

DEBRA THANA SAHID KSHUDIRAM SMRITI MAHAVIDYALAYA

Syllabus for the Post-Graduate Courses in English

The Dept. of English Debra Thana Sahid Kshudiram Smriti Mahavidyalaya is offering M.A.Course in English under the Semester CBCS system with the following syllabus.

The syllabus assumes in the students an interest in higher learning and aims at equipping them for an academic career. This syllabus has been framed keeping in mind the recommendations of the CDC regarding various emerging areas in English Studies.

The Post graduate programme in this system will be divided into 18 (eighteen) core courses (of 50 marks each) and 2 (two)Extra-Departmental courses and will consist of Four Semesters to be covered in two years: the First and the Second Semesters in the first year, and the Third and the Fourth in the second year. For each course: Total marks: 50 (Theoretical Exam: 40; Internal Assessment: 10). We offer two extra-departmental courses as a part of Choice Based Credit System (CBCS) one each in the Second Semester (Course No 204) and in the Third Semester (Course No 304).

Each course is divided into three units. Objective questions of 2 marks each will be set on texts from all three units, of which an examinee will have to answer any 5 ($5 \times 2 = 10$). Total number of objective questions will be 7. Short answer type/Explanation/Commentary questions of 5 marks each will be set on texts from all three units, of which an examinee will answer any 2 ($5 \times 2 = 10$). Total number of Short answer type/Explanation/Commentary questions will be 4. Essay type questions of 10 marks each will be set on texts from all three units, of which an examinee will answer any 2 ($2 \times 10 = 20$). Total number of objective questions will be 4.

In the 4th Semester Courses 402 and 403 will consist of 2 optional papers each and Course 404, of 3 optional papers. A candidate will choose one optional paper for each of these courses.

COURSE STRUCTURE OF M. A. IN ENGLISH

Semester	CourseNo.	CourseTitle	FullMarks	Credit
I	101	POETRY 1 (MEDIEVAL TO PRE- ROMANTIC)	50	6
	102	DRAMA I (MEDIEVAL TO ROMANTIC)	50	6
	103	FICTIONAL AND NON-FICTIONAL PROSE-18th& 19th CENTURIES	50	6
	104	POETRY II (19th CENTURY)	50	6
	105	FIELD SURVEY & DOCUMENTATION OF DALIT & CULTURAL TEXTS	50	6
		Total	250	30
II	201	DRAMA II (19th& 20th CENTURIES)	50	6
	202	FICTIONAL & NON-FICTIONAL PROSE II (19th& 20th CENTURY TEXTS)	50	6
	203	POETRY III (19th& 20th CENTURY TEXTS)	50	6
	C-204	LANGUAGE & COMMUNICATIVE SKILLS (CBCS)	50	4
	205	SHAKESPEARE	50	6
		Total	250	28
III	301	TBD	50	6
	302	TBD	50	6
	303	TBD	50	6
	C-304	TBD	50	4
	305A	TBD	50	6
		Total	250	28
IV	401	TBD	50	6
	402	TBD	50	6
	403	TBD	50	6
	404	TBD	50	6
	405A	TBD	50	6
		Total	250	30
		ALLTOTAL	1000	116

The Post Graduate course is of total 1000 marks. The course is divided into four semesters. Each paper carries 50 marks. Theory — 40 and Internal Assessment — 10. There are two CBCS papers in Semester II (204) and Semester III (304) (#TBD=To be Decided)

SEMESTER I

Course No: 101: Poetry I (Medieval to Pre-Romantic) 50 marks (5 credits)

Course Outcome:

After the completion of this course the students will be able to:

1. Understand key concepts of medieval and pre-romantic poems included in the syllabus
2. Become acquainted with the spirit of the middle ages and the pre-Romantic period as reflected through certain poetic texts.
3. Account for the role of context(s) in the production, reception, and transmission of major literary works till the 18th century.
4. Engage analytically with existing criticism and interpretations of pre-Romantic poetry, and work independently on practical as well as theoretical problems of literary analysis and interpretation

Course Details:

Unit 01: Spenser: *The Faerie Queene Bk I*,

Shakespeare's sonnets

Nos. 29, 30, 55, 60, 65, 116, 129, 134, 138, 144

Unit 02: Donne: "The Canonization", "The Extasie", Milton: *Paradise Lost* Book IV

Unit03: Blake: From *Songs of Innocence* and *Songs of Experience*:

"The Shepherd", "The Chimney Sweeper", "Laughing Song", "The Divine Image", "The Chimney Sweeper", "A Divine Image", "The Sick Rose", "The Garden of Love"

Dryden: *Absalom and Achitophel*

Recommended Readings:

Bloom, Harold. *The Anxiety of Influence*. OUP, 1997.

Bush, Douglas: *Mythology and the Renaissance Tradition in English Poetry*.

U of Minnesota Press, 1932.

Craig, Hardin: *The Enchanted Glass: The Elizabethan Mind in Literature*. OUP, 1936.

Empson, William: *Seven Types of Ambiguity*. Chatto and Windus, 1949.

Greenblatt, Stephen. *Renaissance Self-fashioning: from More to*

Shakespeare. U of Chicago Press, 2005.

Hill, Christopher: *Milton and the English Revolution*. Verso, 2020.

Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*. Clarendon Press, 1952.

Knight, G. Wilson. *The Mutual Flame: On Shakespeare's Sonnets and the Phoenix and the Turtle*.

Taylor & Francis, 2002.

Lewis C. S.: *The Discarded Image*. Cambridge UP, 1970.

Wiley, Basil: *The Seventeenth century Background: Studies in the Thought of the Age in Relation to Poetry and Religion*. Columbia UP, 1962.

Course No: 102: Drama I (Medieval to Romantic) 50 marks (5 credits)

Course outcome:

After the completion of this course the students will be able to:

1. Understand key concepts of drama-texts included in the syllabus.
2. Refer to relevant contemporary literary theories.
3. Demonstrate conceptual and textual understanding in tests and exams
4. Prepare and present papers, and address the questions asked.
5. Contest in competitive examinations—written and interactive—related to teaching at all levels.

Course Details:

Unit 01: *Everyman*; Marlowe: *Doctor Faustus*

Unit 02: Shakespeare: *King Lear*, *The Tempest*

Unit 03: Congreve: *The Way of the World*; Goldsmith: *She Stoops to Conquer*

Recommended Readings:

Beadle, Richard, ed. *The Cambridge Companion to Medieval English Theatre*. Cambridge UP, 1994.

Bentley, G. E. *The Jacobean and Caroline Stage*. Vol. 1-7. Clarendon Press, 1949.

Cassirer E., P. O. Kristeller and J.H. Randall, eds. *The Renaissance Philosophy of Man: Selections in Translation*. U of Chicago Press, 1948.

Chambers, E. K. *William Shakespeare: A Study of Facts and Problems*, Vol. II. Clarendon Press, 1930.

Grazia, Margreta de and Stanley Wells: *The New Cambridge Companion to Shakespeare*. Cambridge UP, 2010.

L. C. Knights: *Drama and Society in the Age of Jonson*. Methuen, 1977.

Merilyn, Butler. *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760-1830*. OUP, 1982.

Rowse, Alfred Leslie. *The Elizabethan Renaissance: The Cultural Achievement*, Vol. 2. Ivan R. Dee, 2000.

Wells, Stanley, ed. *The Cambridge Companion to Shakespeare Studies*. Cambridge UP, 1991.

Williams, Raymond: *The Country and the City*. OUP, 1973.

Course No: 103:

50 marks (5credits)

Fictional and Non-fictional Prose – 18th and 19th Centuries

Course Outcome:

After the completion of this course the students will be able to:

1. Understand key concepts of 18th and 19th century fictional and non-fictional prose writings included in the syllabus.
2. Account for the role of context(s) in the production, reception, and transmission of major literary works of the Romantic and Victorian ages
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Contest in competitive examinations—written and interactive—related to teaching at all levels.

Course Details:

Unit 01: Defoe: *Robinson Crusoe*; Fielding: *Tom Jones*

Unit 02: Dickens: *Great Expectations*; Hardy: *Tess of the D'urbervilles*

Unit 03: Addison: *Coverley Papers* — selections; Dr. Johnson: *Life of Cowley*

Recommended Readings:

Abbott, H. Porter: *The Cambridge Introduction to Narrative*. Cambridge UP, 2002.

Clifford, James, ed. *Eighteenth-century Literature: Modern Essays in Criticism*.
OUP, 1959.

Sambrook, James: *The Eighteenth Century: The Intellectual and Cultural Context of
Literature 1700-1789*. Routledge, 2013.

Trevelyan, G. M. *English Social History - A Survey of Six Centuries – Chaucer to Queen Victoria*.
Longmans, Green & Co., 1945.

Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. U of California P,
1965.

Young, G. M. *Victorian England: Portrait of an Age: Exploring the Rich tapestry of Victorian
society, politics, and culture*. Good Press, 2021.

Course Outcome

After the completion of this course the students will be able to:

1. Gain knowledge of representative texts of Romantic poetry.
2. Become acquainted with the spirit of the Victorian age as reflected through certain poetic texts.
3. Account for the role of context(s) in the production, reception, and transmission of major literary works of the Romantic and Victorian ages
4. Engage analytically with existing criticism and interpretations of 18th and 19th century poetry, and work independently on practical as well as theoretical problems of literary analysis and interpretation

Course Details:

Unit 01: Wordsworth: *Prelude BKI*, Coleridge: “The Rime of the Ancient Mariner”, Keats: Introduction to *The Fall of Hyperion*, “Ode on a Grecian Urn”

Unit 02: Browning: “Fra Lippo Lippi”, “Andrea del Sarto”, Tennyson: *In Memoriam* (Selections)

Unit 03: Matthew Arnold: “The Scholar Gypsy”, Hopkins: “Felix Randal”, “The Windhover”, “I wake and feel”, “Thou art Indeed Just, Lord”

Recommended Readings:

Bowra, Cecil Maurice: *The Romantic Imagination*. OUP, 1961.

Curran, Stuart: *The Cambridge Companion to British Romanticism*. Cambridge UP, 2010.

Ford, Boris, ed. *The New Pelican Guide to English Literature*, Vol. 5. Penguin Books, 1961.

Gilmour, Robin: *The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830–1890*. Longman, 1993.

