

**SYLLABUS**  
**FOR**  
**POST GRADUATE COURSE**  
**ENGLISH**

**(With effect from 2023-24)**

Under Choice Based Credit System  
with  
Semester Pattern

**DEPARTMENT OF ENGLISH**  
**Dharanidhar University,**  
Keonjhar-758002

## **M.A. (ENGLISH) EXAMINATION**

(Choice Based Credit System

Semester Pattern)

1. The course is of two years duration comprising of four semesters.
2. There is an open elective paper ENG 412, which is being offered in the second semester. The paper is open for students of other departments.
3. Each student has to carry out project work from Semester-IV and submit a dissertation at the end of the semester.
4. The student can opt one elective course comprising of four papers in the 2<sup>nd</sup> year of PG programme.
5. The examination system for each theory paper consists of one IAE of 20 marks and one semester exam of 80 marks. The IAE shall be one hour duration and shall cover at least two units. The semester examination shall be 3-hour duration and the question paper shall be of unit pattern with two alternatives from each unit having equal weight.
6. A candidate must secure at least 40% marks in a paper to pass the semester examination.
7. A student securing cumulative Grade Point Average (CGPA) 5.5 shall be declared as pass in the Post-Graduation Examination.
8. Candidate securing at least 6.75 CGPA (minimum 60% marks in aggregate) shall be declared as First Class. The First Class First student shall receive the University Gold Medal in the concerned regular P.G. Course provided that he/she has cleared all the papers of the semester examinations in a single attempt.
9. If the candidate passes all the four semester examinations, he/she will be declared to have passed the M.A. examination—in English. Further, under no circumstance a candidate shall be allowed to appear any Semester Examination after completion of the twice the duration of the course.
10. The student has to secure at least 75% of attendance to be eligible to appear at the University examination. Mo

### **Programme Outcomes:**

- The programme will help students in acquiring a firm grasp over several canonical texts of English literature and in broadening their knowledge of literature produced outside the Anglophone world but available in English translation.
- Texts of criticism and theory will sharpen students' analytical skills, and through engagements with select texts of critical theory, they will be able to employ interdisciplinary methods in their study of literary texts.
- There are four optional papers on offer:

Linguistics, which allows students to acquire basic levels of competence in linguistic concepts and their applications, Indian Literature helps them find their feet in literary traditions from the subcontinent, Introduction to World Literature familiarises them with literary masterpieces across the world. Students get to choose any of the papers according to their choice and aptitude. American Literature introduces students to some of the major canonical works of American literature as well literature of recent vintage.
- The open elective course (Writing for a Purpose) offered in the second semester is meant to help students hone their writing skills and improve their employment prospects.
- Research methodology will equip students with abilities to produce academic writing marked by lucidity, coherence and analytical rigour. It also introduces students to foundational ethics of research.
- In order to keep students rooted in the literature and culture of Odisha, research based on translation and regional culture are encouraged.
- Efforts are made to help students prepare for NET, SLET and other such competitive examinations.

## PROGRAMME SPECIFIC OUTCOME

The M.A. in English is designed to specifically achieve a few targets such as:

- ☐ Familiarizing students with major canonical texts of Anglophone literature.
- ☐ Helping students understand various forms and genres of literature.
- ☐ Training students to develop analytical thinking and hon skills of interpretation of texts.
- ☐ Keeping students updated with knowledge of diverse literary and critical theories.
- ☐ Improving language and communication skills of students with special emphasis on editing and translation.
- ☐ Making students aware and appreciative of linguistic and cultural diversity. Students should be able to value their own literary traditions while acknowledge the interaction with and influence of other cultures.
- ☐ Mentoring students to pursue a career in research and in clearing competitive exams like NET, SET etc.

### Semester-I

Course Code	Course Title	Credit	Marks		
			Internal	Semester	Total
ENG-C101	Poetry-I	4	20	80	100
ENG-C-103	Drama-I	4	20	80	100
ENG-C-105	Non-Fictional Prose-I	4	20	80	100
ENG-C-107	Novel-I	4	20	80	100
ENG-C-109	Criticism-I	4	20	80	100
Total		20	100	400	500

### Semester-II

Course Code	Course Title	Credit	Marks		
			Internal	Semester	Total
ENG-C-102	Poetry-II	4	20	80	100
ENG-C-104	Drama-II	4	20	80	100
ENG-C-106	Non-Fictional Prose-II	4	20	80	100
ENG-C-108	Novel-II	4	20	80	100
ENG-C-110	Criticism-II	4	20	80	100
OE-ENG-E-112	Open Elective: Writing for a Purpose*	4	20	80	100
Total		24	120	480	600

VAC-I	Creative Writing	
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### Semester-III

Course Code	Course Title	Credit	Marks		
			Internal	Semester	Total
ENG-C-201	Culture and Criticism-I	4	20	80	100
ENG-C-203	Culture and Criticism-II	4	20	80	100
ENG-C-205	Postcolonial Literature	4	20	80	100
ENG-E-207	Elective (Paper-I)	4	20	80	100
ENG-C-209	Research Methodology	4	20	80	100
Total		20	100	400	500

VAC-1	Introduction to Film Studies	
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### Semester-IV

Course Code	Course Title	Credit	Marks		
			Internal	Semester	Total
ENG-E-202	Elective (Paper-II)	4	20	80	100
ENG-E-204	Elective (Paper III)	4	20	80	100
ENG-E-206	Elective	4	20	80	100

	(Paper IV)				
ENG-C-208	Project Work	4	--	100	100
	<b>TOTAL</b>	<b>16</b>	<b>60</b>	<b>340</b>	<b>400</b>
<b>GRAND TOTAL</b>		<b>80</b>			<b>2000</b>

- ☐ **For students of other departments**

**Elective:** Students can opt for any one out of **Introducing World Literature/ Indian Literature/ Linguistics, Phonetics, Stylistics and ELT/ American Literature**

- ☐ Currently the department offers one elective paper, Indian Literature

## **M.A. - ENGLISH**

### **FIRST SEMSTER**

PAPER CODE: **ENG-C-101**

#### **PAPER-I: POETRY-I**

PAPER OBJECTIVE: (i) To familiarise students with canonical works of English poetry (ii) To understand depth of poetry (iii) To examine the relation between love, religion and poetry in the society of England.

