

RANI RASHMONI GREEN UNIVERSITY TARAKESWAR, HOOGHLY



Syllabus
of
Master of Arts (M.A.)
in
ENGLISH

Under Semester System
Course Duration: 2 years, 4 Semesters
[W.e.f. : 2025-2026]

Subject ENGLISH
Programme Structure

| Semester | Course Code | Course Title | Full Marks | Credit (L+T+P) | Lecture hours |
|--------------------|--------------|-----------------------|-------------|----------------|---------------|
| I | GE-100 | Environmental Studies | 40+10* | 4 (x-x-x) | 40 |
| | ENG-101 | A | 40+10 | 4 (x-x-x) | 40 |
| | ENG-102 | B | 40+10 | 4 (x-x-x) | 40 |
| | ENG-103 | C | 40+10 | 4 (x-x-x) | 40 |
| | ENG-104 | D | 40+10 | 4 (x-x-x) | 40 |
| | ENG-105 | E | 40+10 | 4 (x-x-x) | 40 |
| | Total | | 300 | 24 | 240 |
| II | ENG-201 | CBCS-I | 40+10 | 4 (x-x-x) | 40 |
| | ENG-202 | F | 40+10 | 4 (x-x-x) | 40 |
| | ENG-203 | G | 40+10 | 4 (x-x-x) | 40 |
| | ENG-204 | H | 40+10 | 4 (x-x-x) | 40 |
| | ENG-205 | I | 40+10 | 4 (x-x-x) | 40 |
| | ENG-206 | J | 40+10 | 4 (x-x-x) | 40 |
| | Total | | 300 | 24 | 240 |
| III | ENG-301 | CBCS-II | 40+10 | 4 (x-x-x) | 40 |
| | ENG-302 | K | 40+10 | 4 (x-x-x) | 40 |
| | ENG-303 | L | 40+10 | 4 (x-x-x) | 40 |
| | ENG-304 | M | 40+10 | 4 (x-x-x) | 40 |
| | ENG-305 | N | 40+10 | 4 (x-x-x) | 40 |
| | ENG-396 | O | 40+10 | 4 (x-x-x) | 40 |
| | Total | | 300 | 24 | 240 |
| IV | ENG- 401 | Common Paper (P) | 40+10 | 4 (x-x-x) | 40 |
| | ENG -402 | Common Paper (Q) | 40+10 | 4 (x-x-x) | 40 |
| | ENG - 403 | Special Paper (R) | 40+10 | 4 (x-x-x) | 40 |
| | ENG - 404 | Special Paper (S) | 40+10 | 4 (x-x-x) | 40 |
| | ENG - 495 | Project | 50 | 8 (x-x-x) | 80 |
| | ENG - 496 | Internship | 50 | 8 (x-x-x) | 80 |
| | Total | | 300 | 24 | 320 |
| Grand Total | | | 1200 | 96 | ... |

Theory -50 Marks, Written - 40 Marks, Internal Assessment -10 Marks

Theory - ... Marks, Written - Marks, Internal Assessment -... Marks Practical - 100 Marks

For Theory :- X-0-X

For Practical/Project:- X-9-X

For Practical/Project, lecture hours would be twice of the theory

*Each student will obtain marks based on the plantation and growing up of a sapling that would produce fruits and attract the birds/animals.

New CBCS Syllabus for M.A. in English from Session 2025-2026

[Each course carries 50 marks]

Credit points total for each semester is 20, and there will be 250 marks in each semester.

OBJECTIVES

1. To elevate students' understanding of literary and cultural works and how they are connected to the world by introducing them to more advanced thought on the subject, and more difficult texts than those covered in the BA.
2. To emphasise on themes, trends, movements and concepts rather than only texts and concentrate on levelling up the students' critical abilities and their understanding of wider social, historical and political contexts
3. Carry out instruction related to genre, period, or cluster around a canon primarily through one of the widest range of optional courses Indian universities have to offer.
4. To enhance their cognition of historical, cultural, and geographical differences between the author and the reader and the resulting slippages of meaning in texts, and to skill them in compensating for these slippages when they read.

Semester I - 20 Credits; Semester II - 20 Credits

Semester III - 20 Credits; Semester IV - 20 Credits

| | | | |
|-------|---|---|---------------------|
| ENG 1 | Old and Middle | 4 | 50 (40+10 IA) |
| ENG 2 | The Renaissance to English Revolution | 4 | 50 (40+10 IA) |
| ENG 3 | The Restoration and Eighteenth Century Literature | 4 | 50 (40+10 IA) |
| ENG 4 | Romantic Literature | 4 | 50 (40+10 IA) |

| | | | |
|-------|------------------------------------|---|---------------------|
| AECC | Academic and technical Writing | 4 | 50 |
| ENG 5 | Victorian Literature | 4 | 50 (40+10 IA) |
| ENG 6 | Early Twentieth Century Literature | 4 | 50 (40+10 IA) |
| ENG 7 | Post-1950s British Literature | 4 | 50 (40+10 IA) |
| ENG 8 | Literature and Film | 4 | 50 (40+10 IA) |
| GEC | Dalit Literature | 4 | 50 (40+10 IA) |

SEMESTER 1

CORE COURSE 1:OLD & MIDDLE ENGLISH

Selections from Anglo Saxon Poetry & Prose:

Dante, Petrarch, Boccaccio, Arthurian Romance.

