

Course: M.A. (English)

Semester	1
Paper Number	1
Paper Title	Medieval and Renaissance Poetry and Prose
No. of Credits	6
Course description/objective	This course is designed to make students analyse and appreciate two types of literature: 1) the literature of the Medieval Period, a product of a European society that lived its life revolving around concepts such as God, religion, sin, repentance, penance, romance, courtly love, chivalry and politics; 2) the literature of the Renaissance Period pervaded with classical antiquity and humanist philosophy.
Course outcome	At the end of the course students will be firmly grounded in an understanding and appreciation of the importance of the so-called Dark Ages. This will serve as a platform for subsequent mastery of the literature of the Middle Ages vis-à-vis the Dark Ages. This will empower them to dig into the Renaissance with sharper sensibilities provided by their introduction to what came before. In this way they will grasp the period holistically. The outcome will be tested by the evaluations designed for the paper.
Syllabus	<p>Module I: Middle English Poetry Course Introduction: The Dark Ages to the Renaissance Chaucer: <i>The Canterbury Tales</i>: The General Prologue/ The Nun's Priest's Tale Pearl Poet: <i>Sir Gawain and the Green Knight</i>, <i>Pearl</i>, <i>Patience</i>, <i>Purity</i>(any one) Langland: <i>Piers Plowman</i>(selected passus)</p> <p>Module II: Renaissance Poetry Elizabethan Sonnet: Selections from Wyatt, Surrey, Daniel, Drayton, Sidney, Spenser, Shakespeare Spenser: <i>The Faerie Queene</i>(Book II) Metaphysical Poetry: selections from Donne, Herbert, Marvell, Vaughan</p> <p>Module III: Medieval and Renaissance Prose: Malory: <i>Le Morte d'Arthur</i> More: <i>Utopia</i> Lyly: <i>Euphues</i> Nashe: <i>The Unfortunate Traveller</i> Bacon: <i>Essays</i>(selections) Burton: <i>The Anatomy of Melancholy</i></p>
Reading/Reference Lists	C.S. Lewis, <i>The Discarded Image</i> Marc Bloch, <i>Feudal Society</i> Eileen Power, <i>Medieval Women</i> Hardin Craig, <i>The Enchanted Glass</i> Paul O. Kristeller, <i>Renaissance Thought and Its Sources</i> C.S. Lewis, <i>The Allegory of Love</i> William Kerrigan and Gordon Braden, <i>The Idea of the Renaissance</i> J.B. Trapp (ed.) <i>Background to the English Renaissance</i> Gilbert Highet, <i>The Classical Tradition</i> , Oxford Robert Ashton, <i>Reformation and Revolution, 1558-1660</i> Julia Briggs, <i>This Stage-Play World</i> , Oxford 1997 Stephen Greenblatt, <i>Renaissance Self-Fashioning</i>
Evaluation	End Semester examination paper format: 80 marks, 3 hrs Module I: Essay type questions 1 x 20 Module II: Essay type questions 2 x 20 Module III: Essay type questions 1 x 20 Internal assessment: Class test / Assignment (15+5)

Course: M.A. (English)

Semester	1
Paper Number	2
Paper Title	Medieval and Renaissance Drama
No. of Credits	6
Course description/objective	Exposure to the nature and extent of British Drama during Renaissance – the trends proposed to the University Wits, presented by them and perfected by Shakespeare.
Course Outcome	Enabling a student to inculcate and cultivate the culture of Renaissance, as represented in Drama; preparing for further research in this area of studies.
Syllabus	<p>Module I: Medieval and Renaissance Drama (excluding Shakespeare)</p> <p><i>Everyman</i> Kyd: <i>The Spanish Tragedy</i> Marlowe: <i>The Jew of Malta/ Tamburlaine the Great, I & II</i> Jonson: <i>Volpone/ The Alchemist/ Every Man in His Humour</i> Webster: <i>The White Devil</i> Beaumont & Fletcher: <i>Philaster</i> Shirley: <i>The Cardinal</i></p> <p>Module II: Shakespeare</p> <p>Comedy: <i>As You Like It/ The Merchant of Venice</i> Tragedy: <i>King Lear/ Hamlet/ Othello</i> Dramatic Romances: <i>The Tempest/ The Winter's Tale</i> Historical plays: <i>Richard II/ Henry IV Parts I & II</i> Roman Plays: <i>Antony & Cleopatra/ Julius Caesar</i></p>
Reading/Reference Lists	<p>E.K. Chambers, <i>William Shakespeare: A Study of Facts and Problems</i> Jean Wilson, <i>The Archaeology of Shakespeare</i> G.E. Bentley, <i>The Jacobean and Caroline Stage</i>, Oxford O.J. Campbell and E.G. Quinn, (eds.) <i>A Shakespeare Encyclopaedia</i> Julia Briggs, <i>This Stage-Play World</i>, Oxford E.M.W. Tillyard, <i>The Elizabethan World Picture</i> M.C. Bradbrook, <i>Themes and Conventions of Elizabethan Tragedy</i> M.C. Bradbrook, <i>The Growth and Structure of Elizabethan Comedy</i> Stephen Greenblatt, <i>Renaissance Self-Fashioning</i> Ronald W. Vince, <i>Ancient and Medieval Theatre: A Historiographical Handbook</i> Richard Beadle & Alan J. Fletcher (eds), <i>The Cambridge Companion to Medieval English Theatre</i> Peter Brown (ed), <i>A Companion to Medieval English Literature and Culture, c.1350-c.1500</i> Andrew Gurr, <i>The Shakespearean Stage : 1574-1642</i></p>
Evaluation	<p>End Semester examination paper format: 80 marks, 3 hrs</p> <p>Module I: 2 x 20 Module II: 2 x 20</p> <p>Internal assessment: Class test (15+5)</p>