**Unit I:** Geoffrey Chaucer. General Prologue to the Canterbury Tales.

**Unit II:** William Shakespeare. Sonnet: Nos, 18, 29, 55, 57, 64 and 73

John Donne. "The Flea", "Go and Catch a Falling Star"

**Unit-III:** John Milton. *Paradise Lost*. Book-I

**Unit IV:** William Blake: *From Songs of Innocence*.

William Wordsworth: *The Prelude* (Book-1)

PAPER OUTCOME: This paper helps students gain good grasp over poetic traditions of early modern and the seventeenth-century England. It will enable them to understand various forms of poetry such as the epic, the sonnet and the allegorical poem. Themes of love, religion and politics are explored through close and careful reading of the poems.

#### **REFERENCES:**

1. Jill Craye ed. *Cambridge Companion to Renaissance Humanism*, Cambridge University Press, 1996
2. Jakob Burckhardt, *The Civilization of Renaissance in Italy*, Penguin Classics, 1990
3. Helen Gardner ed. *The Metaphysical Poets*, Penguin, 2006.
4. John Carey, *The Essential Paradise Lost*, Faber & Faber, 2019.

### **FIRST SEMSTER**

PAPER CODE: **ENG-C-103**

#### **PAPER-II: DRAMA-I**

PAPER OBJECTIVE: (i) To introduce Renaissance drama (ii) To understand tragedy and comedy, and their forms in Early modern England

**Unit I:** Christopher Marlowe. *Doctor Faustus*

**Unit II:** William Shakespeare. *A Midsummer Night's Dream*

**Unit III:** John Webster. *The White Devil*

**Unit IV:** Ben Jonson. *Every Man in His Humour*.

Paper Outcome: The paper familiarises students with drama in Renaissance and post-Renaissance England. The genres of tragedy, comedy and revenge drama are explored through some of the seminal texts of the period.

REFERENCE:

1. Stephen Greenblatt, *Renaissance Self-Fashioning*, University of Chicago Press, 2005.
2. Jonathan Dollimore and Alan Sinfield, eds. *Political Shakespeare: New Essays in Cultural Materialism*, Manchester University Press, 1985.
3. G. Blakemore Evans, ed. *Elizabethan-Jacobean Drama: The Theatre in Its Time*, New Amsterdam Books, 1998.
4. John Bayly, *Shakespeare and Tragedy*, Routledge, 1981

FIRST SEMSTER

PAPER CODE: **ENG-C-105**

PAPER III: NON-FICTIONAL PROSE-I

PAPER OBJECTIVE: (i) To trace the emergence of essay as a form (ii) To map the evolution of prose in early modern England (iii) To get a grasp over literature, politics and public sphere.

**Unit I:** Francis Bacon. *Essays*. “Of Superstition”, “Of Studies”, “Of Youth and Age”, “Of Love”,

John Milton, “Areopagitica” (1644)

**Unit II:** Richard Steele, “*The Art of Story-telling*”.

**Unit III:** Thomas De Quincey. “Marriage, Family and Friends”.

**Unit IV:** Mary Wollstonecraft. *Thoughts on the Education of Daughters*. (Chapter 1 to 7)

PAPER OUTCOME: This paper traces the development of prose writing in English from the time of one of the pioneers of the genre, Francis Bacon till the nineteenth century, when the essay had undergone crucial changes and became an important vehicle of social and political reform. Students will benefit from this paper by acquiring in-depth knowledge of various types of prose writing such as discursive essay, biographical essay, political writing etc.

REFERENCE:

1. Theodre W Adorno, „The Essay as Form“, *Notes to Literature, Volume I*, ed. Rolf Tiedeman Columbia University Press, 1991.



2. Michel de Montaigne, *Essays*, tr. Charles Cotton, Project Gutenberg, <https://www.gutenberg.org/files/3600/3600-h/3600-h.htm>
3. Stanley Fish (ed) *Seventeenth Century Prose: Modern Essay in Criticism*, OUP.
4. John Gross, *The Rise and Fall of the Man of Letters*, Evan R Dee, 1992

## FIRST SEMSTER

PAPER CODE: ENG-C-107

### PAPER IV: NOVEL-I

PAPER OBJECTIVE: (i) To introduce the role of imagination, realism and magic realism in English literature (ii) To get understanding on different types of English novels.

**Unit I:** Jane Austen. *Plan of a Novel, according to Hints from Various Quarters*

**Unit II:** Charles Dickens. *A Tale of Two Cities*

**Unit III:** George Eliot. *The Mill on the Floss*

**Unit IV:** H.G. Wells. *The Time Machine*

PAPER OUTCOME: Students will find this paper particularly helpful in learning about the role of imagination in shaping a novel, the way of presentation of realism in novel.

#### REFERENCE:

1. Georg Lucaks, *Studies in European Realism*, Merlin Press, 1991
2. Raymond Williams, *The Country and the City*, Vintage Classics, 2016.
3. Nancy L Paxton, *George Eliot and Herbert Spencer: Feminism, Evolutionism and Reconstruction of Gender*, Princeton University Press, 2014.
4. Travis Prinzi, *Harry Potter and Imagination: The Way Between Two Worlds*, Winged Lion Press, LLC, 2020.

## FIRST SEMSTER

PAPER CODE: ENG-C-109

### PAPER-V: CRITICISM-I

PAPER OBJECTIVES: (i) To introduce students to practices of literary criticism in classical antiquity and trace its history from then on. (ii) To develop a comprehensive knowledge of mimesis. (iii) To examine the socio-political and material history of literature through literary criticism.