Geoffrey Chaucer :*General Prologue to The Canterbury Tales*

Play: *EveryMan*

References:

Campbell, James et al. *The Anglo-Saxons* (1982). Rpt. London: Penguin, 1991.

Godden, Malcolm and Lapidgeeds, Michael. eds. *The Cambridge Companion to Old English Literature*. Cambridge: Cambridge UP, 1991.

Kirkham, Victoria and Maggi, Petrarch. eds. *A Critical Guide to the Complete Works*, Chicago: Chicago University Press, 2009

Durling, Robert M. translated. *Petrarch's Lyric Poems: The Rime Sparse and Other Lyrics*, Cambridge, Mass.: Harvard University Press, 1976.

Victori, Kirkham Michael, Sherberg, and Janet Levarie Smarr, eds. *Boccaccio: A Critical Guide to the Complete Works*, Chicago: The University of Chicago Press, 2014.

Armstrong, Guyda, Daniels, Rhiannon, Milner, Stephen J. *The Cambridge Companion to Boccaccio*. Cambridge: Cambridge University Press, 2015.

Tolkien, J.R.R. translated, *Sir Gawain and the Green Knight, Pearl, and Sir Orfeo*. New York: Ballantine Books, 1975

Tether, Leah, McFadyen, Johnny, Busby, Keith, Putter, Ad, eds. *Handbook of Arthurian Romance: King Arthur's Court in Medieval European Literature*. Germany: De Gruyter 2017.

CORE COURSE II: THE RENAISSANCE TO ENGLISH REVOLUTION

The Prince, Machiavelli

The Book of Governor, Thomas Elyot

Ben Johnson: *Volpone/Everyman in His Humour*;

Marlowe :*Edward II/Jew of Malta*,

Shakespeare: *King Lear/ Hamlet/The Tempest* (Any one Play)

Selections from Francis Bacon (any two essays)

Metaphysical Poetry: Selections from Donne, Marvel, Vaughan, Herbert (two poems from each poet)

References:

- Eliot, T.S. *The Metaphysical poets* ('The Metaphysical Poets' & 'Andrew Marvell') 1921.
- Gardner, Helen. *The Metaphysical Poets*. Oxford: OUP, 1964.
- Bennett, Joan. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964.
- Jonson, Ben. *Plays and Masques* (Norton Critical Editions), India: 2001.
- Jonson, Ben. *Four Plays*. Methuen, 2014.
- Bradley, A.C. *Shakespearean Tragedy*. Penguin Classics, 1991.
- Harold Bloom's *Shakespeare: The Invention of the Human*. Penguin, 2000.
- Four Tragedies: Hamlet, Othello, King Lear, Macbeth* (Penguin Classics), 1994.
- Cheney, Patrick, ed. *The Cambridge Companion to Christopher Marlowe*. Cambridge: Cambridge University Press, 2004.
- Hyland, Peter. *A New Introduction to Shakespeare: The Dramatist in the Context*. New York: Macmillan Education, 1996.
- Dollimore, Jonathan. *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and His Contemporaries*, Brighton: Harvester 1984.
- Dollimore, Jonathan and Alan Sinfield, eds. *Political Shakespeare Essays in Cultural Materialism*. Manchester: Manchester University Press, 1994.
- Drakakis, John, ed. *Alternative Shakespeares*. London: Methuen, 1985.
- Greenblatt, Stephen. *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England*. Oxford: Clarendon Press (1988)

CORE COURSE III: THE RESTORATION AND EIGHTEENTH CENTURY

Milton. *Paradise Lost* Book IV, X.

Dryden. *Absalom and Achitophel/ Mac Flecknoe*

Pope. *Epistle to Dr Arbuthnot*

One play by Goldsmith: *She Stoops to Conquer/ The Good natured Man*

One play by Sheridan: *The School for Scandal/ Rivals*

Addison: "Wit: True and False" (*The Spectator*, No. 62)/ "On the Pleasures of the Imagination"/ "The Aims of The Spectator" (*The Spectator*, No. 10) and Steele: "Recollections of Childhood" (*The Tatler*, No. 181/ "On the Distresses of the News Writer"/ "Character of Inkle and Yarico".

References:

Lewis, C.S. *A Preface to Paradise Lost*. Oxford: OUP, 1942.

Burden, Dennis. *The Logical Epic: A Study of the Argument of Paradise Lost*. Harvard: HUP, 1967.

Hill, Christopher. *Milton and the English Revolution*. New York: Faber, 1977.

Fish, Stanley. *Surprised by Sin: The Reader in Paradise Lost*. New York: St Martin's Press, 1967.

Ferry, Anne. *Milton's Epic Voice: The Narrator in Paradise Lost*. Cambridge, Mass.: Harvard UP, 1963.

Barker, Francis. ed. Jameson, Frederic. 'Religion and Ideology: A Political Reading of *Paradise Lost*' in *Literature, Politics and Theory*. London: Methuen, 1986.

Hammond, Paul. *John Dryden: A Literary Life*, Publisher: Palgrave Macmillan, 1991.

Zwicker, Steven N. *Dryden: The Poetics of Translation*, Harvard: Harvard University Press, 1979.

