



BANKURA UNIVERSITY
বাঁকুড়া বিশ্ববিদ্যালয়

**EXAMINATION PATTERN
AND
COURSE DESIGN
FOR
POSTGRADUATE MASTERS IN ENGLISH**

To be implemented from the session 2019 – 2020 onwards

Programme Title: ENGLISH

Programme Degree: M.A. in English

Programme Objectives:

The Master of Arts in English deals with the study of texts and their expressions in various literary forms/genres. This course on English literature aims to educate the student(s) on the efficacy of the English language in the modern globalised world and provoke critical thinking and literary analytical abilities to put to widespread use. It further aims to precipitate the student's capacity to engage in substantive and definitive research as also to nurture intellect to contribute to multiple domains in society.

Programme Specific Outcomes:

1. Exhibit proficiency in English language skills - oral and written
2. Attain familiarity with representative texts of various literary and cultural contexts
3. Inculcate original thinking and reading of texts
4. Develop ability to write analytically across all appropriate formats
5. Acquire and demonstrate critical skills to interpret literary texts
6. Acquire proficiency in original research through critical and analytical skills
7. Acquire innovative scholarship to inform future research
8. Equip them with e-resource utilisation skills
9. Develop acumen for professional writing and editing careers
10. Attain proficiency for teaching in schools, colleges and elsewhere

Programme Career Opportunities:

1. Teaching positions in schools, colleges and universities
2. Writing / Editing opportunities in print media/ web / news portals
3. Professional writing positions in government organisations / NGOs / corporate set-ups
4. Content writing positions in Marketing / Advertising agencies
5. Positions in professions requiring creative / analytical / linguistic skills
6. Pursue M.Phil. / Ph.D. programmes

Credits and Evaluation:

The course has four semesters and will be completed over a period of two years. Each Course has 50 marks (4 credits). Students will have to take twelve compulsory or 'core' courses (of 48 credit points), four major elective courses (of 16 credit points), one elective interdisciplinary course (of 4 credit points) and three Internal Assignments (of 12 credit points). Students will be required to earn 4 credits points for elective interdisciplinary from other departments. Each paper of 4 credits shall have 4 hour session of lectures per week over a period of one semester of 16 weeks for teaching-learning process.

Students will have to take two foundation courses (non-credit). In the first semester there will be one compulsory foundation course and in the second semester there will be one elective foundation course.

Students will be evaluated on the basis of a written End Semester Examination (E.S.E.) at the end of each semester and Internal Assessment (I.A.) for each course during the semester. Each paper in the written End Semester Examination (E.S.E.) will be of two hours duration, and the maximum marks for each paper will be 40 marks. The Internal Assessment of each course will be of 10 marks.

The Internal Assignment(s) / Dissertation Paper(s) will carry 50 marks for Assignment(s)/ Dissertation Paper(s).

Semester I

Course Code	Course Title	Credit	Marks		
			IA*	ESE**	Total
ENG101C	British Poetry I (From 14th to mid-19th Century)	4	10	40	50
ENG102C	British Poetry II (From mid-19th to 20th Century)	4	10	40	50
ENG103C	British Drama I (From 16th to 18th Century)	4	10	40	50
ENG104C	British Drama II (20th Century)	4	10	40	50
ENG105IA***	Test on Writings Skills	4	50	--	50
106 CF****	Communicative English and Personality Development	Non-Credit Course			

*IA – Internal Assessment

**ESE – End Semester Examination

***IA – Internal Assignment

****CF – Compulsory Foundation

Semester II

Course Code	Course Title	Credit	Marks		
			IA*	ESE**	Total
ENG 201C	British Novel I	4	10	40	50
ENG 202C	British Novel II	4	10	40	50
ENG 203C	Shakespeare I (Comedy, Tragicomedy and Sonnets)	4	10	40	50
ENG 204C	Shakespeare II (Tragedy, History Play, Shakespeare Criticism and Performance)	4	10	40	50
ENG 205 IA***	Internal Assignment	4	50	--	50
206 EF****	1. Human Rights & Value Education 2. Yoga & Life Skills (Any one of the above)	Non-Credit Course			

*IA – Internal Assessment

**ESE – End Semester Examination

***IA – Internal Assignment

****EF – Elective Foundation

Semester III

Course Code	Course Title	Credit	Marks		
			IA *	ESE **	Total
ENG 301C	Literary Criticism: Theory and Interpretation I	4	10	40	50
ENG 302C	Literary Criticism: Theory and Interpretation II	4	10	40	50
ENG 303C	Literary Theory I	4	10	40	50
ENG 304C	Literary Theory II	4	10	40	50
305EID ***	Cinema and Literature	4	10	40	50

*IA – Internal Assessment

**ESE – End Semester Examination

***EID -- Elective Interdisciplinary

Semester IV

Students will have to choose any 4 Major Elective Courses along with Internal Assignment

Course Code	Course Title	Credit	Marks		
			IA *	ESE **	Total
ENG 401ME(A) ***	Indian Writing in English I	4	10	40	50
ENG 402 ME(B)	Indian Writing in English II	4	10	40	50
ENG 403 ME(C)	Scottish Literature I	4	10	40	50
ENG 404 ME(D)	Scottish Literature II	4	10	40	50
ENG 405 ME(E)	Post 1950s British Literature I	4	10	40	50
ENG 406 ME(F)	Post 1950s British Literature II	4	10	40	50
ENG 407 ME(G)	American Literature I	4	10	40	50
ENG 408 ME(H)	American Literature II	4	10	40	50
ENG 409 ME(I)	Australian Literature I	4	10	40	50
ENG 410 ME(J)	Australian Literature II	4	10	40	50
ENG 411 ME(K)	New Literatures I	4	10	40	50
ENG 412 ME(L)	New Literatures II	4	10	40	50
ENG 413 IA ****	Dissertation Paper	4	50	--	50

* IA – Internal Assessment

**ESE – End Semester Examination

***ME -- Major Elective (Optional Paper)

****IA – Internal Assignment

Semester I

Course ENG 101C: British Poetry I (From 14th to mid-19th Century)

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This paper on British Poetry seeks to introduce to the postgraduate student critical insights into British poetry, encompassing canonical texts from the fourteenth to the nineteenth centuries. It has been oriented into two sectional divisions – the first unit covering the period from Chaucer to Milton, detailing pertinent political and religious allegories, subscribing to the nuanced themes of the relevant texts concerned. It circumnavigates the Middle English period to the Puritan Age, covering four major poets, posited at significant juncture points in the History of English Literature. Chaucer's *The Canterbury Tales* would augment the major poet's anti-Church yet pro-Christian position. Spenser's *The Faerie Queene* analyses the praise and criticism concerning Queen Elizabeth I in terms of a multi-chequered symbolism and allusion, championed in the court life, coupled with theological and social commentary. Donne's secular love poems covers the radical and unconventional highs that the metaphysical movement in love poetry aspired to. Milton's *Paradise Lost* (Book IV) is poised to cover a critique of the church of his day and adjacent issues of alleged misogyny, conjugality and moralistic binaries. The second Unit covers the neoclassical period to the romantic poets, showing further evolutions down the line

Unit 1

Geoffrey Chaucer: *Prologue to The Canterbury Tales*

Or, *The Nun's Priest's Tale*

Edmund Spenser: *Faerie Queene*, Book I

John Donne: "A Nocturnal upon St. Lucy's Day", "The Canonization"

John Milton: *Paradise Lost* Book IV

Unit 2

John Dryden: *Absalom and Achitophel*

William Blake: *Songs of Innocence and Songs of Experience* (Selections)

William Wordsworth: *Prelude* Book I

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

Felicia Hemans: "Casabianca"

John Keats: "Ode on a Grecian Urn", "Ode on Melancholy"

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Patrick Cheney, *Reading Sixteenth-Century Poetry*, Wiley-Blackwell, Malden MA, 2011

Hammond Gerald (ed.), *Elizabethan Poetry: Lyrical and Narrative*, Macmillan, London, 1984, Casebook Series

J. Summers, *The Muse's Method: An Introduction to Paradise Lost*, 1962, rpt. Chatto and Windus, London, 1970

Jonathan F. S. Post, *English Lyric Poetry: The Early Seventeenth Century*, Routledge, London and New York, 1999

Charles Mahoney, *A Companion to Romantic Poetry*, Wiley-Blackwell, Malden MA, 2011

J. A. K. Thomson, *Classical Influences on English Poetry*, George Allen & Unwin, London, 1951

Course ENG 102C: British Poetry II (From Mid 19th to 20th Century)

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This paper on British Poetry covers the period from mid-19th to the 20th Centuries. There are two units, divided into the Victorian and Modern periods. The 1st Unit covers poets from Tennyson to Hopkins, while Unit 2 ranges from Yeats to Dylan Thomas. This paper seeks to introduce the student to more detailed critiques of these poets in terms of the English National Culture from 1860 to 1930. Unit I stresses on a variegated focus on sensory elements, recurring themes of the religion/science conflict, and interest in

medieval fables and legends, characteristic of Victorian Era poetry. The four select poems chosen with particular emphasis on representative poets, namely Tennyson, Browning, Bronte and Hopkins, emphasises upon the socio-cultural radicalism that bred a typical mind-set that rebelled against the romanticized version of thinking and living. The idea is to hone the minds of the students to properly critique hitherto strict binaries, such as religion and science, nature and romance et al. Re-conditioning the Romantic trope of sentimentality is another concern that is nuanced through the works of these poets. Unit II focusses on four foundational, yet individualised modern poets, namely W.B. Yeats, W.H. Auden, T.S. Eliot and Dylan Thomas and how they came out of the shell of Romantic utopianism as well as Victorian conservatism and prudery. As Denis Donoghue observes, Yeats and Eliot marked canonical 'presences' as major modern poets, who moulded the rebuke and resignation of the condition of modernity to frame a modernist aesthetics, whose 'anxiety of influence' (Harold Bloom) was bound to fall on their successors. However, Auden emerged as "the enfant terrible of English poetry" and Dylan Thomas proved to be "a trickster-poet, one who resisted the display of metropolitan insider knowledge which allusion, quotation and echo often signify", too ready to counter the "well-bred canonical assurances" (John Goodby) of his predecessors and contemporaries. It is this multi-chequered fabric of poetic understanding that this paper seeks to understand and evaluate.