**Unit I:** Plato. Republic (Book-X).

Longinus. On the Sublime

**Unit II:** Phillip Sidney. The Defence of Poesie

**Unit III:** Samuel Johnson. The Rambler

**Unit IV:** S.T. Coleridge. *Biographia Literaria* (Chapter- XII, XIV)

PAPER OUTCOME: This paper gives a critical overview of the practice of literary criticism

from classical antiquity to the Romantic age of English literature. Students will find the paper

useful in acquiring clarity over key concepts associated with criticism such as mimetic criticism, rhetoric, neo-classical and Romantic theories of art.

#### REFERENCE:

1. Gary Day, *Literary Criticism: A New History*, Edinburgh University Press, 2008.
2. Harry Blamiers, *A History of Literary Criticism*, Macmillan, 1991.
3. M.H. Abrams, *The Mirror and the Lamp*, Oxford University Press, 1972

## SECOND SEMESTER

PAPER CODE: **ENG-C-102**

### PAPER VI: POETRY II

PAPER OBJECTIVES: (i) To understand poetic traditions of modern English poetry (ii) To highlight various poetic techniques deployed by British poets. (iii) To develop an understanding of the socio-political conditions that shaped English poetry.

**Unit I:** Alexander Pope. *The Dunciad* (Book-1)

**Unit II:** Odes by John Keats

**Unit III:** T.S.Eliot. "The Waste Land"

**Unit IV:** W.B. Yeats. "Death", "The Second Coming", "Easter 1916", "Leda and the Swans"

PAPER OUTCOME: This paper maps the history of modern English poetry from the Augustan age to the modernist period, and thus acquaints students with the diverse poetic traditions in English. It also introduces important concepts such as mock-heroic poetry, satire, interior monologue, classicism and symbolism.

#### REFERENCE:

Christopher Yu, *Nothing to Admire: The Politics of Poetic Satire: From Dryden to Merill*, Oxford University Press, 2003.  
Jonathan Bate, *Radical Wordsworth: The Poet who Changed the World*, William Collins, 2020  
J Timothy Lovelace, *The Artistry and Tradition of Tennyson's Love Poetry*, Routledge, 2003

## SECOND SEMESTER

PAPER CODE: **ENG-C-104**

### PAPER-VII: DRAMA II

PAPER OBJECTIVES: (i) To study the nature and evolution of experimental theatre in 20<sup>th</sup> century England and America. (ii) To understand key terms associated with modern theatre such as „theatre of the absurd“, „alienation effect“ etc. (iii) To get an overview of post-war European societies and their political climate.

**Unit I:** Oscar Wilde. *Importance of Being Earnest*

**Unit II:** Eugene O'Neil. *The Hairy Ape*

**Unit III:** Samuel Beckett. *Waiting for Godot*

**Unit IV:** Eugene Ionesco. *The Bald Soprano*

**PAPER OUTCOME:** Texts covered in this paper are examples of the experimental theatre that emerged in the twentieth century. Students will get an opportunity to understand both the novelty and complexities of drama in English. Concepts like theatre of the absurd, alienation effect etc are discussed to help students understand not only the prescribed texts but also the politics and philosophy that underlined drama in twentieth century Europe.

**REFERENCE:**

Martin Esslin, *The Theatre of the Absurd: Plays and Playwrights*, Bloomsbury, 2001.

Bertolt Brecht, *A Short Organum for the Theatre*, 1948.

Michele Mendelsshon, *Henry James, Oscar Wilde and Aesthetic Culture*, Edinburgh University Press, 2007.

Mary Lockhurst, *A Companion to Modern British and Irish Drama, 1880–2005*, Wiley-Blackwell, 2006

## **SECOND SEMESTER**

**PAPER CODE: ENG-C-106**

### **PAPER-VIII: NON FICTIONAL PROSE II**

**PAPER OBJECTIVES:** (i) To introduce students to forms of prose-writing that were critical in character and engaged in social and political issues. (ii) To develop familiarity with non-fictional writings of 20<sup>th</sup> century England and India.

**Unit I:** E.M. Foster. *Aspects of the Novel* (Chapter 1 & 2)

**Unit II:** Lytton Strachey. *Florence Nightingale*

**Unit III:** Aldous Huxley. "Wordsworth in the Tropics"

**Unit IV:** George Orwell. "Books vs Cigarettes"

**Paper Outcome:** In exploring some of the prose writings of early and mid- twentieth century, students will get introduced to the cultural and political significance of various types of prose that were published in the period mentioned above.

**REFERENCE:**

1. G.K. Das, John Beer (eds). *E.M. Forster: A Human Exploration*, Palgrave, 1979
2. William Oddie, *Chesterton and the Romance of Orthodoxy, 1874–1908*, Oxford University Press, 2009
3. *The Broadview Anthology of English Literature*, Broadview Press, 2006

## SECOND SEMESTER

PAPER CODE: ENG-C-108

### PAPER-IX: NOVEL- II

PAPER OBJECTIVES: (i) To familiarise students with important works of British fiction and Indian fiction (ii) to make them aware of the various styles and techniques that shaped modernism, such as stream of consciousness, realism, surrealism etc.

**Unit I:** Virginia Woolf. *Flush: A*

*Biography*

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

**Unit III:** E.M. Foster. *A Passage to India*

**Unit IV:** William Golding. *Lord of the Flies*

PAPER OUTCOME: This paper serves as an important introductory course on twentieth-century British fiction and the various aesthetic innovations (stream of consciousness, symbolism, impressionism, surrealism etc.) that accompanied the rise of the modernist novel. The paper also establishes the larger political contexts in which these fictions were set, such as colonialism and World War II.

