

ENG 544 (A)

New Literatures in English

Objectives:

1. To give the students first-hand knowledge of the select texts of New Literatures.
2. To introduce the students to the broad perspective of New Literatures and their cultural locations.

Outcomse:

- The students will acquire a first-hand knowledge of the select texts of New Literatures.
- They will gain a broad perspective of New Literatures and their cultural locations.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Required Reading:

Module I:

Bapsi Sidwa : *The Ice-Candy Man*

Khaled Hosseini : *The Kite Runner*

Module II:

V.S.Naipaul : *A House for Mr. Biswas*

Margaret Atwood : *The Edible Woman*

Module III:

Ngugi wa Thiong'o : *A Grain of Wheat*

John Michael Coetzee : *Foe*

Module IV:

Chinua Achebe : *Anthills of the Savannah*

Wole Soyinka : *The Lion and the Jewel*

Prescribed Reading

Texts (any edition)

Background Reading:

Boldget, E.D. *Alice Munro*. Boston : Twayne Publishers, 1988.

Hamilton, K.G. (Ed). *Studies in Recent Australian Novel*. University of Queensland Press, 1978.

Carrington, Ildiko de *Controlling the Uncontrollable: The Fiction of Alice*.

Papp. *Munro, Dekalb* : Northern Illinois U Press, 1989.

Howells, Coral.A. *Private and Fictional Words: Canadian women novelists of the 1970s and 1980s* London and New York: Methuen, 1987.

Martin, W.R. *Alice Munro: Paradox and Parallel* Edmonton: The U of Alberta Press, 1987

New, W.H. *A History of Canadian Literature*: London; Macmillan, 1989.

Davey, Frank *Margaret Atwood: A Feminist poetics* Vancouver: Talon Books, 1988

Stouck David, *Major Canadian Authors*. A Critical Introduction to Canadian Literature in English. University of Nebraska Press. Lincoln & London, 1988.

Marshall, Tom *Harsh and Lovely Land*. Vancouver: University of British Columbia Press, 1980.

Monkman, Leslie. 1981 *A Native heritage*. Toronto: University of Toronto Press, 1981.

Woodcock, George *Northern Spring*. Vancouver; Douglas & McIntyre, 1987.

Waker, Shirley. *The Poetry of Judith Wright: A Search for Unity.*
Melbourne, Edward Arnold, 1980.

Walsh, W. *Commonwealth Literature.* OUP, 1973.

Nazareth, Peter. *An African View of Literature.* Illinois, North-
Western University Press, 1974.

Pringle, Thomas. *Narrative of a Residence in South Africa.*
Capetown, Struik, 1966.

Ashcroft, Bill *et al.* eds. *The Empire Writes Back.*

Walsh, W. : *A Manifold Voice.*

Cook, David : *African Literature: A Critical View.*

ENG 544 (B)

Indian Poetics

Objectives:

1. To give the students first-hand knowledge of the texts of Indian poetics and apply them to study of literary works.
2. To introduce the students to methods of literary criticism on the basis of principles derived from Indian literature.

Outcomes:

- The students will acquire a first-hand knowledge of the texts of Indian poetics and apply them to study of literary works.

They will become acquainted with the methods of literary criticism on the basis of principles derived from Indian literature.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Module I

Bharata Muni *Natyasastra* ed. By Manmohan Ghosh (From *Rasa* 6)

Anandavardhana *Dhvanyaloka* tr. By Bhattacharya.

Module II:

Raghavan. V.& Nagendra *An Introduction to Indian Poetics*. New Delhi: Macmillan India, 1970.

Krishnamurthy, K. *Studies in Indian Aesthetics and Criticism*

Module III:

Raghavan V. *Studies in some Concepts of Alankarasastra*

Vishwanath, K: *Sahitya Darpan*

Module IV:

Bhoja *Sringara Prakasa* ed. by V.R.

Kuntaka: *Vakrokti*

Prescribed reading

Texts

Background Reading:

Coomaraswamy, A.K. *Introduction to Indian Art 2 ed.* New Delhi, Munshiram Manoharlal, 1969.

----- *Selected Papers* (Coomaraswamy V 2) edited by Roger Topsy.

Princeton University Press, 1947.

Dasgupta, S.N & *History of Sanskrit Poetic 2 V.2ed*, Calcutta, Firma K.L. Mukhopadhyay, 1960.

Kapoor, Kapil *Literary Theory: Indian Conceptual Framework.* East-West Press, Delhi, 1998.

V. Seturaman: *Indian Aesthetics: An Introduction*, Macmillan, 1979.

K. Krishnamurthy: *Studies in Indian Aesthetics and Criticism.* D.V.K. Murthy: Mysore.1979

V.N. Raghavan: *An Introduction to Indian Poetics*, Macmillan,1970.

Sreekantaiyya, T.N. *Indian Poetics.* New Delhi: Sahitya Akademi. 2001.