Unit 1

Lord Alfred Tennyson: *In Memoriam* (Selections)

Robert Browning: "Grammarians' Funeral"

Emily Bronte: "No Coward Soul is Mine"

G.M. Hopkins: "The Windhover", "Felix Randal", "I Wake and Feel the Fell of Dark"

Unit 2

W.B. Yeats: "No Second Troy", "The Second Coming" **W.H. Auden:** "A Summer Night",
"Musée des Beaux Arts"

T.S. Eliot: *The Waste Land*

Dylan Thomas: "Poem on His Birthday", "Do Not Go Gentle into that Good Night"

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

John Lennard, *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism*, Oxford University Press, Oxford, 1995

James Shapiro, Carl Woodring, *The Columbia History of British Poetry*, Columbia University Press, New York, 1994

Michael O'Neill, Madeleine Callaghan, *Twentieth Century British and Irish Poetry: Hardy to Mahon*, Wiley-Blackwell, Malden MA, 2011

James Acheson, Romana Huk, *Contemporary British Poetry: Essays in Theory and Criticism* State University of New York Press, New York, 1996

Richard Bradford, *A Linguistic History of English Poetry*, Routledge, London and New York, 1993

Meredith Martin, *The Rise and Fall of Meter: Poetry and English National Culture, 1860-1930*, Princeton University Press, Princeton, NJ, 2012

Ruth Glancy, *Thematic Guide to British Poetry*, Greenwood Press, London, 2002

Josephine Miles, *Eras & Modes in English Poetry*, University of California Press, Berkeley and Los Angeles, 1957

Course ENG 103C: British Drama I (From 16th to 18th Century)

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course represents plays iconic and iconoclastic, across Elizabethan, Jacobean, Restoration and the Augustan periods in English literature. Unit I engages with transgression, transgressors and an experiment with form and satire – in the “anti-opera” of *The Beggar’s Opera* (1728). Unit II plays with comedy and the city. Our objectives and intended outcomes in proposing the course are as follows:

1. To acquaint students with the socio-historical, political and ideological currents and undercurrents braided in Britain during these periods through class discussions, books and journals as well as web-resources,

2. Train them in close literary-critical exegesis of the texts, given these socio-political contexts,
3. Encourage them to come up with original translational readings of the texts, from their own time and location,
4. Analyse these texts and explore how they could speak to contemporary issues and events and comparable transcultural texts, and finally
5. Train them in analytical thinking and academic writing around these plays

Unit 1

Christopher Marlowe: *The Tragical History of the Life and Death of Doctor Faustus*

John Webster: *The Duchess of Malfi*

John Gay: *The Beggar's Opera*

Unit 2

Thomas Dekker: *The Shoemaker's Holiday*

Ben Jonson: *Volpone*

William Congreve: *The Way of the World*

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Chambers, E. K. *The Elizabethan Stage*. 4 Volumes. Oxford: Clarendon Press, 1923. Clark, Sandra. *Renaissance Drama*. Cambridge, England: Polity, 2007.

Gainor, J. Ellen, Stanton B. Garner, Jr., and Martin Puchner, Eds. *The Norton Anthology of Drama: Vol. 1: Antiquity Through The Eighteenth Century*. New York: W. W. Norton & Company, Inc., 2009.

Harp, Richard, ed. *Ben Jonson's Plays and Masque*. A Norton Critical Edition. 2nd ed. New York & London: W. W. Norton, 2001.

Leggatt, Alexander. *Citizen Comedy in the Age of Shakespeare*. Toronto: University of Toronto Press, 1973.

Leinwand, Theodore B. *The City Staged: Jacobean Comedy, 1603–1613*. Madison: University of Wisconsin Press, 1986.

Logan, Terence P., and Denzell S. Smith, Eds. *The Predecessors of Shakespeare: A Survey and Bibliography of Recent Studies in English Renaissance Drama*. Lincoln, NE: University of Nebraska Press, 1973.

O'Brien, J. *Harlequin Britain: Pantomime and Entertainment, 1690-1760*, Baltimore: The Johns Hopkins University Press, 2004.

Wilkes, G. A, ed. *Ben Jonson: Five Plays*. The World's Classics. 1981. Oxford & New York: Oxford University Press, 1990.

Zionkowski, Linda and Cynthia Klekar, Ed. *The Culture of the Gift in Eighteenth-Century England*, New York: Palgrave MacMillan, 2009

Course ENG 104C: British Drama II (20th Century)

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

From the apparently time-machine-apart era and aura of canonical texts proposed in the above course titled British Drama I, the present course switches to a sample of representative plays from the relatively recent – the Victorian, modern and post-modern periods in British literature. In Unit I, G. B. Shaw's Victorian pleasant play *Candida* writes back to Ibsen's *A Doll's House*, modernist T. S. Eliot's *Murder in the Cathedral* revisits conventions of classical Greek drama as also the promise of the medieval miracle play, and Samuel Beckett's *Waiting for Godot* explores waiting in a modernist moment. Unit II features plays from post Second World War British drama and examines the still resonant tropes of the angry young man, the successful woman, nation and colonisation – all of course as situated in the English and Irish contexts.

Our objectives and intended outcomes in proposing the course are as follows:

1. To make students familiar with the socio-historical and political currents and undercurrents informing the contexts of these texts through class discussions, books and journals as well as web-resources,
2. Train them in close reading of the texts mapped against their socio-political contexts,

3. Inspire them to come up with original translational readings of the texts from their own time and location,
4. Analyse these texts and explore how they could be related to contemporary issues and events and comparable transcultural texts, and finally
5. Train them in analytical thinking, writing and asking questions around the plays

Unit 1

George B. Shaw: *Candida*

T.S. Eliot: *Murder in the Cathedral*

Samuel Beckett: *Waiting for Godot*

Unit 2

John Osborne: *Look Back in Anger*

Caryl Churchill: *Top Girls*

Brian Friel: *Translations*

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Broad, Violet M. and C. Lewis Broad, eds. *Dictionary to the Plays and Novels of Bernard Shaw*. London: A. & C. Black, 1929.

Browne, E. Martin. *The Making of T.S. Eliot's Plays*. London: Cambridge University Press, 1969.

Burkman, K. H., ed. *Myth and Ritual in the Plays of Samuel Beckett*. London and Toronto: Fairleigh Dickinson University Press, 1987.

Cronin, A., *Samuel Beckett The Last Modernist*. London: Flamingo, 1997.

Delaney, Paul, ed. *Brian Friel in Conversation*. Michigan: University of Michigan Press, 2000.

Henderson, Archibald. *George Bernard Shaw: Man of the Century*. New York: Appleton-Century-Crofts, 1956.

Murray, Christopher, ed. *Brian Friel: Essays, Diaries, Interviews, 1964–1999*. London: Faber & Faber, 1999.

Osborne, John. *A Better Class of Person: An Autobiography, 1929–56*. London: Penguin Books, 1982.

Osborne, John. *Almost a Gentleman: An Autobiography, 1955–66*. London: Faber & Faber, 1991.

Richard, Pine. *Brian Friel and Ireland's Drama*. London: Routledge, 1990. Tate, Allen, ed. *T. S. Eliot – The Man and His Work*. Delta: New York, 1966.

Webb, E., *The Plays of Samuel Beckett*. Seattle: University of Washington Press, 1974.

Course ENG 105IA: Test on Writings Skills

Full Marks: 50

Course Objectives & Outcomes:

The modern day globalized world has made the ability to read and write crucial and essential for communication with the surrounding environment. This paper aims to test the writing proficiency and comprehension skills of the students. The students will be able to exhibit their proficiency in written communication through the writing of an effective expository or argumentative essay using proper style, structure, and voice. The students will be able to accurately list and identify comprehension strategies and apply the same to texts. This will lead to the effective development of an integrated skill set for reading comprehension and writing.

Mode of examination:

- | | |
|---|----------|
| 1. An Essay of not less than 800 words
(1 question to be attempted out of 10 options) | 30 marks |
| 2. Comprehension | 20 marks |

Course 106CF: Communicative English and Personality Development

(Non Credit Course)

Course Objectives & Outcomes:

This course has been designed into two parts, Communicative English and Personality Development. The main objective of Communicative English is to make the students proficient communicators in English. It aims to develop in the learners the ability to understand English in a wide range of contexts. The main thrust is on understanding the nuances of listening, speaking and reading English. The course is a step towards preparing the learners to face situations with confidence and to seek employment in the modern globalized world. As knowledge of English phonetics will help the students to listen and to speak English better, they would be given rudimentary training in English phonetics. It also enhances the student's general standard of spoken English. The knowledge of the phonetic alphabets/symbols will help the students to refer the dictionary for correct pronunciation.

Part I: (Communicative English)

(30 marks)

Module I: Listening

Definition of listening

Listening vs. Hearing

Process of listening; Problems students face in listening

What is good listening?

Strategies of listening

Module II: Speaking

Origins of English language, Family tree of English language

Organs of Speech and Speech Mechanism

Applied Phonetics: the English Consonants, Vowels and Diphthongs

Accents of English, Word Accent

Intonation in English

Rules of Pronunciation

Business English

Indian English and derivations from R.P.

Speaking as a skill; Speaking on formal and informal occasions

Module III: Reading

The Reading Process

Methods to Improve Reading

Strengthening Your Vocabulary

Barriers to Reading

Part II: (Personality Development)

(20 marks)

Course Objectives & Outcomes:

The present module on personality development is specifically design to cater to the overall development of the students in order to improve functional efficiency not only in academic career but also in professional life. The main objective of this part is to remove or screen out those barriers or obstructions that stand in the way of the expression of individual personality, through a process of training. The rationale behind this endeavour is the recognition of the multifaceted influence of the personality of the students upon their professional career. It also aims to bring about personality development with regard to the different behavioural dimensions that have far-reaching significance in the direction of professional effectiveness. Finally, this course will inculcate insight into human behaviour and to develop self-introspection skills for personal integration and development of personality.

Module I: Personality

Meaning and concept of Personality

Types of Personality

Determinants of Personality

- Hereditary
- Environment

Psychoanalytic theories of personality: Freud, Erikson, Adler

Factors influences on Personality Development

Module II: Interpersonal Relations & Leadership

Introduction to Interpersonal Relations

Analysis of different ego states
Analysis of Transactions
Introduction to Leadership
Leadership Styles
Roles and Responsibilities of a Group Leader
Introduction to Stress and Conflict
Causes of Stress and Conflict
Managing Stress and Conflict

Semester II

Course ENG 201C: British Novel I

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course seeks to explore the British fictions ranging from 14th Century to 20th Century. The whole course has been divided into two parts- British Novel I (dealing mainly with novels written between 14th century to mid-19th century) and British Novel II (dealing mainly with novels written between mid-19th century to late 20th century). It will focus on the detailed study of the texts that reflect a range of socio-cultural and aesthetic values in England during the aforementioned period.

The outcome of the course is to set critical thinking in motion on the following topics:

1. The growth and development of the genre novel in England from prose writings.
2. The relationship between novel and the rise of middle-class readership.
3. The relevant social-political and cultural milieu that might have significant bearings on the genre.
4. Evaluation of various identity formations, such as age, sexuality and class.

Unit I

Daniel Defoe: *Robinson Crusoe* (1719)

Laurence Sterne: *A Sentimental Journey* (1768)

Emily Bronte: *Wuthering Heights* (1847)

Charlotte Bronte: *Jane Eyre* (1847)

Unit II

W.M. Thackeray: *Vanity Fair* (1847)

Charles Dickens: *Great Expectations* (1861)

Thomas Hardy: *Tess of the d'Urbervilles* (1891)

Joseph Conrad: *Heart of Darkness* (1899)

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Behn, Aphra, and Joanna Lipking. *Oroonoko an Authoritative Text, Historical Backgrounds, Criticism*. London: Norton, 1997. Print.