Course: M.A. (English)

Semester	1
Paper Number	3
Paper Title	Europe in the Classical Age & the Middle Ages – A Contextual Study
No. of Credits	6
Course description/objective	The course aims to introduce students to the cultural and intellectual underpinnings of the classical age and the middle ages by: <ol style="list-style-type: none">1. Guiding them through significant changes in the religious, artistic and architectural tradition2. Helping them to understand the primary features of the evolving European culture within the stated time frame in order to better appreciate the art and literature it produced.
Course outcome	By the end of the course the student will be able to understand: <ol style="list-style-type: none">1. The overall chronological and stylistic progressions within the western architectural tradition2. The evolution of western philosophical and religious thought3. How to place works of art or literature within their proper context4. The steady interplay of several factors that eventually led to the birth of pre-modern/Renaissance Europe.
Syllabus	<ol style="list-style-type: none">1. HISTORICAL OUTLINE – DEMOCRACY, EMPIRE AND THE RISE OF INDEPENDENT KINGDOMS:<ul style="list-style-type: none">• Bronze age civilizations• Archaic Greece & Classical Greece• Hellenistic age & rise of Rome• Roman empire (till the end of the western empire)• Middle European social systems.• Formation of independent kingdoms• The rise of the Church as a secular power2. ARCHITECTURE, ART AND SCULPTURE:<ul style="list-style-type: none">• Classical Greece (comparative study with Mesopotamian and Egyptian monumental structures)• Hellenistic variations.• The Roman imperial legacy.• Middle European architecture and art. (La Tene & Hallstatt cultures)• Romanesque architecture• Gothic architecture.3. CASE STUDY 1: THE CLASSICAL STYLE:<ul style="list-style-type: none">• The Parthenon, Athens.• The Arch of Constantine, Rome• Pazzi chapel, Florence.4. RELIGION & PHILOSOPHY:<ul style="list-style-type: none">• Greek religion – Homer, Hesiod and the mystery cults.• The role of the philosophers.• Roman view of religion.• Nordic/Germanic religion• The formation of the Old Testament and the development of Christian theology.5. CASE STUDY 2: ARCHITECTURE OF THE MIDDLE AGES:<ul style="list-style-type: none">• Autun Cathedral, France• Basilica of Saint-Denis, France• Hagia Sophia, Constantinople
Reading/Reference Lists	To be provided by the course instructor
Evaluation	Evaluation details to be provided by the course instructor.