Hobsbawm, Eric J. *The Age of Revolution: 1789–1848*. New American Library, 1962.

Course No:105: Field Survey and Documentation of Dalit and Tribal Cultural Texts 50 marks (5 credits)

Folklore studies, also known as folkloristics, and occasionally tradition studies or folk lifestudies in the United Kingdom, is the branch of anthropology devoted to the study of folklore. This term, along with its synonyms, gained currency in the 1950s. Folklore is inclusive of stories, music, dance, legends, oral history, proverbs, jokes, popular beliefs, customs, and so forth within a particular population comprising the traditions (including oral traditions) of a particular culture, subculture, or group. In addition, folklore encompasses medical, supernatural, religious, and political belief systems as an essential, often unspoken, part of expressive culture. Materials from folklore have at all times been employed in sophisticated written literature. Folk drama, folk songs and folktales have been of special importance for later written literature. Students will visit the places where indigenous communities live. They will document samples of folk drama, folktales and folksongs from the community elders, translate them into English and digitize the audio-visual recorded materials. Critical concepts in literary and cultural studies: folkloristics, regional ethnology, folk life, folklorism, folk dances, folk-beliefs and popular religion, proverbs, riddles, myths, folktales, legends, epics, games, orality, time and memory, nativism. Methodology: Ethnographic Research method, Oral History method, Interview method, ICT method, Cultural Cartographic method and Archival Research method.

Course Outcome:

After the completion of this course the students will be able to:

1. Document and analyse the oral literary tradition of Dalit and Tribal communities
2. Translate published specimens of local literature into English.
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Carry out an independent research project under supervision, in accordance with applicable norms for literary research

Recommended Readings:

Dorson, Richard M, Ed. *Folklore and Folklife; An Introduction*. U of Chicago P, 1972.

Georges, Robert A and Michael Owen Jones. *Folkloristics: An Introduction*. Indiana UP, 1995.

Griffin, Gabriele, ed. *Research Methods for English Studies*. Edinburg UP, 2013.

Hammersley, Martyn. *Reading Ethnographic Research: A Critical Guide*. Routledge, 1998.

Propp, Vladimir. *Morphology of the Folktale*. U of Texas P, 1968.

Thompson, Stith. *Motif-Index of Folk-Literature: A Classification of Narrative Elements in Folktales*,

Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends, Vol. 1. Indiana UP, 1955.

-----, *The Folktale*. U of California P, 1946.

As this course is a field-based project-oriented learning experience, there are no unit divisions and assignments of texts. The evaluation will be done on the basis of the submitted project dissertations and students' presentations on the project. Certain number of classes will also be conducted to explain the key concepts of folklore and other important issues related to the documentation, translation and digitization of the recorded folkloric materials.

SEMESTER II

Course No: 201: Drama II (19th and 20th Centuries)

50 marks (5credits)

CourseOutcome:

After the completion of this course the students will be able to:

1. Understand keyconceptsof 19th and 20th century drama-texts included in the syllabus.
2. Refer to relevant contemporary literary theories
3. Express concepts through writing
4. Prepare and present papers, and address the questions asked.
5. Contest in competitive examinations—written and interactive—related to teaching at all levels

Course Details:

Unit 01: Wilde: *The Importance of Being Earnest*, Galsworthy: *Justice*

Unit 02: Ibsen: *A Doll's House*, Eliot: *Murder in the Cathedral*

Unit 03: Harold Pinter: *The Birthday Party*, Stoppard: *Rosencrantz and Guildenstern are Dead*

Recommended Readings:

Martin Esslin: *Theatre of the Absurd*

B.W, Downs : *Ibsen : The Intellectual Background* CUP

JamesMcFarlane(ed)*TheCambridgeCompaniontoIbsen*

Allen Tate, (ed). *T. S. Eliot: The Man and His Work*.

Course No: 202

50 marks (5 credits)

Fictional and Non-fictional Prose II (19th and 20th Century Texts)

Course Outcome:

After the completion of this course the students will be able to:

1. Gain first-hand knowledge of representative 19th and 20th century fictional and non-fictional prose pieces.
2. Become acquainted with influential criticism of and commentary on 19th and 20th century fictional and non-fictional prose pieces.
3. Account for the role of context(s) in the production, reception, and transmission of major literary works of the Victorian and Modern ages
4. Express Concepts through Writing
5. Demonstrate conceptual and textual understanding in tests and exams

Course Details:

Unit 01: Arnold: *Culture and Anarchy*—selections, Strachey: *Eminent Victorians*—*Florence Nightingale*

Unit 02: Conrad: *Heart of Darkness*, Lawrence: *Sons and Lovers*

Unit 03: Virginia Woolf: *To the Lighthouse*/James Joyce: *Portrait of the Artist as a Young Man*

Recommended Readings:

J. H. Buckle: *The Victorian Temper: A Study in Literary Culture.*

Leon Edel: *The Psychological Novel.*

Robert Humphrey: *Stream of Consciousness and the Modern Novel.*

Maurice Beebe: *Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce*

Michael Levenson (ed): *The Cambridge Companion to Modernism.*

Harold Bloom: *Figures of Capable Imagination.*

Frank Kermode: *The Sense of an Ending: Studies in the Theory of Fiction.*

Course No: 203: Poetry III (19th & 20th Century Texts) 50 marks (5 credits)

