



RABINDRA BHARATI UNIVERSITY

CENTRE FOR DISTANCE AND ONLINE EDUCATION

DEPARTMENT OF ENGLISH

Syllabus of MA in English under Choice Based Credit System (CBCS)

(Approved by the BOS meeting held on 06/07/2022)

Session: 2022-23 & onwards

The Department of English reorganised the Syllabus for MA English under the Choice Based Credits System (CBCS) following the UGC curriculum with minor changes to suit the present circumstances. The syllabus for MA English is divided into four Semesters with 14 Core Courses (RAB/PG/ENG/CC), 4 Compulsory Elective Courses (RAB/PG/ENG/CEC) and 2 Open Elective Courses (RAB/PG/ENG/OEC). In the first and second semesters, there are five core courses (papers) in each of the semesters, the third semester comprises 3 core courses and 2 compulsory elective courses while the fourth semester contains 1 core course, 2 compulsory elective courses and 2 open elective courses. The courses are splitted into halves, units and sub-units as per requirement. With Choice-Based-Credit System, credit-hour for each course is allocated. The structure of the M.A. Economics syllabus and the broad time frame of examinations in accordance with the Academic Calendar of the University are given below.

First Semester: 5 Core courses of 50 marks each.

Second Semester: 5 Core courses of 50 marks each.

Third Semester: 3 Core courses and 2 Compulsory Elective Courses of 50 marks each

Fourth Semester: 1 Core course, 2 Compulsory Elective Courses and 2 open elective courses of 50 marks each

Sem	Course Code	Course name	Credits	Internal Marks	End Semester Marks
I	CC 1.1	Literature of The Renaissance	5	10	40
	CC 1.2	Restoration and Augustan Age.	5	10	40
	CC 1.3	The Age of Enlightenment.	5	10	40
	CC 1.4	Literature of the Romantic Era	5	10	40
	CC 1.5	Victorian Literature	5	10	40
II	CC 2.1	Early 20th-century British Literature.	5	10	40
	CC 2.2	Late 20th c. British Literature	5	10	40
	CC 2.3	The Post-Modern and The Beyond	5	10	40
	CC 2.4	Indian English Literature	5	10	40
	CC 2.5	Modern World Literatures (In Translation)	5	10	40
III	CC 3.1	Literary Criticism: Renaissance to Modern	5	10	40
	CC 3.2	Modern Literary and Critical Theories	5	10	40
	CC 3.3	Culture Studies	5	10	40
	CEC 3.1/ 3.1A	Dalit Literature/ Popular Literature	5	10	40
	CEC 3.2 B	Subaltern Studies/ Postcolonial Writings I and II	5	10	40
IV	CC 4.1	American Literature	5	10	40
	CEC 4.1	Dalit Literature/ Popular Literature	5	10	40
	CEC 4.2/ 4.2A	Subaltern Studies/ Postcolonial Writings	5	10	40
	OEC 4.1/ 4.1A	Nation and Nationalism (Theory)	5	10	40
	OEC 4.2/ 4.2A	Nation and Nationalism (Literature)	5	10	40
Total			100	200	800

SEMESTER – I (PG)

COURSE NAME: RAB/PG/ENG/CC1.1/ENGH

COURSE TITLE: LITERATURE OF THE RENAISSANCE

Course Objective:

The Renaissance is an important historical era in the history of English literature. The aim of this course is to introduce the students to the rise and development of English theatre and the dominant poetic forms like sonnets and metaphysical poetry by the representative playwrights and poets. Since the students are familiar with the literary history, this course will aim to enable the students to relate the texts with the socio-political trends of contemporary England and **identify** the differences from the literary trends of the previous and subsequent eras. The students will be able to **interpret and explain** the dominant poetic forms, and dramatic forms of the era in a nuanced manner and **compare** them with the texts of the other periods.

Course Outcome:

At the end of the course, learners will be familiarised with the representative features of the Renaissance age and the ideas that influenced the literary works. The students will be able to **demonstrate** their critical ability to **review** the texts against the background of the age. The students will be able to appreciate the transformation like the development of humanistic ideas, scientific outlook which took place during the era. The students will also be acquainted with social, cultural and intellectual history of the period. They will be equipped with the ability to **employ** their understanding to **compose** their own answers and envisage potential research areas in the field of Renaissance, Humanism and Reformation.

Texts:

Christopher Marlow, *Dr Faustus*
William Shakespeare, *Antony & Cleopatra*
William Shakespeare, *Othello*
Philip Sidney, *Astrophel and Stella*
John Donne, *Selected Poems*
Andrew Marvell, *Selected Poems*

Recommended Reading:

Malcom Hebron, *Key Concepts in Renaissance Literature*
Paul F. Grendler, *Encyclopedia of the Renaissance*
Gordon Cambell, *The Oxford Dictionary of the Renaissance*
Arthur F. Kinney, *A Companion to Renaissance Drama*
Garret A Sullivan Jr. & Alan Stewart, *The Encyclopedia of English Renaissance Literature*

COURSE NAME: RAB/PG/ENG/CC1.2/ENGH

RESTORATION AND AUGUSTAN AGE

Course Objective:

The aim of the course is to read the texts as period texts while conducting a contemporary essay from the socio-cultural and literary perspectives. Since the students are more or less familiar with the literary history of the period they are dealing with, efforts are made to relate the prescribed texts to other similar texts in order to identify the literary trends of the period to prepare them for further engagement in research projects. The students will be able to **interpret** the texts in a nuanced manner and **compare** them with other period texts.

Course Outcome:

The conventional lecture mode is bolstered by interactive sessions with students who are encouraged to think independently and form new paradigms of understanding with assistance from their own reading and lived experiences. They are encouraged to formulate questions to enhance the scope of research projects in the future. The students become able to **employ** their understanding in **composing** individual essays and **reviews** of texts and contexts of the age.