Zwicker, Steven N. *The Cambridge Companion to John Dryden*, Cambridge: Cambridge University Press, 2004.

Marshall, Ashley. *Satire and Secrecy in English Literature from 1650 to 1750*, Cambridge: Cambridge University Press, 2011.

Lewis, Jayne. *Dryden's Political Poetry: The Typology of King Saul*, *Studies in English Literature*, 1500–1900.

Fisk, Deborah Payne. ed. *The Cambridge Companion to English Restoration Theatre*, Cambridge: Cambridge University Press, 2000.

Bloom, Harold. ed. *John Dryden* (Longman Critical Readers Series), Longman, 1987.

Kerby-Miller, Charles. *The Augustan Scriblerians: Dr. Arbuthnot, Pope, Swift and Others*, Oxford: Oxford University Press, 1951.

Weinbrot, Howard D. *The Scriblerian and the Kit-Cats: The Myth of Augustan Social Satire*, Chicago: University of Chicago Press, 1990.

Jeffares, Norman. *Sheridan's Comedies: Their Contexts and Achievements*, Macmillan, 1974.

Moody Jane, and O'Quinn, Daniel. ed. *The Cambridge Companion to British Theatre, 1730–1830*, Cambridge University Press, 2007.

Kelly, Linda. *Richard Brinsley Sheridan: A Life*, Random House, UK, 1998.

Ross, Angus. ed. *Addison and Steele: Selections from The Tatler and The Spectator*. Penguin Classics, 1982.

Lynch, Kathleen M. *The Social Mode of Restoration Comedy*, Macmillan (reprinted). 1998.

CORE COURSE 1V: ROMANTIC LITERATURE

Unit 1

Edmund Burke: *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (Selections).

Immanuel Kant: *Critique of Pure Reason* (Selections)

Godwin: 'Thoughts on Man: His Nature, Productions and Discoveries' / *Enquiry Concerning Political Justice* (Selections);

Paine: *The Rights of Man* (1791–92) Selections.

Unit 2 (Any three poets)

Blake: Selections

Songs of Innocence: The Echoing Green/The Lamb/The Little Black Boy/The Blossom/The Chimney Sweeper/The Little Boy Lost

Songs of Experience: The Clod and, the Pebble/Holy Thursday/The Little Girl Lost/The Little Girl Found/The Chimney Sweeper/Nurse's Song (Any two from each section)

Wordsworth: *Lines Composed a Few Miles Above Tintern Abbey, Idiot Boy, Ruined Cottage, The Female Vagrant* (Any two).

Coleridge: *The Rime of the Ancient Mariner, The Nightingale: A Conversation Poem, Kubla Khan, Christabel* (Part I 1797, Part II 1800) : Any Two

Keats : *Ode to a Nightingale/Ode on a Grecian Urn/Ode to Psyche/Ode to Autumn/Ode on Melancholy* (any one)

Shelley: *The Mask of Anarchy/Ode to the West Wind*

Unit III (Any two)

Horace Walpole: *The Castle of Otranto* (1764)

Rousseau : *Emile, or On Education*

Mary Wollstonecraft: *A Vindication of the Rights of Woman* (1792)

Jane Austen: *Sense and Sensibility/ Mansfield Park*

Mary Shelley : *Frankenstein; or, The Modern Prometheus*

References:

Keane, John. *Thomas Paine and the Idea of Progress, Thomas Paine: Social and Political Thought*. Routledge, 2017.

Young, Alfred F. *Paine and Prejudice: Race, Class, and Gender in Revolutionary Discourse, Revolutionary Founders: Rebels, Radicals, and Reformers in the Making of the Nation* (2011)

Stanlis, Peter J. *Edmund Burke: The Enlightenment and Revolution*. Transaction Publishers, 1991.

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

Clair, William St. *The Reading Nation in the Romantic Period*. Cambridge: Cambridge University Press, 2004.

Roe, NicKathleen and Wheeler M., *The Creative Mind in Coleridge's Poetry*. Harvard: Harvard University Press, 1982.

Bloom, Harold. Ed, *Samuel Taylor Coleridge*. Infobase Publishing, 2011.

Zillman, U, Lawrence. *Shelley's Prometheus Unbound*. A Variorum Edition, Washington Press, 1959.

Matthew, G.M. *John Keats: The Critical Heritage*. Routledge, 2003.

Romanticism: An Oxford Guide. Oxford: Oxford University Press, 2005.

Hunter, Paul. J. ed. *Frankenstein*. Norton Critical Editions.

Johnson, Claudia L. ed. *Mansfield Park*... Norton Critical Editions.

Fraiman, Susan. ed. *Northanger Abbey*. Norton Critical Editions.

Mukherjee, Meenakshi. *Re-Reading Jane Austen*. India: Orient Blackswan, 1995.

Todd, Janet. ed. *Jane Austen in Context*. Cambridge: CUP, 2005.

Lawrence W. Mazeno ed. *Jane Austen: Two Centuries of Criticism*. Camden House, 2011.

Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Malden, MA: Blackwell, 2006.

Childs, Peter. *Contemporary Novelists: British Fiction since 1970*. London, UK: Palgrave, 2004.

William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp.594–611.

John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp.766–68, 777–8.

Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Harmondsworth: Penguin, 1991).