Semester	1
Paper Number	3
Paper Title	Literature and the Arts
No. of Credits	6
Course Objective	<p>Module I: Literature and Screen Adaptations (Film & TV) The aim of this course is to introduce the student to how different artistic mediums work. A close study of two mediums trying to express the same subject matter will lead to a better appreciation of both the source material and its adapted form. The course will examine how different genres of literature can sometimes lead to fascinating methods of adaptation. The student will discover patterns and structures inherent in both forms and gain better understanding of one through the perspective of another. It will also encourage further study of narrative techniques embedded in all creative arts.</p> <p>Module II: Literature and Music This course is for students who enjoy literature as well as music. It will open up new ways of responding to and thinking about the creative arts. Music is deeply embedded in poetry, which is the most obvious, but this course will attempt to establish new ways of looking at film, painting, fiction and poetry in their use of and relationship to music. The course can be taken by students who do not have any training in music since it is not a course in music per se. It is intended to make the student receptive to patterns, modes, possibilities and structures by looking at one art form through the refracted illuminations of another.</p> <p>Module III: Literature and Painting This course is concerned with the relation between the arts of the writer and the painter. Discussions will turn on the modes of perception and representation which distinguish and connect writing and painting. Exploring the reciprocal influence of literary and visual artists upon each other, the course will examine how a realization of the commonalities of aesthetics and techniques and the dialogue between the arts enriches our appreciation of literary works.</p>
Course Outcome	<p>Module I: Literature and Screen Adaptations (Film & TV) At the end of the course the student will be able to explain in a critical and cogent fashion why a book is sometimes considered better than the film and vice versa. She will be able to engage with literature with a broader, educated perspective. The student will be able to think with greater originality and independence about the complex interrelationship between these art forms.</p> <p>Module II: Literature and Music The student will be trained to engage sensitively and intelligently in new readings of literature. It will sharpen analogical thinking to stimulate fresh responses and develop the student's capacity for original and independent thinking.</p> <p>Module III: Literature and Painting The course develops an understanding of the co-relation between literature and painting and encourages ways of reading and seeing which deliver insights into literary texts.</p>
Syllabus	<p>Module I: Literature and Screen Adaptations (Film & TV)</p> <ol style="list-style-type: none"> 1. Classic rules of adaptation – Blake Edwards's adaptation of Truman Capote's <i>Breakfast at Tiffany's</i> 2. Transforming the source material – Francis Ford Coppola's adaptation of Mario Puzo's <i>The Godfather</i> 3. Ignoring the source material – Stanley Kubrick's adaptation of Stephen King's <i>The Shining</i> 4. The perfect adaptation – The Coen Brothers' adaptation of Cormac McCarthy's <i>No Country for Old Men</i> 5. Turning a book into a TV series – D.B Weiss and David Benioff's adaptation (season 1) of G.R.R Martin's <i>A Game of Thrones</i> 6. Adapting a graphic novel – Robert Rodriguez's adaptation of Frank Miller's <i>Sin City</i> 7. Adapting by rules of committee – Warner Bros. Pictures and J.K Rowling's <i>Harry Potter</i> books. 8. Popular literature engendered by films – George Lucas's <i>Star Wars</i> and its associated corpus of popular literature. <p>Module II: Literature and Music The course will explore the relation between literature and music in a number of ways: Poetry and Music: poems put to music: Text: <i>The Lady of Shallot</i></p>

	<p>Music as Poetry: the relationship between music and words: Text: Bob Dylan 'Dark Eyes'.</p> <p>Music as Text: The question of Structure: Text: John Meyer 'Call Me the Breeze'</p> <p>Music and Film: The Concert scene Drum Solo in <i>Whiplash</i></p> <p>Music in Fiction: Joyce <i>The Dead</i>; Nick Hornby <i>High Fidelity</i></p> <p>The use/ influence of Music forms in poetry: Author: Eliot (poems to be selected)</p> <p>Music, Dance, Painting: William Carlos Williams <i>The Dance</i>; Breughel <i>The Peasant Dance</i></p> <p>Module III: Literature and Painting</p> <p>A brief overview of periods/movements in painting</p> <p>Discovering possible correspondences with literary periods/ movements (with special focus on the 19th and 20th centuries)</p> <p>Representation</p> <p>Literature and painting</p> <p>Painting and literature</p> <p>The portrait and the dramatic monologue</p>
Reading List	To be provided by the course instructor
Evaluation	Evaluation details to be provided by the course instructor.

Course: M.A. (English)