Texts:

Milton, *Paradise Lost* (1667) Book IX
Dryden, *Absalom and Achitophel* (1681)
Thomas Otway, *Venice Preserved* (1682)
Jonathan Swift, *The Battle of the Books* (1704)
Joseph Addison, “Sir Roger At Home”, *Spectator* No. 106, July 2, 1711
“Sir Roger at Church”, *Spectator* No. 112, July 9, 1711
John Gay, “*The Beggar’s Opera*” (1728)

Recommended Reading:

Thomas Hobbes, *Leviathan* (1651), Part 1
John Locke, *An Essay Concerning Human Understanding* (1689/90)
David Hume, ‘Of Tragedy’ from *Four Dissertations* (1757)
John Dryden, *A Discourse Concerning the Original and Progress of Satire* (1693) Prince, ‘The Birth of Modern England: Dryden’s Political Satires’ *Listener* 28 July 1960 Bonamy Dobree, *English Literature in the Early Eighteenth Century, 1700-1740* (1959)

COURSE NAME: RAB/PG/ENGS/CC1.3/ENGH

COURSE TITLE: THE AGE OF ENLIGHTENMENT

Course objective:

This paper offers a broad introduction to some of the most important literary developments in the eighteenth century, studied in the light of its socio-political history and intellectual background. This paper teaches students to read closely and **interpret** a selection of the most lastingly significant texts of this exceptionally turbulent and eventful period in literary history. It provides the necessary

background to nineteenth- and twentieth-century Europe. Because the paper deals with the period that ushered in modernism in Europe and a large part of the Middle East, it should be valuable not only to all students of English Literature, but also to those studying history, philosophy and sociology. They are also taught to **employ** their newly acquired knowledge to **review** new literature and texts.

Course Outcome:

The course promises to

- make learners familiar with the primary texts in the Age of Enlightenment;
- analyse texts in relation to their ideological, historical and social contexts;
- instil critical awareness among learners about the interrelation between literature and philosophy;
- teach learners the importance of studying ideologies while reading literature; • demonstrate an understanding of the value of logic and reason
- evaluate the historical contribution of the middle class to the reconstruction of the English society and its literature;
- interpret the basic ideas of Enlightenment philosophies and their relation to the literature produced during that age.

Texts:

Aphra Behn: *Oroonoko*
Daniel Defoe: *Robinson Crusoe*
James Thomson: *The Seasons*
Alexander Pope, *The Dunciad*
Samuel Richardson: *Pamela*
Fanny Burney: *Evelina*

Recommended readings:

George Berkeley, *A Treatise Concerning The Principles of Human Knowledge*
Jean-Jacques Rousseau, *Discourse on the Sciences and Arts*
Immanuel Kant, *Answering the Question: What Is Enlightenment?*

COURSE NAME: RAB/PG/ENG/CC1.4/ENGH

LITERATURE OF THE ROMANTIC ERA

Course Objective

This course aims at introducing the students to the romantic period, its culture and some of its representative writers. It attempts to provide the students with the broad idea of the social and historical contexts of British Romantic Literature, to understand the difference between reason and imagination, literature and revolution. Importance is given to the understanding of the various concepts of nature as

stated by the romantic poets, the appreciation of the simplicity and lucidity of expression propounded by them.

Course Outcome

Students will develop a proper understanding of the concepts like Imagination, Poetic Language, concepts of Nature, the Sublime and other necessary literary terms. They will be able to compare and contrast between Reason and Imagination. It will also provide an insight to the Gothic Sublime and Gothic sensibilities. Most importantly they will learn the difference between the concepts of Nature in the Augustan Age and The Romantic Age; and the spiritual and educative interpretations of Nature.

Unit One: (Any one of the Following)

Horace Walpole: *The Castle of Otranto*.
Walter Scott: *The Heart of the Midlothian*.
Jane Austen: *Sense and Sensibility*.

Unit Two: (Any two of the Following)

Charles Lamb: *Two Races of Men, Imperfect Sympathies*.
William Hazlitt: *The Sundial*.

Unit Three: (Any Three of the Following)

W. Wordsworth: "To Milton" "To the Skylark", "Upon Westminster Bridge".
S.T. Coleridge: "France: An Ode" "The Aeolian Harp" "This Lime-Tree Bower My Prison"
P.B. Shelley: "To A Skylark" "One Word is Too Often Profan'd" "Stanzas Written in Dejection Near Naples".
Keats: "Ode on a Grecian Urn" "Bright Star" "When I have Fears..."
Byron: "Pirate Father's Return" (excerpt from Don Juan, canto 1), "The Prisoner of Chillon" "She Walks in Beauty".

Recommended Readings:

C.M. Bowra, *The Romantic Imagination*, OUP (New Delhi) 1950.
Graham Hough, *The Romantic Poets*. London, M.S. Hutchinson & Co., 1967. Boris Ford, *New Pelican Guide to English Literature*. 'From Blake to Byron' Vol. 5, Penguin.
Fiona Stafford, *Reading Romantic Poetry*, Oxford, W. Blackwell, 2014.
Gary Kelly, *English Fiction of the Romantic period: 1789-1830*, London, Longman, 1989.
R. Maxwell and K. Trumpener, *The Cambridge Companion to Fiction in the Romantic Period*. CUP, 2008
C.W. Houtchens. *The English Romantic Poets and Essayists*, N.Y.: NY UP, 1966.

COURSE NAME: RAB/PG/ENGS/CC1.5/ENGH

COURSE TITLE: VICTORIAN LITERATURE

A very vital period, as many landmark events occurred. The texts consider the area from many perspectives.

Course Outcome:

The Social context, and the historical background are provided first to the student. The concepts of gender and feminist theories come to play. On successfully completing the module students will be able to analyse the texts with the help of various theories, they will be able to see one text from different theoretical perspectives. The understanding of a text will be enriched by the ability to compare and contrast various genres and writers' viewpoints.

Course Objective:

This course attempts to develop an understanding of the English literature of the Victorian period across a number of genres and subgenres and knowledge of some of the major literary, cultural and historical issues that mattered to the writers of the period. It tries to improve students' critical ability to analyse the texts as per Victorian standards as well as the recent developments in the critical understanding of the literature in the Victorian era. It also introduces to the varied theoretical concepts related to this age and how they are perceived in contemporary culture.