Grundy, Isobel, and Susan Wiseman. *Women, Writing, History, 1640-1740*. Athens: U of Georgia, 1992. Print.

Swift, Jonathan, and Robert A. Greenberg. *Gulliver's Travels: An Annotate Text with Critical Essays*. New York: W. W. Norton, 1961. Print.

Richetti, John J. *The Cambridge Companion to the Eighteenth-Century Novel*. Cambridge: Cambridge UP, 1996. Print.

Swift, Jonathan, and Robert DeMaria. *Gulliver's Travels*. London: Penguin, 2001. Print.

Sen, Amrit. *The Narcissistic Mode: Metafiction as a Strategy in Moll Flanders, Tom Jones and Tristram Shandy*. Delhi: Worldview, 2007. Print.

Kettle, Arnold. *An Introduction to the English Novel*. London: Hutchinson's U Library, 1951. Print.

Watt, Ian. *The Rise of the Novel; Studies in Defoe, Richardson, and Fielding*. Berkeley: U of California, 1957. Print.

Defoe, Daniel, and Michael Shinagel. *Robinson Crusoe*. New York: Norton, 1975. Print.

Fielding, Henry, and Sheridan Baker. *Tom Jones: An Authoritative Text Contemporary Reactions Criticism*. New York: W.W. Norton, 1973. Print.

Rawson, Claude Julien. *The Cambridge Companion to Henry Fielding*. Cambridge: Cambridge UP, 2007. Print.

Thackeray, William Makepeace., and Peter Shillingsburg. *Vanity Fair: An Authoritative Text*. New York: Norton, 1994. Print.

Walsh, Marcus. *Laurence Sterne*. London: Longman, 2002. Print.

Course Objectives & Outcomes:

This course seeks to explore the British fictions ranging from 14th Century to 20th Century. The whole course has been divided into two parts- British Novel I (dealing mainly with novels written between 14th century to mid-19th century) and British Novel II (dealing mainly with novels written between mid-19th century to late 20th century). It will focus on the detailed study of the texts that reflect a range of socio-cultural and aesthetic values in England during the aforementioned period.

The outcome of the course is to set critical thinking in motion on the following topics:

1. The growth and development of the genre novel in England from prose writings.
2. The relationship between novel and the rise of middle-class readership.
3. The relevant social-political and cultural milieu that might have significant bearings on the genre.
4. Evaluation of various identity formations, such as age, sexuality and class.

Unit I

Henry James: *The Turn of the Screw* (1898)

Rudyard Kipling: *Kim* (1901)

D.H. Lawrence: *Sons and Lovers* (1913)

E.M. Forster: *A Passage to India* (1924)

Unit II

Virginia Woolf: *To the Lighthouse* (1925)

Graham Greene: *The Power and the Glory* (1940)

George Orwell: *1984* (1949)

William Golding: *Lord of the Flies* (1954)

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Sale, William M. *Emily Brontë: Wuthering Heights: An Authoritative Text with Essays in Criticism*. New York: W.W. Norton, 1963. Print.

Phillips, Brian, and Emily Brontë. *Wuthering Heights: Emily Bronte*. New York: Spark Pub., 2002. Print.

Dickens, Charles, and Edgar Rosenberg. *Great Expectations: Authoritative Text, Backgrounds, Contexts, Criticism*. New York: W. W. Norton, 1999. Print.

West, Clare, and Charles Dickens. *Great Expectations*. Oxford: Oxford UP, 2000. Print. Bloom, Harold. *Charles Dickens*. New York: Chelsea House, 1987. Print.

Page, Norman. *Dickens, Hard Times, Great Expectations, and Our Mutual Friend: A Casebook*. London: Macmillan, 1979. Print.

McDowell, Frederick P. W. *E. M. Foster: An Annotated Bibliography of Writings about Him*. De Kalb, Ill: Northern Illinois UP, 1976. Print.

Das, G. K., and John Beer. *E. M. Foster: A Human Exploration: Centenary Essays*. London: Macmillan, 1979. Print.

Crews, Frederick Campbell. *E.M.Foster*: Princeton U Press, 2015. Print.

Beer, John B. *A Passage to India: Essays in Interpretation*. Totowa, NJ: Barnes & Noble, 1986. Print.

Bloom, Harold. *The Brontë Sisters*. Philadelphia: Chelsea House, 2002. Print. Page, Norman. *Thomas Hardy*. London: Routledge & Kegan Paul, 1977. Print.

Cecil, David. *Hardy, the Novelist; an Essay in Criticism*. London: Constable, 1943. Print. Conrad, Joseph, and Robert Kimbrough. *Heart of Darkness: An Authoritative Text,*

Backgrounds and Sources, Criticism. New York: Norton, 1988. Print.

Bennett, Carl D. *Joseph Conrad*. New York: Continuum, 1991. Print.

Coombes, Henry, and David Herbert. Lawrence. *D. H. Lawrence: A Critical Anthology*. Harmondsworth: Penguin Education, 1973. Print.

Lawrence, D. H. *Sons and Lovers*. Cambridge: Cambridge UP, 1992. Print. Friedman, Lawrence S. *William Golding*. New York: Continuum, 1993. Print. Kinkead-Weekes, Mark, and Ian Gregor.

William Golding: A Critical Study. London: Faber and Faber, 1970. Print.

Bloom, Harold. *Lord of the Flies*. Philadelphia, PA: Chelsea House, 1999. Print.

Course ENG 203C: Shakespeare I (Comedy, Tragicomedy and Sonnets)

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course includes some important plays of Shakespeare with a view to giving the learners an exposure to the principal genres like comedy, tragedy and tragic-comedy. It will engage students in his ageless characters, his fascinating plots, and his general human themes. It will also introduce the learners to his extraordinary dramatic poetry and sonnets. The course proposes to examine the historical, socio-political and intellectual milieu of Elizabethan England in which he wrote, highlighting his modernism and influence in the realms of language, literature and theatre. Side by side, it will focus on close reading of the texts which will help the learners to have an idea of the rich poetic art of Shakespeare.

While the course will acquaint the learners with the dramatic and poetic writings of Shakespeare they will also learn to relate the texts to their contemporary social situation. The understanding of the texts will enable them to apply their knowledge to the understanding of their own cultural contexts and help them develop reasoned analysis as to why Shakespeare is still relevant in the present university syllabus. The course will equip them to analyze the ways in which stage productions and film adaptation of Shakespeare's plays can improve, transform, and expand the meaning of the plays. Finally the course seeks to encourage the learners to undertake further research in the field and train them to use advanced print and electronic resources for the purpose.

Unit I

The Tempest

Twelfth Night

Unit II

Measure for Measure

Sonnets: 16, 18, 73, 87, 116, 130.

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Shakespeare, William, Virginia Mason. Vaughan, and Alden T. Vaughan. *The Tempest*. London: Arden Shakespeare, 2000. Print.

Shakespeare, William, Burton Raffel, and Harold Bloom. *The Tempest*. New Haven: Yale UP, 2006. Print.

Tillyard, E. M. W. *Shakespeare's Last Plays*. London: Chatto and Windus, 1938. Print.
Shakespeare, William, and Christine Dymkowski. *The Tempest*. Cambridge, UK: Cambridge UP, 2000. Print.

White, R. S. *The Tempest, William Shakespeare*. New York: St. Martin's, 1999. Print.
Shakespeare, William, and Elizabeth Story Donno. *Twelfth Night, Or, What You Will*. Cambridge: Cambridge UP, 1985. Print.

Parrott, Thomas Marc. *Shakespearean Comedy*. New York: Russell & Russell, 1962. Print.
Leggatt, Alexander. *The Cambridge Companion to Shakespearean Comedy*. Cambridge, U.K.: Cambridge UP, 2002. Print.

Charlton, H. B. *Shakespearean Comedy*. London: Methuen, 1938. Print.
Shakespeare, William, and Davis P. Harding. *Measure for Measure*. New Haven: Yale UP, 1954. Print.

Foakes, R. A. *Shakespeare: The Dark Comedies to the Last Plays; from Satire to Celebration*. Charlottesville: U of Virginia, 1971. Print.

Shakespeare, William, and Stephen Booth. *Shakespeare's Sonnets*. New Haven: Yale UP, 1977. Print.

Vendler, Helen. *The Art of Shakespeare's Sonnets*. Cambridge, MA: Belknap of Harvard UP, 1997. Print.

Course ENG 204C: Shakespeare II

(Tragedy, History Play, Shakespeare Criticism and Performance)

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course includes some important plays of Shakespeare with a view to giving the learners an exposure to the principal genres like comedy, tragedy and tragic-comedy. It will engage students in his ageless characters, his fascinating plots, and his general human themes. It will also introduce the learners to his extraordinary dramatic poetry and sonnets. The course proposes to examine the historical, socio-political and intellectual milieu of Elizabethan England in which he

wrote, highlighting his modernism and influence in the realms of language, literature and theatre. Side by side, it will focus on close reading of the texts which will help the learners to have an idea of the rich poetic art of Shakespeare.

While the course will acquaint the learners with the dramatic and poetic writings of Shakespeare they will also learn to relate the texts to their contemporary social situation. The understanding of the texts will enable them to apply their knowledge to the understanding of their own cultural contexts and help them develop reasoned analysis as to why Shakespeare is still relevant in the present university syllabus. The course will equip them to analyze the ways in which stage productions and film adaptation of Shakespeare's plays can improve, transform, and expand the meaning of the plays. Finally the course seeks to encourage the learners to undertake further research in the field and train them to use advanced print and electronic resources for the purpose.

Unit I

King Lear

Antony and Cleopatra

Unit II

Shakespeare Criticism & Performance

Critics:

18th Century: Dr. Johnson

19th Century: S.T. Coleridge

20th Century: A.C. Bradley, G. Wilson Knight, E. M.W. Tillyard

Recent Trends in Shakespeare Criticism:

(i) Alternative Shakespeares: John Drakakis

(ii) Political Shakespeare: Jonathan Dollimore

Shakespearean Stage and Conventions

Shakespeare: From Stage to Screen

Grigory Kosintzev: *King Lear*

Peter Brook: *King Lear* (Orson Welles as Lear)

Akira Kurosawa: *Throne of Blood*

Roman Polansky: *Macbeth*

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Shakespeare, William, *King Lear*. (Ed. Kenneth Muir) London: Methuen, 1972. Print. Spencer, Theodore. *Shakespeare and the Nature of Man*. Cambridge: Cambridge UP, 2009. Print.

Danby, John F. *Shakespeare's Doctrine of Nature; a Study of King Lear*. London: Faber and Faber, 1949. Print.

Male, David. *Antony and Cleopatra*. Cambridge: Cambridge UP, 1984. Print.

Charney, Maurice. *Shakespeare's Roman Plays; the Function of Imagery in the Drama*. Cambridge: Harvard UP, 1961. Print.

McEachern, Claire. *The Cambridge Companion to Shakespearean Tragedy*. Cambridge, U.K.: Cambridge UP, 2003. Print.