Course Outcome:

After the completion of this course the students will be able to:

1. Understand the avant-garde forms of literary expression and their departures from earlier forms of representation.
2. Develop an understanding of the various forms of critique of modernity that evolved in England (and Europe) in the course of the 20th century
3. Gain awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the 20th century.
4. Express Concepts through Writing
5. Demonstrate conceptual and textual understanding in tests and exams

Course Details:

Unit 01: Yeats: “Sailing to Byzantium”, Owen: “Spring Offensive”

Unit 02: Auden: “Musee des Beaux Arts”, Dylan Thomas: A Refusal to Mourn the Death by Fire of a Child in London’

Unit 03: Larkin: “Whitsun Weddings”, Ted Hughes: ‘Crow’ (Selections)

Recommended Readings:

Julian Symons: *The Thirties*.

Samuel Hynes: *The Auden Generation*.

Donald Davie: *Under Briggflatts: A History of Poetry in Great Britain: 1960-1988*

Course No: C-ENG 204: Language and Communicative Skills (CBCS) 50 marks (5 credits)

Course Outcome:

After the completion of this course the students are able to:

1. Understand and apply knowledge of human communication and language processes as they occur in various contexts.
2. Effectively communicate or express themselves in English either verbally or in written form
3. Develop knowledge, skills, and judgment around human communication that facilitate their ability to work collaboratively with others.
4. Demonstrate positive group communication exchanges.
5. Use current technology related to the communication field.
6. Effectively compete in the job market.

Course Details:

Unit -1: Phonetics

Organs of Speech

Vowels and Consonants

Diphthong

Transcription and the International Phonetic Alphabet

Syllables

Word Stress and Intonation

Word Formation

Unit – 2: English Grammar and Usage

Parts of Speech

Grammar and Usage: Acceptability and Unacceptability

Words and Sentences

Subject-Verb Agreement

Syntax

Unit -3: Academic Writing

Paraphrasing and Summary

Note-making and Note-taking

Business Communication

Skimming and Scanning Texts

Recommended Readings:

The Study of Language by Yule George

Elements of General Phonetics by Abercrombie, D.

An Introduction to the Pronunciation of English by Gimson A.C.

An Introduction to English Grammar by S. Greenbaum

English Grammar for Today by Geoffrey Leech

Modern English: A Book of grammar, Usage and Composition by N. Krishnaswamy

Academic Writing: A Handbook for International Students by Stephen Bailey

A Textbook of English Phonetics for Indian Students by T. Balasubramanian

Course No: 205: Shakespeare (Theory: 40 marks; Internal Assessment: 10 marks) 50 marks (5 credits)

Course Outcome:

After the completion of this course the students will be able to:

1. Appreciate the continuing relevance of Shakespeare's plays
2. Understand the times and theatre (including stage) when Shakespeare lived and worked in London.
3. Become acquainted with Shakespeare-criticism in understanding Shakespeare.
4. Refer to relevant contemporary readings of Shakespeare as well as relevant contemporary theory for a fresh reading of Shakespeare
5. Demonstrate conceptual and textual understanding in tests and exams

Course Details:

Unit 1: Background to Shakespeare and the Life, Time and Stage: Western and Sub-continental stage responses (*Twelfth Night*)

Unit 2: *Hamlet*

Unit 3: Shakespeare Criticism (Textual and Critical Romantic tradition: Coleridge/Lamb, 19th Century Tradition: Bradley/ Spurgeon)

Recommended Readings:

E. K. Chambers: *William Shakespeare: A Study of Facts and Problems*.

Stanley Wells: *Cambridge Companion to Shakespeare Studies*.

Julia Briggs: *This Stage-Play World*.

SEMESTER III

Course 301: Literary Theory and Criticism I

50 marks (5 credits)

Course Outcome:

After the completion of this course the students will be able to:

1. Gain sufficient exposure to literary critics and their respective theories from the classical era to the English Romantic period
2. Understand various positions or stances taken by critical theorists towards an evaluation of literature in general as well as specific literary texts
3. Locate the critical concepts and theories in specific historical, cultural and political context.
4. Use literary concepts and theories to structure and formulate arguments
5. Prepare and present papers on theory as well as on literature in general
6. Contest in competitive examinations—written and interactive—related to teaching at all levels.

Course details:

Unit I: Plato: *The Republic*, Bks. 3 & 10/ Aristotle: *Poetics*/ Longinus: *On the Sublime* (Any two)

Unit 02: Sidney: *An Apology for Poetry*/ Dryden: *An Essay of Dramatic Poesy*/ Pope: *An Essay on Criticism* (Any two)

Unit 03: Wordsworth: “Preface” to the *Lyrical Ballads*/ Coleridge: *Biographia Literaria* Chapters: 13, 14, 18/ Keats: *Letters* (selections) (Any two)

Recommended reading:

Abrams, M.H. *The Mirror and the Lamp*. OUP, 1971.

Atkins, J.W. H. *Literary Criticism in Antiquity A Sketch of Its Development: Greek*. Methuen, 1952.

Butcher, S.H. *Aristotle's Theory of Poetry and Fine Arts: With a Critical Text and Translation of the Poetics*. Macmillan, 1932.