Texts:

Thomas Hardy - *The Return of the Native/ Jude the Obscure/ The Mayor of Casterbridge*

Dickens - *Great Expectations/ Bleak House/ Oliver Twist*

Elizabeth Gaskell - *North and South/ Mary Barton/ Cranford*

Charlotte Bronte - *Jane Eyre/ Shirley or Emily Bronte - Wuthering Heights*

George Eliot - *Silas Marner/ The Mill on the Floss*

Poetry

Matthew Arnold - "Dover Beach", "To Marguerite"

Browning - "Andrea Del Sarto", "Caliban Upon Setebos", "Porphyria's Lover" D. G.

Rossetti-"The Blessed Damozel"

Recommended Readings:

Jeremy Bentham - Utilitarianism

Sandra Gilbert and Susan Gubar - *The Madwoman in the Attic*

Matthew Arnold - *Culture and Anarchy*

Excerpts from Karl Marx and Friedrich Engels

Marx and Engels - *Basic Writings on Politics and Philosophy* Introduced by Lewis S. Feuer

Friedrich Engels - *The Condition of the English Working Class*

.P. Thompson - *The Making of the Working Class in England*

Benjamin Disraeli - *Sybil or The Two Nations*

Elizabeth Prettjohn- *Cambridge Companion to Pre-Raphaelite Poetry*

Briggs - *A Social History of England/*

Victorian Things

Barbara Dennis - The Victorian Novel (Cambridge Contexts in Literature)

Louis James- The Victorian Novel

David Stevens - The Gothic Tradition

Daphne du Maurier and the Gothic Tradition - The British Library.

Terry Eagleton: The English Novel: An Introduction

Lubbock - The Craft of Fiction

Terry Eagleton: The English Novel: An Introduction

Alexander Warwick and Martin Willis - The Victorian Literature Handbook

F. R. Leavis - The Great Tradition: George Eliot, Henry James, Joseph Conrad, London: Chatto & Windus.

Millbank - Daughters of the House: Modes of Gothic in Victorian Fiction

Havelock Ellis - Psychology of Sex

SEMESTER – II (PG)

COURSE NAME: RAB/PG/ENG/CC2.1/ENGH

COURSE TITLE: EARLY 20th CENTURY BRITISH LITERATURE

Course Objective:

This course aims at familiarizing the students with the new literature of Britain in the early decades of 20th century. It will help the students to understand the historical background including the socio political changes that took place after the World-War-I in 20th century. This paper will introduce the students to the modern literary trend, modern thematic aspect and style of writing. This course provides the students with the very significant texts (Poetry, novel and drama) which will enable the students to develop a deep insight of one of the most eventful era of literary history.

Course Outcome :

The students are inducted into presenting papers and group discussions, Internal Assessments, apart from the End-Sem examinations. The course enriches them and enhances their knowledge. By the end of the course, students are supposed to understand new modern techniques, the application of modern theories like psycho-analysis, stream of consciousness, notion of 'avant garde' literature. Through the close **analysis** of the prescribed texts, students will be able to realize the decay and decadence of morality and human values in the modern age. Students will be able to **appreciate** the **value** and relevance of the literary texts in the context of present time also. The students will develop and practise their **interpretive** skills and **composition** of well-organised essays on the basis of the textual analysis in reading literature. Different Genres of Literature of this era are carefully chosen and offered in this course.

Texts:

Novels

D. H. Lawrence: *Women in Love*

Joseph Conrad: *The Secret Sharer* Lord Jim

James Joyce: *A Portrait of the Artist as a Young Man*

Virginia Woolf: *To The Lighthouse*

Poetry

T. S. Eliot: *The Waste Land*

W. B. Yeats: "Byzantium", "Easter 1916"

G.M. Hopkins: "Pied Beauty", "Windhover"

Short Stories

Katherine Mansfield: "Fly"

James Joyce: "Araby"/ "Eveline"

D.H. Lawrence: "You Touched Me"/ "Sun"/ "Monkey Nuts"

Somerset Maugham: "The Kite"/ "The Necklace"

Plays

T. S. Eliot: *Murder in Cathedral*

G. B Shaw: *Man and Superman/ St. Joan*

Recommended Readings:

Kate Millet: *Sexual Politics*

Sigmund Freud: *Major Works*

E.M. Forster: *Aspects of the Novel*

Frank Kermode: *Sense of Ending*

Jacques Lacan: *Feminine Sexuality*

Michel Foucault : *History of Sexuality*

Rajeev S. Patke: *Modernist literature And Postcolonial studies*

Terry Eagleton: *The English Novel: An Introduction.*

D.S.H. Lawrence: *Fantasia of the Unconscious and Psychoanalysis and the Unconscious*

COURSE NAME: RAB/PG/ENG/CC2.2/ENGH

COURSE TITLE: LATE 20th CEN. BRITISH LITERATURE

Course Objective:

The aim of the course is to enable the students have a good grasp of the background influences, novelty and traditions of 20th Century English Literature. This course teaches the students the impact of the World-wars, science and psychology on the 20th Century literature. This paper will offer a broad and detailed introduction of the characteristics of the authors in the different genres and their texts of one of most action-packed literary ages.

Course Outcome:

At the end of the course, students are expected to have the knowledge of the Socio-Political and historical realities that informed literary modernism and be able to identify the presence and **appreciate** modernist styles and themes in selected literary texts. The students will be able to critically **evaluate** relevant literary movements and ideologies that informed and influenced the literary works of the 20th century. They will be able to **interpret** the concepts, themes and style of the contemporary literary era like the notions of ‘Angry Young Man’, ‘Comedy of Menace’ ‘Opaque Poetic Style’ and so on. The students will be able to examine the relevance of the prescribed texts to the contemporary realities. By the close **review** of the texts and recommended books, they will be able to situate the studied texts and styles to the current styles of writing and appraising texts. They will compose their own critical essays and able to find potential research areas in this field.

