



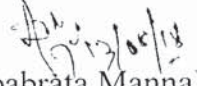
UNIVERSITY OF CALCUTTA

Notification No. CSR/ 36 /18

It is notified for information of all concerned that the Syndicate in its meeting held on 13.07.2018 (vide Item No.11) approved the Syllabus and Regulations of Two-Year (Four-Semester) M.A. Course of Study in English under CBCS in the Post-Graduate Departments of the University and in the affiliated Colleges offering Post-Graduate Courses under this University, as laid down in the accompanying pamphlet.

The above shall be effective from the academic session 2018-2019.

SENATE HOUSE
KOLKATA-700073
The 13th August, 2018


(Debabrata Manna)
Deputy Registrar (Acting)

**THE REGULATIONS FOR THE SEMESTERISED ‘MASTER OF ARTS IN ENGLISH’, A
TWO-YEAR POSTGRADUATE DEGREE PROGRAMME (CHOICE BASED CREDIT
SYSTEM) 2018, UNIVERSITY OF CALCUTTA**

1. Title and Commencement

1.1 These Regulations shall be called **THE REGULATIONS FOR THE SEMESTERISED ‘MASTER OF ARTS IN ENGLISH’, A TWO-YEAR POSTGRADUATE DEGREE PROGRAMME (CHOICE BASED CREDIT SYSTEM) 2018, UNIVERSITY OF CALCUTTA.**

1.2 These regulations shall come into force with effect from the academic year 2018-2019.

1.3 These regulations will remain valid until further amendment by the concerned authorities.

2. Duration of the Programme

The 2-year ‘Master of Arts in English’ programme (under CBCS) shall be for a minimum duration of **four (04) consecutive semesters of six months each, i.e. two (02) academic years** and will start as notified by the university authority.

A candidate shall have to clear all the semesters within four years from the academic year of his/her first admission to the university failing which enrolment of the candidate shall stand cancelled.

3. Admission

The admission to the ‘Master of Arts in English’ Programme shall only be in the first semester, at the beginning of each academic year as per existing University of Calcutta regulations.

4. Attendance

4.1 A candidate attending at least 75% of the total number of classes* held shall be allowed to appear in the concerned Semester End Examinations subject to fulfilment of other conditions laid down in the regulations.

4.2 A candidate attending at least 60% but less than 75% of the total number of classes* held shall be allowed to appear in the concerned Semester End Examinations subject to the payment of prescribed condonation fees and fulfilment of other conditions laid down in the regulations.

4.3 A candidate attending less than 60% of the total number of classes* held shall not be allowed to appear in the concerned Semester End Examinations and he/she has to take admission to the same Semester in the immediately following academic year for attending the classes and appearing in the said Semester End Examination. Such a candidate will not be allowed to continue in the next higher semester, if any.

* Such attendance will be calculated from the date of commencement of classes or the date of admission whichever is later.

5. Programme Structure

5.1 Postgraduate Degree Programme, namely ‘Master of Arts in English’ of the University of Calcutta consists of

1. Core Courses (CC)
2. Discipline Specific Elective (DSE) courses
3. Generic Elective (GE) Courses.

5.2 Core and Discipline Specific Elective courses carry 90% credit weightage, whereas Generic Elective courses carry 10% credit weightage.

5.3 Each course carries 50 marks/4credits. There will be 14 compulsory core courses. In addition, a student will have to mandatorily choose 4 DSE courses (one in Semester II, two in Semester III and one in Semester IV) out of 13 (DSE courses) and enrol on 2 GE courses (one in Semester III and the other one in Semester IV).

5.4 Each course shall have an alphanumeric code.

6. Course Structure for ‘Master of Arts in English’ under CBCS

Each course (except CC XIV and Language based courses – CC V, CC IX, DSE V and DSE X) will comprise two units. There will be a pool of texts / sub-units in the syllabus for each course (except CC XIV and Language based courses – CC V, CC IX, DSE V and DSE X) out of which three texts / sub-units will be taught per unit. Selection of texts may vary from one batch to another and will be announced at the beginning of each semester. There will be no unit divisions in language based four courses -- CC V, CC IX, DSE V and DSE X. All the components in CC V, CC IX, DSE V and DSE X may not be taught in a particular semester – the components to be taught in these four courses in any semester will be announced at the beginning of each semester.

The course structure will be as follows:

Year	Course	Details	Credits	Marks
YEAR ONE	SEM-I	Core Courses 1 to 5	4 Credits for each course Total 4x5 = 20 Credits	250
	SEM-II	Core Courses 6 to 9	4 Credits for each	Core Course 200

		One DSE course from DSE 1 to DSE 3*	course Total 4x5 = 20 Credits	DSE 50
YEAR TWO	SEM-III	Core Courses 10 to 11	4 Credits each course Total 4x 5 = 20 Credits	Core Course 100
		Two DSE courses from DSE 4 to DSE 8*		DSE 100
		One GE course		GE 50
	SEM-IV	Core Courses 12 to 14	4 Credits each course Total 4 x 5 =20 Credits	Core Course 150
		One DSE course from DSE 9 to DSE 13*		DSE 50
		One GE course		GE 50
14 Core Courses, 4 Discipline Specific Elective Courses & 2 General Elective Courses			Total 80 Credits	Total 1000 Marks

* Not all DSE courses may be offered in a particular semester. The number of students to be enrolled for any DSE course may be regulated by the Department taking into consideration the resources available. The enrolment for the DSE courses shall be on a first come, first served basis, provided the student fulfils the relevant prerequisites for that course, if any. A minimum of five students need to enrol in a DSE course, otherwise the course will not be offered.

7. Question Pattern

Each course will have a Semester End Examination of 50 marks. In CC XIV (Course on Essay) students will have to write **one essay of 50 marks** out of a choice of 8 topics. In other courses, except Language based courses (CC V, CC IX, DSE V and DSE X), questions will be set only from the three texts / sub-units taught per unit and each unit (comprising 25 marks) will have the question pattern of **15 + 5 + 5** -- students will have to write a long answer of 15 marks and two short answers of 5 marks from each unit in all CCs (except CC XIV) and DSE courses. In GE courses, candidates will have to answer two long questions of **25 marks**, one from each unit. **No student may write more than one answer from the same text / sub-unit.** The pattern of setting of questions and the related marks division in CC V, CC IX, DSE V and DSE X will be **flexible** -- questions in these four courses will be set only from the components taught.

8. Examinations

8.1 The 2-year 'Master of Arts in English' Programme under CBCS shall consist of four (04) consecutive semesters (Semester - I, Semester – II, Semester – III and Semester – IV).

8.2 All courses / papers in the 'Master of Arts in English' Programme shall be evaluated through **Semester End Examination** only. Each course carries 50 marks/4credits.

8.3 Semester End Examinations are to held ordinarily at the end the concerned semester.

8.4 There will be **no provision for Supplementary Examination(s)**.

8.5 All paper setters, examiners, scrutineers, re-examiners and members of the Board of Moderators for each Semester End Examination will be appointed by the University Authorities on the recommendations of the Postgraduate Board of Studies (PGBOS) in English as per University of Calcutta regulations.

8.6 Duration of Semester End Examination for all courses/papers of 50 marks shall be **two hours only**.

8.7 Study Leave of a minimum of 15 days will be given before each Semester End Examination.

8.8 A candidate pursuing 'Masters of Arts in English' Programme has to score a minimum of 40% marks separately in each course / paper in order to earn the corresponding credit for the concerned course / paper and a minimum of 40% marks in aggregate taking into consideration all the courses / papers of all semesters as a whole, i.e. CC, DSE & GE courses / papers, in order to get the Postgraduate Degree.

8.9 A candidate may appear in any higher Semester End Examination without appearing in lower Semester End Examination subject to Clause **4.3**.

8.10 A candidate may continue his/her course of study for the next higher Semester without appearing in the lower Semester End Examination subject to clause **4.3**.

8.11 If a candidate fails in a particular semester, he or she must reappear in the Semester End Examination with the next batch of candidates in the concerned semester in the immediately following academic year (e.g. a student failing to qualify in Semester I in the academic session 2018-19 is required to reappear in Semester I examination in the academic session 2019-20). **No more than two additional attempts** in the immediately two successive academic years will be granted to the students for reappearing in the Semester End Examination.

8.12 A candidate who is eligible to appear in any of the Semester End Examinations does not enrol or does not appear in the examinations or fails to secure pass marks at the concerned examinations as stated in clause 8.8 above, will be allowed to attend the classes in the next higher semester, as applicable.

9. Re-Examination

9.1 A candidate will be eligible to re-examine his/her script if he/she appears in the concerned Semester End Examination as a whole.

9.2 A candidate shall be allowed to apply for re-examination, within fifteen days from the publication of results, of not more than two (02) courses/papers in each semester, provided that he/she has scored qualifying marks, i.e. 40% in the remaining courses/papers of that semester.

9.3 In re-examination of courses/papers for any Semester End Examination of two-year ‘Master of Arts in English’ Programme, the marks awarded by the re-examiner in a course / paper will be taken as the marks obtained by the candidate in that paper. If on re-examination of a course/paper , the marks get enhanced by more than **15%** or get reduced by more than **5%** than that awarded by the original examiner (the percentage is to be calculated on the basis of the full marks in that paper), the script of the paper shall be referred to a third examiner. Among the marks awarded by three examiners, i.e. the original examiner, the second examiner (re-examiner) and the third re-examiner, the average of the closer two marks will be awarded, provided that such a final award does not result in lowering of the class or status obtained by the candidate prior to the re-examination in which case(s) the original award be retained.

10. Cancellation of Examination(s)

A candidate may apply for cancellation of enrolment of the concerned Semester End Examination within fifteen days from the date of completion of the said examination.

11. Semester Grade Point Average (SGPA) and Cumulative Grade Point Average (CGPA)

11.1 Point Grade System shall be followed for the purpose of Grade Point Calculation as per University of Calcutta regulations.

11.2 Semester Grade Point Average (SGPA) of a particular semester shall be calculated as per University of Calcutta regulations.

11.3 Cumulative Grade Point Average (CGPA) over all the four semesters shall be calculated as per University of Calcutta regulations.

11.4 The final mark sheet, on completion of Four Semesters, shall include the SGPA of Four Semesters, CGPA, Letter Grade, the marks obtained, total marks and the credit earned.

12. Degree

If a candidate pursuing ‘Master of Arts in English’ Programmes clears all the papers and secures 40% and above marks in aggregate of all semesters (in terms of clause **8.8**) will be declared obtaining ‘**Master of Arts in English**’ Degree with his/her CGPA and the corresponding Letter Grade.

CBCS SYLLABUS
M.A. IN ENGLISH
UNIVERSITY OF CALCUTTA

The Department of English Language and Literature, University of Calcutta, follows a specific vision. Along with academic excellence, the Department believes in imparting to the learners a training that would enable them to become responsible, perceptive and functional citizens who will contribute to the well-being of their society and their nation. The present course is thus designed to nurture a critical and historical awareness that can only be attained through a thorough understanding of the texts and concepts included. The curriculum aims to create a balance between texts and textuality, socio-cultural and linguistic theory, language studies and profession-oriented training. It is created with an intention to equip the learners not only with ideas he/she needs to understand the key periods in the history of English Literature but also the global events and concepts that influence and mould them. Literature and language are intricately intertwined, this course believes that a greater comprehension of language and its development will create a greater depth in perception and appreciation of literature, culture and human progress. Although the aim of this course is to make the learners ready for employment, it will also ensure that any learner who is trained through this course should have the skill to confidently engage in further research in varied disciplines such as literature, language, English Language Teaching (ELT), culture or political studies, to name a few.

COURSE DETAILS:

	Course (Semester – Sem)	Details (Core Course – CC, Discipline Specific Elective Course – DSE*, Generic Elective Course – GE)	Credits	Marks
YEAR ONE	SEM-I	<u>CC I:</u> British Literature from Geoffrey Chaucer to the Beginning of English Civil War <u>CC II:</u> Elizabethan and Jacobean Drama <u>CC III:</u> British Literature from the English Civil War to the French Revolution <u>CC IV:</u> British Literature from the French Revolution to the End of the Victorian Age <u>CC V:</u> Introduction to Linguistics and Structure of Modern English	4 Credits each course Total (4 x 5 =) 20 Credits	CC 250

	SEM-II	<p><u>CC VI</u>: British Literature from the End of the Victorian Age to 1945 – Poetry and Novel</p> <p><u>CC VII</u>: British Literature from the End of the Victorian Age to 1945 – Drama, Short Fiction and Non-Fiction</p> <p><u>CC VIII</u>: British Literature from 1946 to the Present – Poetry and Novel</p> <p><u>CC IX</u>: English Language Teaching I</p> <p><u>DSE</u> (<i>any one</i> from the following)</p> <ul style="list-style-type: none"> • DSE I: Ancient European Literature • DSE II: Nineteenth Century American Literature • DSE III: Indian Literature I 	4 Credits each course (4 x 5 =) Total 20 Credits	CC 200 DSE 50
YEAR TWO	SEM-III	<p><u>CC X</u>: British Literature from 1946 to the Present – Drama, Non-Fiction and Short Fiction</p> <p><u>CC XI</u>: Literary Criticism I</p> <p><u>DSE</u> (<i>any two</i> from the following)</p> <ul style="list-style-type: none"> • DSE IV: Modern European Literature • DSE V: Sociolinguistics, Phonetics and Phonology • DSE VI: Indian Literature II • DSE VII: Colonialism and Postcolonialism • DSE VIII: American Literature of the Twentieth Century <p><u>GE I</u>: Film and Literature</p>	4 Credits each course (4 x 5 =) Total 20 Credits	CC 100 DSE 100 GE 50
	SEM-IV	<p><u>CC XII</u>: Literary Criticism II</p> <p><u>CC XIII</u>: Literary Theory</p> <p><u>CC XIV</u>: Essay</p> <p><u>DSE</u> (<i>any one</i> from the following)</p> <ul style="list-style-type: none"> • DSE IX: New Literatures • DSE X: English Language Teaching II • DSE XI: Gender and Literature • DSE XII: Modernism and Postmodernism • DSE XIII: Popular Culture <p><u>GE II</u>: Children’s Literature</p>	4 Credits each course (4 x 5 =) Total 20 Credits	CC 150 DSE 50 GE 50
14 Core Courses, 4 Discipline Specific Elective Courses & 2 Generic Elective Courses			Total 80 Credits	Total 1000 Marks

Each course (except CC XIV and Language based courses – CC V, CC IX, DSE V and DSE X) will comprise two units. There will be a pool of texts / sub-units in the syllabus for each course (except CC XIV and Language based courses – CC V, CC IX, DSE V and DSE X) out of which three texts / sub-units will be taught per unit. Selection of texts may vary from one batch to another and will be announced at the beginning of each semester. There will be no unit divisions in language based four courses -- CC V, CC IX, DSE V and DSE X. All the components in CC V, CC IX, DSE V and DSE X may not be taught in a particular semester – the components to be taught in these four courses in any semester will be announced at the beginning of each semester.