Ridler, Anne. *Shakespeare Criticism*. London: Oxford U Pr., 1959. Print. Halliday, F. E. *Shakespeare and His Critics*. London: Duckworth, 1949. Print. Hopkins, Lisa. *Beginning Shakespeare*. Manchester, UK: Manchester UP, 2005. Print. Nagler, A. M. *Shakespeare's Stage*. New Haven: Yale UP, 1958. Print.

Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. Cambridge, U, 1970. Print.

Buchman, Lorne Michael. *Still in Movement: Shakespeare on Screen*. New York: Oxford UP, 1991. Print.

Course ENG 205 IA: Internal Assignment

Full Marks: 50

Mode of examination

A **Project Paper** to be submitted on any component not included in the syllabus in UG & PG levels. (30 Marks allotted for Project Paper & 20 Marks for viva voce)

Course 206 EF:

(Non Credit Course)

Human Rights and Value Education

Or,

Yoga and Life Skills

Semester III

Course ENG 301C: Literary Criticism: Theory and Interpretation I

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

The objective behind proposing this paper is to make the students aware of literary criticism and the application of the same in the study of literature. Criticism gets its realization as a continuum that proceeds through a series of critical trends that exist from time immemorial. The students through their knowledge of these critics will gather a sound knowledge of literature through appreciation of the literary critics' perception of aesthetics. Beginning from Plato, Aristotle to Voltaire, this paper on Literary Criticism—Theory and Interpretation I, will make the students aware of the basics of English literary criticism that has influenced English Literature in particular and is still working as a predominant influence forming and reforming literary sensibilities.

This paper will certainly make the students aware of the age-old trend in English literary criticism making them strong in their literary perception. The students will become conscious of aesthetics and will be introduced to a new genre of English Literature making them wiser and more eligible as literary persons. The students will mature in their appreciation and understanding of literature after having dealt with this paper.

Unit I

Plato: *The Republic* (Books III & X)

Aristotle: *Poetics*

Marcus Tullius Cicero: *De Oratore* (Chapter II) / **Horace** – *Ars Poetica*

Longinus: *On the Sublime*

Unit II

Sir Philip Sidney: *An Apology for Poetry*

Baldassare Castiglione: *The Book of the Courtier* (Book IV)

OR

John Dryden: *An Essay of Dramatic Poesy*

Alexander Pope: *An Essay on Criticism*

OR

Voltaire: *Essay on Epic Poetry*

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

The Norton Anthology of Theory and Criticism 2nd Edition by Vincent B. Leitch (Editor) William E. Cain (Editor), Laurie A. Finke (Editor), Barbara E. Johnson (Editor), John McGowan (Editor), T. Denean Sharpley-Whiting (Editor), Jeffrey J. Williams (Editor).

Homer, *Odyssey*, e.g. in the Penguin Classics or Oxford World's Classics editions Homer, *Iliad*, e.g. in the Penguin Classics or Oxford World's Classics editions Aeschylus, *The Persians* and *Oresteia*, a trilogy

Sophocles, *Oedipus Rex* and *Antigone*

Euripides, *Electra* and *Trojan Women*

Plato, *Dialogues*, e.g. in the Penguin Classics edition

Plato, *The Republic*, e.g. in the Penguin Classics edition

Ingram Bywater (Trans.), *On the Art of Poetry* by Aristotle (Oxford: The Clarendon Press, 1962)

Penelope Murray (Trans.), *Classical Literary Criticism* (London: Penguin Classics, 2000)

The Bible (authorized version): Genesis, Exodus, Job, Psalms, Song of Solomon, the gospels of Matthew, Mark, Luke and John, and Revelation

Edmund D. Jones (ed.), *English Critical Essays: Sixteenth, Seventeenth and Eighteenth Centuries* (Oxford: Oxford University Press, 1922)/ D. J. Enright and Ernst Chickera (eds.),

English Critical Texts: 16th Century to 20th Century (Delhi: Oxford University Press, 1962)

R. A. Scott James, *The Making of Literature: Some Principles of Criticism Examined in the Light of Ancient and Modern Theory* (New York: Holt and Company, 1928)

William K. Wimsatt, Cleanth Brooks, *Literary Criticism: A Short History* (New York: A. A. Knopf, 1967)

Harry Blamires, *A History of Literary Criticism* (New York: St. Martin's Press, 1991)

M.A.R. Habib, *A History of Literary Criticism and Theory, from Plato to the Present* (London: Blackwell, 2005)

G. N. Devy, *Indian Literary Criticism: Theory and Interpretation*, 2ndedn. (New Delhi: Orient Blackswan, 2010)

Chris Baldick, *The Oxford Dictionary of Literary Terms*, 4thedn. (Oxford: Oxford University Press, 2008)

Course ENG 302C: Literary Criticism: Theory and Interpretation II

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This paper on Literary Criticism: Theory and Interpretation II will make the students alert in their understanding of the different ways of introspecting literature as a discipline. The wide range of perception of the different critics will enhance their knowledge of the subject. The different critics' notion of aesthetics will introduce the students to a thoroughly new literary approach. This paper will change the mode of appreciation of literature as the students will learn a different trend in the form of literary criticism. The critics' approach will make the students' understanding much more positive introducing them to a new genre in literature and a new way of life. The critics' sense will enhance the sensibility of the students and will giving them a new introduction to literature.

Through a new perception and a keen understanding of literary works by applying the critical sensibility of critics, the students will come to a new understanding of literature. These essays will make newer scope of knowledge and will make the students intrude into the texts with a more sound approach. The students will develop keen understanding and ready perception through these texts.

Unit I

A.W. Schlegel: *Commentary on Shakespeare*

OR

Friedrich Schiller: *On Naive and Sentimental Poetry*

S.T. Coleridge: *Biographia Literaria* (Chapters XIII, XIV & XVIII)

William Wordsworth: *Preface to Lyrical Ballads*

OR

Mathew Arnold: *The Study of Poetry*

T.S. Eliot: “To Criticize the Critic” / “Tradition and the Individual Talent”, “Hamlet and His Problems”

Unit II

Roland Barthes: *Death of the Author*

Michel Foucault: *Who is an Author?*

Jacques Derrida: ‘Structure, Sign and Play in Human Sciences’

Bakhtin: Terms: Dialogic, Heteroglossia, Carnavalesque, Chronotope

Julia Kristeva: *Intertextuality*

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Marilyn Butler, *Romantics, Rebels and Reactionaries: English Literature and its Background 1760-1830* (Oxford: Oxford University Press, 1981)

Geoffrey Thurley, *The Romantic Predicament* (London: Macmillan, 1983)

Nigel Leask, *British Romantic Writers and the East: Anxieties of Empire* (Cambridge: Cambridge University Press, 1991)

Philippe Lacoue-Labarthe and Jean-Luc Nancy, *The Literary Absolute: The Theory of Literature in German Romanticism* (1978), trans. Philip Barnard and Cheryl Lester (Albany, New York: SUNY Press, 1988)

David Simpson (ed.), *The Origins of Modern Critical Thought: German Aesthetic and Literary Criticism from Lessing to Hegel* (Cambridge: Cambridge University Press, 1988)

Frederick C. Beiser (Trans. and ed.), *The Early Political Writings of the German Romantics* (Cambridge: Cambridge University Press, 1996)

Mary Moorman (ed.), *Journals of Dorothy Wordsworth* (Oxford: Oxford University Press, 1971)

Lionel Trilling, *Matthew Arnold* (New York: Columbia University Press, 1949)/ Michael Thorpe, *Matthew Arnold* (New York: Arco, 1969)

Warren D. Anderson, *Matthew Arnold and the Classical Tradition* (Ann Arbor: University of Michigan Press, 1965)

Jacqueline E. M. Latham (ed.), *Critics on Matthew Arnold* (Sydney: Allen & Unwin, 1973) Frank Kermode (ed.), *Selected Prose of T. S. Eliot* (Faber, 1975)

Stephen Heath (trans. and ed.), *Image, Music, Text* by Roland Barthes (London: Fontana, 1977)

Roland Barthes, *Mythologies*, English edn. (London: Paladin, 1972)

Gayatri Chakravorty (trans.), *Of Grammatology* by Jacques Derrida (Baltimore: The John Hopkins University Press, 1974)

Alan Bass (Trans.), *Writing and Difference* by Jacques Derrida (Chicago: University of Chicago Press, 1978)

Colin Gordon (ed.), *Power Knowledge: Selected Interviews and Other Writings 1972-77* by Michel Foucault (Hertfordshire: Harvester Wheatsheaf, 1980)

David Lodge (ed.), *Modern Criticism and Theory* (London: Longman, 1988)

Lois Tyson, *Critical Theory Today: A User-Friendly Guide* (New York: Garland Publishing, 1999)

Peter Barry, *Beginning Theory: An Introduction to Literary and Cultural Theory* (Manchester: Manchester University Press, 2002)

Patricia Waugh, *Literary Theory and Criticism: an Oxford Guide* (Oxford: Oxford University Press, 2006)

Terry Eagleton, *Literary Theory: An Introduction; with a new preface* (Minneapolis: University of Minnesota Press, 2008)

Course ENG 303C: Literary Theory I

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course on Literary Theory aims to open up new and newer avenues for the students. As students of literature the students had been interpreting literary texts which give the students a realization of the world around and the different processes through which life forms. Literary theory will make the students understand these processes better and will enable them to form an understanding of human character through their knowledge of literary theory. Theory would introduce the students to different aspects of teaching/learning literary texts and how culture/society influences literature and vice-versa. Literature as not simply a subject, but one imbued with the power of discourse and activism to change the world, will appear as altogether a different entity than it had previously appeared irrespective of literary theory. The students will become more concerned of this world for being students of literature and not cornered as simply interested in pleasure or didacticism.

This course on literary theory will make the students active participants in society. The students will not simply try to interpret the texts or understand the characters but will bear the power to move men and storm the world. A wide range of vague notions as the Unconscious or Archetype, etc. will get perfect stature through the students' knowledge of literary theory. Literature will come up as an all-new aspect of learning through this Course.

Unit I

Marxism:

Antonio Gramsci: "The Formation of the Intellectuals"

Louis Althusser: *Ideology and Ideological State Apparatuses*
(Selections)

Historiography:

Hayden White: "The Historical Text as Literary Artefact"

New Historicism & Cultural Materialism

Stephen Greenblatt: "Resonance and Wonder" (From *Learning to Curse*)

Nationalisms:

Benedict Anderson: *Imagined Communities*

Ashis Nandy: "Nationalism, Genuine and Spurious"

Unit II

Post Structuralism, Postmodernism:

Jean Baudrillard: 'Simulacra and Simulations'

Frederic Jameson: "Postmodernism or the Cultural Logic of Late
Capitalism" **Jacques Derrida:** *Of Hospitality*

Linda Hutcheon: *A Poetics of Post Modernism* (Introduction)

Diaspora:

Stuart Hall: 'Cultural Identity and Diaspora' (from *Theorizing Diaspora*)

Vijay Mishra: *The Diasporic Imaginary: Theorizing the Indian Diaspora*
(1st Chapter)

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

The Norton Anthology of Theory and Criticism 2nd Edition by Vincent B. Leitch (Editor), William E. Cain (Editor), Laurie A. Finke (Editor), Barbara E. Johnson (Editor), John McGowan (Editor), T. Denean Sharpley-Whiting (Editor), Jeffrey J. Williams (Editor).