Texts:

John Osborne: *Look Back in Anger*
Harold Pinter: *The Birthday Party*
William Golding: *The Lord of Flies*
Ted Hughes/ Philip Larkin: Selections
Dylan Thomas: Selections

Recommended Reading:

J.W. Cunliffe: *English Literature in the Twentieth Century*
Don L.F. Nilsen: *Humour in Twentieth Century British Literature: A Reference Guide*
John Sutherland & Jenny Stringer: *The Oxford Companion to Twentieth Century Literature in English*
Laura Marcus & Peter Nicholls: *The Cambridge History of Twentieth Century Literature* Dr.
Usha Jain: *Twentieth Century English Literature*

COURSE NAME: RAB/PG/ENG/CC2.3/ENGH

COURSE TITLE: THE POST-MODERN AND BEYOND

Course Objective:

This course aims at familiarizing the students with the major literary theories, critical concepts, self-reflexive texts and amorphous themes of postmodernism in English literature at the background of post-Second World War Europe and America. This paper intends to explore the usefulness of the term “postmodernism” as a means of approaching contemporary literature. The prescribed texts by the representative authors of this literary era will give a comprehensive knowledge of the literary tradition, thematic aspects, style and techniques involved in the then literature. This course will offer a gateway to the students to get acquainted with the literary theories and criticism that evolved in this era.

Course Outcome:

At the end of the course, students will emerge with a clear understanding of the term “Postmodernism”, especially developing an ability to demarcate it from ‘modernism’ besides developing critical acumen to use it as an approach to study complex narrative. The students will be able to critically **analyse** the concepts like “American dream”, and “Absurd theatre” by a close **review** of the texts.

Students will be able to **compose** their own essays by critically **interpreting** the texts.

On successful completion of this course, students will be capable enough to find the potential research areas to enrich and enlighten this area of English literature more.

Texts:

Muriel Spark: *The Prime of Miss Jean Brodie*

Sylvia Plath: *Bell Jar*

Alex Haley: *Roots*

Angela Carter: *Wise Children/ Night at the Circus/ The Magic Toyshop*

Edward Albee: *The Zoo Story*

Seamus Heaney: Selected poems

Carol Ann Duffy: *Adoption Papers*

Claire Tomalin: *The Winter Wife*

COURSE NAME: RAB/PG/ENGS/CC2.4/ENGH

COURSE TITLE: INDIAN ENGLISH LITERATURE

Course Objective:

The aim of this course is to familiarize the students with the emergence and growth of Indian Writing in English in the context of the colonial experience. This course offers students of English literature a comprehensive glimpse of regional features and glory of Indian tradition and culture that influence the authors of the Indian literature in English. It will enrich the students with the information of socio-cultural-political existence in general and social reality of women in particular of India. The students will be able to appreciate the value of ethnicity, the significance of postcolonial discourse, Subalternity and Identity Movements of the nation.

Course Outcome:

After the completion of the course, the students will gain insight into 'Indianness' through the prescribed texts by the representative authors of a certain time. The students will be able to interpret critically Indian literary texts written in English in terms of colonialism, postcolonialism, regionalism and nationalism. The students will be able to compare Indian sociological, historical, cultural and political circumstances with those of England by analyzing the texts. Close **review** of the texts will **employ** the students to develop a literary sensibility and show their emotional response to the literary texts and cultivate a fine sense of appreciation for them. The students will be able to **compose** their own answers by imbibing the ideas of Indian aesthetics encapsulated in literary texts and demonstrate the potential research areas of this field by extending the role of literary texts as a fine mechanism for social and political awakening.

Unit-I (Any one play and one poet)

Nissim Ezekiel: "Hymn in Darkness", "Poet, Lover Birdwatcher"

K. Ramanujan: "One More After Reading Homer", "Elements of Composition"

Jayanta Mahapatra: "Hunger", "Dawn at Puri"

Kamala Das: "An Introduction", "My Grandmother's House"

Asif Currimbhoy: *Inquilab*,

Mahesh Dattani: *Dance Like a Man/ On a Muggy Night in Mumbai*,
Gurucharan Das: *Larins Sahib*

Unit-II (Any two)

Mulk Raj Anand: *Untouchable*
R.K. Narayan: *Guide*
Raja Rao: *Kanthapura*
Anita Desai: *Clear Light of Day*
Amitav Ghosh: *The Glass Palace*
Salman Rushdie: *Midnight's Children*

Recommended Reading

William Walsh: *Commonwealth Literature*
Sisir Kumar Das: *A History of Indian Literature*
M.K.Naik: *A History of Indian English Literature*
Arvind Krishna Mehrotra, ed. *An Illustrated History of Indian Literature in English* Harish
Trivedi. *Colonial Transactions*
Meenakshi Mukherjee. *Realism and Reality—Twice Born Fiction*
Joshi. *In Another World*

COURSE NAME: RAB/PG/ENGS/CC2.5/ENGH

COURSE TITLE: MODERN WORLD LITERATURES (IN TRANSLATION)

Course Objective:

This course will introduce a broad spectrum of world literature in translation with the knowledge of the characteristics of various literary genres. This course emphasizes the study and consideration of the literary, cultural and human significance of selected great works of the western and non-western literary traditions. This course is an inter-genre course and offers an exposure to some Classics in World literature, both in theme and form. The global perspective will not only make for an intrinsically rewarding experience but will also give depth to students' grasp of literature translated into English. They will be able to identify elements of universal literary merit as well as critically compare some of great works of the East and the West. The course's pedagogy gives special attention to critical thinking and writing within a framework of cultural diversity as well as comparative and interdisciplinary analysis.

Learning Outcome:

On the successful completion of this course, the learners will be able to demonstrate a comparative understanding of national literature and literary traditions within the context of World literary traditions.

Texts:

Dario Fo: *We Won't Pay! We Won't Pay! A Political Farce*.
Luigi Pirandello: *Six Characters In Search of an Author*
Poems of Gunter Grass, Trans. By Hamburger & Middleton
Pablo Neruda: *The Early Poems*. Trans. David Ossman & Carlos B Hagen

Nadine Gordimer: *My Son's Story* or *July's People*

Naguib Mahfouz, (4 texts, Depending on availability)

A. One Act Plays. Trans. Nehad Selaiha. B. Children of the Alley. Trans. Peter Theroux. C. The Time and the Place and Other Stories. Trans. Denys Johnson-Davies. D. The Cairo Trilogy. Trans. William H. Hutchins and Lorne. M. Kenny (Comprises Palace Walk, Palace of Desire and Sugar Street) Israel Zangwill. Children of The Ghetto. 1892

SEMESTER – III (PG)

COURSE NAME: RAB/PG/ENG/CC3.1/ENGH

COURSE TITLE: LITERARY CRITICISM (RENAISSANCE TO MODERN)

Course description:

The course intends to provide a textual, historical and critical study of the developments in literary criticism from the Renaissance to the Modern age. The course provides a conceptual framework for developing an incisive understanding of the function and practice of different literary methodologies available to a student. Students will be taught to classify literary texts according to critical methods and compose critical reviews on their own.