Daiches, David. *Critical Approaches to Literature*. Orient Longman, 1984.

Harland, Richard. *Literary Theory from Plato to Barthes*. Bloomsbury, 1999.

Sainsbury, George. *A History of English Criticism*. Atlantic, 2004.

Course 302: Literary Theory and Criticism II
(5 credits)

50 marks

Course Outcome:

After the completion of this course the students will be able to:

1. Gain sufficient exposure to literary critics and their respective theories from the Victorian era to the Modernist period
2. Understand various positions or stances taken by critical theorists towards an evaluation of literature in general as well as specific literary texts
3. Locate the critical concepts and theories in specific historical, cultural and political context.
4. Use literary concepts and theories to structure and formulate arguments
5. Prepare and present papers on theory as well as on literature in general
6. Contest in competitive examinations—written and interactive—related to teaching at all levels.

Course details:

Unit I: Matthew Arnold: *The Study of Poetry* / T. S. Eliot: *Tradition and the Individual Talent*, *The Metaphysical Poets*/ I. A. Richards: *Principles of literary Criticism* (selections) (any two)

Unit 02: Critical Terms relating to modern critical theories (any ten)

Unit 03: Sigmund Freud: *Beyond the Pleasure Principles* (Selections)/

Roland Barthes: *Death of the Author*/ Michel Foucault: *Madness and Civilization* (Selections) (any two)

Recommended reading:

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester UP, 2002.

Cuddon, J.A. (ed) *A Dictionary of Literary Terms and Literary Theory*. Penguin, 2015.

Eagleton, Terry. *Criticism and Ideology. A Study in Marxist Literary Theory*. Verso, 1998.

Lodge, David: *Twentieth Century Literary Criticism: A Reader*. Longman, 1972.

Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. OUP, 2006.

Wellek, Rene. *A History of Modern Criticism*. Yale UP, 1986.

Wimsatt, William and Cleanth Brooks: *Literary Criticism: A Short History*. Routledge & Kegan Paul, 1957.

Course 303: Colonialism and Post-colonialism 50 mark (5 credits)

Course outcome:

After the completion of this course the students will be able to:

1. Gain a coherent knowledge and a critical understanding of colonial and post-colonial literature and its key historical, cultural and theoretical developments.
2. Become acquainted with how race, class, gender, history, and identity are presented and problematised in the literary texts.
3. Undertake a revisionary reading to discover the hidden voices within a text and realize while focusing on an interrogation of the Western canon.
4. Critically evaluate arguments and assumptions about colonial and postcolonial literature, texts, and modes of interpretation.

5. Critically look at the rising trends of globalization, capitalism and multiculturalism.

Course details:

Unit I: Tagore: *Nationalism* (Selections, Penguin Edition, 2017)/ Fanon: *Wretched of the Earth* (Selections)/ Ngugi: *Decolonizing the Mind* (Selections, Penguin or Worldview Edition) [Any two]

Unit 02: Bhabha: “The Other Question” (Selections)/ Edward Said: *Orientalism* (Selections)/ Ashcroft: *The Empire Writes Back* (selections) [Any two]

Unit 03: Forster: *A Passage to India*/ Soyinka: *The Bacchae of Euripides: A Communion Rite* (Norton Ed.) /A. D. Hope (Selections, Allen & Unwin Ed.) and Derek Walcott (Farrar, Straus and Giroux (FSG) Ed.) (Selections) [Any two]

Recommended reading:

Ashcroft, Bill and Griffith Tiffin, ed. *The Post-colonial Studies Reader*. Routledge, 2005.

—. *Post-Colonial Studies: The Key Concepts*. Routledge, 2000.

Boehmer, Elleke. *Colonial and Postcolonial Literature*. OUP, 1995.

Lazarus, Neil. *The Cambridge Companion to Postcolonial Literary Studies*. Cambridge UP, 2004.

Mcleod, John. *Beginning Postcolonialism*. Manchester UP, 2000.

—, ed. *The Routledge Companion to Postcolonial Studies*. Routledge, 2007.

Mongia, Padmini, ed. *Contemporary Postcolonial Theory: A Reader*. Routledge, 1996.

Thieme, John, ed. *The Arnold Anthology of Post-colonial Literatures in English*. Hodder Education Publishers, 1996.

**Course 304: 50 marks Introduction to Critical Theory and Cultural Studies
(5 credits)**

Course Outcome:

After the completion of this course the students will be able to:

1. Discuss and analyse cultural texts using a wide range of theoretical approaches, in particular those that consider how class, gender, sexuality, nationality and race are represented in popular texts.
2. Identify, analyse, and address the specific structural location of cultural issues and debates, and propose creative and effective interventions.
3. Recognize, critically address, and collaboratively negotiate cultural diversity and difference in a variety of educational and institutional sites.
4. Effectively move from project conception to project execution through the use of both critical and immersive techniques that engage specific publics.
5. Create a dynamic portfolio of work that provides the opportunity for reflection and showcases examples of research and collaboration.