Samuel Taylor Coleridge, *Biographia Literaria*, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.

Williams Raymond. *Culture and Society*. Columbia University Press, 1983.

-----*The Country and the City*. Hogarth Press London, 2013.

Thompson, E.P. *The Making of English Working Class*. Pantheon Books. USA: 1964.

Duncan Wu: *Romanticism: An Anthology*. Blackwell Publishers, 2006.

McGann, Jerome J. *The Romantic Ideology*. The University of Chicago Press, 1983.

Butler, Marilyn: *Romantic, Rebels and Reactionaries*. OUP. 2013.

William St Claire: *The Godwins and the Shelleys*. John Hopkins University Press, 1991.

Trevelyan, G.. *English Social History: A Survey of Six Centuries, Chaucer to Queen Victoria*. United Kingdom, Read Books, 2011.

Hobsbawm E.J. *The Age of Revolutions. 1789*: The Phoenix Press, 2010.

Roe, Nicholas. *Wordsworth and Coleridge: The Radical Years*. OUP, 2013.

Butler, . *Romantics, Rebels and Reactionaries*. OUP, 1981.

Butler, Marilyn. *Burke, Paine, Godwin and the Revolution Controversy*. CUP, 1998.

Kiely, Robert. *The Romantic Novel in England*. Cambridge, Mass.: Harvard University Press, 1972.

AECC: ACADEMIC AND TECHNICAL WRITING

This course will be conducted through a combination of oral instruction, class-work and written assignments. It is suggested that topics taught may include (but may not be restricted to) the following:

How to compose an original academic essay, short dissertation or paper

The proper use of sources – primary and secondary.

Definition of plagiarism and how to avoid plagiarism

Introduction to technical writing

Formats of technical documents

Fundamentals of technical writing

Proposals

Technical communication

Role as a technical writer

Advanced technical writing techniques

Collaborative writing

Designing the document

Formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided

References:

Interact : A Course in Communicative English ,Cambridge University Press

Riordan, Daniel G and Pauley, Steven A.: *Technical Report Writing Today*. Houghton Mifflin (Academic), 2001.

Sudharshana,N.P. andSavithaC.*English for Technical Communication*, CUP. 2017.

Lyons, L. Hamp- and. Heasley B.*Study Writing A Course in Written English for Academic and Professional Purposes*, CUP, 2006.

SEMESTER II

CORE COURSE V: VICTORIAN LITERATURE

Any three poets to be taught with atleast two poems

Tennyson :*Ulysses, In Memoriam* A.H.H. (selections), *The Charge of the Light Brigade*, *Tithonus* (Any two).

Browning: ·*My Last Duchess, Porphyria's Lover, The Bishop Orders His Tomb at Saint Praxed's Church*(Any two)

Arnold: *Dover Beach, The Scholar-Gipsy, Thyrsis, To M,rguerite, Growing Old*(Any two)

Hopkins: ·*The Windhover, God's Grandeur, Pied Beauty, Spring and Fall, Carrion Comfort*(Any two)

Prose Selections from : Darwin, Arnold, John Stuart Mill

Novels (Any two):-

Charlotte Bronte :*Jane Eyre*/ Emily Bronte: *Wuthering Heights*

Dickens :*Great Expectations* or Hard Times Thackeray: *Vanity Fair*

Hardy: *The Return of the Native* or *Tess*

George Eliot :*Middlemarch* or *The Mill on the Floss*

Play:-

Oscar Wilde: *The Importance of Being Earnest*

References:

Gorman, Francis O'.ed. *The Cambridge Companion to Victorian Culture*. CUP, 2010.

Bristow, Joseph.ed. *The Cambridge Companion to Victorian Poetry*. CUP, 2000.

David, Deirdre. *The Cambridge Companion to the Victorian Novel*. CUP, 2012.

G.M. Trevelyan, *English Social History*

Asa Briggs, *A Social History of England*

Arthur Pollard, ed., *The Victorians*

Robin Gilmour, *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*

G.M. Young, *Victorian England: Portrait of an Age*

McKee, Patricia. *Public and Private: Gender, Class, and the British Novel, 1764-1878*. Minneapolis: University of Minnesota Press, 1997.

McKeon, Michael. *The Origins of the English Novel, 1600-1740*. Baltimore: Johns Hopkins University Press, 1987.

Parrinder, Patrick. *Nation and Novel: The English Novel from Its Origins to the Present Day*. New York: Oxford University Press, 2006.

Richetti, John, et al., eds. *The Columbia History of the British Novel*. New York: Columbia University Press, 1994.

Roberts, Andrew Michael, ed. *The Novel: A Guide to the Novel from Its Origins to the Present Day*. London: Bloomsbury, 1994.

Bailey, James, and Emma Young. *British Women Short Story Writers: The New Woman to Now*. Edinburgh: Edinburgh University Press, 2015.

CORE COURSE VI :EARLY 20TH CENTURY (Modern) ENGLISH LITERATURE

W.B. Yeats: Selections

T.S. Eliot: *The Waste Land*

Novels(Any two):-

Joseph Conrad: *Heart of Darkness*

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

D.H. Lawrence: *Sons and Lovers*

James Joyce: *A Portrait of the Artist as a Young Man* / Virginia Woolf: *Mrs. Dalloway* or *To the Lighthouse*.