Semester	1
Paper Number	3
Paper Title	Theatre, Performance, Text
No. of Credits	6
Course description/objective	This course is concerned with the relation between performance and the literary text. Through a discussion of historical contexts and staging practices, the dramatic text is explored as a text for performance. Introducing students to performance studies, the course also explores the notions of performance and performativity with respect to both drama and poetry.
Course outcome	The combination of academic and practical approaches adopted fosters an understanding of texts as the products of cultures and strategies of performance.
Syllabus	<p>Module I: Theatre history The origins of drama Social, political, and religious contexts Stage/Audience Classical: Greek and Roman Drama in the Middle Ages Renaissance/Shakespearean Stage Restoration and Neoclassical Theatre 19th Century Theatre 20th Century experiments: Absurd Theatre, Expressionist Theatre, Avant-garde Theatre Indian Theatre: An overview Theatre in Modern Bengal</p> <p>Texts for discussion: Aeschylus: <i>Agamemnon</i> or Plautus: <i>The Braggart Soldier</i> Shakespeare: <i>Macbeth</i> or Marlowe: <i>Doctor Faustus</i> Moliere: <i>The Imaginary Invalid</i> or Sheridan: <i>The Rivals</i> Ibsen: <i>A Doll's House</i> or Chekov: <i>The Cherry Orchard</i> Brecht: <i>Life of Galileo</i> or Arthur Miller: <i>Death of a Salesman</i> Kalidas: <i>Abhijnana Shakuntalam</i> or Tagore: <i>Rakta-karavi</i> or Badal Sircar: <i>Evam Indrajit</i></p> <p>Module II: Performance Performance Studies: An Introduction</p> <p>Drama: Text and Performance: The Performance Text Vision and interpretation: Playwrights, Directors, Actors The mechanics of representation: Set and costume design, lights, music, technology</p> <p>Texts for discussion: Shakespeare: <i>The Merchant of Venice</i>; <i>The Tempest</i> Shaw: <i>Pygmalion</i>; Alan Jay Lerner: <i>My Fair Lady</i> Noel Coward: <i>Hay Fever</i>/ Agatha Christie: <i>The Mousetrap</i> Dylan Thomas: <i>Under Milkwood</i> Michael Frayne: <i>Noises Off</i></p> <p>Poetry: Text and performance Oral traditions and poetic practices Dramatic poetry: character, voice, identity Performing poetry</p> <p>Texts for discussion: Homer: <i>The Odyssey</i> Chaucer: Excerpt from <i>The Canterbury Tales</i> "The Twa Corbies"/ "The Wife of Usher's Well" Selections from Donne, Tennyson, Browning, Augusta Webster, W.B Yeats, Frost, Anne Sexton, Carol Ann Duffy T.S. Eliot: <i>The Waste Land</i></p>
Reading/Reference Lists	To be provided by the course instructor
Evaluation	Evaluation details to be provided by the course instructor.

Semester	1
Paper Number	4
Paper Title	Special Area and Special Author
No. of Credits	6
Course Objective	<p>This course is designed as preparation for the final dissertation in semester VI given the nature of the special area topics. While you may not actually choose one of the topics for the dissertation, the special area study will prepare you for in-depth investigation and guided research.</p> <p>The second module likewise gives you the opportunity to prepare for your dissertation work by reading an author comprehensively and in relation to historical and theoretical contexts.</p>
Course Outcome	At the end of this course you will have been trained in the critical task of in-depth readings. You will also have learned the basics of research methodology.
Syllabus	<p>Module I: Special Area Literature and Violence The Bible as Literature Literature and Madness Literature and Environment Diasporic Literature Travel Literature Romance Literature The Cities of Modernism</p> <p>Module II: Special Author Blake Eliot Virginia Woolf W.B. Yeats D.H. Lawrence Conrad Beckett Pinter Rushdie</p> <p>(The course instructor may alter the selection of authors/areas)</p>
Reading List	To be provided by the course instructor
Evaluation	Evaluation details to be provided by the course instructor.

Course: M.A. (English)