Course details:

Unit 1:

Introduction to basic concepts of critical theory and cultural studies:

Colonialism and Post-colonialism; Modernism and Postmodernism;

Hegemony and Resistance; Marginality and Subaltern Studies; Translation Studies

Unit 2:

“Dr Ambedkar’s Speech at Mahad” in *Poisoned Bread*/ Bama: *Karukku*/

Omprakash Valmiki: *Joothan*/ Arjun Dangle (ed.): *Poisoned Bread*

(selections) (any two)

Unit 3:

P.O. Bodding: *Santhali Folk Tales* (Selections)/ Sankar Singha & Indranil Acharya (ed): *Survival & Other Stories*/ Temsula Ao: *Poetry from North East*/ Mahasweta Devi (Selections) (any two)

Recommended Reading:

Barker, Chris. *Cultural Studies: Theory and Practice*. Sage Publications, 2003.

Greenblatt, Stephen. “Resonance and Wonder”. *The Bulletin of the American Academy of Arts and Sciences*, 1990.

Nealon, Thomas Jeffrey & Susan Searls Giroux: *The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences*. Rowman & Littlefield, 2003.

Sarder, Ziauddin. *Introducing Cultural Studies: A Graphic Guide*. Icon Books, 2010.

Selden, Raman. *Practising Theory and Reading Literature: An Introduction*. Routledge, 1989.

Williams, Raymond. *Marxism and Literature*. OUP, 1977.

Course 305: New Literatures (Theory: 40 marks, Internal Assessment: 10 marks)
50 marks (5 credits)

Course Outcome:

After the completion of this course the students will be able to:

1. Acquaint themselves to the writers of new literatures from Africa, Australian, Canada as well as Caribbean Literature and enable them to comprehensively appreciate various cultures.
2. Compare and contrast the writers from around the world and their unique styles.
3. Gain the ability to practically analyse any literary work by identifying different aspects of literature.
4. Interpret the text intensively and distinguish its salient features.
5. Appreciate the literary works at varied levels of comprehension.

Course details:

Unit 1: Patrick White: *Voss* (Penguin Edition), Judith Wright (Selections, Angus & Robertson Edition) [Australian]

Unit 2: Margaret Atwood: *Surfacing* (Little Brown Book Group), Leonard Cohen (Selections, Everyman Edition) [Canadian]

Unit 3: V.S. Naipaul: *A House for Mr. Biswas* (Penguin Edition), Kamau Brathwaite (Selections) [Caribbean]

Recommended reading:

Arnold, James. *A History of the Literature in Caribbean*, Vol.2. 1997

Ashcroft, Bill and Griffith Tiffin, ed. *The Post-colonial Studies Reader*.
Routledge, 2005.

Bennett, Bruce & Straus, ed. *The Oxford Literary History of Australia*. OUP, 1999.

Gikandi, Cimon. *Encyclopedia of African Literature*. Taylor & Francis, 2002.

Irele, Abiola, ed. *The Cambridge History of African and Caribbean Literature*. Cambridge UP,

2000.

Jack, Davis & Bob Hodge, ed. *Aboriginal Writings Today*. Australian Institute of Aboriginal Studies, 1985.

King, Bruce. *The New English Literatures: cultural nationalism in a changing world*. St. Martin's Press, 1980.

Toye, William. *The Oxford Companion to Canadian Literature*. OUP, 1997.

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SEMESTER- IV

Course No: ENG 401: American Literature

50 marks (5 credits)

Course Outcome:

After the completion of this course the students will be able to:

1. Identify the salient features of representative literary texts from across all periods of American Literature
2. Contextualize the production and reception of literary texts.
3. Identify major theories related to literature and apply those theoretical approaches to a wide range of texts within American Literature.
4. Locate, analyse and collate available secondary resources for researching a scholarly topic within American Literature.
5. Write papers that construct logical and informed arguments.

Course details:

Unit I: Melville: *Moby Dick* (Penguin Edition)/ Hemmingway: *The Old Man and the Sea* (Penguin Edition)/ Toni Morrison: *The Bluest Eye* (Penguin Edition) [Any two]

Unit 02: / Tennessee Williams: *The Glass Menagerie* (Penguin Edition)/ Hansberry: *A Raisin in the Sun* (Penguin Edition)/ Arthur Miller: *Death of a Salesman* (Penguin Edition) (Any two)

Unit 03: Frost (Penguin Edition)/ Plath (Penguin Edition)/ Dickinson (Penguin Edition) (Selections) [Any two]

Recommended reading:

Cunliffe, Marcus. *The Literature of the United States*. Penguin, 1954.

Handlin, Oscar. *The Americans: A New History of the People of the*

United States, Little Brown, 1963.

Horton. Rod W. & Herbert W. Edwards. *Backgrounds of American Literary Thought*. Prentice Hall, 19674.

Lewis, Richard W.B. *The American Adam: Innocence, Tragedy and Tradition in the Nineteenth Century*. U of Chicago P, 1955.

Persons, Stow: *American Minds: A History of Ideas*. Holt, 1958.

Richard Ruland and Malcolm Bradbury: *From Puritanism to Postmodernism: A History of American Literature*. Penguin, 1992.