#### REFERENCE:

1. Arthur Symons, *The Symbolist Movement in Literature*, Project Gutenberg, <https://www.gutenberg.org/ebooks/53849>.
2. Michael Levenson, *The Cambridge Companion to Modernism*, Cambridge University Press, 1999.
3. Hermione Lee, *Virginia Woolf*, Vintage, 1999

## SECOND SEMESTER

PAPER CODE: ENG-C-110

### PAPER-X: CRITICISM-II

PAPER OBJECTIVES: (i) To understand Romantic concepts of mimesis and literary criticism (ii) To examine the influence of Psychology and philosophy on literary criticism. (iii) To carefully study culture as a subject of criticism in the late 19<sup>th</sup> and early 20<sup>th</sup> century England

**Unit I:** P.B. Shelley. "A Defence of Poetry"

**Unit II:** Matthew Arnold. "Function of Criticism at the Present Time"

**Unit III:** T.S. Eliot. "The Function of Criticism"

**Unit IV:** William Empson. *Seven Types of Ambiguity* ( Chapter-1 & 2 )

PAPER OUTCOME: This paper introduces students to practices of literary criticism, which bring nuances into the mimetic functions of art by engaging with questions of psychology, culture and politics. Students will be introduced to a few important critical terms such as Primary and Secondary imagination, fancy, culture, new criticism etc.

## REFERENCE:

1. W. K. Wimsatt and Cleanth Brooks. *Literary Criticism: A Short History*, Oxford University Press, 1957.
2. C.M. Bowra, *The Romantic Imagination*, Oxford University Press, 1961
3. John Carey, *The Intellectuals and the Masses*, Faber & Faber, 2012
4. T.S. Eliot, *Notes towards the Definition of Culture*, Cambridge University Press, 1948

## SECOND SEMESTER

PAPER CODE: **ENG-E-112 (Open Elective)**

PAPER-XI: WRITING FOR A PURPOSE

**PAPER OBJECTIVES:** The open elective paper, which is meant for students of other disciplines, is designed with the twin objectives of helping students improve their language skills and their employment prospects.

**Unit I:** Elements of Editing (Copyediting and Proofreading)

**Unit II:** Translation and Subtitling

**Unit III:** Script Writing and Report Writing

**Unit IV:** Copy Writing and Preparing Posters

**PAPER OUTCOME:** This paper will help students get hands-on experience of editing. It will further hon their writing skills and improve their employability prospects.

## REFERENCE:

1. Judith Butcher, Caroline Drake and Maurine Leach (eds.), *Butcher's Copy-editing: The Cambridge Handbook for Editors, Copy-editors and Proof Readers*, Cambridge University Press, 2006
2. Jose Diaz Cintas and Aline Rameau, *Subtitles: Concepts and Practices*, Routledge: 2020
3. David Trotter, *The Screenwriter's Bible*, Silman James Press, 2014.
4. Robert W Bly, *The Copywriter's Handbook*, Henry Holt, 2006.

## Paper- VAC-I Creative Writing

**PAPER OBJECTIVE:** (i) To develop the potential of creative writing in students, (ii) To give the understanding of the value of creative writing in contemporary world, (iii) To help to adopt creative writing as a successful medium of career.

**Unit-I:** Introducing Creative Writing

- What is creative writing?
- Different methods of creative writing
- Creativity in painting and in writing

- Best examples of contemporary creative writing

**Unit-II:** Convert Imagination into Creative Writing

- Role of imagination in creative writing
- How to imagine creatively?
- How to convert imagination into creative story/writing?

**Unit-III:** Creative Writing in J.K. Rowling's *Harry Potter*

**Unit-IV:** Importance of Creative Writing in 21<sup>st</sup> Century World and the Role of a Creative Writer in Present Time (2014-2023).

**PAPER OUTCOME:** This paper helps students adopt creative writing as a source of prestigious career. This paper helps students to involve themselves in film industry through creative stories. This is very much helpful to understand the importance and demand of creative writing in present time.

Reference: *Cambridge Companion to Creative Writing* by David Morley  
*Creative Writing- A Beginner's Manual* by Anjana Neira .

### **THIRD SEMESTER**

PAPER CODE: **ENG-C-201**

**PAPER XII: CULTURE AND CRITICISM-I**

**PAPER OBJECTIVES:** (i) To broaden students' understanding of literary criticism by bringing into discussion culture (ii) To understand varying and sometimes conflicting definitions of culture (iii) To examine the political and ethical dimensions of criticism.

**Unit I:** F.R. Leavis. "Mass Civilisation and Minority Culture"

Q.D. Leavis. "The discipline of Letters: A Sociological Note".

**Unit II:** Viktor Shklovsky. "Art as Technique"

**Unit III:** Roland Barthes. "Death of the Author"

**Unit IV:** Raymond William. "Structures of Feeling"

Walter Benjamin: "The Work of Art in the Age of Mechanical Reproduction".

**PAPER OUTCOME:** Building on previous papers on criticism in the syllabus, this paper offers a broader understanding of criticism and attempts to familiarize students with ideas of criticism that directly engage with culture and society. The paper also helps students in understanding and deploying methods from other disciplines. Students will also develop clarity on critical theories and cultural studies. With the inclusion of culture and critical theories, the paper also has the potential to enhance employability prospects in journalism and interdisciplinary research projects.





## REFERENCE:

1. Francis Mulhern, *The Moment of Scrutiny*, Verso Books, 1981.
2. Catherine Belsey, *Critical Practice*, Routledge, 2002
3. Graeme Turner, *British Cultural Studies: An Introduction*, Routledge, 2003.
4. John Berger. *Ways of Seeing*. Penguin: London, 1972

## THIRD SEMESTER

PAPER CODE: ENG-C-203

### PAPER-XIII: CULTURE AND CRITICISM-II

PAPER OBJECTIVES: (i) To introduce postcolonial thought into the field of literary and culture criticism. (ii) To familiarise students with crucial concepts of postcolonialism and make them engage with ethical issues surrounding gender and race (iii) To encourage students to ask important questions about empirical evidence and materiality of texts while examining theoretical concepts.