Course Outcome:

The objective of this course is to familiarize students with major critical thinkers from the Renaissance to the modern. Students would be expected to acquaint themselves with the principal hypotheses and reading strategies of critics and be exposed to the tradition of literary theory through the ages; the changes in literary approaches and criticism. They would be equipped to interpret texts in a more nuanced manner; employ tools of criticism and demonstrate their understanding more convincingly. At the end of the course, they will be able to identify textual matter for reviewing.

Texts:

Unit 1(any two)

Philip Sidney: *An Apology for Poetry*

Alexander Pope: *An Essay on Criticism*

John Dryden: *Essay on Dramatic Poesie* (Selections)

Joseph Addison: *The Pleasures of Imaginations*

Samuel Johnson: *From Preface to the Plays of Shakespeare*

Unit 2(any two):

William Wordsworth: *Preface to Lyrical Ballads*

T.S. Eliot: "Tradition and The Individual Talent"

S.T. Coleridge: *Biographia Literaria* (xii, xiv, xviii)

Matthew Arnold: *Function of Criticism at the Present Time*

F.R. Leavis: *Reality and Sincerity*

I.A. Richards: *Metaphor*

Recommended Readings

J.H. W. Atkins: *Literary Criticism in Antiquity* (two vols.)

Wimsett & Brooks: *Literary Criticism: A Short stories*

Rene Wellek: *A History of Modern Criticism* (Vols 7 & 8)

George Saintsbury: *A History of English Criticism*

COURSE NAME: RAB/PG/ENGS/CC3.2/ENGH

COURSE TITLE: MODERN LITERARY AND CRITICAL THEORIES

Course Objective:

As the title suggests, this paper is focused on studying key critics, ideas, and schools of literary theory and criticism flourishing mainly since the latter half of the last century. It has been designed to give learners a holistic exposure to a range of theoretical fields, including Marxism, Feminism, Postmodernism, Poststructuralism etc. Since we are living through the age of interdisciplinarity, knowledge of other related fields is mandatory to make meaningful and effective reading of literature. Keeping in mind this truth, the paper has been designed by keeping theories from diverse fields of study, such as literature, social science, psychology and so on.

Course Outcome:

The course promises to

- familiarize students with the literary premises and intellectual background pertinent to important eras of the literary and critical theory;
- encourage students to discover their own literary and critical "theories" as they read the texts prescribed for their study;
- introduce and examine practical critical concepts that are influential and important at the present time;
- give learners exposure to interdisciplinary fields and approaches;
- help students know how to read, comprehend, discuss, analyze, and interpret critical texts of all types;
- help update their knowledge of current literary issues and critical theories; • explore possible applications of critical theory to various literary texts;

Texts

Marxism

Louis Althusser: *Lenin and Philosophy and Other Essays* (Selections)

Georg Lukács: "Critical Realism and Socialist Realism"

Slavoj Žižek: "A Plea for Leninist Intolerance"

Feminism

Michele Barrett: "Ideology and the Cultural Production of Gender"

Chandra Talpade Mohanty: "Under Western Eyes: Feminist Scholarship and Colonial Discourses"

Judith Butler: *Undoing Gender* (Selections)/ *Gender Trouble*

Postcolonialism

Ngũgĩ wa Thiong'o: *Decolonising the Mind: The Politics of Language in African Literature* (Selections)

Gauri Viswanathan: "The Beginnings of English Literary Study in British India"

Homi K. Bhabha: Excerpts from *The Location of Culture*

Postmodernism

Roland Barthes: "From Work to Text"

Jean Baudrillard: Excerpts from *Simulacra and Simulation*

Jean-François Lyotard: "Answering the Question: What is Postmodernism?"

Violence, Disability, Trauma

D. E. Apter: *The Legitimization of Violence* (Selections)

Lennard J. Davis, Excerpts from *Enforcing Normalcy: Disability, Deafness, and the Body*

Cathy Caruth, Excerpts from *Unclaimed Experience: Trauma, Narrative and History*

Recommended Reading:

David Lodge (ed.), *Modern Criticism and Theory: A Reader*

Terry Eagleton, *Literary Theory: An Introduction*

Patricia Waugh (ed.), *Literary Theory and Criticism*.

COURSE NAME: RAB/PG/ENGS/CC3.3/ENGH

COURSE TITLE: CULTURE STUDIES

Course Objectives:

This course aims to introduce and acquaint students of the PG department with the importance of cultural studies as a discipline when it initially started in the academia and how this branch of study since then mainly concerns itself with eight key concepts namely, signifying practices, representation, materialism and non-reductionism, articulation, power, popular culture, texts and readers, subjectivity and identity.

Course Outcome:

Cultural Studies is an interdisciplinary field, drawing on theories and practices from a range of humanities and social science disciplines, which will help students investigate the ways in which cultures produce/ control/ circulate meanings and resources.

Texts

Laura Mulvey: (Essay) Visual Pleasure and Narrative Cinema (Film Studies)

John Fiske: (Essay) Television Discourse

Stuart Hall: (Essay) Encoding/decoding

Adorno & Horkheimer: (Essay) Culture Industry

Stuart Hall: Representation: *Culture Representation and Signifying Practices*

Simon During: *The Cultural Studies Reader*

Roland Barthes: *Mythologies*

Dick Hebdige: *Subculture: The Meaning Of Style*

Ong Walter.J. Orality and Literacy: *The Technologising of the World.*

Richard Hoggart: *Uses of Literacy*

Gayatri Gopinath: *Impossible Desires (seagull)*

W. Connel: *Selections from Masculinities*

Zimmerman, Henry Lois Gates. Tr. Stuart Moulthrop.

Areas to be taught in the class: (Students must attempt four questions from here) ...Culture (Graffiti, Comics, Children's Literature), Art, Advertising, Social media and Networking And Interpretation of Popular Culture and Films, Diaspora and Bollywood Films Androgyny and Masculinity Marginality versus Mainstream White, Canonical Elitist Written Texts
...Humanities and Electronic Literature.
...Studies (as semiotic signifiers between the old and new).