* Not all DSE courses may be offered in a particular semester. The number of students to be enrolled for any DSE course may be regulated by the Department taking into consideration the resources available. The enrolment for the DSE courses shall be on a first come, first served basis, provided the student fulfils the relevant prerequisites for that course, if any. A minimum of five students need to enrol in a DSE course, otherwise the course will not be offered.

QUESTION PATTERN FOR SEMESTER END EXAMINATION

Each course will have an end semester examination of 50 marks. The Essay paper (CC XIV) will comprise multiple choices out of which **one essay of 50 marks** is to be written. In other courses, except Language based courses (CC V, CC IX, DSE V and DSE X), questions will be set only from the three texts / sub-units taught per unit and each unit will have the question pattern of **15 + 5 + 5** -- students will have to write a long answer of 15 marks and two short answers of 5 marks from each unit in all CC (except CC XIV) and DSE courses. In GE courses, candidates will have to answer two long questions of **25 marks**, one from each unit. **No student may write more than one answer from the same text / sub-unit.** The pattern of setting of questions and the related marks division in CC V, CC IX, DSE V and DSE X will be **flexible** -- questions in these four courses will be set only from the components taught.

DETAILED SYLLABUS

SEMESTER I

CORE COURSE I

British Literature from Geoffrey Chaucer to the Beginning of English Civil war

Course Objectives: The course attempts to trace the trajectory of modernity in England as implied by the writings of the late mediaeval period. Such modernity, coupled with the discourse of Humanism which settles much later in England compared to the rest of the continental Europe, defines the spirit of the age. The genre, the style and the technique of the larger body of literature of the early modern era, being informed by the thoughts of the classical world, would continue to shape the future course

of literature and culture in England vis-à-vis the world. How such ramification takes place is suggested by a section of the components of the course that points to the colonial enterprise of the nation amenable to the discovery of the 'new' lands. The course is designed to facilitate the learners to understand the politics of the white, masculine self reflected in the texts included in the course.

Unit I (Poetry and Drama) [25 Marks]

1. Geoffrey Chaucer – *The General Prologue, The Nun's Priest's Tale, The Knight's Tale*
2. *Sir Gawain and the Green Knight*
3. William Langland - *The Vision of Piers Plowman*
 - a. The Prologue ['The Field of Folk']
 - b. Passus 1 ['The Treasure of Truth']
 - c. Passus 5 ['Piers Plowman Shows the Way to Saint Truth']
 - d. Passus 6 ['The Plowing of Piers's Half-Acre']
 - e. Passus 7 ['Piers Tears Truth's Pardon']
 - f. Passus 18 ['The Crucifixion and Harrowing of Hell']
4. *Everyman*
5. Edmund Spenser – *The Faerie Queene*, Book I
6. Sonnets:
 - a. Thomas Wyatt – 'My galley charged with forgetfulness'
 - b. Earl of Surrey – 'The soote season'
 - c. Philip Sidney – *Astrophel and Stella* 1 and 39
 - d. Samuel Daniel – 'Care charmer sleep, son of the sable Night'
 - e. Michael Drayton – 'Since there's no help'
7. Shakespearean Sonnets: 23, 65, 73, 106, 127, 147
8. Metaphysical Poems:
 - a. John Donne – 'The Canonization', 'The Extasie', 'The Sunne Rising'
 - b. George Herbert – 'The Collar'
 - c. Andrew Marvell – 'On a Drop of Dew', 'The Garden'
 - d. Henry Vaughan – 'Regeneration'

Unit II (Prose) [25 Marks]

1. Thomas More – *Utopia / History of King Richard III*
2. Robert Fabyan - *The New Chronicles of England and of France*
 - 'The Sixth Part: Alfred'
 - 'The Seventh Part: William the Conqueror'
 - 'Of King Henry the Seventh'

3. Thomas Malory – *Morte d'Arthur* / Anonymous – *Reynard the Fox*
4. John Lyly – *Eupheus*
5. Thomas Nashe – *The Unfortunate Traveler*/ Robert Greene – Selections from his *Pamphlets*
6. Francis Bacon –Essays (selections)
7. Robert Burton – *Anatomy of Melancholy* (selections)
8. John Milton – *Essays* (selections) / Thomas Hobbes – *Leviathan* (selections)

Suggested Further Reading:

Hirsh, John C. *Chaucer and the Canterbury Tales: A Short Introduction*. New York: Blackwell Publisher, 2007. Print.

Pugh, Tison. *An Introduction to Geoffrey Chaucer*. Chicago: University Press of Florida, 2007. Print.

Brown, Peter, ed. *A Companion to Chaucer*. London: Blackwell Publisher, 2004. Print.

Duncan, Thomas G. *A Companion to the Middle English Lyric*. London: Blackwell Publisher, 1997. Print.

Reisman, Rosemary M. *British Renaissance Poets*. London: Canfield Salem Press Inc, 2003. Print.

Rhodes, Neil. *English Renaissance Prose: history, language, and politics*. London: Medieval and Renaissance Texts and Studies, 1887. Print.

Gregerson, Linda. *The Reformation of the Subject: Spenser, Milton and the Protestant Epic*. London: Cambridge University Press, 2001. Print.

Hattaway, Michael. *A Companion to English Renaissance Literature and Culture*. London: Blackwell Publisher, 2007. Print.

Callaghan, Dymphna. *Shakespeare's Sonnets*. London: Blackwell Publisher, 2000. Print.

Hamilton, Donna B, ed. *A Concise Companion to English Renaissance Literature*. London: Blackwell Publisher, 2006. Print.

Clements, Arthur L. *Poetry of Contemplation: John Donne, George Herbert, Henry Vaughan, and the Modern Period*, New York: State University of New York Press, 1994. Print.

CORE COURSE II

Elizabethan and Jacobean Drama

Course Objectives: The paper is divided into Unit I, comprised of any three Shakespearean plays, and Unit II, comprised of any three non-Shakespearean plays, with the general objective of familiarizing students with the rich dramatic history of the age. Needless to say, certain plays are natural conglomerates, certain plays are seminal to our understanding of the popularity of Renaissance drama across time and space. The shifting trends of staging and criticism sometimes play a role in the

choice of play texts but our objective is also to make our students aware of the history of transmission of these texts as well as performance history.

Our Department had legendary teachers of Renaissance drama in the past, no doubt reflecting the strong tradition of Shakespearean studies in Bengal. Another objective of the course is to incorporate the study of landmark productions, especially local adaptations. The plays call for student performances, being of the nature of plays-in-performance.

The broad objectives are

- Textual explication: details of Elizabethan language like word usage, wordplay and punning, image clusters, motifs and themes
- Reading in context of the socio-cultural background and the intellectual and artistic milieu
- Readings incorporating the critical approaches necessitated by the chosen play
- Studying the stage and film history

Unit I (William Shakespeare) [25 Marks]

1. *A Midsummer Night's Dream*
2. *Richard III*
3. *Hamlet*
4. *Othello*
5. *Antony and Cleopatra*
6. *King Lear*
7. *The Winter's Tale*
8. *The Tempest*

Unit II (Renaissance Drama other than Shakespeare) [25 Marks]

1. Thomas Kyd – *The Spanish Tragedy*
2. Christopher Marlowe – *Doctor Faustus*
3. Ben Jonson – *Volpone*
4. Thomas Middleton and William Rowley – *The Changeling*
5. John Marston – *The Malcontent*
6. Thomas Dekker – *The Shoemaker's Holiday*
7. Philip Massinger – *A New Way to Pay Old Debts*
8. Cyril Tourneur – *The Revenger's Tragedy*

Suggested Further Reading:

Adelman, Janet. *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, Hamlet to The Tempest*. Routledge, 1991. Print.

Barber, Cesar Lombardi. L. *Shakespeare's Festive Comedy*. Princeton University Press, 1959. Print.

Belsey, Catherine. *The Subject of Tragedy*. Routledge, 1985. Print.

Bradbrook, M.C. *Themes and Conventions of Elizabethan Tragedy*. Cambridge U. P, 1980. Print

_____. *The Growth and Structure of Elizabethan Comedy*. Chatto & Windus, 1973. Print.

Bradley, A. C. *Shakespearean Tragedy*. Macmillan, 1992. Print.

Braunmuller, A.R. and Michael Hattaway, ed. *The Cambridge Companion to English Renaissance Drama*. Cambridge UP, 2003. Print.

Dollimore, Jonathan. *Radical Tragedy*. Palgrave Macmillan, 2010. Print.

Dollimore, Jonathan and Sinfield, Alan, ed. *Political Shakespeare: Essays in Cultural Materialism*. Manchester UP, 1994. Print.

Drakakis, John, ed *Alternative Shakespeares*. Routledge, 2002. Print.

Greenblatt, Stephen. *Marvelous Possessions: The Wonder of the New World*. University of Chicago Press, 1991. Print.

Jardine, Lisa. *Still Harping On Daughters*. Harvester Press, 1983. Print.

Kott, Jan. *Shakespeare Our Contemporary*. W.W. Norton, 1974. Print.

Loomba, Ania and Orkin, Martin ed. *Postcolonial Shakespeares*. Routledge, 1998. Print.

Spurgeon, Caroline. *Shakespeare's Imagery and What It Tells Us*. Cambridge UP, 1935. Print.

CORE COURSE III

British Literature from the English Civil War to the French Revolution

Course Objectives: This course on Neoclassical British literature attempts to bring into the fore 'the dialectic of enlightenment'. The texts of this course as products of the changing pattern of history from Revolution in England in mid seventeenth century to that in late eighteenth century France broadly comment upon the ushering in of a different kind of modernity in Europe availed through social, political and cultural changes. They also show how the literary/cultural milieu shifts from embracing the empiricist assumptions to adopting the modes of idealism as apparently two contradictory facets of enlightenment. The emergence of the middle class, an issue gradually developing since the English Revolution, in the public sphere of the English life is marked by the components of this course.

Unit I (Poetry and Drama) [25 Marks]

1. John Milton – *Paradise Lost* Books IV and IX / *Samson Agonistes*
2. John Dryden – *Absalom and Achitophel*
3. Alexander Pope – *Epistle to Dr. Arbuthnot*
4. William Blake – *Songs of Innocence and Experience*

5. William Wycherley – *The Country Wife* / George Etherege – *The Man of Mode*
6. John Dryden – *All for Love*
7. John Gay – *The Beggar's Opera*
8. Oliver Goldsmith – *She Stoops to Conquer*

Unit II (Prose) [25 Marks]

1. Daniel Defoe – *Moll Flanders*
2. Jonathan Swift – *Gulliver's Travels*
3. Lawrence Sterne – *Tristram Shandy*
4. Henry Fielding – *Tom Jones*
5. Samuel Johnson – Selections from *Lives of Poets* / Selections from Periodical Essays
6. Frances Burney – *Evelina*
7. John Evelyn – *Diary* and Samuel Pepys – *Diary*
8. Matthew Gregory Lewis – *The Monk*

Suggested Further Reading:

Fisk, Deborah Payne. *The Cambridge Companion to English Restoration Theatre*. London: Cambridge University Press, 2003. Print.

Barnard, John. *The Critical Heritage (The Collected Critical Heritage: the Restoration and the Augustan)*, New York: Routledge Publication, 2004. Print.

Hill, Christopher. *Milton and the English Revolution*. London: Oxford University Press, 1988. Print.

McKeon, Michael. *The Origins of English Novels, 1600-1740*. Cape Town: Baltimore Press, 1978. Print.

Anderson, James Winn. *John Dryden and His World*. London: Yale University Press, 1975. Print.

McMurrin, Mary Helen. *The Spread of Novels: Prose Fiction in the Eighteenth Century*. London: Princeton University Press, 1983. Print.

Bevis, Richard. *English Drama: Restoration and Eighteenth Century*. Chicago: Routledge Publications, 1989. Print.

Brooks, Cleanth. *Historical Evidence and the Reading of Seventeenth Century Poetry*. London: University of Missouri Press, 1972. Print.

Kilgour, Maggie. *The Rise of Gothic Novel*. London: Routledge Publication, 1885. Print.

Ackroyd, Peter. *Blake*. Manchester: Vintage Books, 1997. Print.

CORE COURSE IV

British Literature from the French Revolution to the End of the Victorian Age

Course Objectives: The change in the spirit of literature and culture of Europe/England initiated by the French Revolution and the Industrial Revolution is reflected upon the texts offered in this course. A shift in the philosophical understanding, a shift from the empirical to the idealist is discernible in the literary texts offered in this course. But since the nineteenth century British literature is not a smooth and monolithic process, the texts of this course, written after 1837, signal the dilemma, debates and anxiety of the nation vis-a-vis the empire. The learners are expected to uncover the concerned social, cultural and political agenda hidden in the literature of the period.