**Unit I:** Edward Said. "Introduction to Orientalism"

"Crisis in Orientalism"

**Unit II:** Rajeswari Sundar Ranjan. *Real and Imagined Women*

**Unit III:** Aijaz Ahmad. "Literary Theory and Third World Literature"

**Unit IV:** Homi K Bhabha. "Of Mimicry and Man"

Ashish Nandy. "Intimate Enemy"

PAPER OUTCOME: This paper introduces students to what can be broadly called postcolonial criticism. However, it uses concepts and critical idioms drawn from a broad range of disciplines like feminism, cultural studies and book history, among others. The paper has the scope to enhance employability prospects of students in the field of research and in media.

## REFERENCE:

1. Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back*, Routledge, 2002
2. Bill Ashcroft Gareth Griffiths and Helen Tiffin, *Postcolonial Studies: Key Concepts*, Routledge, 2013

3. Frederic Jameson, „Third World Literature in the Era of Multinational Capitalism“, *Social Text*, No. 15, 1986, pp. 65–88
4. Robert Darnton, „What is the History of Books“, *Daedalus*, Vol. 111, No.3, 1982, pp 65–83

### **THIRD SEMESTER**

PAPER CODE: **ENG-C-205**

#### PAPER-XIV: POSTCOLONIAL LITERATURE

**COURSE OBJECTIVES:** (i) To introduce students to key texts of postcolonial fiction (ii) To help them understand histories of colonialism and cultural transactions better (iii) To encourage students to take up research in future on underexplored texts and subjects including those, which deal with issues of race, gender and ethnicity.

**Unit I:** Chinua Achebe. *Things Fall Apart*

**Unit II:** V.S. Naipaul. *A House for*

*Mr. Biswas*

**Unit III:** Amitabh Ghosh. *The*

*Shadow Lines*

**Unit IV:** Gabriel Garcia Marquez.

*Chronicle of a Death Foretold*

**Paper Outcome:** This course seeks to familiarize students with postcolonialism through a few important works of fiction by writers from formerly colonized spaces. Concepts like mimicry, ambivalence, nationalism, „the other“, centre and periphery are also discussed.

#### REFERENCE:

1. Robert J.C. Young, *Colonial Desire: Hybridity in Theory, Culture and Race*, Routledge, 1985
2. Harish Trivedi, *Colonial Transactions: English Literature in India*, Papyrus, 1993
3. Ania Loomba, *Colonialism/Postcolonialism*, Routledge, 1998

### **THIRD SEMESTER**

PAPER CODE: **ENG-E-207 (A)**

#### PAPER-XVI: INTRODUCING WORLD LITERATURE-(POETRY)

**PAPER OBJECTIVES:** (i) To introduce literature from various parts of the world (ii) Foster appreciation for literary and cultural diversity (iii) Explore poetic forms and techniques.

**Unit I:** Langston Huges. “Mississippi 1955”

Pablo Neruda. “Poor Cultures”, “The White Man’s Burden”, “Ode to Salt”

**Unit II:** Margaret Atwood. “Nothing”, “Habitation”, “A Sad Child” , “You Fit into Me”

**Unit III:** Walt Whitman. *Leaves of Grass*. “Song of Myself”,

“O Captain, My Captain” and “Passage to India”

Langston Hughes. “Mississippi 1955”

Pablo Neruda. “Poor Creatures”, “Gautama Christ”, “The White Man’s Burden”,  
“Ode to Salt”

**Unit IV:** Chi K’ang. “Taoist Song”. Fu Hsuan. “Woman”. Tso Ssu. “Day Dreams” Rumi. “I am Wind, You are fire” and “Look this is love”

**PAPER OUTCOME:** This is an optional paper, which brings together key works of poetry from various regions of the world (but available in English translation). The paper will also introduce world literature and associated concepts to students.

**REFERENCE:**

1. Ben Etherington and Jarad Zimble, *The Cambridge Companion to World Literature*, Cambridge University Press, 2018
2. Bhavya Tiwari, *Beyond English: World Literature and India*, Bloomsbury, 2022

### **THIRD SEMESTER**

**PAPER CODE: ENG-E-207 (B)**

**PAPER-XVI: INDIAN LITERATURE (POETRY)**

**PAPER OBJECTIVES:** (i) To offer a critical survey of Indian poetry across languages (ii) To foster appreciation for literary traditions in India and their inherent plurality (iii) To study aspects of translations.

**Unit I:** Lal Ded. “I Lalla”, “Gently, gently I weep for you my soul” and “My Guru gave me but One Precept”

Mira Bai. “Life without Hari is no life”, “Sister I had a dream that I wed” and “I saw the dark clouds burst”

**Unit II:** Kabir. “Tell me Ram what will happen to me?”, “If caste was what the creator had in Mind”, and “So I’m born a weaver”

Ghalib. “A quatrain on Fireworks and Passion”, “A quatrain on “childhood and Old age” and “Again I remember wet eyes”

**Unit III:** Nissim Ezekiel. “Poet, Lover, Birdwatcher”, “Enterprise” and “Goodbye Party for Miss Pushpa T.S.

A.K. Ramanujan. “Of Mothers, among other Things”, “Obituary” and “River”

Arun Kolatkar. “Woman”, “Irani Restaurant Bombay” and “Jejuri”

Asim Ranjan Parhi. “Fathers are but Sons under Stress”, “Hurt Thoughts”

**Unit IV:** Kamala Das. “A Hot Noon in Malabar”, “My Grandmother’s House” and “The Invitation”

Aga Shahid Ali. “Postcard from Kashmir”, “Ghazal” and “Cracked Portraits”

Namdeo Dhasal “Autobiography”, “A Notebook of Poems”, and  
“Mandakini Patil: A Young Prostitute”

Vikram Seth. “The Humble Administrator’s Garden”, “Unclaimed”

**PAPER OUTCOME:** Through a historical survey of poetry in India from the medieval to the modern period, this paper traces the development of the genre and its social impact.