Leitch, Vincent B. *The Norton Anthology of Theory and Criticism* (2nd Edition). New York: W.W. Norton & Co, 2010.

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008

Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005

Bennett, Andrew, and Nicholas Royle. *An Introduction to Literature, Criticism and Theory*. Harlow: Pearson Education Limited. 2009.

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. Oxford: OUP, 2011. Eagleton, Terry. *Literary Theory: An Introduction*. Oxford: Blackwell, 2008.

Hall, Donald. & E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001

Course ENG 304 C: Literary Theory II

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

The objective behind proposing this course is to make the students aware of the critical work of different branches of literary theory in general and the works of different theorists in particular. The different aspects of literary criticism that had sprouted in their criticism will give the students a strikingly changed approach. This critical acumen of the world famous theorists will make the students conscious of the global processes continuing as prominent literary trends. The students will come to know of the different concerns at play— the political, social, geographical and literary issues through this paper.

This course will instigate the students' thought process and stimulate their senses with the over-charged emotionality and the brain-storming tactics present in the theory of the critics. The students will inspect the actions at play in the minds of humans and intrude into the moves of the characters as given by these Critics. They will further benefit in their alertness of mind and ardent perception leading to their mental and emotional growth and betterment.

Unit I

Postcolonialism:

Edward Said: 'Introduction' to *Orientalism*

Robert Young: *White Mythologies* (Chapter1)

Gayatri Chakraborty Spivak: "Can the Subaltern Speak?"

Frantz Fanon: *The Wretched of the Earth* (1st Chapter)

Unit II

Gender Studies:

Elaine Showalter: *Towards a Feminist Poetics*

Judith Butler: *Gender Trouble* (Preface)

Ecocriticism:

Cheryll Glotfelty: *Literary Studies in an Age of Environmental Crisis*

(*The Ecocriticism Reader*)

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

The Norton Anthology of Theory and Criticism 2nd Edition by Vincent B. Leitch (Editor), William E. Cain (Editor), Laurie A. Finke (Editor), Barbara E. Johnson (Editor), John McGowan (Editor), T. Denean Sharpley-Whiting (Editor), Jeffrey J. Williams (Editor).

Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989. Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.

Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972

Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: U of Kentucky P, 1993.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York: Garland Publishing.

Wolfreys, Julian. Ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003

Brazier, Jana Evans and Anita Mannur (Ed.) *Theorizing Diaspora*. London: Blackwell, 2003.

Glotfelty, Cheryll and Harold Fromm (Ed.) *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: The University of Georgia Press, 1996.

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

Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.

Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*. New York: Routledge, 2007.

Hutcheon, Linda. *A Poetics of Postmodernism: History, Theory, Fiction*. New York; London: Routledge, 1988

Course ENG 305 EID: Cinema and Literature

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course is intended to be useful to anyone who has an interest in learning about films and literature in general. The specific focus of the course is on the various ways in which the written word is translated to the screen, and on the cultural and historical aspects of adaptation. The course would be of interest to those students who want to learn how to properly appreciate a film by knowing the nuances of film techniques and production. Films and texts have also been chosen from the Indian context, so that students are easily able to relate to them. This is an Elective course primarily intended for students of other disciplines; so the course is designed keeping in mind that students might not have any prior knowledge to the nuances of the interactions between Cinema and Literature. The course also intends to ignite creativity among students and inspire them to undertake further courses which would equip them to pursue their career in this field.

After successful completion of the course, a student is expected to be able to show expertise in the following application of skills and knowledge:

- i. Develop an understanding of the elements involved in adapting texts to films;
- ii. Demonstrate analytical skills in visual literacy and appreciate filmed texts;
- iii. Analyse literary texts and films, with regard to what it means to interpret written and cinematic works, and understand the importance of literature and cinema in history and society;
- iv. Appropriate cinematic works in their proper historical, international and cultural contexts;
- v. Show an awareness of the techniques of film production.

Unit 1:

Film as an Art Form

Theory and Analysis, Film and Genre

“Film Technology” (Chap 5)

-- From *Studying Film* by **Nathan Abrams, Ian Bell & Jan Udris**

Chidananda Das Gupta – “Indian Cinema Today” (essay)

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

Unit 2:

Studying Adaptations

Pather Panchali (1955): Directed by Satyajit Ray

Citizen Kane (1941): Directed by Orson Welles

A Passage to India (1984): Directed by David Lean

Maqbool (2003): Directed by Vishal Bhardwaj

Haider (2014): Directed by Vishal Bhardwaj

Unit 3:

Meta-Adaptations, Para textual Adaptations

Adaptation (2002): Directed by Spike Jonze

Coppola's *Apocalypse Now* (1979): Directed by Francis Ford Coppola

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Semester IV

(Students will have to choose any 4 Major Elective Courses along with Internal Assignment)

Course ENG 401 ME (A): Indian Writing in English and in English Translation I

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

As a result of colonial rule under the British Raj, English has become an official language of India and is widely used in both spoken and literary contexts. The rapid growth of India's economy towards the end of the 20th century and the massive migration of varied ethnic population across regions have led to the establishment of English as a *lingua franca* between those speaking diverse mother tongues. This Course refers to the body of works by writers in India who write in the English language and also Indian writers whose works have been translated in English. It is also associated with the works of members of the Indian diaspora, such as V. S. Naipaul, Jhumpa Lahiri, Agha Shahid Ali and Salman Rushdie, who are of Indian descent. The objective of this Course is to understand the formation of national identity in India in the postcolonial period. The attempt here is to trace the emergence of social, political, economic, and literary ideologies that have together formulated the historical identity of the nation.

The increasing use of the English language globally has had a large impact on many other languages, leading to language shift and even language death, and to claims of linguistic imperialism. This course is designed to equip the students to academically engage with the debates around English in India. Apart from debates around English and the colonial project, the course would closely look at the disciplinary formations of English language literary culture in India.

This Course seeks to introduce students to major literary movements and prominent figures in Indian Literature by the study of selected texts. It attempts to instill in the students literary sensibility and create a literary awareness of the cultural diversity of the India. By appreciating Literature in the Indian context, the students are expected to develop skills that will enable them to engage independently with cultural, social and political ideas that are important to the nation. Above all, the course seeks to enhance

linguistic and literary competence of students so as to improve their chances of employability.

1. To study the growth and development of Poetry written in English in India
2. To introduce the major Indian English Poets.
3. To introduce the historical cultural and social context in Indian English Poetry.

Unit 1

Poetry

Sri Aurobindo: “The Tiger and the Deer”, “The Cosmic Man”, “I Have a Hundred Lives”, “Because Thy Flame is spent.”

Nissim Ezekiel: “Poet, Lover, Birdwatcher”, “Background, Casually”, “Case Study”, “Goodbye Party for Ms. Puspa T.S.”, “The Railway Clerk”

Kamala Das: “An Introduction”, “The Dance of the Eunuchs”, “The Looking Glass”, “The Old Playhouse”, “The Wild Bougainvillea”

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

Jayanta Mahapatra: “Hunger”, “The Whorehouse in a Calcutta Street”, “Indian Summer”, “A Missing Person”, “Dawn at Puri”

A.K. Ramanujan: “A River”, “Obituary”, “Breaded Fish”, “Looking for a Cousin on a Swing”, “Self-Portrait”, “Love Poem for a Wife”, “Chicago Zen”

Unit 2

Drama

Mahesh Dattani: *Final Solutions*

Rabindranath Tagore: *Red Oleanders*

Girish Karnad: *Nagamandala*

Mahasweta Devi: *Rudali*

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

King, Bruce. *Modern Indian Poetry in English*. 2nd ed. New Delhi: OUP, 2001. King, Bruce. *Three Indian Poets*. 2nd ed. New Delhi: OUP, 2005.

Mehrotra, Arvind Krishna, ed. *The Oxford Anthology of Twelve Modern Indian Poets*. New Delhi: Oxford UP, 1992

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

Thayil, Jeet, ed. *The Bloodaxe Book of Contemporary Indian Poets*. Highgreen, Tarsset: Bloodaxe, 2008

De Souza, Eunice. *Nine Indian Women Poets: An Anthology*. Delhi: Oxford University Press, 1997. Daruwalla, Keki, ed. *Two Decades of Indian Poetry 1960-1980*. Delhi: Vikas Publishing, 1980. Lall, E. N. *The Poetry of Encounter: Three Indo-Anglian Poets* (Dom Moraes, A K Ramanujan and Nissim Ezekiel). New Delhi: Sterling Publishers, 1983.

Peeradina, Saleem ed. *Contemporary Indian Poetry in English*. Chennai: Macmillan India, 1972.

Shahane, Vasant A. & M. Sivaramakrishna eds. *Indian Poetry in English: A Critical Assessment*. Delhi: Macmillan, 1980.

De Souza, Eunice (ed) *Talking Poems: Conversations with Poets*. Delhi: OUP, 1999. Mahasweta Devi: *Rudali*. Translated by Anjum Katyal. Calcutta: Seagull, 1997.

Dodiya, Jaydipsinh K & Surendran, K.V. *Indian English Drama: Critical Perspectives*. New Delhi: Sarup & Sons, 2000.

Pandey, Sudhakar & Taraporewala, Freya (eds). *Contemporary Indian Drama*. Delhi: Prestige Books, 1990.

Reddy V.K. and Dhawan R.K. *Flowering of Indian Drama: Growth and Development*. New Delhi: Prestige, 2004.

Ghatak, Maitreya (tr.). *The Activist Writings of Mahasweta Devi*. Kolkata: Seagull, 1997. Katyal, Anjum. *Metamorphosis of Rudali*. Kolkata: Seagull, 1996.

Kantak, V Y. *Perspectives on Indian Culture*. New Delhi: Pencraft, 1996.

Dutt, K C et.al (eds.). *Encyclopedia of Indian Literature*. New Delhi: Sahitya Akademi, 1992.

France, Peter ed. *The Oxford Guide to Literature in English Translation*. London: OUP, 2000

Iyengar, K.R. Srinivas. *Indian Writing in English*. New Delhi: Sterling, 1984.

Mehrotra, A.K. (ed.) *A History of Indian Literature in English*. New York: Columbia University Press, 2003.

Walsh, William. *Indian Literature in English*. London & New York: Longman, 1990.

Course ENG 402 ME(B): Indian Writing in English and in English Translation

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

As a result of colonial rule under the British Raj, English has become an official language of India and is widely used in both spoken and literary contexts. The rapid growth of India's economy towards the end of the 20th century and the massive migration of varied ethnic population across regions have led to the establishment of English as a *lingua franca* between those speaking diverse mother tongues. This Course refers to the body of works by writers in India who write in the English language and also Indian writers whose works have been translated in English. It is also associated with the works of members of the Indian diaspora, such as V. S. Naipaul, Jhumpa Lahiri, Agha Shahid Ali and Salman Rushdie, who are of Indian descent. The objective of this Course is to understand the formation of national identity in India in the postcolonial period. The attempt here is to trace the emergence of social, political, economic, and literary ideologies that have together formulated the historical identity of the nation.