Unit I (Poetry) [25 Marks]

1. William Wordsworth – *The Prelude*, Books- I & XIII (1805 version)
2. Samuel Taylor Coleridge – *Christabel*, ‘Rime of the Ancient Mariner’, ‘Dejection: an Ode’, ‘Frost at Midnight’
3. John Keats – *The Eve of St. Agnes*, *Hyperion*, *Lamia*, ‘Ode on a Grecian Urn’, ‘Ode to Psyche’
4. Percy Bysshe Shelley – *Prometheus Unbound*
5. Alfred Tennyson – *In Memoriam* (Selections)
6. Robert Browning – ‘Childe Roland’, ‘Fra Lippo Lippi’, ‘Andrea Del Sarto’, ‘The Bishop Orders his tomb At St. Praxed’s Church’, ‘Caliban upon Setebos’, ‘Prospice’
7. Matthew Arnold – ‘Requiescat’, ‘The Scholar Gypsy’, ‘Thyrsis’, ‘The Forsaken Merman’
8. Gerard Manly Hopkins – ‘The Windhover’, ‘Felix Randal’, ‘Pied Beauty’, ‘Thou Art Indeed Just Lord’, ‘As Kingfishers Catch Fire’

Unit II (Prose) [25 Marks]

1. Jane Austen – *Mansfield Park*
2. William Hazlitt – ‘On Gusto’, ‘On Nick Names’, ‘On a Sun Dial’, ‘My First Acquaintance with Poets’
3. Elizabeth Gaskell – *Mary Barton* / Dickens – *Dombey and Son*
4. Thomas Hardy – *Tess of the D’Urbervilles*
5. Walter Makepeace Thackeray – *Vanity Fair*
6. George Eliot – *Middlemarch*
7. Thomas Carlyle – *On Heroes and Hero Worship* (Selections)
8. Matthew Arnold – *Culture and Anarchy* / Walter Pater – *Appreciations* (Selections)

Suggested Further Reading:

Abrams, M. H. *The Mirror and the Lamp*. New York: Oxford University Press, 1953. Print.

Bloom, Harold. *The Visionary Company*. Ithaca: Cornell University Press, 1971. Print.

Maxwell, Richard, and Katie Trumpener. *The Cambridge Companion to Fiction in the Romantic Period*. Cambridge, UK: Cambridge University Press, 2008. Print.

Mellor, Anne Kostelanetz. *Romanticism and Gender*. New York: Routledge, 1993. Print.

Wright, Raymond. *Prose of the Romantic Period, 1780-1830*. Harmondsworth: Penguin Books, 1956. Print.

Wu, Duncan. *A Companion to Romanticism*. Oxford, UK: Blackwell Publishers, 1998. Print.

Amigoni, David. *Victorian Literature*. Edinburgh: Edinburgh University Press, 2011. Print.

Christ, Carol T, and John O Jordan. *Victorian Literature and the Victorian Visual Imagination*. Berkeley: University of California Press, 1995. Print.

Kaplan, Cora. *Victoriana: Histories, Fiction, Criticism*. Edinburgh: Edinburgh University Press, 2007. Print.

Mazzeno, Laurence W. *Twenty-First Century Perspectives on Victorian Literature*. Maryland: Rowman & Littlefield, 2014. Print.

Slinn, E. Warwick. *Victorian Poetry as Cultural Critique: The Politics of Performative Language*. Charlottesville: University of Virginia Press, 2003. Print.

CORE COURSE V

Introduction to Linguistics and Structure of Modern English

Course Objectives:

- To introduce learners to the basic concepts and issues of linguistics
- To provide learners an insight into the structure and the usage of modern English
- To enable learners to evaluate and analyse the structures of different grammatical constituents of English

1. Introduction to Linguistics

- a. Definition and scope of Linguistics; Language – features & functions; Human language and animal communication; Assumptions of modern Linguistics, Levels of Linguistic Analysis

- b. Introduction to various schools of Linguistics – Traditional, Structural & Transformational Generative

2. Structure of Modern English

- a. Morphology – definition and scope; Types of morphemes; Morphological processes; Morphs and allomorphs; Morphological analysis; Morphological and morphophonemic rules; Feature percolation conventions
- b. Syntax – definition and scope, Structure of Noun Phrase, Prepositional Phrase, Verb Phrase, Adjective Phrase & Adverb Phrase; Clause – classification, structure and function; Focus; IC analysis; PS rules; TG Grammar – surface and deep structure interrelations

3. Semantics

- a. Definition and scope; Semantic features; Semantic roles; Lexical relations; Theories of Semantics

Suggested Reading:

Akmajian, Andrian, et al. *Linguistics -- An Introduction to Language and Communication*. New Delhi: Prentice-Hall of India, 1996. Print.

Baker, C.L. *English Syntax*. Cambridge, MA: MIT Press, 1995. Print.

Crystal, David. *Linguistics*. Harmondsworth: Penguin, 1978. Print.

_____. *What is Linguistics?* London: Edward Arnold, 1985. Print.

Gleason, Henry Alan. *An Introduction to Descriptive Linguistics*. New Delhi: Oxford and IBH, 1970. Print.

Hockett, Charles Francis. *A Course in Modern Linguistics*. New Delhi: Oxford and IBH, 1970. Print.

Huddleson, Rodney. *An Introduction to English Transformational Syntax*. London: Longman, 1976. Print.

Lieber, Rochelle. *Introducing Morphology*. Cambridge: Cambridge University Press, 2015. Print.

Lyons, John. *Language and Linguistics*. Cambridge: Cambridge University Press, 1981. Print.

O'Grady, William, Michael Dobrovolsky and Mark Aronoff. *Contemporary Linguistics: An Introduction*. New York: St. Martin's Press, 1991. Print.

Palmer, Frank. *Grammar*. London: Longman and ELBS, 1985. Print.

Quirk, Randolph, et al. *A Comprehensive Grammar of English*. London: Longman, 1982. Print.

Radford, Andrew. *English Syntax: An Introduction*. Cambridge: Cambridge University Press, 2004. Print.

Verma, S.K. and Krishnaswamy, N. *Modern Linguistics – An Introduction*. New Delhi: Oxford University Press, 1989. Print.

Yule, George. *The Study of Language*. Cambridge: Cambridge University Press, 1997. Print.

SEMESTER II

CORE COURSE VI

British Literature from End of the Victorian Age to 1945 – Poetry and Novel

Course Objectives: While one streak of the Modernist literature was critically engaged in exploring the interiority of human psyche, perhaps influenced by Freud and Bergson, the other streak was equally concerned with projecting the social upheavals amenable to the first World War. The mechanism of the bourgeois ideology fostered by the realist representation of time and space is challenged by the content, style and technique of the texts written in this period. As conflicting social issues and agenda conglomerate in the discourse of literature, the learners are expected to ‘appreciate’ the texts offered in this course from their understanding of the history of the era.

Unit I (Poetry) [25 Marks]

1. W.B. Yeats – ‘Byzantium’, ‘Sailing to Byzantium’, ‘The Circus Animals’ Desertion’, ‘Lapis Lazuli’, ‘An Acre of Grass’, ‘Easter 1916’
2. Thomas Hardy – ‘The Tramp Woman’s Tragedy’, ‘Logs on the Hearth’, ‘Men who March Away’, ‘The Bird-Catcher’s Boy’, ‘The Dead and the Living One’
3. D. H. Lawrence – ‘Sorrow’, ‘Green’, ‘Snake’, ‘Piano’, ‘Autumn Rain’, ‘New Heaven and Earth’
4. T.S. Eliot – *The Waste Land* / *Four Quartets* / ‘Ash Wednesday’, ‘The Journey of the Magi’, ‘Marina’, ‘A Song of Simeon’
5. Ezra Pound – *Hugh Selwyn Mauberley* / ‘The Seafarer’, ‘Medallion’, ‘Portrait d’une Femme’ / Canto I (from *The Cantos*)
6. W.H. Auden – ‘Shield of Achilles’, ‘Stop all the Clocks’, ‘Museum of Beaux Arts’, ‘Refugee Blues’, ‘September 1, 1939’
7. Louis MacNeice – ‘The Streets of Laredo’, ‘Bagpipe Music’, ‘Prayer Before Birth’, ‘The Sunlight on the Garden’, ‘Obituary’
8. Dylan Thomas – ‘A Refusal to Mourn the Death, by Fire, of a Child in London’, ‘Do not go Gentle into that Good Night’, ‘Shiloh’s Seed’, ‘Poem in October’, ‘Fern Hill’

Unit II (Novel) [25 Marks]

1. James Joyce – *A Portrait of the Artist as a Young Man* / *Ulysses*
2. Virginia Woolf – *To the Lighthouse*
3. Joseph Conrad – *Nostramo*
4. D.H. Lawrence – *The Rainbow*
5. Graham Greene – *Brighton Rock*

6. Aldous Huxley – *Brave New World*
7. E.M. Forster – *A Passage to India*
8. Evelyn Waugh – *Brideshead Revisited*

Suggested Further Reading

Kermode, Frank. *Continuities, Modern Essays*. London: Routledge, 2014. Print.

Morris, John Anthony. *Writers and Politics in Modern Britain (1880-1950)*. London: Hodder and Sloughton, 1977. Print.

Leavis, Frank Raymond. *New Bearings in English Poetry*. London: Penguin, 1972. Print.

Lodge, David. *The Language of Fiction*. London: Routledge, 2002. Print.

Kaplan, Sydney Janet. *Feminine Consciousness in the Modern British Novel*. Chicago: University of Illinois Press, 1975. Print.

Bradbury, Malcolm and McFarlane, James. ed. *Modernism*. London: Penguin, 1991. Print.

CORE COURSE VII

British Literature from End of the Victorian Age to 1945 – Drama, Short Fiction and Non-Fiction

Course Objectives: This course is a continuation of Core Course VI. The plays included in this course signal the variety in form and content that the English stage was experiencing in the first half of the twentieth century. The variety ranges from the Irish agenda to the representation of English history and religion articulated through poetic effusions. The course emphasises the genre of the short story which as an emerging phenomenon is concerned with the ‘small experiences’ no less significant to contribute to the making of the modernist sensibilities.

Unit I (Drama) [25 Marks]

1. J.M. Synge – *Playboy of the Western World / Deirdre of the Sorrows*
2. W. B. Yeats – *Purgatory*
3. John Galsworthy – *Strife*
4. James Barrie – *The Old Lady shows her Medal*
5. George Bernard Shaw – *Man and Superman / Back to Methuselah*
6. Sean O’Casey – *The Silver Tassle*
7. T.S. Eliot – *Murder in the Cathedral*
8. Noël Coward – *Blithe Spirit*

Unit II (Short Fiction and Non-Fiction) [25 Marks]

1. D.H. Lawrence – Short Stories: ‘Odour of Chrysanthemums’, ‘The Man Who Died’, ‘The Rocking-Hose Winner’, ‘The Captain’s Doll’, ‘Tickets Please’
2. W. Somerset Maugham – Short stories: ‘The Verger’, ‘The Vessel of Wrath’, ‘Lord Mountdrago’, ‘The Colonel’s Lady’, ‘The Treasure’, ‘Rain’
3. Katherine Mansfield – Short stories: ‘The Garden Party’, ‘The Canary’, ‘The Daughters of the Late Colonel’, ‘At the Bay’, ‘Bliss’, ‘Prelude’
4. George Orwell – Short stories: ‘The Spike’, ‘A Hanging’, ‘Freedom of the Park’, ‘Nonsense Poetry’, ‘Poetry and the Microphone’, ‘You and the Atomic Bomb’
5. James Joyce – *Dubliners*: ‘The Sisters’, ‘An Encounter’, ‘Eveline’, ‘The Boarding House’, ‘Grace’, ‘The Dead’
6. T.S. Eliot – ‘Tradition and Individual Talent’, ‘Baudelaire’, ‘What is a Classic?’, ‘The Frontiers of Criticism’, ‘The Social Function of Poetry’
7. Ezra Pound – *Literary Essays* / F. R. Leavis - *Revaluation*
8. Bertrand Russell – ‘Problems of the Future’, ‘The World as it could be made’ (*Roads to Freedom*), ‘The Liberation of Women’ (*Marriage and Morals*), ‘Fear of Public Opinion’ (*Conquest of Happiness*), ‘Truth and Falsehood’ (*Basic Writings of Bertrand Russell*), ‘The Impulse to Power’ (*Power: A Social Analysis*) / Aldous Huxley – ‘Wordsworth in the Tropics’, ‘Fashions in Love’, ‘Vulgarity in Literature’, ‘Politics and Religion’, ‘Tragedy and the Whole Truth’, ‘Pascal’, ‘A Case of Voluntary Ignorance’

Suggested Further Reading:

- Roebuck, Janet. *The Making of Modern English Society from 1850*. London: Routledge and Kegan Paul, 1973. Print.
- Rose, Jonathan. *The Edwardian Temperament*. London: Ohio University Press, 1986. Print.
- Greene, Nicholas. *Synge: A Critical Study of the Plays*. New Jersey: Rowan and Littlefield, 1975. Print.
- Price, Alan. *Synge and Anglo-Irish Drama*. New York: Russell and Russell, 1961. Print.
- Kaye-Smith, Sheila. *John Galsworthy*. New York: Henry Holt and Company, 1916. Print.
- Jordan, Anthony J. *W. B. Yeats: Vain, Glorious, Lout – A Maker of Modern Ireland*. Westport Books, 2003. Print.
- Geduld, M. Harry. *James Barrie*. New York: Twayne Publishers, Inc, 1971. Print.
- Kaufmann, Ralph James, ed. *G.B. Shaw: A Collection of Critical Essays*. New York: Prentice Hall, 1965.
- Jones, David E. *The Plays of T. S. Eliot*. London: Routledge, 1960. Print.
- Mathiessen, Francis Otto. *The Achievement of T. S. Eliot*. New York: Oxford University Press, 1959. Print.
- Spanos, William. *The Christian Tradition in Modern British Verse Drama: The Poetics of Sacramental Time*. New Brunswick: Rutgers, 1967. Print.