**REFERENCES:**

Sisir Kumar Das, *A History of Indian Literature, Vol I–III*, Sahitya Akademi, 1991, 1993, 1995.

Arvind Krishna Mehrotra, *Concise History of Indian Literature in English*, Orient Blackswan, 2017

Rosinka Chaudhuri, *A History of Indian Poetry in English*, Cambridge University Press, 2017.

### **THIRD SEMESTER**

**PAPER CODE: ENG-E-207 (D)**

#### **PAPER-XVI: AMERICAN LITERATURE (POETRY)**

**PAPER OBJECTIVES** (i) To critically survey the history of American literature (ii) To introduce students to core areas of American poetry and the various forms and techniques involved therein (ii) To underline the various sociocultural and political concerns that underlie important works of American literature.

**Unit I:** Walt Whitman. *Leaves of Grass*

Poems Prescribed: “Song of Myself”, “Out of the Cradle Endlessly Rocking”, “A Noiseless Patient Spider”, “One’s Self I sing”, “O Captain My Captain I”, “When Lilacs Last in the Dooryard Bloom’d”, “Passage to India”

**Unit II:** Robert Frost. “Mending Walls”, “After Apple Picking”, “Stopping by Woods on a Snowy Evening”, “Two tramps in Mud Time”, “Birches”, “Provide Provide”

**Unit III:** Emily Dickinson. “These are the days when Birds Come Back”, “Just Lost, When I was Saved” and “I Taste a Liquor Never Brewed”, “There’s a Certain Slant of Light”, “Because I Could not Stop for Death”

Wallace Stevens. “The Lord of Sugarcanes”, “Worms at Heaven’s Gate”, “Sunday Morning”, “To an Old Philosopher of Rome”

**Unit IV:** Allen Ginsberg. “Howl”

Louise Glück. “Thanksgiving”, “Aboriginal Landscape”, “A Village Life”, “Pictures of the People in the War”

**PAPER OUTCOME:** In surveying some of the crucial works of American poetry, this paper familiarizes students with classics of the genre as well as contemporary ones. Additionally the paper provides the opportunity to understand the socio-cultural contexts that shaped American poetry of different periods.

**REFERENCE:**

1. Malcolm Bradbury and Richard Ruland, *From Puritanism to Postmodernism: A History of American Literature*, Penguin, 1992.
2. Geoffery Moore eds. *The Penguin Book of American Verse*, Penguin, 2013.

## THIRD SEMESTER

PAPER CODE: ENG-C-209

### PAPER-XV: RESEARCH METHODOLOGY

PAPER OBJECTIVES: (i) To initiate students into research and encourage critical thinking (ii) To teach them practical skills like editing (iii) To emphasise the significance of research ethics.

**Unit I:** Definition and Characteristics of Research

**Unit II:** Formulation of Research Question

**Unit III:** Stages of Research: Survey of literature and preparation of annotated bibliography, collection and analysis of data, Ordering and evaluation of evidence.

**Unit IV:** Indexing, preparation of bibliography, Editing, Proofreading, Plagiarism check and Peer-reviewing

PAPER OUTCOME: This paper guides students in understanding various stages and methodologies of research. It trains them in important practical skills such as copy editing and proof reading. Importantly it introduces research ethics to students.

#### REFERENCE:

1. George Watson, *Writing a Thesis*, Longman, 1987.
2. Wendy Laura Belcher, *Writing Your Journal Article in Twelve Weeks*, University of Chicago Press, 2019.
3. Eric Hayot, *The Elements of Academic Style: Writing for the Humanities*, Columbia University Press, 2014.
4. Henrikka Mustajoki and Arto Mustajoki, *A New Approach to Research Ethics*, Routledge, 2017

## Paper- VAC-II

### Introduction to Film Studies

**Paper Objectives:** This course aims to introduce students to the distinct language of cinema, its narrative complexity and the way films control and stimulate our thoughts and feelings. Through various examples from Indian and international cinema, the course will explain how cinema as a visual medium engages with us in constructing meaning. The concerned teacher is free to choose the films for viewing in order to accomplish the objective of the course.

#### **Unit I:** The Origin of Cinema

- The history of cinema, its invention and technological development
- Understanding cinematography, audiography and editing
- Cinematic terms: shot, frame, montage, mise-en-scene, diegetic sound etc

## **Unit II: Diverse Narratives in Cinema**

- Genre Cinema
- Film Criticism and Film Theory: German Expressionism, Italian Neorealism, French New Wave, Asian Cinema, Third Cinema
- Other forms of cinema: Animation and Documentary

## **Unit III: Indian Cinema**

- A brief history of Indian cinema
- Melodrama as a conceptual tool in Indian cinema
- Parallel and Social Cinema

## **Unit IV: Literature and Cinema**

- Literary Influences
- Cinematic Adaptations
- Film Workshop

## **FOURTH SEMESTER**

PAPER CODE: **ENG-E-202 (A)**

### **PAPER-XVII: INTRODUCING WORLD LITERATURE - (FICTION)**

PAPER OBJECTIVES: (i) To introduce literature from various parts of the world (ii) Foster appreciation for literary and cultural diversity (iii) Explore techniques and styles of fiction writing adapted by writers from different regions of the world.

**Unit I:** Fyodor Dostoevsky. *Notes from the Underground*

Albert Camus. *The Stranger*

**Unit II:** Margaret Atwood. *Surfacing*

Naguib Mahfouz. *The Thief and the Dogs*

**Unit III:** J.M. Coetzee. *Disgrace*

David Malouf. *An Imaginary Life*

**Unit IV:** Orhan Pamuk. *Snow*

Sayaka Murata. *The Convenience Store Woman*

PAPER OUTCOME: Through a survey of some of the important works of fiction from various parts of the world, this optional paper introduces students to modes and politics of storytelling in different cultures.