Semester	2
Paper Number	5
Paper Title	17 th and 18 th Century Poetry
No. of Credits	6
Course description/objective	The course is designed to introduce students to the poetry of the 17 th and 18 th century within the context of the literary, cultural, religious and political developments of the age. Through a reading of major texts they will discover the key ideas and formal qualities of Neoclassical writing and the Age of Enlightenment. Buttressing critical discussion of the poetry with a study of the art of the age, the course also traces the rise of sentiment and the cult of sensibility and the shift away from Neoclassicism towards Romanticism.
Course Outcome	The course facilitates a thorough understanding of the intellectual basis and formal elements of Neoclassical and Pre-romantic poetry.
Syllabus	Module I: Milton: <i>Paradise Lost</i> Books II, IV, IX (<i>Any two books</i>)/ <i>Samson Agonistes</i> Module II: Dryden: <i>Absalom and Achitophel</i> Part I OR Pope: <i>The Dunciad</i> , Epistle to Dr. Arbuthnot Module III: Cavalier Poets: Selections from Carew, Lovelace, Herrick, Suckling Pre-Romantic Poetry: Course introduction: The picturesque and the sublime in literature and art; the cult of sensibility Selections from Gray, Collins, Crabbe, Cowper, Goldsmith, Thomson
Reading/Reference Lists	Locke : <i>An Essay Concerning Human Understanding</i> Hume: <i>A Treatise of Human Nature; Essays, Moral, Political, and Literary</i> Dryden: <i>A Discourse Concerning the Origin and Progress of Satire</i> Alexander Pope, 'An Essay on Criticism' Edmund Burke, <i>A Philosophical Enquiry into the Origin of Our Ideas on the Sublime and Beautiful</i> (Introduction on Taste; Part I, Section VII; Part III, Section XXVII) Immanuel Kant, <i>Critique of Judgment</i> , excerpts from Introduction, Book I, Analytic of the Beautiful, Book II, Analytic of the Sublime in the <i>Norton Anthology of Theory and Criticism</i> (pp. 504-535). Ann Radcliffe: 'On the Supernatural in Poetry' Basil Willey, <i>The Seventeenth Century Background; The Eighteenth Century Background</i> Christopher Hill, <i>Milton and the English Revolution</i> Raymond Williams, <i>The Country and the City</i> W. J. Bate, <i>The Burden of the Past and the English Poet</i> Anthony Low, <i>The Georgic Revolution</i> L.J. Bredvold, <i>The Intellectual Milieu of John Dryden</i> E.J. Waith, <i>Ideas of Greatness; The Herculean Hero</i> Maynard Mack, <i>The Garden and the City</i> John Dixon Hunt, <i>The Figure in the Landscape</i> Paul Fussell, <i>The Rhetorical World of Augustan Humanism</i>
Evaluation	End Semester examination paper format: 80 marks, 3 hrs Module I: Essay type question 1 x 25 Module II: Essay type question 1 x 25 Module III : Essay type question 2 x 15 Internal assessment : Class Test (15+5)

Course: M.A. (English)

Semester	2
Paper Number	6
Paper Title	17 th & 18 th Century Drama and Prose Fiction
No. of Credits	6
Course description/objective	The course has been designed to enable the students gather a comprehensive understanding of the techniques of drama, the novel, and non-fictional writings related to the background and culture of Eighteenth-century British society. A detailed analysis of the prescribed texts will help the students formulate their critical thinking about the diverse genres of literary output in that era.
Course outcome	The course will highlight the variety of literary genres and appreciate the influence of society and culture on critical and literary thoughts of the times
Syllabus	<p>Module I: Drama: Congreve: <i>The Way of the World</i> Wycherley: <i>The Country Wife</i> Dryden: <i>All for Love</i> Gay: <i>The Beggar's Opera</i>/ Goldsmith: <i>She Stoops to Conquer</i>/ Sheridan: <i>The Rivals</i></p> <p>Module II: Prose: Swift: <i>Gulliver's Travels</i> Periodical essays: Addison and Steele: Selections from <i>The Spectator</i> and <i>The Tatler</i> Bunyan: <i>The Pilgrim's Progress</i> Johnson: <i>Lives of the Poets</i> (Selections)/ <i>A Journey to the Western Isles of Scotland</i> (Selections) Boswell: <i>London Journal</i> Paine: <i>Rights of Man</i></p> <p>Module III: Novel: Behn: <i>Oroonoko</i> Defoe: <i>Robinson Crusoe</i>/ <i>Moll Flanders</i> Richardson: <i>Pamela</i> Fielding: <i>Tom Jones</i> Sterne: <i>Tristram Shandy</i> Burney: <i>Evelina</i> Walpole: <i>The Castle of Otranto</i>/ Lewis: <i>The Monk</i></p>
Reading/Reference Lists	<p>Dryden, 'Of Heroic Plays'; <i>Essay of Dramatic Poesie</i> Collier, <i>A Short View of the Immorality and Profaneness of the English Stage</i> Goldsmith, 'An Essay on the Theatre ; Or, A Comparison Between Laughing and Sentimental Comedy' Lamb, 'On the Artificial Comedy of the Last Century'</p> <p><i>Revels History of English Drama</i>, relevant volumes Louis Bredvold, <i>The Literature of the Restoration and the Eighteenth Century</i> Bonamy Dobree, <i>Restoration Comedy, 1660-1720</i> Bonamy Dobree, <i>Restoration Tragedy, 1660-1720</i> Ian Watt, <i>The Rise of the Novel</i> J.H. Wilson, <i>A Preface to Restoration Drama</i></p>
Evaluation	<p>End Semester examination paper format: 80 marks, 3 hrs Module I: Essay type questions 1 x 30 Module II: Essay type questions 1 x 20 Module III: Essay type questions 1 x 30</p> <p>Internal assessment: 1 Class test (15+5)</p>