- Atkinson, Brooks. *Sean O'Casey: From Times Past*. ed. Robert G Lowery. London: Macmillan, 1982. Print.
- Niven, Alastair. *D. H. Lawrence: The Novels*. Cambridge: Cambridge University, 1978. Print.
- Ellmann, Richard. *James Joyce*. New York: Oxford University Press, 1982. Print.
- Blamires, Harry. *The Bloomsday Book: A Guide through Joyce's "Ulysses"*. London: Methuen & Co., 1966. Print.
- Gardner, Helen. *The Art of T.S. Eliot*. London: Cresset Press, 1949. Print.
- Spender, Stephen. *Eliot*. Great Britain: Fontana Press, 1986. Print.
- Lucy, Sean. *T.S. Eliot and the Idea of Tradition*. London: Cohen. 1960. Print.
- Nadel, Ira B. *The Cambridge Introduction to Ezra Pound*. Cambridge: Cambridge University Press, 2007. Print.
- Alan Wood. *Bertrand Russell: The Passionate Sceptic*. London: George Allen & Unwin, 1957. Print.
- John Lewis. *Bertrand Russell: Philosopher and Humanist*. London: Lawrence & Wishart, 1968. Print.
- Reilly, Patrick. *George Orwell: The Age's Adversary*. Basingstoke: Macmillan, 1986. Print.

CORE COURSE VIII

British Literature from 1946 to the Present – Poetry and Novel

Course Objectives: The end of the Second World War completely changed the economic and philosophical scene. The trajectory of civilization now headed into a time that focused more on materialism than spiritual value. The past was dissected and re-viewed from an almost nihilistic point of view. Late twentieth century literature negotiates this element of non-belief. It also looks askance at the notion of the modern that was celebrated with the coming of the new century, and encapsulates a search for the post-modern. This course looks at the significant poets and novelists who not only lived through and recorded the times, but were perhaps the ones who constructed the new way of life that the world has come to accept. Most of the poets included wrote before and after the war and their poems reflect the passage of time and the passing of thoughts. The novels selected represent their time as well as the changing psyche of the human animal. Through these representative texts, this course aims to present to the learners the entire psycho-social and philosophical shift that twentieth century saw. A thorough knowledge of these texts will allow the learner to understand the time that we inhabit.

Unit I (Poetry) [25 Marks]

1. Philip Larkin – ‘Poetry of Departures’, ‘An Arundel Tomb’, ‘The Whitsun Weddings’, ‘The Explosion’, ‘Aubade’
2. Geoffrey Hill – *Mercian Hymns* I-X, *The Triumph of Love* XIII, XVII, LXX

3. Carol Ann Duffy – ‘War Photographer’, ‘Selling Manhattan’, ‘Litany’, ‘Mrs Midas’, ‘Anne Hathaway’
4. Ted Hughes – ‘The Ancient Heroes and the Bomber Pilot’, ‘Lupercalia’, ‘Wodwo’, ‘Crow’s Theology’, ‘Wolfwatching’
5. Elizabeth Jennings – ‘Sequence from Childhood’, ‘Poem in Winter’, ‘Gift of Tongue’, ‘In Retrospect and Hope’, ‘Afterwards’
6. Thom Gunn – ‘Incidents on a Journey’, ‘Autumn Chapter in a Novel’, ‘The Goddess’, ‘Sunlight’, ‘Jack Straw’s Castle’
7. Stephen Spender – ‘I think continually of those who were truly great’, ‘Ultima Ratio Regum’, ‘Pylons’, ‘An Elementary School Classroom in a Slum’
8. Seamus Heaney – ‘Personal Helicon’, ‘Ocean’s Love to Ireland’, ‘Sweeney Redivivus’, ‘The Sounds of Rain’, ‘The Fragment’

Unit II (Novels) [25 Marks]

1. William Golding – *Lord of the Flies*
2. Kingsley Amis – *Lucky Jim*
3. Muriel Spark – *The Prime of Miss Jean Brodie*
4. Anthony Burgess – *A Clockwork Orange*
5. Angela Carter – *Night at the Circus*
6. Kazuo Ishiguro – *Remains of the Day*
7. A.S. Byatt – *Possession*
8. Ian McEwan – *Amsterdam / Atonement*

Suggested Further Reading:

Hamilton, Ian, ed. *Twentieth Century Poetry in English*. London: OUP, 1996. Print.

Tuma, Keith. ed. *Anthology of Twentieth-Century British and Irish Poetry*. London: OUP, 2001. Print.

Cook, Albert. *Forces in Modern and Postmodern Poetry*. New York: Peter Lang, 2008. Print.

Gregson, Ian. *Contemporary Poetry and Postmodernism: Dialogue and Estrangement*. London: MacMillan, 1996. Print.

McHale, Brian and Platt, Len. Eds. *The Cambridge History of Postmodern Literature*. New York: CUP, 2016. Print.

Eds. Ramazani, Jahan and Ellman, Richard and O’Clair, Robert. *The Norton Anthology of Modern and Contemporary Poetry*. New York: W. W. Norton and Company, 2003. Print.

Bradbury, Malcolm. *The Novel Today: Contemporary Writers on Modern Fiction*. London: Fontana Press, 1990. Print.

Edwards, Brian. *Theories of Play and Postmodern Fiction*. London: Routledge, 1998. Print.

Marshall, Brenda K. *Teaching the Postmodern Fiction and Theory*. New York: Routledge, 1992. Print.

Bran, Nicol. *The Cambridge Introduction to Postmodern Fiction*. Cambridge: CUP, 2009. Print.

McHale, Brian. *Postmodernist Fiction*. London: Routledge, 1987. Print.

CORE COURSE IX

English Language Teaching I

Course Objectives

- To provide learners an insight into the differences between language acquisition and language learning
- To enable learners to critically examine the psychological and linguistic influences on ELT, namely behaviourism, cognitivism and humanism
- To familiarize learners with major theories of second language acquisition
- To make learners understand the significance of learner errors
- To introduce learners to theoretical concepts basic to the development of LSRW and different types of grammar, vocabulary and study skills
- To expose learners to issues related to curriculum planning and syllabus design

1. Language Acquisition

- a. Key concepts and terms – Mother tongue; First language; Second Language; Foreign language; Heritage language; Naturalistic vs. instructed learners, Acquisition vs. learning
- b. Stages of language acquisition
- c. Views of the language teacher and learners
- d. Psychological and linguistic influences on English Language Teaching – Behaviourism; Cognitivism; Humanism
- e. Major theories of Second language acquisition – Acculturation model, Accommodation theory; Discourse theory; Monitor model; Variable Competence Model; Universal hypothesis; Neurofunctional theory
- f. Interlanguage hypothesis
- g. Contrastive hypothesis
- h. Error analysis

2. Developing Skills –I

- a. LSRW – theoretical aspects; task types; Problems & solutions

3. Developing Skills –II

- a. Grammatical, Vocabulary and Study skills – theoretical aspects

4. Curriculum Planning & Syllabus Design

- a. Theoretical aspects; Major models of curriculum; Principles of curriculum planning; Major types of ESL syllabus; Evaluation of syllabus

Suggested Reading:

Brown, H. Douglas. *Principles of language Learning and Teaching*. 2nd ed. Englewood Cliffs, N J: Prentice Hall, 1994. Print.

Corder, Stephen Pit. *Introducing Applied Linguistics*. Harmondsworth: Penguin, 1973. Print.

_____. 'The significance of learners' errors'. *IRAL* 5: 161-9, 1967. Print.

Ellis, Rod. *Understanding Second Language Acquisition*. Oxford: Oxford University Press, 2012. Print.

Gardner, Rodert C. and Lambert, Wallace E. *Attitudes and Motivation in Second Language Learning*. Rowley, M A: Newbury House, 1972. Print.

Krashen, Stephen D. *Second Language Acquisition and Second Language Learning*. Oxford: Pergamon Press, 1981. Print.

_____. *Principles and Practice in Second Language Acquisition*. Oxford: Pergamon Press, 1982. Print.

_____. 1985. *The Input Hypothesis: Issues and Implications*. New York: Longman.

Lado, Robert. *Linguistics across Cultures*. Ann Arbor: University of Michigan Press, 1957. Print.

Lightbown, Patsy and Nina Spada. *How Languages are Learned*. Oxford: Oxford University Press, 1993. Print.

Littlewood, Wiliam. *Foreign and Second Language Learning*. Cambridge: Cambridge University Press, 1984. Print.

McLaughlin, Barry. *Theories of Second Language Learning*. London: Edward Arnold, 1987. Print.

Selinker, Larry. 'Interlanguage'. *International Review of Applied Linguistics* 10/3: 201-31, 1972. Print.

Sharwood-Smith, Michael. *Second Language Learning*. London: Longman, 1994. Print.

Skehan, Peter. *A Cognitive Approach to Language Learning*. Oxford: Oxford University Press, 1998.

Skinner, Burrhus Frederic. *Verbal Behaviour*. New York: Appleton Crofts, 1957. Print.

Spolsky, Bernard. *Conditions for Second Language Learning*. Oxford: Oxford University Press, 1989. Print.

Stern, Hans Heinrich. *Fundamental Concepts of Language Teaching*. Oxford: Oxford University Press, 1983. Print.

Stevick, Earl W. *Humanism in Language Teaching*. Oxford: Oxford University Press, 1990. Print.

Ur Penny. *A Course Language Teaching*. Cambridge University Press, 2012. Print

DEPARTMENT SPECIFIC ELECTIVES

(*Any one* of the following)

DSE I

Ancient European Literature

Course Objectives: The course is designed to expose the learners to the ideas, history, narrative, performances and the rituals of the classical world often considered to have constructed all the future discourse of literature and culture in Europe and some other parts of the world. This course will also help the learners to understand the growth and the development of literature better as they often resort to the thoughts of the classical world.

Unit I [25 Marks]

1. Plato – *The Symposium / The Republic* (Book X)
2. Horace – *Odes, Book I-i, Book II- iv, Book III-iv,xxv*
3. Virgil – *Aeneid*
4. Homer – *The Odyssey*
5. Theocritus – ‘The Herdsmen’, ‘The Battle of Bards’, ‘The Sorceress’
6. Juvenal – *Tenth Satire*
7. Ovid – *Metamorphoses* Book I: ‘Io and Isis’, Book III: ‘Tiresias’, ‘Pentheus and Bacchus’
8. Cicero – *The Republic and the Law*

Unit II [25 Marks]

1. Aeschylus – *Agamemnon*
2. Sophocles – *Antigone*
3. Euripides – *Medea*
4. Aristophanes – *The Frogs*
5. Menander – *The Girl from Samos*
6. Plautus – *Brothers Menaechmus*
7. Terence – *The Eunuch*
8. Seneca – *Thyestes*

Suggested Further Reading:

- Nietzsche, Friedrich. *The Birth of Tragedy*. Trans. Douglas Smith. Oxford: Oxford University Press, 2000. Print.
- Kitto, H. D. F. *Greek Tragedy: A Literary Study*. London: Methuen, 1939. Print.
- Loroux, Nicole. *The Mourning Voice: An Essay on Greek Tragedy*. Trans. E.T. Rawlings. Ithaca, New York: Cornell University Press, 2000. Print.
- Knox, Bernard. *Word and Action: Essays on the Ancient Theatre*. Baltimore and London: Johns Hopkins University Press, 1979. Print.
- Dover, Kenneth J. *Plato's Symposium*. New York: Cambridge University Press, 1980. Print.
- Beer, Josh. *Sophocles and the Tragedy of Athenian Democracy*. Greenwood Publishing, 2004. Print.
- Gagarin, Michael. *Aeschylean Drama*. Berkeley: University of California Press, 1976. Print.
- Segal, Charles. *Dionysiac Poetics and Euripides' Bacchae*. Princeton: Princeton University Press, 1982. Print.
- Kaster, Robert A.; Nussbaum, Martha C. (Eds.) *Seneca: Anger, Mercy, Revenge*. Chicago: University of Chicago Press, 2012. Print.
- Kiernan, Victor. *Horace: Poetics and Politics*. St Martin's Press, 1999. Print.
- McNeill, Randall. *Horace*. Oxford: Oxford University Press, 2010. Print.
- Horsfall, Nicholas. *The Epic Distilled: Studies in the Composition of the Aeneid*. Oxford and New York: Oxford University Press, 2016. Print.
- Farrell, Joseph and Michael C.J. Putnam, eds. *A Companion to Vergil's Aeneid and its Tradition*. Chichester/Malden, MA: Wiley-Blackwell, 2010. Print.

DSE II

Nineteenth Century American Literature

Course Objectives: Since America as a new 'nation' was struggling to establish its identity, the 'narration' in literature was assuming an ambivalent form. Along with offering indigenous elements and puritan sensibilities, which ironically are also derivative in nature, the literature of this period was thoroughly embracing the English/European thoughts and ideas. The learners, through this course, are exposed to the symbiotic relationship between these two worlds.

Unit I (Poetry and Non-fiction) [25 Marks]

1. Walt Whitman – 'France, The Eighteenth Year of These States', 'Crossing Brooklyn Ferry', 'I Sing the Body Electric', 'When Lilacs Last in the Dooryard Bloom'd', 'Poets to Come'
2. Emily Dickinson – 'The Soul selects her own society', 'I dwell in Possibility', 'Me from Myself-to Banish', 'It's Easy to Invent a Life', 'Because I could not stop for Death'

3. Henry Wadsworth Longfellow – *The Song of Hiawatha* (‘Introduction’, ‘Hiawatha’s Childhood’, ‘The Death of Kwasind’, ‘Hiawatha’s Departure’)
4. Edgar Allan Poe – ‘Alone’, ‘The Raven’, ‘A Dream within a Dream’, ‘Lenore’, ‘The Haunted Palace’
5. Ralph Waldo Emerson – *The American Scholar*
6. Henry David Thoreau – *Walden* (Selections)
7. Mark Twain – ‘Is Shakespeare Dead?’
8. Frederick Douglass – *Narrative of the Life of Fredrick Douglass*

Unit II (Novels) [25 Marks]

1. Nathaniel Hawthorne – *The Scarlet Letter*
2. Herman Melville – *Moby Dick*
3. Mark Twain – *Adventures of Huckleberry Finn*
4. James Fenimore Cooper – *The Last of the Mohicans*
5. Harriet Beecher Stowe – *Uncle Tom’s Cabin*
6. Stephen Crane – *The Red Badge of Courage*
7. Henry James – *The Turn of the Screw*
8. Short Stories (any three)
 - a. Washington Irving – ‘The Legend of Sleepy Hollow’
 - b. Edgar Allan Poe – ‘Fall of the House of Usher’, ‘The Cask of Amontillado’
 - c. Charlotte Gilman Perkins – ‘The Yellow Wallpaper’
 - d. Kate Chopin – ‘Regret’

Suggested Further Reading:

Bercovitch, Sacvan, and Cyrus R. K. Patell. *The Cambridge History of American Literature*.