Plays: Any two

George Bernard Shaw: *Saint Joan* / *Arms and the Man*

J.M.Synge: *The Riders to the Sea* / *The Playboy of the Western World* /

Henrik Ibsen: *A Doll's House* / *An Enemy of the People*

References:

Roberts, Andrew Michael, ed. *The Novel: A Guide to the Novel from Its Origins to the Present Day*. London: Bloomsbury, 1994.

Head, D., *The Cambridge Introduction to Modern British Fiction, 1950-2000*. Cambridge: Cambridge University Press, 2002.

Acheson, James. *The 2000s: A Decade of Contemporary British Fiction*.

Acheson, James, and Sarah C. E. Ross, eds. *The Contemporary British Novel Since 1980*. Edinburgh, UK: Edinburgh University Press, 2005.

Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Malden, MA: Blackwell, 2006.

Childs, Peter. *Contemporary Novelists: British Fiction Since 1970*. London, UK: Palgrave, 2004.

English, James F. *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. Cambridge, MA: Harvard University Press, 2005.

Bradbury, Malcolm, and James McFarlane, eds. *Modernism: A Guide to European Literature*. London: Penguin, 1991.

Perkins, David. *A History of Modern Poetry: From 1890s to the High Modernist Mode*, Harvard: Harvard University Press. 1980.

Spender, Stephen. *The Struggle of the Moderns*. Berkeley: University of California Press, 2022.

Wilson, Edmund. *Axel's Castle: A Study of the Imaginative Literature of 1870-1930*. New York: Farrar, Straus and Giroux, 2004.

CORE COURSE VII: POST 1950S BRITISH LITERATURE

Any two plays:-

Samuel Beckett: *Waiting for Godot*/

Harold Pinter: *The Birthday Party*/

Arnold Wesker: *Chicken Soup with Barley*/

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

Philip Larkin: Selections

Ted Hughes: Selections

Any two novels:-

Kingsley Amis: *Lucky Jim*

John Fowles: *The French Lieutenant's Woman*

Angela Carter: *Nights at the Circus*

Salman Rushdie: *Midnight's Children*

J.K. Rowling: *Harry Potter and the Philosopher's Stone* □

References:

Richetti, John, et al., eds. *The Columbia History of the British Novel*. New York: Columbia University Press, 1994.

Roberts, Andrew Michael, ed. *The Novel: A Guide to the Novel from Its Origins to the Present Day*. London: Bloomsbury, 1994.

Head, D. *The Cambridge Introduction to Modern British Fiction, 1950-2000* (Cambridge, Cambridge University Press, 2002)

Acheson, James. *The 2000s: A Decade of Contemporary British Fiction*. Edinburgh, UK: Edinburgh UP, 2000.

Acheson, James, and Sarah C. E. Ross, eds. *The Contemporary British Novel Since 1980*. Edinburgh, UK: Edinburgh University Press, 2000.

CORE COURSE VII: LITERATURE AND CINEMA

Ross, Harris. "Film as Literature, Literature as Film". Greenwood Press, 1987.

Abrams, Nathan, Bell, Ian and Udris, Jan. "Film Technology" (Chap 5) -- From *Studying Film*.

André Bazin: "Theatre and Cinema"

Satyajit Ray – Our Films Their Films (Introduction, "A Long Time on a Little Road")

Laura Mulvey: "Visual Pleasure and Narrative Cinema"

Cinematic appropriations/adaptations of Shakespeare's *Macbeth* (any two):

Orson Welles: *Macbeth*;

Akira Kurosawa: *Throne of Blood* (1957);

Vishal Bhardwaj: *Maqbool*

Cinematic appropriations/adaptations of Shakespeare's *Hamlet* (any two) –

Grigori Kozintsev: *Hamlet*; Michael Almereyda: *Hamlet* (2004); Vishal Bhardwaj: *Haider*

Cinematic appropriations/adaptations of fictions (any two)
Satyajit Ray: *Charulata* [Rabindranath Tagore's, "Nashtaneer"] (1964);
David Lean: *A Passage to India* [E.M. Forster]
Francis Ford Coppola: *Bram Stoker's Dracula* [Bram Stoker]
Aparna Sen: *The Japanese Wife* [Kunal Basu]
Any one film by Tapan Sinha and Ritwik Ghatak

References:

Wilson, J. Edmund. *Who cares Who Killed Roger Ackroyd?* *The New Yorker*, 20 June 1945

Orwell, George. *Raffles and Miss Blandish*, available at
[:www.georgeorwell.org/Raffles_and_Miss_Blandish/O.html](http://www.georgeorwell.org/Raffles_and_Miss_Blandish/O.html)

Auden, W.H. *The Guilty Vicarage*.

Chandler, Raymond. "The Simple Art of Murder", *Atlantic Monthly*, Dec. 1944

Lane, Richard J., Rod Mengham, and Philip Tew, eds. *Contemporary British Fiction*.
Cambridge, UK: Polity, 2003.

Todd, Richard. *Consuming Fictions: The Booker Prize and Fiction in Britain Today*. London, UK: Bloomsbury, 1996.

GENERAL ELECTIVE COURSE

DALIT LITERATURE

Prose selections:

Jyotiba Phule, B. R. Ambedkar, Sharmila Rege, Kanchan Ilaiah, Aniket Jaware, and Manohar Mouli Biswas.