COURSE NAME: RAB/PG/ENGS/CEC-3.1 (OPTION-A)

COURSE TITLE: DALIT LITERATURE

Course Objective:

The aim of this course is to introduce and familiarize students with various forms, the political and cultural context of Dalit literature as a distinct domain of knowledge production emerged in modern India. Dalit literature serves as a platform for Dalit articulation in addressing political concerns and Dalit emancipator goals. Students would be introduced to different forms of this literature such as novels, poems, short stories and other forms of literature to examine how the varied forms of Dalit cultural expression contribute to the project of Dalit emancipation. It focuses on how Dalit literature changes the mainstream literary trends and lays emphasis on the social relevance and politics of art and literature.

Course Outcome:

On the successful completion of the course the students are expected to learn and appreciate various form of Dalit literature. They will be able to locate the significance of it in the larger space of English literature. Students will be able to **identify** and **explain** the role of literature as a medium of articulation of Dalit voices. Students will develop skills **to analyse** the relevance of

Dalit literature to create social awareness about marginalized people and their culture. The students would benefit greatly from an in-depth reading of these significant texts and to be supporters of true equality without any prejudice. Students will be familiar with the terrible inhuman condition of the Dalit the lowest class in the Indian social hierarchy is found in these texts. The students are inspired to **choose** relevant topics and engage in interactive sessions with their peer groups. Apart from doing home assignments, the students are required to **compose** papers for seminar presentations during the progress of the course.

Texts

Sharan Kumar Limbale: *Akkarmashi*

Om Prakash Valmiki: *Joothan*

Arjun Dangle: *The Poisoned Bread* (Selections)

S. P. Singha and I. Acharya: *Survival and Other Stories*

M. M. Biswas: *Surviving in My World*

Meena Kandasami/ Kalyani Thakur: Selections.

RECOMMENDED READINGS:

Sharan Kumar Limbale, *Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations*

Susie Tharu, *The Exercise of Freedom: An Introduction to Dalit Writing*

S. Ananad, *Touchable Tales: Publishing and Reading Dalit Literature*

Ravikumar, *Venomous Touch: Notes on Caste, Culture and Politics*

Jaydeep Sarangi, *Writing as Resistance*

COURSE NAME: CEC – 3.1 (OPTION – B): RAB/PG/ENG/CEC/POLT

COURSE TITLE: POPULAR LITERATURE

Course Objective:

This course will introduce the students to genres such as romance, detective fiction, fantasy that can help them to gain a better understanding of the popular roots of literature. This paper aims to educate the students about the connection of popular texts to their cultural contexts of production and consumption. This course will teach students to differentiate between canonical and popular literature.

Learning Outcome:

On the successful completion of this course, the students will be able to **identify** certain kinds of literature as ‘popular’ and ‘formulaic’ and also distinguish between popular literature to elitist literature. The students will be capable enough to **interpret** popular genres using theoretical perspectives. Students will understand the effectiveness of the detective fiction, fantasy, and romance which have a mass appeal. They will be able to **compose** critical essays based on evaluative **review** and comprehension of the texts and contexts.

Texts:

Ruskin Bond: *Delhi is Not Far*

Jhumpa Lahiri: *The Lowland*

Shashi Deshpande: *That Long Silence*

COURSE NAME: RAB/PG/ENG/CEC-3.2 (OPTION-A)

COURSE TITLE: SUBALTERN STUDIES

Course Objective

The choice of novels offered is such that the purely provincial or country's boundary is obliterated, and the tale is truly universal. The student's mental horizon is enhanced and stretched to cover unknown facts. It enriches them tremendously.

Course Outcome

The advantages of this literary endeavour are many, as deep and sensitive readings of the text often inculcates a realization of social responsibility among the students and also enhances the critical acumen in them.

Knowledge of different parts of one's own country and of others in different parts of the globe provides leeway to students who would later diverge to anthropological or sociological domains of research. The tremendous barriers encountered and surmounted by the lower echelons of society, found in the Dalit and Tribal communities have a special relevance, as often the sensibilities nurtured by literature can do far more than legal strictures in altering the mindset of the society. This further arguments the critical reasoning process of the students.

Texts

Tarashankar Bandopadhyay: *Hansuli Banker Upokatha*

Gayatri Chakravarty: "Can the Subaltern Speak?"

Margaret Atwood: *The Handmaid's Tale*

Recommended Readings:

1. Antonio Gramsci: *Prison Notebooks: Newspapers and the Workers; Men or Machines*
2. Sumit Sarkar: "The Decline of the Subaltern in Subaltern Studies"
3. Gayatri Chakravarty Spivak: *A Critique of Postcolonialism*
4. David Luden ed.: *Mapping Subaltern Studies and the Postcolonialism*

COURSE NAME: RAB/PG/ENG/CEC– 3.2 (OPTION – B)

COURSE TITLE: POSTCOLONIAL WRITINGS I AND II

Course Objective:

Since these are elective courses and the students are invested in reading on and around the area, the horizon broadens for both the teacher and the taught. The course is divided into two parts, one dealing with the theoretical scaffolding that binds and the latter engaging with illustrative creative writing. It covers the gamut of postcolonial writing historically and geographically in order to give optimal exposure to the students.

Course Outcome:

Reading and analysis of texts, individually and in groups takes precedence over the lecture mode of imparting knowledge in this course. Moreover, since the historical and cultural mooring of the students are strong and closer home they spontaneously engage in discussions across class, caste and gender. It is the intent of the teacher to ensure that there is no dearth of encouragement.