Cambridge: Cambridge University Press, 1994. Print.

Crane, Gregg D. *The Cambridge Introduction to the Nineteenth-Century American Novel*. Cambridge, UK: Cambridge University Press, 2007. Print.

Ford, Boris. *The New Pelican Guide to English Literature, Vol. 9*. Harmondsworth: Penguin Books, 1982. Print.

Gray, Richard. *A History of American Literature*. Malden, MA: Blackwell Pub., 2004. Print.

Scofield, Martin. *The Cambridge Introduction to the American Short Story*. Cambridge, UK: Cambridge University Press, 2006. Print.

DSE III

Indian Literature I

Course Objectives: The course is designed to make the students aware of the polyphonic images of the Indian society represented through the literary discourse. The texts in this course point to the introduction and growth of Indian literature before Independence. And it also attempts to capture a varied and rich sensibility perhaps common to cultures across India. The inclusion of both kinds of texts, originally written in English and translated ones, would point to the politics of language reflected upon literature and culture. The variety of texts would also suggest an ambivalent attitude towards colonial resistance realised since the latter half of nineteenth century.

Unit I (Novels) [25 Marks]

1. Raja Rao – *Kanthapura*
2. Fakir Mohan Senapati – *Six Acres and a Third* (Trans. Ravi Shankar Mishra, Satya P. Mohanty, Jatindra K. Nayak and Paul St-Pierre)
3. Bankim Chandra Chatterjee – *The Poison Tree: A Tale of Hindu Life in Bengal* (Trans. Miriam S. Knight)
4. R.K. Narayan – *Swami and Friends*
5. Mulk Raj Anand – *Two Leaves and a Bud*
6. Munshi Premchand – *The Gift of a Cow* (Trans. Gordon C. Roadermal)
7. Rabindranath Tagore – *Gora* (Trans. Sujit Mukherjee)
8. Ismat Chughtai – *The Crooked Line* (Trans. Tahira Naqvi)

Unit II (Short Fiction, Plays and Non-fiction) [25 Marks]

1. Rabindranath Tagore – Selected Short Stories. Ed. Sukanta Chaudhuri: ‘The Ghat’s Story’, ‘Ramkanai’s Folly’, ‘The Exercise Book’, ‘Kabuliwala’, ‘Hungry Stone’, ‘The Wife’s Letter’, ‘Woman Unknown’, ‘Balai’
2. Sri Aurobindo – *Perseus the Deliverer*
3. Bharati Sarabhai – *The Well of the People*
4. Dinabandhu Mitra – *The Indigo Planting Mirror*
5. Poetry
 - Toru Dutt – ‘Sita’, ‘The Lotus’
 - Henry Louis Vivian Derozio – ‘To India - My Native Land’, ‘The Harp of India’, ‘The Fakeer of Jungheera’
 - Michael Madhusudhan Dutta – ‘The Captive Ladie’
 - Sarojini Naidu – ‘Palanquin Bearers’, ‘The Indian Gypsy’, ‘Harvest Hymn’, ‘Suttee’
6. Pandita Ramabai – *The High-Caste Hindu Woman*

7. Michael Madhusudan Dutt – Selected Letters
8. Jawaharlal Nehru – *The Discovery of India*

Suggested Further Reading:

- Iyengar, K.R Srinivasa. *Indian Writing in English*. New Delhi: Sterling, 1984.
- Kumar, Jainendra. *Premchand: A Life in Letters*. Agra: Y K Publishers, 1993.
- Mehrotra, Arvind Krishna, ed. *A History of Indian Literature in English*. New York: Columbia University Press, 2003.
- Menon, Muhammad Umar. *The Greatest Urdu Stories Ever Told*. New Delhi: Aleph Book Company, 2017. Print.
- Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Pencraft International, 2001. Print.
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. London: Oxford University Press, 1988. Print.
- Naik, M.K. *Aspects of Indian Writing in English*. Madras: Macmillan, 1979. Print.
- Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982. Print.
- Narasimhaiah, C.D. *The Swan and the Eagle*. Shimla: Indian Institute of Advanced Study, 1969. Print.
- Paranjape, Makarand. *Towards a Poetics of the Indian English Novel*. Shimla: Indian Institute of Advanced Study, 2000. Print.
- Tagore, Rabindranath. *Selected Short Stories*. Ed. Sukanta Chaudhuri. New Delhi: Oxford University Press, 2001. Print.
- Butalia, Urvashi and Ritu Menon, eds. *In other words: New writing by Indian Women*. New Delhi: Kali for Women, 1992. Print.

SEMESTER III

CORE COURSE X

British Literature from 1946 to the Present – Drama, Non-Fiction and Short Fiction

Course Objectives: Twentieth century theatre is a complex world. More than other forms, theatre is the space where the immediate finds immaculate expression. The plays included in this course epitomize the variety of concerns that the British, as well as the world, has had to come to terms with. From the idea of the quotidian to that of the highly philosophical, these plays represent the whole paradigm shift experienced by the western world. The short stories explored new horizons, delving into realism and fantasy. Non-fiction directly addressed the issues such as migration and the course of civilization and studies of cultures and travel became immensely popular. This course aims to capture a slice of that experience and enable the learners to look at the theatrical evolutions and evolutions in forms of prose other than the novel, and how these create often curious mirror-images of the life that we must experience. With ample possibilities of theoretical familiarization, this course aims to provide the learners with a training in the art and craft of the forms included.

Unit I (Drama) [25 Marks]

1. Arnold Wesker – *Roots*
2. Robert Bolt – *A Man for all Seasons*
3. Harold Pinter – *The Homecoming*
4. John Osborne – *The Entertainer*
5. Edward Bond – *Saved*
6. Tom Stoppard – *Jumpers*
7. Peter Shaffer – *Equus*
8. Caryl Churchill – *Top Girls*

Unit II (Non-fiction Prose and Short Fiction) [25 Marks]

1. Gerald Durrell – *My Family and Other Animals*
2. Peter Brook – *Threads of Time*, Section I
3. William Dalrymple – *In Xanadu*
4. Michael Palin – *Sahara*
5. Robert MacFarlane – *The Mountains of the Mind*
6. George Mikes – *How to be an Alien*
7. David Olusoga – *Black and British: A Forgotten History*
8. Short Fiction (any two)

- a. Ray Bradbury – ‘The Veldt’, ‘The Night’
- b. Alan Sillitoe – ‘The Loneliness of the Long Distance Runner’, ‘The Match’
- c. Roald Dahl – ‘The Landlady’, ‘The Visitor’
- d. Zadie Smith – ‘The Embassy of Cambodia’, ‘Miss Adele Amidst the Corsets’

Suggested Further Reading:

- Edwards, Brian. *Theories of Play and Postmodern Fiction*. London: Routledge, 1998. Print.
- Marshall, Brenda K. *Teaching the Postmodern Fiction and Theory*. New York: Routledge, 1992. Print.
- D’haen, Theo and Bertens, Hans. Eds. *British Postmodern Fiction*. Amsterdam: Rodopi, 1993. Print.
- Bran, Nicol. *The Cambridge Introduction to Postmodern Fiction*. Cambridge: CUP, 2009. Print.
- McHale, Brian. *Postmodernist Fiction*. London: Routledge, 1987. Print.
- Sacido, Jorge. Ed. *Modernism, Postmodernism and the Short Story in English*. Amsterdam: Rodopi, 2012. Print.
- Patea, Viorica. Ed. *Short Story Theories: A Twenty-First-Century Perspective*. Amsterdam: Rodopi, 2012. Print.
- March-Russell, Paul. *The Short Story: An Introduction*. Edinburgh: Edinburgh University Press, 2009. Print.
- Kershaw, Baz. *The Cambridge History of British Theatre, Volume 3, Since 1895*. Cambridge: Cambridge University Press, 2004. Print.
- Billington, Michael. *State of the Nation: British Theatre Since 1945*. London: Faber and Faber, 2009. Print.
- Lacey, Stephen. *British Realist Theatre: The New Wave in its Context 1956-1965*. London and New York: Routledge, 1995. Print.

CORE COURSE XI

Literary Criticism I

Course Objectives: While the first unit of the course outlines the development of the classical trend of criticism, the second unit demonstrates how the earlier model is adopted by the early modern and the neoclassical criticism. Along with commenting on the history, philosophy and culture of the age concerned, the critical writings of the course analyse how they function as a contributive force in shaping literature. The philosophical orientation suggested by the writings of the course would help the learners to better understand the literary texts offered in other courses.

Unit I (Classical) [25 Marks]

1. Plato – *The Republic*, Books II and III, *Ion*
2. Aristotle – *Poetics*
3. Horace – *The Art of Poetry*
4. Longinus – *On the Sublime*
5. Quintilian – *Institutio Oratoria* Books 8 &9.
6. Plotinus – ‘On the Intellectual Beauty’ from *Fifth Ennead*
7. Giovanni Boccaccio – *Genealogy of the Gentile Gods* (Chapters VII, IX, XIII, & XVII from Book XIV)
8. Dante Alighieri – *The letter to Cangrande della Scala*.

Unit I (Renaissance to Neoclassical) [25 Marks]

1. Philip Sidney – *An Apology for Poetry*
2. Pierre Corneille – *Of the Three Unities of Action, Time, and Place*
3. John Dryden – *An Essay of Dramatic Poesie*
4. Alexander Pope – *An Essay on Criticism*
5. Edward Young – *Conjectures on Original Composition: In a Letter to the Author of Sir Charles Grandison*
6. Edmund Burke – *A Philosophical Enquiry into the Origin of our ideas of the Sublime*
7. Samuel Johnson – ‘Preface to Shakespeare’
8. Maurice Morgann – ‘Essay on the Dramatic Character of Sir John Falstaff’

Suggested Reading:

Cheney, Patrick, and Frederick A De Armas. *European Literary Careers: The Author from Antiquity to the Renaissance*. Toronto: University of Toronto Press, 2002. Print.

Habib, M. A. R. *Literary Criticism from Plato to the Present*. Chichester, West Sussex,U.K.: Wiley-Blackwell, 2011. Print.

Kennedy, George Alexander. *The Cambridge History of Literary Criticism, Vol. 1: Classical Criticism*. Cambridge: Cambridge University Press, 1989. Print.

Kulkarni Anand B. and Chaskar Ashok G. *An Introduction to Literary Criticism and Theory*. Orient Blackswan, Hyderabad, 2015

Leitch, Vincent B, et al, eds. *The Norton Anthology of Theory and Criticism*. New York, NY: W. W. Norton & Co., 2010. Print.

Murray, Penelope and Dorsch, T. *Classical Literary Criticism*. London: Penguin Books. 2000.Print.

Norton, Glyn P. *The Cambridge History of Literary Criticism, Vol. 3: The Renaissance*. Cambridge: Cambridge university press, 1999. Print.

Vickers, Brian. *English Renaissance Literary Criticism*. Oxford: Clarendon Press, 1999. Print.

DEPARTMENT SPECIFIC ELECTIVES

(Any two of the following)

DSE IV

Modern European Literature

Course Objectives: The selection of the texts for this course is varied and sprawling. They are representative of the age, culture and space that had produced them. This selection of iconic and experimental pieces of literature, chosen from different parts of Europe, would enlighten the learners in their way of understanding the other canonical literatures. The experiment in poetic form, in theatrical representation and in fictional prose writings would offer the learners a different taste which at the same time will enrich the critical acumen to understand society, culture and literature.

Unit – I (Poetry and Plays) [25 Marks]

1. Charles Baudelaire – *Les Fleurs du mal*
2. Rainer Maria Rilke – *Duino Elegies*
3. Arthur Rimbaud – *A Season in Hell*
4. Anton Chekov – *Cherry Orchard*
5. Henrik Ibsen – *Hedda Gabler*
6. Jean-Paul Sartre – *The Flies*
7. Bertolt Brecht – *Mother Courage and her Children*
8. Federico Garcia Lorca – *Blood Wedding*

Unit II (Novels) [25 Marks]

1. Honoré de Balzac – *Father Goriot*
2. Leo Tolstoy – *Anna Karenina*
3. Fyodor Dostoyevsky – *Crime and Punishment*
4. Franz Kafka – *The Trial*
5. Thomas Mann – *Death in Venice*
6. André Gide – *Straight is the Gate*
7. Gustave Flaubert – *Madame Bovary*
8. Short Stories:
 - a. Albert Camus – ‘The Host’
 - b. Maxim Gorky – ‘Twenty Six Men and a Girl’
9. Heinrich Böll – ‘Stranger, Bear Word to the Spartans We...’