Poetry Selections:

Meena Kandasamy; Arjun Dangle, *Poisoned Bread*; K. Satyanarayana and Susie Tharu (eds.), *No Alphabet in Sight*; Dalit Lekhika: *Women's Writings from Bengal*; Kalyani Thakur Charal's *Poems of Chandalini*.

Play (Any one):-

Tagore: *Chandalika*

Dakshin Bajrange Chhara, *Budhan*

Novels (Any one):-

Mulk Raj Anand: *Untouchable*.

Bama: *Sangati*

Memoirs & Autobiographies (Any two):

Selections from Omprakash Valmiki, *Joothan*;

Urmila Pawar, *The Weave of my Life*;

Sharankumar Limbale, *The Outcaste*;

Baby Halder, *A Life Less Ordinary*;

Manoranjan Byapari, *My Chandal Life*,

References

Jatin Bala: *A Life Uprooted: A Bengali Dalit Refugee Remembers*.

The Oxford India Anthology of Tamil Dalit Writing edited by Ravikumar and R Azhagarasan (Oxford University Press India, 2012)

Atrophy in Dalit Politics by Gopal Guru (Vikas Adhyayan Kendra, 2005)

Blocked by Caste: Economic Discrimination in Modern India by Sukhdeo Thorat and Katherine S Newman (Oxford University Press India, 2010)

The Weave of My Life: A Dalit Woman's Memoirs by Urmila Pawar (Columbia University Press, 2009)

Last Few Years of Dr. Ambedkar by Nanak Chand Rattu (Amrit Publishing House, 1997)

Interrogating My Chandal Life: An Autobiography of a Dalit by Manoranjan Byapari (Sage Publications and Samya, 2017)

Dalit Women's Education in Modern India: Double Discrimination by Shailaja Paik (Routledge, 2014)

Civility against Caste: Dalits Politics and Citizenship in Western India by Suryakant Waghmore (Sage Publications, 2013)

The University as a Site of Resistance: Identity and Student Politics by Gaurav J Pathania (Oxford University Press India, 2018)

Dalit Assertion and Bahujan Samaj Party: A Perspective from Below by Vivek Kumar (Samyak Prakashan, 2013)

Spotted Goddesses: Dalit Women's Agency-narratives on Caste and Gender Violence by Roja Singh (Zubaan, 2019)

Coming Out as Dalit by Yashica Dutt (Aleph Book Company, 2019)



H. K. J. 20/5/25

H. K. J. 20/5/25

H. K. J.

Sutanuka Chosh Roy 20/5/25

SEMESTER III

Core Course 9 – Literary Criticism from Plato

to Sidney Course Objectives

The project of studying literature will remain incomplete if the student is not familiarized with the long tradition of Literary Criticism. Beginning in classical times, criticism developed from philosophical speculation before becoming independent of its ideational roots. The criticism that was initiated by Aristotle and which developed subsequently shaped humanity's outlook on literature. The objective of this course will be to introduce the learner to the principles of literary criticism up to the sixteenth century.

Course Outcome

The taking of this course will result in the learner gaining a comprehensive idea about the development of criticism from the beginnings of the Western intellectual tradition. It will hone the student's response to the reading and appreciation of literature.

Course Modules

- Plato: *The Republic* Books III and X
- Aristotle: *Poetics*
- Horace: *Ars Poetica*
- Longinus: *On the Sublime*
- Sir Philip Sidney: *An Apology for Poetry*

Core Course 10 – Literary Criticism from Dryden to

T.S. Eliot Course Objective

From the late seventeenth century to the early twentieth century, responses to the experience of reading literature changed significantly. From neoclassicism, literary criticism swung in the direction of romanticism. Literary criticism in the late nineteenth century and early twentieth century moved in the direction of the development of aestheticism and an objectivist stance. The objective of this course is to provide students with knowledge of these important developments.

Course Outcome

The learner will gain an insight into how perceptions about the nature of literature changed over time. They will become familiar with the different modes of criticism, pragmatic, expressive and objective, and with dimensions of classicist and/or romantic aesthetics.

John Dryden: *An Essay of Dramatic Poesy*/Pope: *Essay on Criticism*

- William Wordsworth: *Preface to the Lyrical Ballads* (1802 edition)
- Samuel Taylor Coleridge: *Biographia Literaria* (Chapters 13, 14, 16 and 18)
- Percy Bysshe Shelley: *A Defence of Poetry*
- Arnold: *Study of Poetry*
- T.S. Eliot: “Tradition and the Individual Talent”, “The Metaphysical Poets”, “Hamlet and his Problems”.

Core Course 11 – Contemporary Literary and Cultural Theory Course Objectives

The late twentieth century saw the coming into being of Theory. Remotely sourced in the science of Linguistics, contemporary Theory offers a radical reevaluation of the writing and production of texts, cultural, political, historical and literary. This course will provide a comprehensive introduction to critical Theory

Course Outcome

This course will equip the student with some essential knowledge of contemporary Theory. It will introduce her to some of the most important contributions in the field.

Course Modules: Any *two* modules are to be taught. All units within the selected modules are to be covered.