REFERENCE:

Baidik Bhattacharya, *Postcolonial Writing in the Era of World Literature*, Routledge, 2018

David Damrosch and Djelal Kadir Theo D'haen eds. *The Routledge Companion to World Literature*, 2018

## FOURTH SEMESTER

PAPER CODE: **ENG-E-204 (A)**

### PAPER-XVIII: INTRODUCING WORLD LITERATURE - (DRAMA)

PAPER OBJECTIVES: (i) To introduce drama from various parts of the world (ii) Foster appreciation for literary and cultural diversity (iii) Explore dramaturgical techniques from different regions of the world.

**Unit I:** Moliere. *Misanthrope*

Henrik Ibsen. *Ghosts*

**Unit II:** Brian Friel. *Translation*

Anton Chekhov. *The Cherry Orchard*

**Unit III:** Bertolt Brecht. *The Life of Galileo*

Dario Fo. *Accidental Death of an Anarchist*

**Unit IV:** Wole Soyinka. *The Dance of the Forest*

Vijay Tendulkar. *Sakharam Binder*

PAPER OUTCOME: Students are expected to become familiar with theatre from various corners of the world through the prescribed texts and study the development of drama.

REFERENCE:

1. David Wiles and Christine Dymkowski, *The Cambridge Companion to Theatre History*, Cambridge University Press, 2012.
2. Mark Pizzato, *Mapping Global Theatre Histories*, Palgrave Macmillan, 2019

## FOURTH SEMESTER

PAPER CODE: **ENG-E-206 (A)**

### PAPER-XIX: INTRODUCING WORLD LITERATURE - (NON-FICTION)

PAPER OBJECTIVES: (i) To make students familiar with diverse forms of non-fictional writing from around the world (iii) The intellectual traditions they belong to and the



ethical/political issues they raise. (ii) To get glimpses of cultures, societies and histories through these writings.

**Unit I:** Friedrich Nietzsche. "On Truth and Lies in a non-moral Sense"

Sigmund Freud. *Jokes and their Relation to the Unconscious*. "Analysis of Jokes" and "Technique of Jokes"

**Unit II:** Amos Oz. *A Tale of Love and Darkness*.

James M Freeman. *Untouchable: An Indian Life History*. "Part One: Muli: An Indian Untouchable"

"Muli's Childhood, 1932-44"

"Marrying and Divorcing a Tree Trunk"

**Unit III:** Ryszard Kapucinski. *Travels with Herodotus*. "Condemned to India", "Chairman Mao's One Hundred Flowers", "Herodotus" Discovery"

C.L.R James. *Beyond a Boundary*. "Part I: A Window to the World",

"Part II: All the World's a Stage"

**Unit IV:** Svetlana Alexievich. *Second-Hand Time: The Last of the Soviets*.

Part-I "Snatches of Street Noise and Kitchen Conversations (1991-2001)"

"On the Beauty of Dictatorship and the Mystery of Butterflies Crushed Against the Pavement".

Part-II "Snatches of Street Noise and Kitchen Conversations (2002-2012)"

"On People Who Instantly Transformed After the Fall of Communism"

Sumit Sarkar. "Kaliyuga, Chakiri and Bhakti: Ramakrishna and His Times"

**PAPER OUTCOME:** This paper introduces several forms of non-fictional prose writings from across the world, which offer glimpses of critical thinking, accounts of individual lives, societies and cultures.

**REFERENCE:**

Carlo Ginzburg, *The Cheese and the Worms*, Johns Hopkins University Press, 2013.

Ranajit Guha, *History at the Limits of World History*, Columbia University Press, 2003

Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation*, Routledge, 2007.

## **PAPER-XVII**

ENG-E-202 (B)

### **INDIAN LITERATURE (FICTION)**

**PAPER OBJECTIVES:** (i) to explore the development of fiction in modern India through a select few but crucial texts. (ii) To study sociopolitical issues in different regions of India through these texts

<b>Unit – I</b>		i. Rabindranath Tagore. “The Postmaster”
		ii. U.R. Ananthamurthy. <i>Samskara</i>
<b>Unit – II</b>	:	i. R K Narayan: <i>The Vendor of Sweets</i>
		ii. Abdul Bismillah : <i>Guest is God</i>
<b>Unit – III</b>	:	i. Amrita Pritam. “Pinjar”
		ii Rohinton Mistry. <i>Fine Balance</i>
<b>Unit – IV</b>	:	i. Hansdah Sowvendra Shekhar. “This Adivasi will not Dance”
		ii. Akhila Naik. <i>Bheda</i>

PAPER OUTCOME: The texts provide an opportunity to study the diverse cultures and complex social histories of India apart from tracing the arrival and transformation of a European genre in India.

REFERENCE:

1. Meenakshi Mukherjee, *Early Novels in India*, Sahitya Akademi, 2002
2. Subhendu Mund, *The Making of Indian English Literature*, Routledge, 2021

### PAPER-XVIII

ENG-E-204 (B)

#### INDIAN LITERATURE: (DRAMA)

PAPER OBJECTIVE: This paper is a survey of theatre in modern India. (i) It aims to draw attention of students towards the intermingling of western and eastern aesthetic traditions, that have shaped Indian theatre in the last two centuries. (ii) It also proposes to underline the commitment of theatre to social reform and progressive politics.

<b>Unit – I</b>		i. Sri Aurobindo: <i>Vasavadutta</i> .
<b>Unit – II</b>	:	i. Habib Tanvir. <i>Charandas Chor</i> .
<b>Unit – III</b>	:	i. Mahesh Dattani. <i>Final Solutions</i>
<b>Unit – IV</b>	:	i. Manjula Padmanabhan. <i>Harvest</i>

PAPER OUTCOMES: Students will grow familiar with the history of theatre in India, its cultural roots and its sociopolitical contexts.