Suggested Further Reading:

- Bradbury and McFarlane (Eds.) *Modernism: A Guide to European Literature 1890-1930*. New Delhi: Penguin, 2007. Print.
- Cohen, Walter. *A History of European Literature: The West and the World from Antiquity to the Present*. Oxford: Oxford University Press, 2017. Print.
- Hyslop, Lois Boe. *Baudelaire, Man of His Time*. Yale University Press, 1980. Print.
- Metzger, Erika, A. and Michael M. Metzger. *A Companion to the Works of Rainer Maria Rilke*. Rochester, 2001. Print.
- Leeder, Karen, and Robert Vilain (Eds.). *The Cambridge Companion to Rilke*. Cambridge: Cambridge University Press, 2010. Print.
- Cordle, Thomas. *André Gide (The Griffin Authors Series)*. Twayne Publishers, Inc., 1969. Print.
- Gray, Ronald. *Kafka: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall, 1962. Print.
- Greenberg, Martin. *The Terror of Art: Kafka and Modern Literature*. New York: Basic Books, 1968. Print.
- Deleuze, Gilles; Guattari, Félix. *Kafka: Toward a Minor Literature*. Minneapolis: University of Minnesota Press, 1986. Print.
- Reed, Terence James. *Death in Venice: Making and Unmaking a Master*. New York: Twayne Publishers, 1994.
- Hirschbach, Frank Donald. *The Arrow and the Lyre: A Study of the Role of Love in the Works of Thomas Mann*. The Hague: M. Nijhoff, 1955. Print.
- Laing, R. D., Cooper, D. G.. *Reason and Violence: A Decade of Sartre's Philosophy, 1950-1960*. New York: Pantheon, 1971. Print.
- Wittmann, Heiner. *Sartre and Camus in Aesthetics: The Challenge of Freedom*. Ed. by Dirk Hoeges. Print. *Dialoghi/Dialogues. Literatur und Kultur Italiens und Frankreichs*, vol. 13, Frankfurt: Peter Lang, 2009. Print.
- Benjamin, Walter. *Understanding Brecht*. Trans. Anna Bostock. London and New York: Verso, 1983. Print.
- Ewen, Frederic. *Bertolt Brecht: His Life, His Art and His Times*. Citadel Press Book edition. New York: Carol Publishing Group, 1992. Print.

DSE V

Sociolinguistics, Phonetics and Phonology

Course Objectives:

- To familiarise learners with major concepts and issues related to Sociolinguistics

- To introduce learners to theoretical and practical aspects of Phonetics and Phonology

1. Sociolinguistics

- a. Definition and scope; Language varieties; Languages in contact; Language change; Style, register and jargon; Diglossia; Language and culture; Language and gender; Language and power

Suggested Further Reading:

Holmes, Janet. *An Introduction to Sociolinguistics*. London: Longman, 1992. Print.

Hudson, Richard.A. *Sociolinguistics*. Cambridge University Press, 1990. Print.

Trudgill, Peter. *Sociolinguistics*. Harmondsworth: Penguin, 1983. Print.

Wardhaugh, Ronald. *An Introduction to Sociolinguistics*. Cambridge, MA: Basil Blackwell, 1992. Print.

Phonetics and Phonology

- a. Definition and scope; Airstream mechanism; Organs of speech; Consonants and vowels – description & classification; Phoneme and allophone – definition & identification; Syllable – structure and types; Stress, rhythm and intonation; Assimilation and elision; Phonemic transcription; Idiosyncrasies of Indian speakers of English; Teaching of English pronunciation.

Suggested Reading

Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*. New Delhi: Macmillan, 1981. Print.

Bansal, R.K. and J.B. Harrison. *Spoken English for India: A Manual of Speech and Phonetics*. Hyderabad: Orient Blackswan, 2013. Print.

Carr, Philip. *English Phonetics and Phonology: An Introduction*. Blackwell, 1999. Print.

Gimson, Alfred Charles. *An Introduction to the Pronunciation of English*. London: Edward Arnold, 1980. Print.

Jones, Daniel. *An Outline of English Phonetics*. Cambridge: Cambridge University Press, 1997. Print.
_____. *English Pronouncing Dictionary*. Cambridge: Cambridge University Press, 2012. Print.

O'Connor, J D. *Better English Pronunciation*. ELBS and Cambridge University Press, 2000. Print.

Roach, Peter. *English Phonetics and Phonology: A Practical Course*. Cambridge: Cambridge University Press, 2000. Print.

DSE VI
Indian Literature II

Course Objectives: Though not changed overnight the spirit of post-Independence literature in India distinguished itself from and at times challenged the notions disseminated through pre-Independence literature. The representation of nation and nationalism became far more complicated as all the domains what together we call Indian literature, embraced different forms experiments in order to address postcolonial anxieties often coupled with the politics of globalisation. Since the texts in this course often explore contemporary politics and history, the learners would receive and ‘read’ the narrative codes from a personal point of view tempered with the lived experiences.

Unit I (Novels and Short Stories) [25 Marks]

1. Durgabai Vyam and Subhash Vyam and et al – *Bhimayana: Experiences of Untouchability*
2. Shrilal Shukla – *Raagdarbari* (Trans. Gillian Wright)
3. Ilanko Atikal – *Cilappatikaram* (translation: R. Parthasarthy)
4. Anita Desai – *In Custody*
5. Amitav Ghosh – *The Hungry Tide*
6. Salman Rushdie – *Midnight’s Children*
7. Khuswant Singh – *Train to Pakistan*
8. Short Stories:
 - a. Temsula Ao – ‘Laburnum on my Head’, ‘Three Women’, ‘Sonny’
 - b. Prajwal Parajuly – ‘Let Sleeping Dogs Lie’. ‘Missed Blessing’, ‘No Land is Her Land’
 - c. Mamang Dai – ‘the boy who fell from the sky’, ‘the strange case of kalen, the hunter’ from *The Legends of Pensam*

Unit II (Plays and Poems) [25 Marks]

1. Girish Karnad – *Hayavadana / Fire and the Rain*
2. Badal Sircar – *Evam Indrajit*
3. Vijay Tendulkar – *Ghasiram Kotwal*
4. Mahesh Dattani – *Final Solutions*
5. Habib Tanvir – *Charandas Chor*
6. Robin S. Ngangom – ‘Poetry’, ‘Native Land’, ‘Body’, ‘Homeland I Left’

7. Nisim Ezekiel – ‘Urban’, ‘The Professor’, ‘Night of the Scorpion’, ‘Poet Lover Birdwatcher’ / Dom Moraes – ‘The Garden’, ‘Architecture’, ‘Absence’, ‘Key’
8. Jayanta Mahapatra – ‘A Grey Haze over the Ricefields’, ‘Deaths in Orissa’, ‘Ash’, ‘The Captive Air of Chandipur on Sea’, ‘Sanskrit’

Suggested Further Reading:

Ahmed, Aijaz. *Indian Literature – Notes Towards a Definition of Category*. London: Verso, 1992. Print.

Bhatia, Nandi. ed. *Modern Indian Theatre: A Reader*. Delhi: Oxford University Press, Delhi. 2005. Print.

Dharwadkar, Aparna Bhargava ed. *Theatres of Independence: Drama, Theory and Performance in India since 1947*. University of Iowa: Iowa City Press, 2005.

Mehrotra, Arvind. ed. *The Oxford India Anthology of Twelve Modern Indian Poets*. Delhi: Oxford University Press. 1992. Print.

Naik, M.K. *Aspects of Indian Writing in English*. Madras: Macmillan, 1979. Print.

Paranjape, Makarand. *Indian Poetry in English*. Madras : Macmillan, 1993. Print.

Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981-1991*. London: Granta Books. Print.

Wakankar, Milind. 2010. “Subalternity at the cusp: Limits and openings of the dalit critique.” *Subalternity and Religion: The Pre-history of Dalit Empowerment in South Asia*. New York: Routledge. Print.

DSE VII

Colonialism and Postcolonialism

Course Objectives: The course is divided into two parts. While the first part is dealing with the theoretical grounding the second part includes texts that invariably display the agenda that entail the social, political and cultural issues of erstwhile colonies. Given some of the texts directly explore the issues of colonial oppression other section discreetly brings into the fore the anxieties and interpellative forces hidden in the larger postcolonial discourse. This course is designed to facilitate the learners to understand the poetics of the production, distribution and the reception of literary texts and to develop a different perspective for the act of ‘reading’.

Unit I [25 Marks]

1. Edward Said – *Orientalism* (Selections)

2. Frantz Fanon – *Wretched of the Earth*
3. Ranajit Guha ed – *A Subaltern Studies Reader* (Selections)
4. Ngugi Wa Thiong’o – *Decolonizing the Mind*
5. Chandra Talpade Mohanty – ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses’
6. Homi Bhabha – ‘The Other Question’
7. Dipesh Chakrabarty – *Provincializing Europe* (Selections)
8. Partha Chatterjee – *Nation and its Fragments* (Selections)

Unit II [25 Marks]

1. Sir Walter Raleigh – *The Discovery of Guiana*
2. John Masters – *Bhowani Junction*
3. Rudyard Kipling – *Kim* / Maud Diver – *The Englishwoman in India*
4. J. M. Coetzee – *Foe* / *Waiting for the Barbarians*
5. Wole Soyinka – *A Dance of the Forests*
6. Amitav Ghosh – *Sea of Poppies*
7. Ruth Praver Jhabvala – *Heat and Dust* / V.S.Naipaul – *The Writer and the World*. Essays (selections)
8. Edward Kamau Brathwaite – *The Arrivants: A New World Trilogy* (selections)

Suggested Further Reading

- Cesaire, Aime. *Discourse on Colonialism*. New York: New York University Press, 2000. Print.
- Raychaudhuri, Tapan. *Europe Reconsidered*. London: Routledge, 2015. Print.
- Said, Edward. *Culture and Imperialism*. London: Vintage, 1994. Print.
- Sartre, Jean-Paul. *Colonialism and Neocolonialism*. New York: Routledge, 2001. Print.
- Spivak, Gayatri Chakravorty. *A Critique of Postcolonial Reason*. Boston: Harvard University Press, 1999. Print.
- Vishwanathan, Gauri. *Masks of Conquest*. London: Faber and Faber, 1990. Print.

DSE VIII

American Literature of the Twentieth Century

Course Objectives: The turn of the century saw remarkable developments in the history of American Literature. With the two great wars and a number of socio-racial issues finding prominence, the trajectory of American Literature changed drastically. This course aims to create a comprehensive

understanding of the new century and how it mapped the new dynamics of America, and that of the entire world.

Unit I (Poetry and Drama) [25 Marks]

1. William Carlos Williams – ‘Overture to a Dance of Locomotives’, ‘The Attic which is Desire’, ‘The Catholic Bells’, ‘The Poet and his Poems’, ‘An Early Martyr’
2. Langston Hughes – ‘Let America Be America Again’, ‘The Weary Blues’, ‘Harlem’, ‘The Negro Speaks of Rivers’, ‘Dream Variations’
3. Gary Snyder – ‘At Tower Peak’, ‘Old Bones’, ‘Hay for the Horses’, ‘Axe Handles’, ‘Smoky the Bear Sutra’
4. Marianne Moore – ‘The Buffalo’, ‘That Harp You Play So Well’, ‘Appellate Jurisdiction’, ‘The Wizard in Words’, ‘Black Earth’
5. Eugene O’Neill – *Long Days Journey into Night*
6. Tennessee Williams – *The Glass Menagerie*
7. Arthur Miller – *All my Sons*
8. Lorraine Hansbury – *A Raisin in the Sun*

Unit II (Fiction) [25 Marks]

1. F. Scott Fitzgerald – *The Great Gatsby*
2. William Faulkner – *The Sound and the Fury*
3. Ernest Hemingway – *The Old Man and the Sea*
4. Toni Morrison – *Beloved*
5. Jhumpa Lahiri – *The Namesake*
6. Harper Lee – *To Kill a Mockingbird*
7. Leslie Marmon Silko – *Ceremony*
8. Short Stories (any two)
 - a. John Cheever – ‘Reunion’, ‘O City of Broken Dreams’
 - b. Donald Barthelme – ‘The Balloon’, ‘Kierkegaard Unfair to Schlegel’
 - c. Jamaica Kincaid – ‘Girl’, ‘Holidays’
 - d. Bharati Mukherjee – ‘Hindus’, ‘Visitors’

Suggested Further Reading:

Bigsby, Christopher William Edgar. *A Critical Introduction to Twentieth-Century American Drama*. Cambridge, Mass.: Cambridge university press, 1985. Print.

- Duvall, John N. *The Cambridge Companion to American Fiction After 1945*. Cambridge: Cambridge University Press, 2012. Print.
- MacGowan, Christopher J. *The Twentieth-Century American Fiction Handbook*. Chichester, West Sussex: Wiley-Blackwell, 2011. Print.
- Zilboorg, Caroline. *American Prose and Poetry in the Twentieth Century*. Cambridge: CUP, 2000. Print.
- Bradbury, Malcolm. *The Modern American Novel*. Oxford: Oxford University Press, 1983. Print.
- Braxton, Joanne M. *Black Women Writing Autobiography*. Philadelphia: Temple University Press, 1989. Print.
- Gray, Richard. *After The Fall: American Literature Since 9/11*. Chichester, West Sussex: Wiley-Blackwell, 2011. Print.
- Matthews, John T. *A Companion to the Modern American Novel 1900-1950*. Malden, MA: Wiley-Blackwell, 2009. Print.
- Wong, Shawn. *Asian American Literature*. New York: Harper Collins, 1996. Print.
- Watts, Jerry Gafio. *Heroism and the Black Intellectual*. Chapel Hill: University of North Carolina Press, 1994. Print.

GENERIC ELECTIVE I

Film and Literature

Course Objectives: The first unit of the course would elaborate on the history and movements of cinema for laying bare the mechanism which calls for a dialogue between cinema and literature. Several art and literary movements will also be discussed to show their overhauling impact on cinema. The second unit of the course is designed to discuss such dialogic forces more directly. Famous screen adaptations of literary texts will be discussed to address the debates of authorship and the shift in language, from the verbal to the visual.