- (a) Edward Said: “Introduction” from *Orientalism*
- (b) NgugiwaThiong” o: *Decolonising the Mind* (Selection)/ Bhaba / Spivak
- (c) Althusser: “Ideology and Ideological State Apparatuses” (Notes Towards an Investigation)“ [first published in 1970] from *On Ideology* (also available in Althusser: *Lenin and Philosophy and Other Essays*)
- (c) Roland Barthes: “The Death of the Author”/ “From Work to Text”
- (d) “Concepts of dialogism”, “heteroglossia”, “carnavalesque”,

“chronotope”, “Transnationalism”, “Post- Truth” , “Historicism”.

Core Course 12 – Green Studies (Literature and Environment)

- Any *one* of the following essays from Cheryl Glotfelty and Harold Fromm eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens and London: The University of Georgia Press, 1996:
 - (a) Cheryl Glotfelty: “Literary Studies in an Age of Environmental Crisis”
 - (b) Lynn White Jr. : “The Historical Roots of Our Ecological Crisis”
 - (c) William Rueckert: “Literature and Ecology: An Experiment in Ecocriticism”
- Vandana Shiva: „Women in Nature“. [From *Staying Alive: Women, Ecology and Development*. Brooklyn, New York: South End Press, 1996, 2010]/ Jonathan Bate: *The Song of the Earth*
 - David Thoreau: *Walden*
 - Amitav Ghosh: *The Hungry Tide*
 - Helon Habila: *Oil on Water*/ Indra Sinha: *Animals’s People*
 - Jhumpa Lahiri : *Interpreter of Maladies*.

DSEC 1– Course 13 (Any one of the two options)

Popular Literature /Modern European Classics in English Translation

Option (A) – Popular Literature

Course Objective: From its former status of being non-serious and unworthy of critical attention, the study of the so-called “Popular Literature” has today become a part of literary appreciation. This course will enable students to look at and to appreciate some of the most popular texts that have stood the test of time.

Course Outcome: It is the intention of this course to acquaint the student with some of the parameters of cultural studies, especially in aspects of the production of popular culture, its circulation and consumption. Covered will be texts of fiction, poetry, and works in the genre of the Graphic Novel.

Course Modules:

- Lewis Carroll: *Alice's Adventures in Wonderland*
- P.G. Wodehouse: *Pigs Have Wings* (1952)
- Wilkie Collins: *The Woman in White*/ Arthur Conan Doyle: *The Sign of Four*/ Ian Fleming: *From Russia With Love* (1957)/ John Le Carre: *The Spy Who Came In From The Cold* (1963)
 - H.G. Wells: *The Time Machine* (1895)/ Isaac Asimov: *Nightfall* (1941) /Olaf Stapledon: *Sirius* (1944)/ Ursula Le Guin: *The Left Hand of Darkness* (1969) /Arthur C. Clark: *The Songs of Distant Earth* (1962)/.R.R. Tolkien: *The Lord of the Rings*/ Stephen King: *Salem's Lot*
- Art Spiegelman: *Maus* (1980)/ Marjane Satrapi: *Persepolis* (2000)/ Sarnath Banerjee: *The Barn Owl's Wondrous Capers* (2004)

Option B – Modern European Classics in English Translation**Course Objectives**

The literature written in the European nations since the late nineteenth century in particular saw the emergence of new styles, techniques and forms of expression. This course will acquaint students with some of the most significant works of modern European literature up to the late twentieth century.

Outcome

Takers of his course will come to know and appreciate some samples of Western literature sourced from beyond the Anglophone world. Their understanding of literature will be markedly enhanced.

Course Modules

- Charles Baudelaire: Any *five* poems from *Les Fleurs du Mal* / Rainer Maria Rilke: Any *five* poems from *Duino Elegies*
 - Henrik Ibsen: *The Wild Duck* / Anton Chekhov: *The Cherry Orchard*
- Luigi Pirandello: *Six Characters in Search of an Author* / Bertolt Brecht: *Life of Galileo* / Eugene Ionesco: *Rhinoceros*
- Honoré de Balzac: *Father Goriot*/ Leo Tolstoy: *Anna Karenina* / Fyodor Dostoevsky: *Crime and Punishment*

- Albert Camus: *The Plague* / Franz Kafka: *The Trial* / Italo Calvino: *If on a winter's night a traveller* / Milan Kundera: *The Unbearable Lightness of Being*

SEMESTER IV

Core Course 14 – American Literature

Course Objectives

American Literature has its own cultural nuances and ideological imperatives. Through this course, students will gain knowledge of the literature that was produced in the USA from the nineteenth century through the twentieth, in all the major genres of poetry, drama and the novel. There is a special focus too on African American literature.

Course Outcome

American literature being the product of a civilization different from the English/British, its reading introduces students to literary experiences of a different order. The result will be an enlargement of sensibility. Course Modules:

- Any *two* poets to be taught.