Texts

Mohandas K Gandhi: *Hind Swaraj or Indian Home Rule*

Frantz Fanon: *The Wretched of the Earth*, selections

Asish Nandy: *Intimate Enemy: The Loss and Recovery of Self Under Colonialism*

Michael Ondaatje: *In the Skin of a Lion*

George Lamming: *In the Castle of my Skin*

Jean Rhys *The Wide Sargasso Sea*

Aime Cesaire: *A Season in the Congo*

Ngugi wa Thiong'o: *I Will Marry When I Want*

Recommended Reading

Frantz Fanon, *Black Skin, White Masks* (1952)

NgugiwaThiong'o, 'On the Abolition of the English Department' (1972) Bill Ashcroft et al, *The Empire Writes Back: Theory and practice in Post-Colonial Literature* (1989)

AmitavGhosh, *In An Antique Land* (1992)

Edward Said, *Culture and Imperialism* (1993)

Bill Ashcroft et al, *The Post-Colonial Studies Reader*, ed. (1995)

AniaLoomba, *Colonialism/Postcolonialism* (1998)

Semester- IV (PG)

COURSE NAME: RAB/PG/ENGS/CC– 4.1

COURSE TITLE: AMERICAN LITERATURE

Course objective:

The students are expected to **identify** the distinctive features of what constitutes American literature and culture. At the end of the course. They grow to recognize in literary and cultural texts themes that continue to challenge America (e.g. Personal freedom versus group responsibility, class, gender and race consciousness, violence and religious values). Students learn to **review** points of view embedded in these texts and **explain** their understanding through illustrations from texts inside and outside the module. They **employ** skills of comparative reading and research to develop analytical papers that **demonstrate** the connections between primary and secondary sources on the prescribed authors. The students are inspired to **choose** relevant topics and engage in interactive sessions with their tutors and among themselves.

Apart from take-home assignments the students are required to **compose** papers for seminar presentations during the progress of the course.

Course outcome:

At the end of the course the students will be equipped to appreciate the personal relevance and shared values of literature and the pleasure of recognizing the universal human condition. Students will learn how to evaluate their own learning by comparing their own contexts in relation to the changing American situation they are exposed to in the process of their coursework.

Primary Texts:

Unit I: (Any two poets)

Walt Whitman: "One Self I Sing"; "This Scented Herbage my Breast"; "Poets to Come"

Robert Frost: "Pasture"; "Neither Out Far nor Deep"; "Two Tramps in Mud Time"

Langston Hughes: "The Negro Speaks of Rivers"; "The Weary Blues"; "As I Grew Older"

Sylvia Plath: "Lady Lazarus"; "Tulips"; "The Applicant"

Unit II: (Any one playwright)

Eugene O'Neill: *Desire Under the Elms*

Arthur Miller: *Death of a Salesman*

Amiri Baraka: *Dutchman and the Slave*

Unit III (Any one novelist)

Ernest Hemingway: *The Old Man and the Sea*

Toni Morrison: *Tar Baby*

Amy Tan: *The Joy Luck Club*

Recommended Readings:

Hans Bertens and Theo D'haen. *American Literature: A History*. London and Routledge, 2014.

Stephen Fredman (ed). *A Concise Companion to American Poetry*

Alvin B. Kernan (ed). *The Modern American Theatre*

Joseph Wood Krutch. *American Drama Since 1918*.

Joseph Wood Krutch. *Modernism in Modern Drama*

Heinrich Straumann. *American Literature in the Twentieth Century*

COURSE NAME: RAB/PG/ENG/EOEC4.1/ENG

COURSE TITLE: NATION AND NATIONALISM (THEORY)

Course Outline

This course intends to introduce learners to the theories of both nation and nationalism with a view to helping them **understand** the different facets of these two theories, and also to help them **relate** these theories to other relevant concepts and theories in the field.

Since this course is offered by the Department of English, it aims at **bridging** the gap between theory and literature by way of explaining the con/textual connections between the two. In order to provide learners maximum exposure to different approaches and applications of these theories, adequate care has been taken to include the major variants and variables, prejudices and perspectives within the field of nation and nationalism studies. The course has thus been structured to help learners **identify** the gaps that generally exist among the various available interpretations of both nation and nationalism, and also to help them **distinguish** nationalism from patriotism and other such related ideas.

Course Objective

The course is designed to help learners develop a clear understanding of the different **interpretations** and explanations of the theories of nation and nationalism. The course will help learners understand and **explain** their subjective positions vis-à-vis their nation. They are expected to **form** a much better idea of their position as well as their role within the modern nation-state. Since the discourse of identity has emerged as a major issue within the field of nation studies, especially during postcolonial times, the course has been framed to address the issue adequately and also to point out the link/s between the two. As a result, the learners will not only understand the **interrelation** between the discourses of nation and identity, they will also be able to **differentiate** between personal and national identity with their myriad ramifications. By allowing learners ample space for **presentations**, both in seminar and workshop, as part of internal assessment, the course promises its learners maximum opportunity for developing/showcasing their critical acumen through these presentations. This is expected to develop research aptitude among the learners.

Texts:

Rabindranath Tagore, *Nationalism*

Benedict Anderson, *Imagined Communities*

Partha Chatterjee, “Whose Imagined Community?”

Ashis Nandy, “Nationalism, Genuine and Spurious: Mourning Two Early Post-Nationalist Strains”

Kancha Ilaiah, *Buffalo Nationalism: A Critique of Spiritual Fascism*

Maximilian Spinner, *Civic and ethnic nationalism in East & West*

Recommended Reading:

Kumari Jayawardena, *Feminism and Nationalism in the Third World*

L.P. Rankin, "Sexualities and national identities: Re-imagining queer nationalism" Sri

Aurobindo, *The Foundations of Indian Culture*

Swami Vivekananda, *Thoughts to Inspire*

COURSE NAME: RAB/PG/OEC 4.1/ENGs/

COURSE TITLE: NATION AND NATIONALISM (LITERATURE)

Course Outline:

This course stands in contemporary relationship to OEC 3.1; it deals with the literary treatments given by Different literary authors to the notions of 'nation' and 'nationalism'. Both Oriental and occidental opuses have been accommodated in the course to make the representations fairly comprehensive.

The course aims to solder up the gaps between the different manent theories and praxese by exploring the learners to the diverse reifications of the concepts of 'nation' and "nationalism". The learners will be tutored to graduate duly to discern and ramify the nuanced differences/ distances between the varied relations of these two concepts.

Course Outcome:

Upon completion of this course, learners will be empowered with a rounded understanding of the notions of 'nations' and 'nationalism'. The students of English literature are in a broader context students of humanities and in a broader perspective. They will fare better by going exposures on the late political and sociological discourses of 'nation' and 'nationalism'.