Unit I (History of Film) [25 Marks]

1. Film in America
2. Film in Europe
3. Film in Japan
4. Film in Russia
5. Film in India
6. Film in Africa

Unit II (Film Texts) [25 Marks]

1. Satyajit Ray – *Charulata* (1964)
2. Vijay Anand – *The Guide* (1965)
3. Pier Paolo Pasolini – *Edipo Re* (1967)
4. Francis Ford Coppola – *The Godfather Part I* (1972)
5. David Lean – *A Passage to India* (1984)
6. Vishal Bharadwaj – *Maqbool* (2003)

Suggested Further Reading:

Monaco, James. *How to Read a Film*. London: OUP, 1977. Print.

Corrigan, Timothy. *Film and Literature*. New York: Routledge, 2011. Print.

Nowell-Smith, Geoffrey. Ed. *The Oxford History of World Cinema*. Oxford: OUP, 1996. Print.

Ellwood, David. Ed. *The Movies as History: Visions of the Twentieth Century*. Gloucestershire: Sutton Publishing, 2000. Print.

Hill, John and Gibson, Pamela Church. Eds. *World Cinema: Critical Approaches*. Oxford: OUP, 2000. Print.

Hill, John and Gibson, Pamela Church. Eds. *Film Studies: Critical Approaches*. Oxford: OUP, 2000. Print.

Roberge, Gaston. *The Subject of Cinema*. New Delhi: Seagull, 2005. Print.

Aycock, Wendell and Schoenecke, Michael. Eds. *Film and Literature: A Comparative Approach to Adaptation*. Lubbock: Texas Tech University Press, 1988. Print.

Rothwell, Kenneth S. *A History of Shakespeare on Screen: A Century of Film and Television*. Cambridge: CUP, 1999. Print.

SEMESTER IV

CORE COURSE XII

Literary Criticism II

Course Objectives: The history of ideas in England has always been informed by the thoughts developed and nurtured by other European countries. Nineteenth century British literary criticism is no exception. The first unit which includes texts originally written in other European languages examines the dialogue between what the rest of the Europe develops in the world of thoughts and the way English culture receives them. In continuation the essays included in the second unit, explores similar kind of dialogue taking place in the first half of the twentieth century.

Unit I (Late Eighteenth and Nineteenth Centuries) [25 Marks]

1. Friedrich von Schiller – From *On the Aesthetic Education of Man*: Second, Sixth and Ninth Letters.
2. Gotthold Ephraim Lessing – From *Laocoön*
 - a. Preface
 - b. Chapter XVI
3. Germaine Necker de Staël – *On Literature Considered in Its Relationship to Social Institutions*
4. P.B. Shelley – *A Defence of Poetry*
5. John Keats – Selected Letters
 - a. To Benjamin Bailey (November 22, 1817)
 - b. To George and Thomas Keats (December 21, 1817)
 - c. To John Taylor (February 27, 1818)
 - d. To Richard Woodhouse (October 27, 1818)
6. Charles Baudelaire – *The Painter of Modern Life*
 - a. From I. Beauty, Fashion, and Happiness
 - b. From III. The Artist, Man of the World, Man of the Crowd, and Child
 - c. IV. Modernity
 - d. From IX. The Dandy
 - e. XI. In Praise of Cosmetics
7. Matthew Arnold – ‘Function of Criticism at the Present Times’, ‘The Study of Poetry’
8. Henry James – ‘The Art of Fiction’

Unit II (Twentieth Century) [25 Marks]

1. T. S. Eliot – ‘To Criticize a Critic’, ‘The Metaphysical Poets’, ‘Hamlet and his Problems’
2. Sigmund Freud – ‘The Uncanny’, ‘Fetishism’
3. Carl Gustav Jung – ‘The Archetypes and the Collected Unconscious’
4. Cleanth Brooks - *The Well Wrought Urn*: Chapter 11. The Heresy of Paraphrase
5. William K. Wimsatt Jr. and Monroe C. Beardsley – ‘The Intentional Fallacy’
6. Jean-Paul Sartre – ‘Why Write?’
7. Raymond Williams – *Culture and Society: 1780-1950* (Selections)
8. Mikail Bakhtin – ‘Discourse in the Novel’

Suggested Further Reading:

Brown, Marshall. *The Cambridge History of Literary Criticism, Vol. 5: Romanticism*. Cambridge: Cambridge University Press, 2000. Print.

Habib, M. A. R. *The Cambridge History of Literary Criticism, Vol. 6: The Nineteenth Century (1830-1914)*. Cambridge: Cambridge University Press, 2013. Print.

Hoffman, Daniel, and Samuel Hynes. *English Literary Criticism: Romantic and Victorian*. New York: Appleton-Century-Crofts, 1963. Print.

Hohendahl, Peter Uwe, and Klaus L Berghahn. *A History of German Literary Criticism, 1730-1980*. Lincoln: University of Nebraska Press, 1988. Print.

Kulkarni Anand B. & Chaskar Ashok G. *An Introduction to Literary Criticism and Theory*. Orient Blackswan, Hyderabad, 2015. Print.

Nisbet, Hugh Barr, and Claude Julien Rawson. *The Cambridge History of Literary Criticism, Vol. 4: The Eighteenth Century*. Cambridge: Cambridge University Press, 1997. Print.

Simpson, David. *German Aesthetic and Literary Criticism*. Cambridge: Cambridge University Press, 1984. Print.

Eagleton, Terry. *Criticism and Ideology: A Study in Marxist Literary Theory*. London: NLB, 1976. Print.

Jancovich, Mark. *The Cultural Politics of the New Criticism*. Cambridge: Cambridge University Press, 1993. Print.

Knellwolf, Christa, Christopher Norris, and Jessica Osborn. *The Cambridge History of Literary Criticism: Vol. 9: Twentieth-Century*. Cambridge: Cambridge University Press, 2001. Print.

Kulkarni Anand B. and Chaskar Ashok G. *An Introduction to Literary Criticism and Theory*. Orient Blackswan, Hyderabad, 2015. Print.

Menand, Louis, Lawrence S Rainey, and A. Walton Litz. *The Cambridge History of Literary Criticism, Vol. 7: Modernism and the New Criticism*. Cambridge: Cambridge University Press, 2000. Print.

Patton, Laurie L, and Wendy Doniger. *Myth and Method*. Charlottesville: University Press of Virginia, 1996. Print.

Stolt, Robert. *Russian Formalism*. München: GRIN Verlag, 2010. Print.

Wolfreys, Julian. *Modern British and Irish Criticism and Theory*. Edinburgh: Edinburgh University Press, 2006. Print.

CORE COURSE XIII

Literary Theory

Course Objectives: Since the essays of the course represent specific schools of thoughts and ideas, they will be treated as reference points to discuss larger implications of the concerned literary vis-a-vis cultural theories. The iconic essays of the course, from their theoretical stand, elaborate on the issues of race, gender, ideology, history, identity, language and human psyche that will help the learners uncover the politics of all forms of texts in the context of the globalised world of late capitalism.

Unit I [25 Marks]

1. Boris Eichenbaum – *The Theory of the Formal Method* (Selections)
2. Georg Lukacs – ‘Ideology of Modernism’
3. Max Horkheimer and Theodor W. Adorno – *The Culture Industry: Enlightenment as Mass Deception* (selections)
4. Stephen Greenblatt – *The Power of Forms in the English Renaissance* (Introduction)
5. Michel Foucault – ‘What is an Author?’
6. Wolfgang Iser – ‘Interaction between Text and Reader’
7. Roland Barthes – ‘The Death of the Author’
8. Tzvetan Todorov – ‘Structural Analysis of Narrative’

Unit II [25 Marks]

1. Jacques Derrida – ‘Deconstruction with reference to “Structure, Sign and Play” in the Discourse of the Human Sciences’
2. Sandra M. Gilbert and Susan Gubar – *The Madwoman in the Attic*. Chapter 2: ‘The Woman Writer and the Nineteenth Century Literary Imagination’
3. Stephen Slemon – ‘Unsettling the Empire: Resistance Theory for the Second World’
4. Laura Mulvey – *Visual Pleasure and Narrative Cinema* (Introduction)
5. Adrienne Rich – Foreword to ‘Compulsory Heterosexuality and Lesbian Existence’

6. Jean Baudrillard – *The Precession of Simulacra* (selections)
7. bell hooks – ‘Postmodern Blackness’
8. Jürgen Habermas – *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (Part II, selections)

Suggested Further Reading:

**See Suggested Further Reading Section of Core Course XII

CORE COURSE XIV

Essay

Course Objectives: The Essay is a very effective testing technique for assessing students of language and literature. Through the writing of the Essay, students can express their grasp and knowledge of all that has been taught to them. It is simultaneously a test for evaluating higher order skills and a challenge and this is the space where students can express their critical thoughts and ideas. The Essay is, by definition, not bound by any rule(s) but involves both the authoring and the crafting skills. It allows students to go beyond and explore their own capabilities. The Essay, therefore, is a significant part of any goal-oriented curriculum.

1. Essay of 50 marks.

DSE

(*Any one* of the following)

DSE IX

New Literatures

Course Objectives: This course aims to familiarize learners with writers of new literatures from around the world and enable them to comprehensively appreciate various cultures. The texts chosen are representative of the decolonized or settler cultures that have evolved into nationalities. The past and current flow of population, commodities and ideas; the margins writing back to the centre or rewriting and reappraising the centre are reflected in these texts.

Unit I [25 Marks]

1. Chinua Achebe – *No Longer at Ease*
2. George Lamming – ‘Pleasures of Exile’
3. David Malouf – *An Imaginary Life*
4. Peter Carey – *True History Of The Kelly Gang* / Jack Davis – *No Sugar*
5. Nadine Gordimer – *July’s People*
6. Alice Munro – *Selected Stories*
7. Margaret Atwood – *The Handmaid’s Tale*
8. Sally Morgan – *My Place*

Unit II [25 Marks]

1. V.S. Naipaul – *A House for Mr Biswas*
2. Derek Walcott – *Dream on Monkey Mountain*
3. Ben Okri – *An African Elegy*
4. Joy Kogawa – *Obasan*
5. Michael Ondaatje – *The English Patient*
6. Rohinton Mistry – *A Fine Balance*
7. Tsitsi Dangaremba – *Nervous Conditions*
8. Chimamanda Ngozi Adichie – *Purple Hibiscus*

Suggested Further Reading:

Bennett, Bruce and Strauss, Jennifer, ed. *The Oxford Literary History of Australia*. OUP, 1998. Print.

Howells, Coral Ann. *Margaret Atwood*. Palgrave Macmillan, 2005. Print..

Howells, Coral Ann and Kröller, Eva-Marie., ed. *The Cambridge History Of Canadian Literature*.

Cambridge UP, 2009. Print.

Irele, F. Abiola and Gikandi, Simon, ed. *The Cambridge History of African and Caribbean Literature*.

Vol I and II. Cambridge UP, 2008. Print.

Pierce, Peter, ed. *The Cambridge History of Australian Literature*. Cambridge UP, 2011. Print.

Thieme, John, ed. *The Arnold Anthology of Post-Colonial Literatures in English*, Arnold, 1996. Print.

Quayson, Ato, ed. *The Cambridge History of Postcolonial Literature. Vol I&II*. Cambridge UP, 2011.

Print.

DSE X
English Language Teaching II

Objectives

- To familiarize learners with different approaches and methods in ELT
- To expose learners to the nature of materials for language learning and make them evaluate and adopt materials in accord with specific criteria
- To introduce learners to the classification of tests and make them recognize the features of a good test
- To provide learners with the basics of various techniques of testing with their relative merits and demerits
- To expose learners to issues related to classroom interaction and management
- To make learners critically evaluate major issues and appreciate recent trends in ELT in India

1. Approaches and Methods in Language Teaching

- a. Grammar -Translation Method; Direct Method; Reading Method; Audio-Lingual Method; Structural Approach; Communicative Approach; Lexical Approach; Silent Way; Suggestopedia; Community Language Learning; Total Physical Response; Content-based, Task-based, and Participatory Approaches; New trends and perspectives

2. Language Teaching Materials

- a. Theoretical aspects; Pedagogic and non-pedagogic materials; Teaching aids; Impact of technology on language teaching materials; CALL – the basics; Evaluation of materials; Recent trends in materials design

3. Testing and Evaluation

- a. Theoretical aspects; Principles of evaluation; Types and techniques of evaluation

4. Classroom interaction

- a. Types, tools and techniques

5. Classroom management

- a. Problems and solutions

6. ELT in the Indian Context

- a. Major issues; Changing perspectives

Suggested Reading:

- Branden, Kris Van Den, Martin. Bygate, and John.M. Norris. *Task-based Language Teaching: A Reader*. Amsterdam: John Benjamins Publishing, 2009. Print.
- Brown, H Douglas. *Principles of language Learning and Teaching*. 2nd ed. Englewood Cliffs, N J: Prentice Hall, 1994. Print.
- Davies, Alan. *Principles of Language Testing*. Oxford: Basil Blackwell, 1990. Print.
- Finocchiaro, M and Brumfit, C. *The Functional-Notional Approach from Theory to Practice*. Oxford: Oxford University Press, 1983. Print.
- Harris, David Payne. *Testing English as a Second Language*. New York: McGraw-Hill, 1969. Print.
- Harrison, Andrew. *A Language Testing Handbook*. London: Macmillan, 1983. Print.
- Hedge, Tricia. *Teaching and Learning in the Language Classroom*. Oxford: Oxford University Press, 2000. Print.
- Holliday, Adrian. *Appropriate Methodology and Social Context*. Cambridge: Cambridge University Press, 1994.
- Larsen-Freeman, Daine. *Techniques and Principles in Language Teaching*. Oxford: Oxford University Press, 1986. Print.
- Nagaraj, Geetha. *English Language Teaching*. New Delhi: Orient blackswan, 2011. Print.
- Nunan, David. *Language Teaching Methodology*. New York: Prentice Hall, 1991. Print.
- Richards, Jack C. and Rodgers, Theodore S. *Approaches and Methods in Language Teaching*. 2nd ed. Cambridge: Cambridge University Press, 2001. Press.
- Stevick, E. *Humanism in Language Teaching*. Oxford: Oxford University Press, 1990. Print.
- Ur Penny. *A Course Language Teaching*. Cambridge University Press, 2012. Print.
- Yalden, Janica. *The Communicative Syllabus: Evolution, Design and Implementation*. Oxford: Pergamon, 1983. Print.