Semester	2
Paper Number	8
Paper Title	British Literature and Culture of the First World War(1914-18)
No. of Credits	6
Course description/objective	The course on British Literature and Culture of the First World War will examine the responses of those writing about the Great War (1914-18) as it unfolded—whether as combatants (British or Imperial), or as civilians at the home front. It will also examine the responses of those writing about the war in retrospect—through memoir, or autobiography or through fictional representations. The course intends to focus on questions of literary form as well—on the ways the writers improvised existing genres to narrate the unique experience of the war.
Course Outcome	The course will encourage students to explore the myriad forms of literary expressions exploring the changes facilitated by the Great War to the existing concepts of nationhood, class identity, gender roles and the challenges it posed to the dominant notions of civilization, selfhood and human reason.
Syllabus	<p>Module I: Poetry: Wilfred Owen: ‘Anthem for Doomed Youth’, ‘Apologia pro Poemate Meo’, ‘Arms and the Boy’, ‘Exposure’, ‘Futility’, ‘Greater Love’, ‘Spring Offensive’, ‘Strange Meeting’, ‘The Send Off’, ‘The Parable of the Old Man and the Young’, ‘Disabled’, ‘Dulce et Decorum Est’, ‘Mental Cases’, ‘Smile, Smile, Smile.’ (Any two) Isaac Rosenberg: ‘Break of Day in the Trenches’, ‘Dead Man’s Dump’, ‘Girl to a Soldier on Leave’, ‘Louse Hunting’, ‘On Receiving the First News of the War’, ‘Returning, We Hear the Larks’, ‘Soldier: Twentieth Century’.(Any one) Ivor Gurney: ‘To His Love’, ‘On Somme’, ‘Blighty’, ‘The Silent One’, ‘Portrait of a Coward’, ‘After War’, ‘War Books’, ‘Ballad of the Three Spectres’, ‘Crucifix Corner’ (Any two) Siegfried Sassoon: ‘Blighters’, ‘The Death Bed’, ‘The Kiss’, ‘The Redeemer’, ‘They’, ‘Banishment’, ‘Counter Attack’, ‘In Barracks’, ‘Repression of War Experience’, ‘Sick Leave’, ‘Aftermath’, ‘Ancient History’, ‘Everyone Sang’, ‘Memorial Tablet’, ‘Picture Show’, ‘On Passing the Menin Gate’.(Any two) Miscellany: ‘The Cenotaph’ by Charlotte Mew, War Sonnets of Rupert Brooke (any one), ‘The Veteran’ by Margaret Cole, ‘When you see millions of Mouth less dead’ by Charles Sorley, ‘A Dead Boche’ by Robert Graves, ‘As the Team’s Head Brass’, ‘The Cherry Trees’ by Edward Thomas. (Any two)</p> <p>Module II: Fiction Novel:(Any one to be taught) Pat Barker: <i>Regeneration</i> (1921) Virginia Woolf: <i>Jacob’s Room</i> (1920) Richard Aldington: <i>Death of a Hero</i> (1929) Henry Barbusse: <i>Under Fire: The Story of a Squad</i> (1916) Rebecca West: <i>The Return of the Soldier</i> (1918) Eric Remarque: <i>All Quiet on the Western Front</i> (1929) Sebastian Faulks: <i>Bird Song</i> (1993) Short Stories (Any two to be taught) Harold Brighouse: ‘Once a Hero’. Mary Borden’s: ‘Blind’ H.M. Tomlinson: ‘A Raid Night’. Katherine Mansfield: ‘An Indiscreet Journey’ OR ‘The Fly’. Robert Graves: ‘Christmas Truce’ D.H. Lawrence: ‘Tickets Please’ Rudyard Kipling: ‘Mary Postgate’</p> <p>Module III: War Memoirs (Any one to be taken up for CIA project of 20 marks) Robert Graves: <i>Goodbye to All That</i> (1929) Vera Brittain: <i>Testament of Youth</i> David Jones: <i>In Parenthesis</i> (1937) Siegfried Sassoon: <i>The Complete Memoirs of George Sherston</i> (1930). Ernst Junger: <i>Storm of Steel</i> (translated by Michael Hofmann Penguin) Edmund Blunden: <i>Undertones of War</i></p>
Reading/Reference Lists	Paul Fussell: <i>The Great War and Modern Memory</i> . Bernard Bergonzi: <i>Heroes’ Twilight</i> Tim Kendall (ed) <i>The Oxford Handbook of British and Irish War Poetry</i> . <i>Poetry of the First World War: An Anthology</i> Jon Silkin: <i>Out of Battle: The Poetry of the Great War</i> . Vincent Sherry (ed.): <i>The Cambridge Companion to the Literature of the First World War</i> Elaine Showalter : <i>The Female Malady: Women, Madness and English Culture</i> . M.R. Higonnett et al (eds): <i>Behind the Lines: Gender and the Two World Wars</i> . George Walter (ed) : <i>The Penguin Book of First World War Poetry</i> . Peter Parker: <i>The Old Lie: The Great War and the Public School Ethos</i> Santanu Das: <i>Touch and Intimacy in First World War Literature</i> . Adrian Caesar: <i>Taking it Like a Man</i> Jahan Ramazani: <i>Poetry of Mourning: The Modern Elegy from Hardy to Heaney</i> . Jay Winter: <i>Sites of Memory, Sites of Mourning. The Great War in European Cultural History</i> . For prescribed texts most penguin editions are available.
Evaluation	End Semester Examination: 80 marks, 3 hrs Module I:Poetry: Any two long questions of 20 marks to be answered out of four options. (20x2=40) Module II: Fiction: Novel: One long question of 20 marks to be answered out of three options. (20x1=20) Short Stories: One essay type questions of 20 marks to be answered out of three options. (20x1=20) Internal Assessment: Project (15+5)