The increasing use of the English language globally has had a large impact on many other languages, leading to language shift and even language death, and to claims of linguistic imperialism. This course is designed to equip the students to academically engage with the debates around English in India. Apart from debates around English and the colonial project, the course would closely look at the disciplinary formations of English language literary culture in India.

The Course seeks to introduce students to major literary movements and prominent figures in Indian Literature by the study of selected texts. It attempts to instill in the students literary sensibility and create a literary awareness of the cultural diversity of the India. By appreciating Literature in the Indian context, the students are expected to develop skills that will enable them to engage independently with cultural, social and political ideas that are important to the nation. Above all, the course seeks to enhance linguistic and literary competence of students so as to improve their chances of employability.

1. To study the growth and development of Fiction and Non Fiction in Indian English Literature.
2. Literature.
3. To introduce the major Indian English Novelist, short story Writers and dramatists.

4. To introduce the historical cultural and social context in Indian English fiction.
5. To facilitate an awareness of Indian culture and tradition and create an appreciation towards India's multiculturalism.

Unit 1

Novel

Raja Rao: *Kanthapura*

Salman Rushdie: *Midnight's Children*

Anita Desai: *Cry the Peacock*

Amitav Ghosh: *The Shadow Lines*

Bama: *Karukku*

U R Ananthamurthy: *Samskara*

Unit 2

Short Stories and Non Fiction

R.N. Tagore: "East and West", "An Eastern University"
(Macmillan Omnibus Vol. 2)

R.K. Narayan: *My Dateless Diary*

Bharati Mukherjee: "A Wife's Story", "Jasmine"

Amitav Ghosh: *In an Antique Land*

Salman Rushdie: "Imaginary Homelands" (essay)

Jhumpa Lahiri: *Interpreter of Maladies* (Selected Stories)

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Rushdie, Salman and Elizabeth West, eds. *The Vintage Book of Indian Writing*. London: Vintage, 1997.

Tharu, Susie and K. Lalita, eds. *Women Writing in India*. 2 vols. Delhi: Oxford UP, 1995

Chaudhuri, Amit. *The Picador Book of Modern Indian Literature*. London: Picador, 2002. U. R.

Anantha Murthy: *Samskara*. Translated by A. K. Ramanujan. Delhi: OUP, 1978

Mehta, Kamal (ed). *The Twentieth Century Indian Short Story in English* New Delhi: Creative Books, 2004

Bande, Usha & Ram, Atma. *Woman in Indian Short Stories: Feminist Perspective*. New Delhi: Rawat Publications, 2003

Kirpal, Viney (ed). *The Post Modern Indian Novel in English*. New Delhi: Allied Publication, 1996.

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

Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. London: Oxford University Press, 1988.

Urvashi Butalia & Ritu Menon (eds.). *In other words: new writing by Indian Women*. New Delhi: Kali for Women, 1992.

Pandey, Gyan. *Remembering Partition*. New York: Cambridge University Press, 2001. Sarkar, Sumit. *Modern India, 1885-1947*. New York: St. Martin's Press, 1989.

Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. New Delhi: OUP, 2001.

Mukherjee, Meenakshi. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Pencraft International, 2001.

Paranjape, Makarand. *Towards a Poetics of the Indian English Novel*. Shimla: Indian Institute of Advanced Study, 2000.

Williams, H.M. *Studies in Modern Indian Fiction in English*. Calcutta: Writers Workshop, 1973.

Course ENG 403 ME(C): Scottish Literature I

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course comprising of two modules titled Scottish Literature I & II aims to, first and foremost, introduce to the students Scotland's unique history and political identity contradistinct to that of England and Ireland, and segregate the literature from the land of the Scots from the traditional British canon.

The first module Scottish Literature I introduces students to Gaelic, the endangered language of the Scots and its literary history, and the unique role played by myths and legends in Scotland's culture and history. Students also read about Scottish literature, a very rich and diverse area of study which can be termed as both traditional, as also global, in its negotiation with English and world literatures. This module also identifies innumerable socio-cultural encounters between the Scottish and Indians and incorporates the greatest Scottish novelist Walter Scott's novel on India: *The Surgeon's Daughter* for detailed study. To comprehend the diversity of Scottish fiction, students also read a historical adventure novel, a modern classic in *A Prime of Miss Jean Brodie* and a BBC Radio adaptation of a Scott novel. This module will enable students to:

1. Show an understanding of Scottish history and Scotland's culture and identity
2. Create an awareness of the Gaelic language and its place in the history of the Scots
3. Differentiate between British and Scottish literature
4. Exhibit comprehension of contemporary Scottish society

Unit I

Introducing Gaelic Language & its Literature

Gaelic myths and legends

Alan Riach: *What is Scottish Literature?*

Socio-cultural Encounters between India and Scotland in Colonial India

Avril A. Powell: *Scottish Orientalists and India*

Unit II

Walter Scott: *The Heart of Midlothian*

-- Gerda Stevenson's dramatization for BBC Radio

Walter Scott: *The Surgeon's Daughter* (1827)

R L Stevenson: *Kidnapped* (1886)

Muriel Spark: *The Prime of Miss Jean Brodie* (1961)

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Moray Watson and Michelle Macleod: *Edinburgh Companion to Gaelic Language*, Edinburgh University Press, 2010

David Ross: *Scotland: History of a Nation*, Interlink Publishing Group, 2013

Ian Brown (General Editor): *The Edinburgh History of Scottish Literature*, Vols, 1-3, Edinburgh University Press

Rab Houston: *Scotland: A Very Short Introduction*, OUP, 2008

Gordon Bryan: *Scottish Nationalism and Cultural Identity in the Twentieth Century*, Greenwood Press, 1984

Brown, Ian and Alan Riach, eds., *The Edinburgh Companion to Twentieth-Century Scottish Literature* (Edinburgh: Edinburgh University Press, 2009)

Riach, Alan. *What is Scottish Literature?* Glasgow: Association for Scottish Literary Studies, 2008. pdf.

Hart, Francis Russell. *The Scottish Novel: from Smollett to Spark*. Cambridge, MA: Harvard University Press, 1978.

Course ENG 404 ME (D): Scottish Literature II

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course comprising of two modules titled Scottish Literature I & II aims to, first and foremost, introduce to the students Scotland's unique history and political identity contradistinct to that of England and Ireland, and segregate the literature from the land of the Scots from the traditional British canon.

This second module Scottish Literature II continues to introduce students to the diversity of Scottish writing with J M Barrie's fantasy play *Peter Pan* and playwright David Greig's modern historical rewriting of both the life of Lady Macbeth and Shakespeare's version *Macbeth*. They also read Scottish verse ranging from ballads to songs to other forms like "Sir Patrick Spens", the poems of Robert Burns and MacDiarmid, and other contemporary Scottish poetry. This module will enable students to:

1. Show an understanding of Scottish history and Scotland's culture and identity
2. Differentiate between British and Scottish literature
3. Exhibit comprehension of contemporary Scottish writings
4. Understand how literary writing has fashioned the image and reality of Scotland as a nation

Unit I

J. M. Barrie: *Peter Pan and other Plays* (1904)

David Greig: *Dunsinane* (2010)

Unit II

Robert Crawford and Mick Imlah: *The Penguin Book of Scottish Verse*, (Penguin Classics) (Select poems)

Bashabi Fraser: *Tartan and Turban* (Select poems)

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Glen, Duncan. *The poetry of the Scots: an introduction and bibliographical guide to poetry in Gaelic, Scots, Latin, and English*. Edinburgh: Edinburgh University Press, 1991.

Brown, Ian and Alan Riach, eds., *The Edinburgh Companion to Twentieth-Century Scottish Literature* (Edinburgh: Edinburgh University Press, 2009)

Brown, Ian, ed., *The Edinburgh Companion to Scottish Drama* (Edinburgh: Edinburgh University Press, 2011)

Reid, Trish, *Theatre & Scotland* (Houndmills: Palgrave, 2012)

Sassi, Carla, *The International Companion to Scottish Poetry* (Glasgow: ASLS, 2016)

The History of Scottish literature. Ed. Cairns Craig. Aberdeen, Scotland: Aberdeen University Press, 1987-1988. 4 v.

Royle, Trevor. *The Macmillan companion to Scottish literature*. London: Macmillan Reference Books, 1983.

Gardiner, Michael; Graeme Macdonald and Neal O’Gallagher, eds. *Scottish Literature and Postcolonial Literature*. Edinburgh: Edinburgh University Press, 2011.

Course ENG 405 ME (E): Post-50s British Literature I

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

The post-war period (1945-90) saw many significant socio-political and cultural changes in Britain. With the gradual withdrawal of Britain’s colonies, predominance of American and its concomitant Cold-War politics and Britain’s discarded pretences to world leadership produced many unprecedented crises and anxieties in Britain. To cope with the situation, both the Labour and Conservative parties took many major initiatives. 1945 marks the beginning of the Post-Modern era in literature, which saw radical experimentation in art and literature.

This course is divided into two parts. The first part deals with the major dramatic and poetic voices of the era. Two major dramatists of the era, Pinter and Stoppard engaged

in experimenting dramatic forms and techniques. Strain of existential thoughts and the menace of Cold War politics (especially in Pinter) could be traced in their works. Edward Bond (in *Lear*) explores how violence is endemic in an unjust society. Philip Larkin, primarily known as 'The Movement Poet' articulated the need for debunking the illusions that govern social reality. He discarded the esoteric forms of modernist literatures and adapted a detached and ironical tone of voice. On the contrary, Ted Hughes allowed his animals to speak for themselves. Cut off from the natural energies of the universe, modern man is producing nothing but suicidal stupidity. Hughes perceived this deep malady at the heart of civilization and took the role of Shaman to cure it. Seamus Heaney is a leading poetic voice among the Northern Irish poets. His poetry articulates the problematic Irish identity issue; and is deeply steeped in Irish folklore, mythology and history. He has created a new poetic idiom by fusing English and Irish poetical traditions.

Course Outcomes:

1. To facilitate learners with an overall exposure to the Post1950s British literature.
2. To understand the central concerns and preoccupations of these writers vis-a-vis the age they were writing in, and thus locate the continuation of the tradition of and significant departures from mainstream British literature.
3. To know about the different schools of literary movements (relating to fiction, poetry and drama) and cultural movements having a direct bearing to the literature and writings of that era.
4. To facilitate learners with an overall exposure to the Post1950s British literature.
5. To understand the central concerns and preoccupations of these writers vis-a-vis the age they were writing in, and thus locate the continuation of the tradition of and significant departures from mainstream British literature.
6. To know about the different schools of literary movements (relating to fiction, poetry and drama) and cultural movements having a direct bearing to the literature and writings of that era.