DSE XI

Gender and Literature

Course Objectives: The paper has two units, Unit I, comprised of Feminist Texts [of which three shall be offered] and Unit II deals with Sexual Identity in Literature [any three texts]. In Unit I, Feminism is the unifying force behind writing from the West and East [more specifically, India]. The cause of women writing for and by themselves do not lack either ground breaking works or thought-provoking theories. The course modestly attempts to represent the significant Others of the human population in a brief span. Unit II ventures into the less explored area of Queer Studies, looking at texts expressing erotic desire and dealing with various aspects of same-sex relations, coming to terms with one's sexual identity, androgyny and the fluidity of gender. The broad objectives are

- To posit gender as a social construct.
- To represent women's voices and histories, breaking the silence of patriarchal oppression.
- To explore the plurality of concerns despite terms like 'feminist' or 'queer'.
- To accommodate the negation of gender stereotypes in a more inclusive world.

Unit I [25 Marks]

1. Elizabeth B. Browning – *Aurora Leigh* Book V
2. Virginia Woolf – *Mrs Dalloway*
3. Sylvia Plath – *The Bell Jar* / Doris Lessing – *The Golden Notebook*
4. Maxine Hong Kingston – *The Woman Warrior*
5. Elaine Showalter – 'Feminist Criticism in the Wilderness', 'Toward a Feminist Poetics' / Gayatri Chakravorty Spivak – Three Women's Texts and a Critique of Imperialism
6. Ashapurna Devi – *Subarnalata* (trans . Gopa Majumdar) / Suniti Namjoshi – *Feminist Fables*
7. Amrita Pritam – *Pinjar* / Attia Hosain – *Sunlight on a Broken Column* /
8. Manjula Padmanabhan – *Lights Out!*

Unit II [25 Marks]

1. Sappho – Poems: 31, Ode to Aphrodite, 94, Midnight Poem, poem no. 2, 105a
2. Judith Butler – *Gender Trouble*
3. Virginia Woolf – *Orlando*
4. Jeanette Winterson – *Oranges are Not the Only Fruit*
5. Ursula K. Le Guin – *The Left Hand of Darkness*
6. Henry David Hwang – *M. Butterfly*
7. Shyam Selvadurai – *Funny Boy*
8. Gloria Anzaldua – *Borderlands* / A. Revathy – *The Truth About Me: A Hijra Life Story*

Suggested Further Reading:

Butler, Judith. *Undoing Gender*. Routledge, 2004. Print.

Freedman, Estelle B, ed. *The Essential Feminist Reader*. Modern Library, 2007. Print.

Gopinath, Gayatri. *Impossible Desires: Queer Diasporas and South Asian Public Cultures*. Duke University Press, 2005. Print.

Hall, Donald E. and Jagose, A, ed. *The Routledge Queer Studies Reader*. Routledge, 2012. Print.

hooks, bell. *Ain't I a woman: Black Women and Feminism*. South End Press, 1981. Print.

Millett, Kate. *Sexual Politics*. Rupert Hart-Davis, 1971. Print.

Mohanty, Chandra Talpade. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Duke university Press, 2003. Print.

- Mohanty, Chandra Talpade and Alexander, M. Jaqui, ed. *Feminist Genealogies, Colonial Legacies, Democratic Futures*. Routledge Press, 1996. Print.
- Moi, Toril. *Sexual/textual Politics: Feminist Literary Theory*. Methuen, 1985. Print.
- Panja, Shormishtha and Lal, Malashri et al, ed. *Signifying the Self: Women and Literature*. Macmillan India, 2004. Print.
- Scott, Sue and Morgan, David. ed. *Body Matters Essays on the Sociology of the Body*. Psychology Press, 1993. Print.
- Sedgwick, Eve K..*Epistemology of The Closet*. University of California Press, 2008. Print.
- Tharu, Susie and Lalita, K, ed. *Women Writing In India Vol. I & II*. O.U.P, 1991. Print.
- Vanita, Ruth, ed. *Queering India: Same-sex Love and Eroticism in Indian Culture and Society*. Psychology Press, 2002. Print.
- Vanita, Ruth and Kidwai, Saleem, ed. *Same-sex Love In India: Readings in Indian Literature*. Springer, 2016. Print.
- Whitehead, Stephen M and Barrett, Frank, ed. *The Masculinities Reader*. Wiley, 2002. Print.

DSE XII

Modernism and Postmodernism

Course Objectives: Since postmodernism is both, an extension and a rejection of modernism the texts selected for the course would enlighten on the social and cultural factors that generated the ideas of modernism and postmodernism. The variety of genres to be discussed in this course would certainly point to the narrative and the formalist tropes common to all the texts. More over the inclusion of the American texts would encourage the learners to compare European modernism and postmodernism with the overseas counterparts.

Unit I (Poetry and Drama) [25 Marks]

1. Luigi Pirandello – *Six Characters in Search of an Author / Henry IV*
2. Jean Anouilh – *Antigone*
3. Samuel Beckett – *Endgame*
4. Eugene Ionesco – *Rhinoceros*
5. Jacques Prévert – *Paroles*
6. Bertolt Brecht – *Poems 1913-1956*
7. Guillaume Apollinaire – *Alcools*
8. Edward Albee – *Who's Afraid of Virginia Woolf*

Unit II (Novels) [25 Marks]

1. John Fowles – *The French Lieutenant's Woman*

2. Albert Camus – *The Outsider*
3. Italo Calvino – *If on a Winter's Night a Traveler / Invisible Cities*
4. Gabriel García Márquez – *One Hundred Years of Solitude*
5. Milan Kundera – *The Unbearable Lightness of Being*
6. Umberto Eco – *The Name of the Rose*
7. Isabel Allende – *The House of the Spirits*
8. Kurt Vonnegut – *Slaughterhouse-Five*

Suggested Further Reading:

- Stainton, Leslie. *Lorca: A Dream of Life*. London: Farrar Straus & Giroux, 1999. Print.
- Gibson, Ian. *Federico García Lorca*. London: Faber & Faber, 1989. Print.
- Bassanese, Fiora A. *Understanding Luigi Pirandello: Understanding Modern European and Latin American Literature*. Carolina: U of South Carolina Press, 1997. Print.
- Caputi, Anthony. F. *Pirandello and the Crisis of Modern Consciousness*. Illinois: University of Illinois Press, 1988. Print.
- Badiou, Alain. *On Beckett*. Trans and Ed. by Alberto Toscano and Nina Power. London: Clinamen Press, 2003. Print.
- Hayman, Ronald. *World Dramatists: Eugène Ionesco*. New York: Frederick Unger, 1976. Print.
- Benjamin, Walter. *Understanding Brecht*. Trans. Anna Bostock. London and New York: Verso, 1983. Print.
- Salami, Mahmoud. *John Fowles's Fiction and the Poetics of Postmodernism*. Associated University Presses, 1992. Print.
- Aubrey, James R. *John Fowles - A Reference Companion* Greenwood Press, 1991. Print.
- Hanna, Thomas. *The Thought and Art of Albert Camus*. Chicago: Henry Regnery Co. 1958. Print.
- Theody, Philip. *Albert Camus: A Study of his Works*. London: Hamish Hamilton. 1957. Print.
- Chubb, Stephen. *I, Writer, I, Reader: the Concept of the Self in the Fiction of Italo Calvino*. Leicester: Troubador, 1997. Print.
- Gabriele, Tomassina. *Italo Calvino: Eros and Language*. Teaneck, N.J.: Fairleigh Dickinson University Press, 1994. Print.
- Bhalla, Alok, Ed. *García Márquez and Latin America*. New Delhi: Sterling Publishers Private Limited, 1987. Print.
- Donskis, Leonidas. *Yet Another Europe after 1984: Rethinking Milan Kundera and the Idea of Central Europe*. Amsterdam: Rodopi, 2012. Print.
- Sallis, Steven. "Naming the rose: readers and codes in Umberto Eco's novel". *The Journal of Midwest Modern Languages Association*. Vol. 19, no. 2: 3-12. 1986. Print.

DSE XIII
Popular Culture

Course Objectives: The term ‘popular’ may seem ordinary and innocuous to most. But, according to a number of thinkers, it contains perhaps the most significant ideas that define a time. Although, ‘popular’ has often been disregarded by the critical establishments, yet a close study of the elements uncover surprising truths. This course aims to look at certain sections of popular culture – examining both the idea of the ‘popular’ and of ‘culture’. Through both theory and late twentieth century models this course aims to introduce the learners to the necessary concepts and enable to read for themselves how the culture constructs function in society.

Unit I (Theory) [25 Marks]

1. Walter Benjamin – ‘The Work of Art in the Age of Mechanical Reproduction’
2. Noam Chomsky – ‘Introduction’ to *Manufacturing Consent: The Political Economy of the Mass Media*
3. Theodore Adorno and Max Horkheimer – ‘The Culture Industry: Enlightenment as Mass Deception’
4. Roland Barthes – *Mythologies* (Selections)
5. John Berger – *Ways of Seeing*
6. Umberto Eco – *On Beauty: A History of a Western Idea* (Selections)
7. Susan Sontag – *Against Interpretation* (Selections)
8. Stuart Hall – ‘The Work of Representation’

Unit II (Texts) [25 Marks]

1. Graphic Novels
 - a. René Goscinny and Albert Uderzo – *Asterix the Legionary*
 - b. Art Spiegelman – *Maus*
 - c. Marjani Satrapi – *Persepolis*
 - d. Samhita Arni and Moyna Chitrakar – *Sita’s Ramayana*
 - e. Chindu Sreedharan – *Epic Retold*
2. Popular Music
 - a. Bob Dylan
 - b. Cole Porter
 - c. The Beatles
3. Cinema
 - a. Ajoy Kar – *Saptapadi*
 - b. Ramesh Sippy – *Sholay*

- c. George Lukács – *Star Wars*
 - d. John Musker and Ron Clements – *Aladdin* / Roger Allers and Rob Minkoff – *The Lion King*
4. Fiction
- a. Ian Fleming – *From Russia with Love*
 - b. Alistair MacLean – *The Guns of Navarone*
 - c. Anne Rice – *Interview with the Vampire*
 - d. Alexander McCall Smith – *The No. 1 Ladies' Detective Agency*
5. Comic Strips / Comics
- a. Archie
 - b. The Superhero
 - c. R. K. Laxman – *The Common Man*
 - d. Dennis the Menace
6. Book Covers / Film Posters

Suggested Further Reading:

Storey, John. *Cultural Theory and Popular Culture: A Reader*. Atlanta: The University of Georgia Press, 1998. Print.

----- . *Introductory Guide to Cultural Theory and Popular Culture*. San Francisco: Pearson Longman, 2009. Print.

----- . *Cultural Theory and Popular Culture*. London and New York: Routledge, 2018. Print.

Mukerji, Chandra and Schudson, Michael (eds.). *Rethinking Popular Culture*. Oakland: University of California Press, 1991. Print.

Sturken, Martin and Cartwright, Lisa. *Practices of Looking: An Introduction to Visual Culture*. New York: Oxford University Press, 2003. Print.

Nayar, Pramod K. *Introduction to Culture Studies*. New Delhi: Viva, 2011. Print.

GENERIC ELECTIVE II

Children's Literature

Course Objectives: This course aims to familiarize the students with concepts, genres and the politics of Children's Literature. The fact that such literature is anything but childish and is often designed with either commercial or/and political motivations will find proper discussion here. Looking at a number of global and local instances, the students will evaluate and appreciate the timelessness of the classics and will make a comparative analysis with contemporary 'young adult' forms that are popular at the moment. How this kind of literature is created and how the mind of the child is envisioned through a necessarily 'adult' lens, will be the focal point of these discussions.

Unit I (Folk and Fairy Tales) [25 Marks]

1. *Arabian Nights*
2. *Thakurmar Jhuli* (Trans. Sukhendu Roy)
3. Folktales from India
4. Folktales from Africa
5. Russian Fairy Tales
6. Fairy Tales by Grimm Brothers
7. Fairy Tales by Hans Christian Anderson
8. American Indian Mythology

Unit II (Fiction) [25 Marks]

1. Lewis Carroll – *Alice’s Adventures in Wonderland*
2. Rudyard Kipling – *The Jungle Books*
3. A. A. Milne – *Winnie-the-Pooh*
4. J.R.R. Tolkien – *The Hobbit*
5. J.K. Rowling – *Harry Potter and the Philosopher’s Stone*
6. Satyajit Ray – *The Golden Fortress*
7. Stephanie Meyer – *Twilight*
8. Suzanne Collins – *The Hunger Games*

Suggested Further Reading:

- Perrault, Charles. *The Complete Fairy Tales*. New Delhi: Oxford University Press, 2010. Print.
- Hahn, Daniel. *The Oxford Companion to Children’s Literature*. Oxford: Oxford University Press, 2015. Print.
- Rudd, David. *The Routledge Companion to Children’s Literature*. Oxford: Routledge, 2010. Print.
- _____. *Reading the Child in Children’s Literature*. London: Palgrave MacMillan, 2013. Print.
- Reynolds, Kimberley. *Children’s Literature: A Very Short Introduction*. Oxford: Oxford University Press, 2011. Print.
- Murphy, G. Ronald. *The Owl, The Raven and the Dove: The Religious Meaning of the Grimm’s Magic Fairy Tales*. Oxford: Oxford University Press, 2002. Print.
- Hunt, Peter. *Understanding Children’s Literature*. Oxford: Routledge, 2005. Print.
- Jaques, Zoe. *Children’s Literature and the Posthuman: Animal, Environment, Cyborg*. New York: Routledge, 2015. Print.
- Salem, Linda C. *Children’s Literature Studies: Cases and Discussions*. Santa Barbara: Libraries Unlimited Inc., 2005. Print.