Course No: ENG 402: Indian Writing in English: Fiction and Non-Fiction in English **50 MARKS (5 CREDITS)**

Course Outcome:

After the completion of this course the students will be able to:

1. Gain a comprehensive idea of the origin, growth and development of Indian English novel.
2. Account for the role of context(s) in the production, reception, and transmission of major literary works of Indian Literature
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Develop adequate theoretical and technical training to take up area-specific research in Ph.D. programmes

Course details:

Unit I: Bankim Chandra Chatterjee: *Rajmohan's Wife*/ Tagore: *Home and the World*/ Gandhi: *The Story of My Experiments with Truth* (selections)
[any two]

Unit 02: Raja Rao: *Kanthapura*/ R. K. Narayan/ *The Guide*; Mulk Raj Anand *Coolie* (Any two)

Unit 03: U. R. Anantha Murthy: *Samskara*/ Saadat Hasan Manto (selections) (Any one)

Recommended Reading:

Jalal, Ayesha. *The Pity of Partition. Manto's Life, Times and Work across the India-Pakistan Divide*. Princeton UP, 2013.

Mukherjee, Meenakshi. *Early Novels in India*. Sahitya Akademi, 2002.

—. *The Perishable Empire: Essays on Indian Writing in English*. OUP, 2001.

_. *Twice-born Fiction: Themes and Techniques of the Indian Novel in English*. Penecraft International, 2011.

Naikar, Basavaraj S. *Indian Literature in English Translation*. National Publishing House, 2005.

Course No. ENG 403: (Indian Writing in English (Poetry & Drama)

— II 50 MARKS (5 CREDITS)

Course outcome:

After the completion of this course the students will be able to:

1. Understand key concepts of Indian writing in English, with a focus on poetry and drama.
2. Refer to relevant contemporary literary theories.
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Develop adequate theoretical and technical training to take up area-specific research in Ph.D. programmes.

Course details:

Unit I: Toru Dutt & Sarojini Naidu / Sri Aurobindo & Tagore / Nissim Ezekiel & Kamala Das (Any two)

Unit 02: A. K. Ramanujan & Arun Kolatkar/ R. Parthasarathy & Jayanta Mahapatra Selections) (any one)
Unit 03: Girish Karnad: Hayavadana/ Vijay Tendulkar: Kanyadan [any one]

Recommended Reading:

King, Bruce. *Modern Indian Poetry in English*. OUP, 2005.
Naik, M. K. *A History of Indian English Literature*. Sahitya Akademi, 1982.
Paranjape, Makarand. *The Penguin Aurobindo Reader*. Penguin, 2022.
William Walsh. “Small Observations on a Large Subject (Nissim Ezekiel, R. Parthasarathy, A. K. Ramanujan)” in *Aspects of Indian Writing in English*, ed. M. K. Naik. Macmillan, 1979.
Rahaman, Anisur. *Form and Value in the Poetry of Nissim Ezekiel*. Abhinav Publications, 1981.

Course 404: ENG 404 (Dalit Literature)

50 MARKS (5 CREDITS)

Course Outcome

1. Understand a different discourse from Dalit’s perspective which for a long time was not visible in literary terrain.
2. Discover various new perspectives for the study of India such as foregrounding dignity and humiliation as key ethical categories in the shaping of political struggles and ideological agendas in India.
3. Refer to relevant theories unique to an understanding of Dalit Literature
4. Express Concepts through Writing

Course details:

Unit I: Bama: Karukku/ Omprakash Valmiki: Joothan

Unit 02: 'Dr. Ambedkar's Speech at Mahad' in Poisoned Bread, Sharankumar Limbale:
Towards an Aesthetic of Dalit Literature (selections) (any one)

Unit 03: M. R. Anand & Eleanor Zelliot (eds): An Anthology of Dalit Literature
(poems) /

Arjun Dangle (ed): Poisoned Bread [poems /stories (selections)] / Sankar Prasad Singha
& Indranil Acharya (eds): Survival and Other Stories (selections) [Any two]

Recommended Reading:

Ambedkar, B. R. Annihilation of Caste. Narayana, 2011.

_____. *Who were the Shudras: How They Came to be the Fourth Varna in the Indo-Aryan Society*. Thacker, 1946.

Franco, Fernando, Jyotsna Macwan & Suguna Ramanathan. *Journeys to Freedom: Dalit Narratives*. Bhatkal & Sen, 2004.

Illaih, Kancha. *Why I am not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture and Political Economy*. Sage Publications, 2018.

Kumar, Raj. Dalit Personal Narrative: Reading Caste, Nation and Identity. Orient
Blackswan, 2010.

Manohar, Murali. Critical Essays on Dalit Literature. Atlantic Publishers &
Distributors, 2013.

Purushotam, K. Interrogating the Canon: Literature and Pedagogy of Dalits. Kalpaz,
2015.

Satyanarayana, K. and Susie Tharu, eds. *The Exercise of Freedom: An Introduction to*

Dalit Writing. Narayana Publishing, 2013.

Tapan Basu et al. *Listen to the Flames: Texts and Readings from the Margins*. OUP, 2016.