REFERENCE:

Ananda Lal ed. *Theatres of India: A Concise Companion*, Oxford University Press, 2008

**PAPER - XIX ENGINEERING - 206 (B)**

PAPER OBJECTIVES: (i) Students will also get to survey the rich intellectual history of modern India. (ii) They will become familiar with forms and styles of prose writing that characterized the literary oeuvre from the subcontinent.

i. Raja Ram Mohun Roy. \*“Relations between Men and Women”  
\*“The Need for Modern Education”

- ii. Pandita Rama Bai. “Woman’s Place in Religion and Society”
  - “How the Condition of women tells upon Society”
  - “The Appeal”

“The Power of Non-violence” and \* “The Abolition of Untouchability”

### Unit – III :

- i. Namwar Singh. "Decolonizing the Indian Mind"

- ii. Jawaharlal Nehru. "The Tribal Forth"

- Unit – IV** : i. A.K. Ramanujan. “Is There an Indian Way of Thinking?”  
ii. Ramachandra Guha. “The Rise and Fall of the Bilingual Intellectual”

- Selections from Ramachandra Guha ed. *Makers of Modern India*

PAPER OUTCOME: This paper serves as an important introduction to forms of prose writing in the subcontinent, which are characterized by their polemical rigour, powerful sense of observation and their direct engagement with questions of social and political relevance.

REFERENCE:

1. Ramachandra Guha ed. *Makers of Modern India*, Penguin, 2012
2. D.R. Nagaraj, *The Flaming Feet and Other Essays*, Permanent Black, 2012



## PAPER XVII (D)

PAPER CODE: ENG-E- 202 (D)

### (American Fiction)

PAPER OBJECTIVES: (i) To introduce students to modern American fiction and its historical contexts. (ii) To help students understand American culture and society through these works.

**Unit I:** Herman Melville. *Moby Dick*

Mark Twain. *Huckleberry Finn*

**Unit II:** Ernest Hemingway. *The Old Man and the Sea*

William Faulkner. *The Sound and the Fury*

**Unit III:** James Baldwin. *Go Tell it on the Mountain*

Toni Morrison. *Song of Solomon*

**Unit IV:** John Williams. *Stoner*

Cormac McCarthy. *No Country for Old Men*

PAPER OUTCOME: This paper introduces some of the major canonical works of American fiction from the nineteenth, the twentieth as well as the twenty-first century. Each of these not only serves as significant examples of American literature but also helps to understand the complex contours of American culture.

#### REFERENCE:

1. Walter Kaladjian, *The Cambridge Companion to Modern American Fiction*, Cambridge University Press, 2006
2. Keith Byerman, *The Cambridge Companion to African American Fiction*, Cambridge University Press, 2012.

## PAPER XVIII (D)

PAPER CODE: ENG-E-204 (D)

### (American Drama)

PAPER OBJECTIVES: (i) To explore and comprehend American drama and its dramaturgical traditions. (ii) To study the cultural origins of American drama influenced as it is by the nation's cosmopolitan culture.

**Unit I:** Arthur Miller. *Death of a Salesman*

Eugene O' Neill. *The Emperor Jones*

**Unit II:** Edward Albee. *Who's Afraid of Virginia Woolf*

Tennessee Williams. *A Streetcar Named Desire*

**Unit III:** Langston Hughes. *Mulatto*

James Baldwin. *The Amen Corner*

**Unit IV:** Naomi Wallace. *In the Heart of America*

David Henry Hwang. *Yellow Face*

PAPER OUTCOME: This paper will help students in understanding the rich tradition of theatre in America, while underlining the cultural and political movements that had a strong impact on American literature. The experience of people of diverse races are subtly but powerfully depicted in some of these works.

REFERENCE:

1. Susan Haris Smith, *American Drama: The Bastard Art*, Cambridge University Press, 2009
2. Crystal Parikh and Daniel Y. Kim eds. *The Cambridge Companion to Asian American Literature*, Cambridge University Press, 2015

**PAPER XIX (D)**

PAPER CODE: **ENG-E-206 (D)**

**(American Prose)**

PAPER OBJECTIVE: Some of the most popular and critically acclaimed works of prose from America constitute this paper. Speeches, memoirs, scholarly writings and first-hand account of war reporting have been included to understand a significant part of the literary oeuvre coming from America. Equally important is the complex history of America, that this paper seeks to explore.

**Unit I:** Ralph Waldo Emerson. "The American Scholar"

Henry David Thoreau: "Civil Disobedience"

**Unit II:** Malcolm X. "The Ballot or the Bullet"

Martin Luther King Jr. "I have a Dream"

**Unit III:** Elaine Showalter. "Feminist Criticism in the Wilderness"

bell hooks. Selections from *Ain't I a Woman: Black Women and Feminism* (Chapter 1: „Sexism and the Black Female Slave Experience“, Chapter 5: „Black Women and Feminism“)

**Unit IV:** Philip Caputo. Selections from *A Rumour of War* („Prologue“, Chapter 1, Chapter 14, „Epilogue“)

Anthony Shadid. Selections from *Night Draws Near* („Prologue“, Chapter 6- "A Daughter"s Dairy", Chapter 15- "Oil and Punks")

PAPER OUTCOME: Students will get the opportunity to become familiar with the intellectual tradition of America which is marked by its internal struggles, quest for liberty and is represented by people of various cultures, which constitutes America.

REFERENCE:

1. Christopher N Philips, *The Cambridge Companion to American Renaissance*, Cambridge University Press, 2018
2. Richard D Ryder, „The Ethics of Iraq War“, *Think Philosophy for Everyone*, Vol. 3, No. 8, 2009, pp 17-26

**PAPER XX**

PAPER CODE: **ENG-208**

**PROJECT WORK**

OBJECTIVES: (i) To initiate students into research (ii) To enhance prospects of employment.

OUTCOME: The Project work initiates post-graduate students into research and enables critical thinking. It also helps students to develop distinct writing styles. Additionally, students working in niche areas like may also find employment opportunities in media and publishing sectors.