Unit I

Drama

Harold Pinter: *The Birthday Party* (1957) / *The Homecoming* (1964)

Edward Bond: *Saved* (1965) / *Lear* (1971)

Tom Stoppard: *Rosencrantz & Guildenstern are Dead* (1966) /

Travesties (1974) / Indian Ink (1995)

Unit II

Poetry

Philip Larkin: “Ambulances”, “Church Going”, “Whitsun Weddings”.

Ted Hughes: “Pike”, “Childish Prank”, “Crow’s Fall”.

Thom Gunn: “A Map of the City”, “Street Song”.

Seamus Heaney: “Death of a Naturalist”, “Digging”.

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Esslin, Martin. *The Theatre of the Absurd*. Harmondsworth, Middlesex, England: Penguin, 1980. Print.

Esslin, Martin, and Martin Esslin. *Pinter, the Playwright*. London: Methuen, 1984. Print. Raby, Peter. *The Cambridge Companion to Harold Pinter*. Cambridge: Cambridge UP, 2001. Print.

Hirst, David L. *Edward Bond*. Houndmills, Basingstoke, Hampshire: Macmillan, 1985. Print. Hay, Malcolm, and Philip Roberts. *Edward Bond: A Companion to the Plays*. London: TQ Publications, 1978. Print.

Hayman, Ronald. *Tom Stoppard*. London: Heinemann, 1977. Print.

Kelly, Katherine E. *The Cambridge Companion to Tom Stoppard*. Cambridge: Cambridge UP, 2001. Print.

Motion, Andrew. *Philip Larkin: A Writer's Life*. New York: Farrar, Straus, Giroux, 1993. Print.

Larkin, Philip, and Dale Salwak. *Philip Larkin: The Man and His Work*. Iowa City: U of Iowa, 1989. Print.

Sagar, Keith M. *Ted Hughes*. Harlow: Longman for the British Council, 1972. Print. Roberts, Neil. *Ted Hughes: A Literary Life*. Basingstoke: Palgrave Macmillan, 2007. Print. Gunn, Thom, and August Kleinzahler. *Thom Gunn: Poems*. London: Faber and Faber, 2007. Print.

Morrison, Blake. *Seamus Heaney*. London: Methuen, 1982. Print.

Course ENG 406 ME (F): Post-50s British Literature II

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

The post-war period (1945-90) saw many significant socio-political and cultural changes in Britain. With the gradual withdrawal of Britain's colonies, predominance of American and its concomitant Cold-War politics and Britain's discarded pretences to world leadership produced many unprecedented crises and anxieties in Britain. To cope with the situation, both the Labour and Conservative parties took many major initiatives. 1945 marks the beginning of the Post-Modern era in literature, which saw radical experimentation in art and literature.

This course deals with fictions and social satires. Kingsley Amis and David Lodge are major voices in the genre of campus novel. Amis's *Lucky Jim* superbly captures 'both subversive irreverence and a fantasy of social advance'. John Fowles altogether created a new idiom for fiction, which self-reflexively parodies the traditional novel genre. Doris Lessing has dealt with colonization and racial politics, which created many sad memories in post-war Britain. Angela Carter fractures the gender politics in traditional fairy tales and assumes the role of a 'moral pornographer' to destabilize gender codes, employing pornographic and sexually explicit materials. Julian Barnes's, in a semi-farcical way, critiques and questions the authenticity of myth, history, memory, national identity and its associated categories. Hanif Kureishi's text, set in 1970s multicultural Britain, explores ethnicity, class and sexuality. The protagonist is in search of new ways of being British through performing the self.

Course Outcomes:

1. To facilitate learners with an overall exposure to the Post1950s British literature.
2. To understand the central concerns and preoccupations of these writers vis-a-vis the age they were writing in, and thus locate the continuation of the tradition of and significant departures from mainstream British literature.
3. To know about the different schools of literary movements (relating to fiction, poetry and drama) and cultural movements having a direct bearing to the literature and writings of that era.

Unit I

Fiction

John Fowles: *The French Lieutenant's Woman / The Maggot*

David Lodge: *Changing Places: A Tale of Two Campuses*

Kingsley Amis: *Lucky Jim*

Doris Lessing: *The Grass is Singing / Golden Notebook*

Angela Carter: *Wise Children / Nights at the Circus*

Unit II

Short Stories and Social Satire

The Penguin Book of Modern British Short Stories (2011) edited by Malcolm Bradbury (Select short stories)

Select short stories from Martin Amis/Ian McEwan/ Zadie Smith

Angela Carter: *The Bloody Chamber* (1979) (Select short stories)

Julian Barnes: *England, England*

Hanif Kureishi: *The Buddha of Suburbia*

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Conradi, Peter J. *John Fowles*. London: Methuen, 1982. Print.

Stephenson, William. *John Fowles*. Horndon, Tavistock, Devon, U.K.: Northcote House in Association with the British Council, 2003. Print.

Bergonzi, Bernard. *David Lodge*. Plymouth, U.K.: Northcote House in Association with the British Council, 1995. Print.

Perkin, James Russell. *David Lodge: And the Tradition of the Modern Novel*. Montreal: McGill-Queen's U, 2014. Print.

Sage, Lorna. *Doris Lessing*. London: Methuen, 1983. Print.

Watkins, Susan. *Doris Lessing*. Manchester: Manchester UP, 2010. Print.

Day, Aidan. *Angela Carter: The Rational Glass*. Manchester, UK: Manchester UP, 1998. Print.

Gamble, Sarah. *Angela Carter: A Literary Life*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2005. Print.

Childs, Peter. *Julian Barnes*. Manchester: Manchester UP, 2011. Print.

Course ENG 407 ME (G): American Literature I

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course on American Literature is divided into two modules and introduces the students to American literature from the period of exploration and settlement to the present. Students will initially be made aware of the history of settlement in America, first writings and its growth and development, and also concepts like the American Dream or movements like the Harlem Renaissance. Further, students will read short stories of writers Edgar Allen Poe or William Faulkner or Ernest Hemingway to understand the American experience and character.

Unit I

The American Dream

Social Realism, Folklore and the American Novel

Black Women's Writings

Harlem Renaissance

Unit II

Short Story

Edgar Allen Poe: The Fall of the House of Usher / The Purloined Letter

Ambrose Bierce: An Occurrence at Owl Creek Bridge

William Faulkner: A Rose for Emily / Barn Burning

Ernest Hemingway: A Clean, Well Lighted Place / Snows of Kilimanjaro

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Baker, Houston A. *Modernism and the Harlem Renaissance*. Chicago: U of Chicago Press, 1987.

Bloom, Harold, ed. *Short Story Writers and Short Stories*. New York: Chelsea House, 2005. Cook, Bruce. *The Beat Generation*. New York: Scribners, 1971.

Dorson M., Richard. *Handbook of American Folklore*. Indiana University Press, 1983.

Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, NJ: Prentice-Hall, 1996.

Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. New York: Ungar, 1973.

Hoffman, Daniel, ed. *Harvard Guide to Contemporary Writing*. Cambridge, Mass.: Harvard University Press, 1979.

Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.

Huggins, Nathan, ed. *Voices from the Harlem Renaissance*. New York: Oxford UP, 1976. Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. New York: Frederick Ungar, 1983.

Pattee, Fred Lewis. *The Development of the American Short Story: An Historical Survey*. New York: Biblo and Tannen, 1975.

Voss, Arthur. *The American Short Story: A Critical Survey*. Norman: Univ. of Oklahoma Press, 1980.

Course ENG 408 ME (H): American Literature II

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course on American Literature is divided into two modules and introduces the students to American literature from the period of exploration and settlement to the present. To understand the American experience and character students will read a number of novels, plays and poems in relation to their historical and cultural contexts.

Unit I

Novel

Mark Twain: *The Adventures of Huckleberry Finn* (1884)

Zora Neale Hurston: *Their Eyes Were Watching God* (1937)

J.D. Salinger: *The Catcher in the Rye* (1951)

Toni Morrison: *The Bluest Eye* (1970) / *Sula* (1973)

Alice Walker: *The Color Purple* (1982)

Unit II

Poetry

Robert Frost: *Mending Wall* (1914), *The Road Not Taken* (1920), *Birches*

Langston Hughes: *I, Too*, *Sing America* (1945), *Harlem* (1951)

Sylvia Plath: *Daddy* (1962), *Medallion*

Marge Piercy: *Barbie Doll* (1971)

Drama

Tennessee Williams: *A Streetcar named Desire* (1947)

Arthur Miller: *Death of a Salesman* (1949)

Edward Albee: *The Zoo Story* (1959) / *The American Dream* (1961)

August Wilson: *Fences* (1983)

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

- Bloom, Harold, ed. Langston Hughes. New York: Chelsea House, 1989.
- Boyars, Robert, ed. Contemporary Poetry in America. New York: Schocken, 1974. Cook, Bruce. The Beat Generation. New York: Scribners, 1971.
- Harmon, William; Holman, C. Hugh. A Handbook to Literature. 7th ed. Upper Saddle River, NJ: Prentice-Hall, 1996.
- Hassan, Ihab. Contemporary American Literature, 1945-1972: An Introduction. New York: Ungar, 1973.
- Hassan, Ihab. Radical Innocence: Studies in the Contemporary American Novel. Princeton, N. J: Princeton University Press, 1961.
- Henderson, Stephen, ed. Understanding the New Black Poetry. New York: William Morrow, 1973.
- Hoffman, Daniel, ed. Harvard Guide to Contemporary Writing. Cambridge, Mass.: Harvard University Press, 1979.
- Hudson, William Henry. An Introduction to the Study of Literature. New Delhi: Atlantic, 2007.
- Hughes, Langston, ed. A Pictorial History of the Negro in America. New York: Crown Publishers, 1983.
- Kiernan, Robert F. American Writing since 1945: A Critical Survey. New York: Frederick Ungar, 1983.
- Moore, Harry T., ed. Contemporary American Novelists. Carbondale: Southern Illinois University Press, 1964.
- Rosenblatt, Roger. Black Fiction. Cambridge, Mass.: Harvard University Press, 1974.
- Stepan chev, Stephen. American Poetry since 1945: A Critical Survey. New York: Harper and Row, 1965.
- Vendler, Helen. Part of Nature, Part of Us: Modern American Poets. Cambridge, Mass.: Harvard University Press, 1980.

Course ENG 409 ME (I): Australian Literature I

Full Marks: 40 +10 (I.A.)

Course Objectives and Outcomes:

The course engages with an emergent domain in area studies and English Studies across Indian classrooms, viz. Australian Studies. Now Australian Studies, as the name implies, is an interdisciplinary territory, enmeshed across history, popular culture, literature, politics and ethics, as also the production and dissemination of symbols, myths and knowledge. Australian Studies invokes conversations between elect history

and the geography of that country and continent, between white settlers and their indigenous predecessors, nationalist isolation and the regular “invasion” of trans-factors from neighbouring Asia and the Europe/England of nostalgia. With a choice of texts across genres including film, and by authors from multiple socio-political backgrounds and periods, this course is designed to kindle our students in an English classroom with the glint of rainbow perspectives, diversities and the possibilities that jostle in Australian Studies. It is limned thus in colours that are privileged over the normative partitions provoked by genre or period. While Paper I outlines the norm and shadow-narrative of white and black, Paper II explores the possibility of alterities, in moments and memorialization of rainbow and green. The course focuses on the debates crucial to Australian Studies today as well as on various others and the trans-factors, especially India, dyeing this domain, so it could speak to the interests and contemporary concerns of students from our location.