(a) Walt Whitman: „When Lilacs Last in the Dooryard Bloom”d, “Song of Myself”, “Passage to India”

(b) Robert Frost: “Mending Wall”, „ “After Apple Picking”, „ “Birches”

(c) Langston Hughes: “Harlem”, “The Negro Speaks of Rivers”, “I, too, Sing America”

(d) Sylvia Plath: “Daddy”, “Lady Lazarus”, “Medallion”

(e) Maya Angelou: “Still I Rise”, “Phenomenal Woman”, “On the Pulse Of Morning”

- Nathaniel Hawthorne: *The Scarlet Letter* / Herman Melville: *Moby Dick* / Mark Twain: *The Adventures of Huckleberry Finn*
- F. Scott Fitzgerald: *The Great Gatsby* / William Faulkner: *The Sound and the Fury* / Ernest Hemingway: *A Farewell to Arms*
- Tennessee Williams *A Streetcar Named Desire* / Arthur Miller: *Death of a Salesman* / Lorraine Hansberry: *A Raisin in the Sun* / Edward Albee: *Who's Afraid of Virginia Woolf?*
- Ralph Ellison: *Invisible Man* / Toni Morrison: *The Bluest Eyes*

Core Course 15 – African and Caribbean Literature Core Course

15 – African and Caribbean Literature

Course Objective: Historically, especially after their Independence, the African and Caribbean nations began producing a body of valuable literature in English. This course is intended to introduce students with some important literary texts that have been written by indigenous authors in these locations.

Course Outcome;

Students will get an idea about the English literature written outside the British isles. They will become familiar with new expressions, forms and styles of writing as well as getting to know of the cultures (often political) of the lands from which this literature originated.

- Chinua Achebe: *Things Fall Apart* (1958) / NgugiwaThiong'o: *A Grain of Wheat* /

Doris Lessing: *The Grass is Singing* / J.M. Coetzee: *Foe*
/Buchi Emecheta: *The Joys of Motherhood*

- V.S. Naipaul. *A House for Mr Biswas* / Wilson Harris: *The Palace of the Peacock*/George Lamming: *In the Castle of My Skin*

• Wole Soyinka: *A Dance of the Forests* / Athol Fugard: *The Island*/Aimé Césaire: *A Tempest*/Derek Walcott: *The Isle is Full of Noises*

• Any *three* poems each by any *two* of the following poets – Edward Brathwaite, Claude McKay, George Campbell, Derek Walcott, Grace Nicholls

Core Course 16 – Australian and Canadian Literature

• A.D. Hope: “Australia”, Judith Wright: “Bora Ring”, Oodgeroo Noonuccal: “Corroboree”, “We Are Going”

• Jack Davis: *No Sugar* / David Malouf: *Blood Relations* / Ray Lawler: *Summer of the Seventeenth Doll*

• Patrick White: *Voss* / Thomas Keneally: *Schindler’s Ark* / Kim Scott: *Benang* Peter Carey: *The True History of the Kelly Gang*

• Margaret Atwood: *The Handmaid’s Tale* / Michael Ondaatje: *The English Patient*,

- Judith Thompson: *Lion in the Streets* / Dianne Warren: *Club Chernobyl*

Core Course 17 – Indian Writing in English & in English Translation

Indian Literature in English and Indian writing in English has today attained a

truly canonical position. Acclaimed by readers of English literature throughout the world, this body of writing which was written and published in colonial times and after Independence includes landmark texts with which students need to be acquainted. This course will serve this function precisely.

Poems of any *two* of the following poets are to be taught:

(a) Nissim Ezekiel: “Poet, Lover, Birdwatcher”, “Background, Casually”, “Goodbye Party for Miss Puspa T.S.”, “The Railway Clerk”

(b) Kamala Das: “An Introduction”, “The Dance of the Eunuchs”, „Nani“, “The Old Playhouse”

(d) Aga Shahid Ali: “Postcard from Kashmir”, “Snowmen”, “Cracked Portraits”, “The Previous Occupant”

(e) Jayanta Mahapatra: “Hunger”, “The Whorehouse in a Calcutta Street”, “A Missing Person”, “Dawn at Puri”

(f) A.K. Ramanujan: “A River”, “Obituary”, “Self-Portrait”, “Chicago Zen”

(g) Rabindranath Tagore: Selection of *five* poems from *Song Offerings* (*Gitanjali*)

- Girish Karnad: *Hayavadana* / Vijay Tendulkar: *Silence! The Court is in Session* / Badal Sircar: *Evam Indrajit*/ Mahesh Dattani: *Tara or Final Solutions*

- Bankimchandra Chattopadhyay: *Rajmohan’s Wife* / Raja Rao: *Kanthapura*/ Salman Rushdie: *Midnight’s Children* / Arundhati Roy: *The God of Small Things* / Kiran Desai: *The Inheritance of Loss* / Shashi Tharoor: *The Great Indian Novel* / Mitra Phukan: *The Collector’s Wife*

- ✓ Rabindranath Tagore: *Home and the World* or *Gora*
- /Munshi Premchand: *Godaan*/ Bhisham Sahni: *Tamas* / U.R. Ananthamurthy: *Samskara*
- ✓ Indian English Non-Fictional Writing (any *one* to be taught).
 - (a) Sri Aurobindo: “On Poetry and Literature”
 - (b) A.K. Ramanujan: “Is there an Indian Way of Life?”
 - (c) Amartya Sen; “The Argumentative Indian” (from *The Argumentative Indian*)
 - (d) Dipesh Chakrabarty: “A Small History of Subaltern Studies” [from *Habitations of Modernity: Essays in the Wake of Subaltern Studies*]

Core Course – 18

M.A. Dissertation of **at least** 4000 words

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