Primary Texts:

Novel:

1. Rabindranath Tagore: *Gora*
2. Kamila Samsie: *Kartography*

Drama:

1. Wole Soyinka: *Dance of the Forest*,
2. Ritwik Ghatak: *Communication (Bengali, Sanko)*

Short Story:

1. Ismat Chughtai: *Selections*
2. Mahashweta Devi: *Selections*

Poetry:

1. Agha Sahid Ali: *Selections*
2. Elizabeth Bishop: *Selections*

Recommended Reading:

J. Hutchinson and A. Smith (eds.), *Nationalism*

E. Hobsbawm, *Nations Nationalism since 1780*

A. Smith, *Theories of Nationalism*

Ashis Nandy, *The Illegitimacy of Nationalism: Rabindranath Tagore and the Politics of Self*

Edward Said, *Covering Islam*

COURSE NAME: CEC – 4.1: RAB/PG/ENG/CEC/DLTE (OPTION A)

COURSE TITLE: DALIT LITERATURE

Course Objective:

The aim of this course is to introduce and familiarize students with various forms, the political and cultural context of Dalit literature as a distinct domain of knowledge production emerged in modern India. Dalit literature serves as a platform for Dalit articulation in addressing political concerns and Dalit emancipator goals. Students would be introduced to different forms of this literature such as novels, poems, short stories and other forms of literature to examine how the varied forms of Dalit cultural expression contribute to the project of Dalit emancipation. It focuses on how Dalit literature changes the mainstream literary trends and lays emphasis on the social relevance and politics of art and literature.

Course Outcome:

On the successful completion of the course the students are expected to learn and appreciate various forms of Dalit literature. They will be able to locate the significance of it in the larger space of English literature. Students will be able to identify and explain the role of literature as a medium of articulation of Dalit voices. Students will develop skill to analyse the relevance of Dalit literature to create social awareness about marginalized people and their culture.

The students would benefit greatly by an in-depth reading of these significant texts and to be supporters of true equality without any prejudice. Students will be familiar with the terrible inhuman condition of the Dalit's the lowest class in the Indian social hierarchy is found in these texts. The students are inspired to choose relevant topics and engage in interactive sessions with their peer groups. Apart from doing home assignments, the students are required to compose papers for seminar presentations during the progress of the course.

Texts:

S.P. Singha & Acharya- *Survival & Other Stories*

Baby Kamble: *The Prisons We Broke*

Kalyani Thakur: Selection of Poetry

COURSE NAME: RAB/PG/ENG/CEC/ 4.1/PLTE (OPTION B)

COURSE TITLE: POPULAR LITERATURE

Course Objective:

This paper is designed to familiarize students with notions of Popular culture. They will get to know about the traditions, culture, beliefs, practices that are prevalent in a society at a given point in time and how they are interspersed with lit literature of that time or age. The course revolves around certain select texts that shall aim at providing with students with a comprehensive understanding of the term ‘ Popular Culture’ and how it influences an individual’s outlook towards certain topics.

Course Outcome:

On successful completion of the course, students will be able to –

1. Analyse popular literature to understand how it reflects our world and ourselves
2. Define the values, lifestyles, tastes and manners of an audience by analysing the popular literature it reads
3. Understand, through literature, the different perspectives on community, , national, and international issues and how literature can inform these perspectives
4. Perceive how gender, sexuality , race ethnicity, class and other socially codified makers of identity are represented in popular culture
5. Compose analytical essay and research paper for seminars.

Texts are treated from a global perspective.

- 1) Haruki Murakami – Men without Women
- 2) Arvind Adiga – The White Tiger
- 3) Khaled Hosseini- Kite Runner

COURSE NAME: RAB/PG/ENG/CEC/ 4.2/SBSE (OPTION A)

COURSE TITLE: SUBALTERN STUDIES

Texts

Scott Momday: *House Made of Dawn*
Bhabani Bhattacharya: *He Who Rides a Tiger*
Mulk Raj Anand: *Two Leaves and a Bud*
Regoberta Manchu: *My Life*
Sivsankar Pillai: *Chemeen*
Peter Carey: *True History of The Kelly Gang*

Suggested Readings

1. Oxford Literary History of Australian Literature
2. Cambridge History of Australian Literature
3. The Arnold Anthology of Post Colonial Literature in English
4. The Cambridge History of Post Colonial Literature. Vol I & II

COURSE NAME: RAB/PG/ENG/CEC-4.2 /PCRE (OPTION B)

COURSE TITLE: POSTCOLONIAL WRITINGS

Course Objective:

Since these are elective courses and the students are invested in reading on and around the area, the horizon broadens for both the teacher and the taught. The course is divided into two parts, one dealing with the theoretical scaffolding that binds and the latter engages with illustrative creative writing. It covers the gamut of postcolonial writing historically and geographically in order to give optimal exposure to the students.

Course Outcome

The postgraduate level in the Department of English, Rabindra Bharati University, has a unique component in the CEC syllabus offered, in world literatures of the 3rd and 4th M.A. semesters in the 3.2 & 4.2 courses. Some of the gems of World Literature are gathered in this small ambit. The Third World countries are prominently given pride of place. Though read in translation, knowledge of the vernacular among students make the classes very meaningful. These emerging, profoundly rich areas in the English Literature syllabus build up and infuse an undying interest in Literature, even if the student might choose a non-academic career.

Texts

Marlene Nourbese Phillip: "Discourse on the Logic of Language"

Michael Ondaatje- *The Skin of A Lion*

Ngugi wa Thiongo- *I will Marry When I want*

Suggested Readings:

- Bohemer, Elleke 1995, Colonial and Postcolonial Literature. Oxford: Oxford University Press.
- Davies, Carole Boyce and Graves, Anne Adams 9eds.(1986). Ngambika: Studies of Women in African Literature, Trenton. NJ: Africa World Press, Inc.
- Martin, Sara 9ed. (2008). Recycling Culture(s), Newcastle: Cambridge Scholars Publishing.
- McClintock, Anne (1995), Imperial Leather: Race, Gender, and Sexuality in the Colonial Context, London: Routledge.
- Nasta, Susheila (ed.) (1991). Motherlands, Black Women's Writing from Africa, the Caribbean and South Asia. London: The Women's Press.