Course: M.A. (English)

Semester	1
Paper Number	7
Paper Title	Indian Literature I
No. of Credits	6
Course description/objective	To explore the diverse forms of Indian writing in English and develop a critical understanding of the large body of works from the days of colonial past to the present day.
Course outcome	To familiarize and enhance understanding of Indian history, culture and literary tradition as revealed through the writings of Indian authors writing in English
Syllabus	<p>Module I: Novel R.K. Narayan: <i>The Man-eater of Malgudi</i> or <i>The Dark Room</i> Raja Rao: <i>Kanthapura</i> Mulk Raj Anand: <i>Coolie</i> or <i>Untouchable</i> or <i>The Private Life of an Indian Prince</i> Kamala Markandaya: <i>Some Inner Fury</i> or <i>Nectar in a Sieve</i> or <i>Two Virgins: A Novel</i> Bhabani Bhattacharya: <i>Music for Mohini</i> or <i>So Many Hungers</i> or <i>He who Rides a Tiger</i>. (Any <u>one</u> to be taught)</p> <p>Module II: Non-Fictional Prose Nirad Chaudhuri: <i>The Autobiography of an Unknown Indian</i>. M.K. Gandhi: <i>The Story of my Experiments with the Truth</i> Amartya Sen: <i>The Argumentative Indian</i>. A.P.J Abdul Kalam: <i>Wings of Fire</i> or <i>Ignited Minds</i> (Any <u>one</u> to be taught)</p> <p>Module III: Poetry Sri Aurobindo: <i>Savitri</i> Book I Canto 1. Tagore: <i>Songs 1-15 Gitanjali</i> Michael Madhusudhan Dutt: <i>The Captive Lady</i> Derozio: <i>The Fakeer of Jungheera</i>. Sarojini Naidu: <i>Suttee, Palanquin Bearers, The Indian Gypsy, Harvest Hymn, A Love Song from the North, Autumn Song, Queen's Rival, Summer Woods, Village Song, Coramandel Fishers</i> Toru Dutt: <i>Our Casuarina Tree, Extracts from Savitri, Love came to Flora asking for a Flower, My Vocation, Lakhsman, The Broken Bell, Christmas</i>. (Any three poets to be taught)</p>
Reading/Reference Lists	To be provided by the course instructor
Evaluation	Internal assessment: 20 Students to be tested either through examination or through an assignment End Semester Examination paper format: 80 marks, 3 hrs. Module I: Essay type (1 out of 2 questions to be answered): 1x 30 Module II: Essay type (1 out of 2 questions to be answered): 1 x 20 Module III: Essay type (1 out of 3 questions to be answered): 1x20=20 Reference to context (1 out of 3 questions to be answered): 1x10=10 (Long question and RTC have to be answered from two separate authors)