Course: 405: Literature and Cultural Texts of the Marginalized Communities

50 marks (5 credits)

Course Outcome

After the completion of this course the students will be able to:

1. Identify the thrust areas of their research articles for publication
2. Focus on prospective areas of doctoral research after the completion of the postgraduate course
3. Join various government or non-government organizations as interns on the basis of their theoretical and practical groundings in Indigenous studies
4. Produce documentaries and other forms of digital representation for wider circulation of many unrepresented marginalized cultures

Unit 1:

Relevance of the United Nations' Sustainable Development Goals, Concepts of Indigenous Studies, Meaning of Tribe/Adivasi/Subaltern; Aboriginality in Australia and First Nations in Canada; Indigenous Movements: A Historical Overview; Adivasi Knowledge and Aphasia, Language and Reality; Caste: Definition & Manifestations; Class and Caste; Caste and Race; From Untouchable to Dalit; Anti-caste Movements: A Historical Overview; Ambedkar's Legacy; Caste and Patriarchy; Dalit Assertion after Ambedkar Dalit Aesthetics: Language and Narration; relationship with nature in Dalit writing Indigeneity: Definition & Manifestations; Performance Theory and Aesthetics; Orature and Performativity.

Recommended Reading:

Danah, Abdullah et al. *Decolonizing: The Curriculum, the Museum, and the Mind*. Vilnius Academy of Arts Press, 2020.

Fanon, Frantz. *The Wretched of the Earth*. Penguin, 2001.

Hollander, Julia. *Indian Folk Theatres*. Routledge, 2007.

Thiong'o, Ngũgĩ wa. *Decolonizing the Mind: The Politics of Language in African Literature*. Heinemann Educational, 1986.

Yarrow, Ralph. *Indian Theatre: Theatre of Origin, Theatre of Freedom*. Routledge, 2001.

Unit 2: Prose & Poetry (any two)

P.O. Bodding: Santhali Folktales (Selections)

Ben Okri: *The Famished Road*

Hansda Sowvendra Shekhar: *The Mysterious Ailment of Rupī Baskey*

Indian Dalit Poetry in English Translation (Selections)

Recommended Reading:

Anand, Mulk Raj & Eleanor Zelliot, eds. *An Anthology of Dalit Literature*. Gyan Publishing House, 2024.

Devy, G. N., ed. *Painted Words: An Anthology of Dalit Literature*. Penguin, 2002.

Elwin, Verrier. *The Oxford India Elwin: Selected Writings*. OUP, 2019.

Unit 3: Drama (any two)

Datta Bhagat: *Routes and Escape Routes*

Achintya Biswas: *Portrait of Ambedkar*

Jack Davis: *No Sugar*

Recommended Reading:

Basu, Tapan et al., eds. *Listen to the Flames: Texts and Readings from the Margins*. OUP, 2016.

Devy, G. N., ed. *Painted Words: An Anthology of Tribal Literature*. Penguin, 2002.

Meed, Erin B. *Drama Contemporary: India*. John Hopkins UP, 2001.

Unit 4: Field Survey, Documentation & Joint Workshop on the Cultural Texts of Bengal

The internal assessments will be conducted on the basis of the submitted project dissertations.

Field Research Methods: Ethnographic method, Interview method, Oral History method etc.

Cultural Texts: Bhnar Jatra, Gambhira, Nachni, and other women's performances; Machani Pala; Bonbibir Pala;

Pata Pala; Jhumur Gaan; Tusu and Bhadu Gaan; Alkap etc.

Recommended Reading:

Abiola Irele (ed): *The Cambridge History of African and Caribbean Literature*

Bruce Bennett & Strauss (Ed): *The Oxford Literary History of Australia*

Davis Jack & Bob Hodge (Ed): *Aboriginal Writings Today*

Verity Smith: *Concise Encyclopaedia of Latin American Literature*

Roberto G. Echevarria and Enrique Pupo-Walker. *Cambridge History of Latin American Literature*

Dr. B. R. Ambedkar: *Annihilation of Caste and Other Essays (Selections)*

Eleanor Zelliot: Ambedkar's World: The Making of Babasaheb and the Dalit Movement

Fernando Franco, Jyotsna Macwan & Suguna Ramanathan: Journeys to Freedom: Dalit Narratives

G.N. Devy, G.V. Davis & K.K. Chakravarty. Indigeneity: Culture and Representation

Gabriele Griffin (Ed.). Research Methods for English Studies.

James Arnold: A History of the Literature in the Caribbean

James Clifford and George E. Marcus (Eds.). Writing Culture: The Poetics and Politics of Ethnography.

K. Satyanarayana & Susie Tharu (Eds.): The Exercise of Freedom: An Introduction to Dalit Writing

Kancha Illiah: Why I am not a Hindu: A Sudra Critique of Hindutva Philosophy, Culture and Political Economy

Meena Radhakrishna: Dishonoured by History: "Criminal Tribes" and British Colonial Policy.

N. M. Aston (Ed): Dalit Literature and African-American Literature

Narang, Harish. Writing Black, Writing Dalit: Essays in Black African and Indian Dalit Writings

Guru, Gopal, Sarukkai, Sundar. The Cracked Mirror: An Indian Debate on Experience and Theory.

Raj Kumar: Dalit Personal Narrative: Reading Caste, Nation and Identity

Ranajit Guha: Subaltern Studies: South Asian History and Society, vol.1

Sharankumar Limbale: Towards an Aesthetic of Dalit Literature: History, Controversy and Considerations

Sharmila Rege: Writing Caste/ Writing Gender

Simon Gikandi: Encyclopedia of African Literature

Timotheas Hembrom: The Santal and the Biblical Creation Traditions: Anthropological and Theological Reflections