Unit I

White Australia? – Of Nation, nationalism and national iconography

Non-fiction:

Bruce Bennett: “Australian Myths.” *Homing In: Essays on Australian Literature and Selfhood* (2006)

Richard White and Melissa Harper: *Symbols of Australia: Uncovering the stories behind the myths*. Select entries. (2010)

Paul Carter: “A Cake of Portable Soup”. Introduction. *The Road to Botany Bay* (1987).

Richard White: “Australian Odysseys: Modern Myths of Travel” (2009)

Fiction and poems:

Patrick White: *Tree of Man* (1976)

Or

Peter Carey: *The True History of the Kelly Gang* (2000)

Bernard O'Dowd: "Australia" (1900)

A.D. Hope: "Australia" (1939)

Judith Wright: "Bora Ring" (1946)

Henry Lawson's short story "The Drover's Wife" (1892) and **Barbara Baynton's** rewriting "The Chosen Vessel" (1896)

Unit II

Blacklines: On Indigenous Australians

Non-fiction:

Bob Hodge and **Vijay Mishra:** Preface to *Dark Side of the Dream: Australian literature and the postcolonial mind* (1991)

Peter Read: Introduction to *Belonging: Australians, Place and Aboriginal Ownership* (2000)

Kim Scott: "Australia's Continuing Neurosis: Identity, Race and History". *Alfred Deakin Memorial Lecture* (2001)

Fiction, film, poems and a play:

Oodgeroo Noonuccal: "We Are Going" (1964), "Integration – Yes!"

Jack Davis: *The Dreamers* (1982)

Denis Kevans: "Ah, White Man, Have You Any Sacred Sites?" (1985)

Kim Scott: *Benang* (1999)

Rachael Perkins (dir.): *Bran Neu Dae* (2009) (Film)

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Course ENG 410 ME (J): Australian Literature II

Full Marks: 40 +10 (I.A.)

Course Objectives and Outcomes:

The course engages with an emergent domain in area studies and English Studies across Indian classrooms, viz. Australian Studies. Now Australian Studies, as the name implies, is an interdisciplinary territory, enmeshed across history, popular culture, literature, politics and ethics, as also the production and dissemination of symbols, myths and knowledge. Australian Studies invokes conversations between elect history and the geography of that country and continent, between white settlers and their indigenous predecessors, nationalist isolation and the regular “invasion” of trans-factors from neighbouring Asia and the Europe/England of nostalgia. With a choice of texts across genres including film, and by authors from multiple socio-political backgrounds and periods, this course is designed to kindle our students in an English classroom with the glint of rainbow perspectives, diversities and the possibilities that jostle in Australian Studies. It is limned thus in colours that are privileged over the normative partitions provoked by genre or period. While Paper I outlines the norm and shadow-narrative of white and black, Paper II explores the possibility of alterities, in moments and memorialization of rainbow and green. The course focuses on the debates crucial to Australian Studies today as well as on various others and the trans-factors, especially India, dyeing this domain, so it could speak to the interests and contemporary concerns of students from our location.

Unit I

Of Rainbow Perils/Possibilities: Australia’s Asia, Australia’s India

Non-Fiction:

Bruce Bennett: “National Images and Stereotypes: India through Australian Eyes, 1850-1950” (2009)

David Walker: *Anxious Nation: Australia and the Rise of Asia, 1850-1939* (1999), first three chapters viz. Introduction, “The Antique Orient” and “Blood, Race and the Raj”

David Walker and Agnieszka Sobocinska: Introduction to *Australia's Asia: From yellow peril to Asian Century* (2012)

Fiction:

Meena Abdullah: *The Time of the Peacock* (1965)

Yasmine Gooneratne: *A Change of Skies* (1991)

Paul Sharrad & Mita Chatterjee Padmanabhan (eds.):

Of Indian Origin - Selections (any two works)

Unit II

And the Green Moments/ Movement

Non-fiction:

Bill Ashcroft: "The Sacred in Australian Culture" *Sacred Australia: Post-Secular Considerations* (2009)

Ashley Hay: "Crossing the Line" from *Writing the Country* (*Griffith Review* 63, 2019)

Fiction and Poems:

Miles Franklin: *My Brilliant Career* (1901)

Judith Wright: "Lyrebirds" (1960)

Peter Cowan: "The Tractor" (1986)

John Kinsella: "This is no Stockade" (2016)

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Recommended Reading:

Allen, Margaret. "Betraying the White Nation: The Case of Lillie Khan." *Historicising Whiteness: Transnational Perspectives on the Construction of an Identity*. Ed. Leigh Boucher, Jane Carey

and Katherine Ellinghaus. Melbourne, Victoria: RMIT Publishing in association with the School of Historical Studies, University of Melbourne, 2007. 80-88.

Bennett, Bruce. "'Nation' and Literary History: The Case of Australia." *Interrogating Post-Colonialism: Theory, Text and Context*. Harish Trivedi and Meeakshi Mukherjee eds. Shimla: Indian Institute of Advanced Study, 1996. 99-110.

Bennett, Bruce, Susan Cowan, Santosh K. Sareen, and Asha Kanwar, eds. *Of Sadhus and Spinners: Australian Encounters with India*. Noida: HarperCollins Publishers India, 2009.

Bjorksten, Ingmar. *Patrick White: A General Introduction*. Trans. S. Geron. St. Lucia: University of Queensland Press, 1976.

Brennan, Michael. "Australia: John Kinsella". *Poetry International Web*. 12 Feb. 2019. Web.

Broinowski, Alison. *The Yellow Lady: Australian Impressions of Asia*. Melbourne: OUP, 1996.

Carter, Paul. "A Cake of Portable Soup". Introduction. *The Road to Botany Bay*. London: Faber and Faber, 1987.

Hodge, Bob and Vijay Mishra. *The Dark Side of the Dream*. North Sydney: Allen and Unwin, 1990.

Horne, Donald. *The Lucky Country*. Victoria: Penguin, 1964.

Gooneratne, Yasmine. *A Change of Skies*. Sydney: Picador Australia, 1991.

Greer, Germaine. "Whitefella jump up: the shortest way to nationhood" *Quarterly Essay* 11 (Aug. 2003)

Grossman, Michele ed. *Blacklines: Contemporary Critical Writings by Indigenous Australians*. Carlton, Victoria: Melbourne University Press, 2003.

Morley, Patricia. *The Mystery of Unity: Theme and Technique in the Novels of Patrick White*. Montreal and London: McGill-Queen's University Press, 1972.

Reynolds, Henry. *Why Weren't We Told? A personal search for the truth about our history*. Ringwood, Victoria: Penguin, 2000.

Walker, David. *Anxious Nation: Australia and the Rise of Asia 1850-1939*. Queensland: UQP, 1999.

Walker, David and Agnieszka Sobocinska, eds. *Australia's Asia: From yellow peril to Asian century*. Crawley: UWA Publishing, 2012.

Walker, Shirley. "Perceptions of Australia, 1855-1915". *Australian Literary Studies* 13.4 (Oct. 1988): 157-173.

White, Richard and Melissa Harper, eds. *Symbols of Australia: Uncovering the stories behind the myths*. Sydney: UNSW Press and National Museum of Australia Press, 2010.

White, Richard. *Inventing Australia: Images and Identity 1688-1980*. Sydney: Allen & Unwin, 1981. In particular Graham Seal's entry on diggers.

Whitlock, Gillian and David Carter eds. *Images of Australia: an Introductory Reader in Australian Studies*. Queensland: University of Queensland Press, 1992.

Wilkes, G. A., ed. *Ten Essays on Patrick White: Selected from Southerly* (1964-67). Sydney: Angus A. Robertson, 1970.
Writing the Country. *Griffith Review* 63. 2019.

Course ENG 411 ME (K): New Literatures in English I (Canadian & African)

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course on New Literatures in English will introduce the oeuvre associated with Anglophone writing coming from Asia, Africa, the Caribbean, Oceania and Canada and enable students to have:

1. Familiarity with themes and theoretical issues of postcolonial literatures in English
2. Understanding of diachronic perspectives and contexts
3. Reading cultural dynamics of socio-historio-political texts and contexts
4. Situating postcolonial texts which write back

Unit I

Novel

Margaret Laurence: *The Stone Angel*

Margaret Atwood: *The Handmaid's Tale*

Michael Ondaatje: *The English Patient*

Poetry

Margaret Atwood: "This is A Photograph of Me", "Tricks with Mirrors"

Michael Ondaatje: "The Cinnamon Peeler", "To A Sad Daughter"

Unit II

Novel

Chinua Achebe: *Things Fall Apart*

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

Poetry

David Diop: "Africa."

Abioseh Nicol: "The Meaning of Africa"

Omotara James: "A Wall"

Alexis Teyie: "There it Goes"

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: $1 \times 12 = 12$

8 Short questions to be set combining two units out of which 4 questions to be attempted: $4 \times 4 = 16$

Two essay type questions from two units $12 \times 2 = 24$ and 4 short questions $4 \times 4 = 16$; Total 40 marks

Course ENG 412 ME (L): New Literatures in English II (South Asian & Caribbean)

Full Marks: 40 +10 (I.A.)

Course Objectives & Outcomes:

This course on New Literatures in English will introduce the oeuvre associated with Anglophone writing coming from Asia, Africa, the Caribbean, Oceania and Canada and enable students to have:

1. Familiarity with themes and theoretical issues of postcolonial literatures in English
2. Understanding of diachronic perspectives and contexts
3. Reading cultural dynamics of socio-historio-political texts and contexts
4. Situating postcolonial texts which write back

Unit I

Novel

Bapsi Sidhwa: *Ice Candy Man*

Yasmine Gooneratne: *A Change of Skies*

Khaled Hosseini: *A Thousand Splendid Suns*

Tan Twan Eng: *The Garden of Evening Mists*

Unit II

Novel

Jean Rhys: *Wide Sargasso Sea*

Gabriel Garcia Marquez: *Love in the Time of Cholera*

V.S. Naipaul: *The Mimic Men*

Poetry

Derek Walcott: "Love after Love", "A Far Cry from Africa"

Edward Brathwaite: "Bread", "Caliban"

Each course will have an Internal Assessment Test of 10 marks.

4 Essay type questions to be set from each unit out of which 1 question to be attempted: 1 x 12= 12

8 Short questions to be set combining two units out of which 4 questions to be attempted: 4 x 4= 16

Two essay type questions from two units 12x2=24 and 4 short questions 4x4=16; Total 40 marks

Course ENG 413 IA: Internal Assessment

Full Marks: 50

Mode of examination

A **Dissertation** to be submitted on any topic not included in the syllabus in UG & PG levels
(30 Marks allotted for Dissertation & 20 Marks for viva Voce)

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