Semester	2
Paper Number	7
Paper Title	Classical Literature
No. of Credits	6
Course Objective	Furthering the exposure to classical concepts and literatures – extending dimensions of understanding texts and contexts.
Course Outcome	With extensive and deepened response to classical literature, a student may conduct further research in related areas.
Syllabus	<p>Module 1 :</p> <p>Plato – Symposium Cicero – Oration : In Verrem Philosophy : De Natura Deorum Horace – Odes, Books 1,2,3</p> <p>Module 2 : Any 3 Homer : The Odyssey Virgil : The Aeneid Aeschylus : Agamemnon Plautus : Menechmi / Ghosts Seneca : Thyestes</p>
Reading List	To be provided by the course instructor
Evaluation	<p>End Semester examination paper format : 80 marks, 3 hrs</p> <p>Module 1 : 2 x 16 (1 question from each text/author)</p> <p>Module 2 : 3 x 16 (5 questions from each text/author)</p> <p>Internal assessment : Test (15 + 5)</p>

Semester	2
Paper Number	7
Paper Title	American Literature 1 Poetry and Drama
No. of Credits	6
Course Objective	To expose the students to the background of American Literature history and tradition.
Course Outcome	It is expected that the students would learn to appreciate the uniqueness and variety of American Literature
Syllabus	<p>Background to American Literature history and tradition</p> <p>Module 1 : Poetry (any 2) Whitman, Self Reflective Poetry (Frost Wallace Stevens), Women Poets (Emily Dickinson, Edna St. Vincent Millay, Sylvia Plath), Beat Poets, Black Mountain Poets</p> <p>Module 2 : Drama (Any 2) Tennessee Williams : The Glass Menagerie, Eugene O'Neill : Mourning Becomes Electra, Arthur Miller : Death of a Salesman, Edward Albee : Who's Afraid of Virginia Woolf? Broadway Musicals (Assignment)</p>
Reading List	To be provided by the course instructor
Evaluation	<p>End Semester examination paper format : 60 marks, 2 and half hrs</p> <p>Module 1 & 2 : Essay type questions 3 x 20 One question to be answered from module 1 & 2 each and the third from either module</p> <p>Internal Assessment : Paper on background from 1600 to present day including Broadway Musicals – 40 marks</p>

Course: M.A. (English)

Semester	2
Paper Number	8
Paper Title	Literary Theory I
No. of Credits	6
Course description/objective	Exposure to the principles that may be predominantly guiding and governing literary works, from ancient to contemporary; attempt to trace a continuity with respect to the theories across the ages.
Course outcome	The student is equipped with theoretical approaches towards the literatures of the other papers and learn about adherences, modifications and deviations of texts from the prescribed pattern of the theories.
Syllabus	<p>Introduction</p> <p>Classical: Aristotle: <i>Poetics</i> Plato: Selections from <i>The Republic</i> (Books 1, 6 & 7) Longinus: <i>On the Sublime</i> Horace: <i>Ars Poetica</i></p> <p>Renaissance: Sidney: <i>Apology for Poetry</i></p> <p>Romantic: Wordsworth: Preface to <i>Lyrical Ballads</i> Coleridge: <i>Biographia Literaria</i> (Chapters 13 & 14) Shelley: 'A Defence of Poetry' Keats: Letters (<i>Selections</i>)</p> <p>Victorian: Arnold: <i>Culture and Anarchy</i> (Chapter 1) Ruskin: 'The Nature of Gothic' (<i>The Stones of Venice</i>), <i>Modern Painters</i> Vol. II (<i>Selections</i>) Pater: 'Conclusion' to <i>Studies in the History of the Renaissance</i> Wilde: 'The Critic as Artist' Meredith: 'An Essay on Comedy'</p> <p>Modern: Henry James: 'The Art of Fiction' Yeats: 'The Symbolism of Poetry' Pound: 'A Few Don'ts by an Imagiste' T.S. Eliot: 'Tradition and the Individual Talent' Woolf: 'Modern Fiction', 'Mr Bennett and Mrs Brown', 'Letters to a Young Poet' I.A. Richards: <i>Principles of Literary Criticism</i> (selections) F.R. Leavis: <i>The Common Pursuit</i> (selections)</p>
Reading/Reference Lists	<p>David Lodge ed., <i>Twentieth Century Literary Criticism: A Reader</i> A.H. Gilbert, ed. <i>Literary Criticism: Plato to Dryden</i> M.A.R. Habib, <i>A History of Literary Criticism and Theory from Plato to the Present</i> D.A. Russell and M. Winterbottom, eds, <i>Ancient Literary Criticism</i> R. Wellek, <i>A History of Modern Criticism: 1750-1950</i> W. Wimsatt Jr. & Cleanth Brooks, <i>Literary Criticism: A Short History</i></p>
Evaluation	<p>End Semester examination paper format: 80 marks, 3 hrs Essay type questions : 3 x 20 Short answer type: 2 x 10</p> <p>Internal assessment: Class Test (15+5)</p>