ENG 545 (A)

World Literature in Translation

Objectives:

1. To give the students first - hand knowledge of the major works of world Literature in translation.
2. To provide them with some knowledge of various literatures of the world so as to enable them a broad perspective.

Outcomes:

- The students will acquire first-hand knowledge of the major works of World Literature in translation.
- They will gain a broad perspective and knowledge of various literatures of the world.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Module I:

Kahlil Gibran : *From Prophet* ('Love', 'Marriage', 'Children' , 'Giving', 'Work', 'Joy and Sorrow', 'Houses')

Pablo Neruda: 'Death Alone', 'Furies and Suffering,' 'There's no Forgetting' 'Memory'

Charles Baudelaire: 'The Balcony', 'Landscape', 'Lethe' from *Selected Poems*

Derek Walcott : 'A Far Cry from Africa'

Module II:

Sophocles : *Antigone*

Ibsen, Henrik : *Ghosts*

Module III:

Fyodor Dostoyevsky : *Brothers Karamazov*

Franz Kafka : *The Metamorphosis*

Module IV:

Milan Kundera : *The Joke/ The Unbearable Lightness of Being*

Gabriel Garcia Marquez : *One Hundred Years of Solitude*

Prescribed Reading

Texts

Background Reading:

Amoia, Alba Della Fazia. *Feodor Dostoevsky*. Continuum, 1993.

Dostoyevsky, Fyodor. *Selected Letters*. Ed. Joseph Frank and David I. Goldstein. Rutgers University Press, 1987.

Pablo Neruda. *Selected Poems: A Bilingual Edition* . 1970. Penguin 1975

Frank, Joseph. *Dostoyevsky*. 5 vols. Princeton University Press, 1976-1986.

Jackson, Robert Louis. *Dialogues with Dostoevsky: The Overwhelming Questions*. Stanford University Press, 1993.

Murav, Harriet. *Holy Foolishness: Dostoyevsky's Novels and the Poetics of Cultural Critique*. Oxford University Press, 1992.

Butler, Ronnie. *Balzac and the French Revolution*. Barnes & Noble, 1983.

Maurois, André. *Prometheus: The Life of Balzac*. Harper, 1966. Reprint, Carroll & Graf, 1983.

Symons, Julian. *Bloody Murder: From the Detective Story to the Crime Novel*. 3rd rev. ed. Mysterious, 1992.

Benjamin, Walter. *Charles Baudelaire*.

ENG 545 (B)
Film Studies

Objectives:

1. To provide the students with a broad perspective of the growth and development of cinema in the twentieth century.

2. To introduce them to film texts from India and abroad so as to promote the aptitude for a critical understanding of the same.

Outcomes:

- The students will gain a broad perspective of the growth and development of cinema in the twentieth century.
- They will get a first-hand knowledge of film texts from India and abroad and develop an aptitude for a critical understanding of the same.

Plan of Examination (End Semester):

Students will be required to answer questions of 80 marks distributed into three sections in the following manner:

1. Four short-type questions of 5 marks each.
2. Three questions of 10 marks each which will include explanations of passages from starred texts.
3. Two essay-type questions of 15 marks each.

Required Reading:

Module – I

1. Film Theory
2. History of Indian Cinema

Module –II

1. Making the Cinema
2. Film Appreciation

Module – III

1. World Cinema
2. Akira Kurosawa: *Throne of Blood*
3. Spielberg: *Schindler's List*

Module – IV

1. Feature and Popular Cinema
2. Satyajit Ray's *Pather Panchali*
3. Ramesh Sippy's *Sholay*
4. Deepa Mehta's *Fire*

Background Readings

1. Chakrabarty, S. Sumita: *National Identity in Indian Popular Cinema*. OUP, 1993.
2. Chowhry, Prem: *Colonial India and the Making of Empire Cinema: Image, Ideology and Identity*. New Delhi: Vistaar Publications. 2000.
3. Dasgupta, Chidanada: *The Cinema of Satyajit Ray* NBT, 2001.
4. Denzin, K. Norman: *The Cinematic Society: The Voyeur's Gaze*. Sage, 1995.
5. Monaco, James: *How to Read a Film*
6. Mast, Gerald: *A History of the Movies*.
7. Kaplan, Ann: *Both Sides of the Camera: Women and Film*
8. Ray, Satyajit: *Our Films Their Films*. Orient Longman, 1993.
9. Nicholas, Bill: *Movies and Methods (Vol. I and II)*.
10. Thoroval, Yves: *The Cinemas of India (1896-200)*. Macmillan India. 200.
11. Kermabon, Jacques and Kumar Shahani. (ed.): *Cinema and Television*.
12. Jain, Jasbir and Sudha Rai: *Films and Feminism: Essays in Indian Cinema*.
13. Hayward, Susan: *Key Concepts in Cinema Studies*.
14. Kaplan, E. Ann (ed.): *Psychoanalysis and Cinema*. New York: Routledge.