

**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 &amp; II</i> Jonson: <i>Volpone/ The Alchemist/ Every Man in His Humour</i> Webster: <i>The White Devil</i>  Beaumont &amp; Fletcher: <i>Philaster</i>  Shirley: <i>The Cardinal</i></p> <p>Module II: Shakespeare  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 &amp; II</i>  Roman Plays: <i>Antony &amp; Cleopatra/ Julius Caesar</i></p>
Reading/Reference Lists	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>
Evaluation	End Semester examination paper format: 80 marks, 3 hrs Module I: 2 x 20 Module II: 2 x 20  Internal assessment: Class test (15+5)

**Course: M.A. (English)**

Semester	1
Paper Number	3
Paper Code	MENG4123
Paper Title	Literature and the Arts & Research Methodology
No. of Credits	06
Course description/objective	<p>The first module on Literature and Cinema introduces the students into exploring the dynamics of the relation between literary works and their cinematic adaptation with reference to the three different literary genre — novel, drama and short story.</p> <p>The second module Literature and Painting is designed to give students the exposure to predominant art forms and movements and their relationship to writers, texts, and their works of art.</p> <p>The third module on Research Methodology aims to introduce the students to the concept of research and with the terminology associated with research activity. It is also aimed at highlighting the significance of systematic planning and execution of research activity and to prepare the students to undertake research. This module will enable students to plan the different stages of research.</p>
Course outcome	<p>The students would be able to engage with both cinematic and literary texts, and would possess knowledge about the aesthetics of adaptations of literary texts.</p> <p>The students would have knowledge of the various art movements starting with the Renaissance and ending with Modernism/ Post-Modernism.</p> <p>The students will be equipped with the theoretical knowledge of undertaking research and the practical skills of research planning and execution. They will also have mastered the art of reading, reviewing and dissecting literary texts with the help of the research methodology and will be capable of writing a good research paper.</p>
Syllabus	<p><b>Module 1: Literature and Cinema</b></p> <p>Novel: <i>Forrest Gump</i> by Winston Groom  Film Adaptation: <i>Forrest Gump</i> (1994) by Robert Zemeckis</p> <p>Novel: <i>Dracula</i> by Bram Stoker  Film Adaptation: <i>Bram Stoker's Dracula</i> (1992) by Francis Ford Coppola/  <i>Dracula</i> (1979) by John Badham</p> <p>Novel: <i>Dr. Jekyll and Mr. Hyde</i> by Robert Louis Stevenson  Film Adaptation: <i>Dr. Jekyll and Mr Hyde</i> (2008) by Paolo Barzman</p> <p>Nonfiction Novel: <i>Schindler's List</i> by Thomas Keneally  Film Adaptation: <i>Schindler's List</i> (1993) by Steven Spielberg</p> <p>Drama: <i>Macbeth</i> by William Shakespeare  Film Adaptation: <i>Macbeth</i> (1971) by Roman Polanski/ <i>Throne of Blood</i> (1957) -- Akira Kurosawa</p> <p>Drama: <i>Rosencrantz and Guildenstern Are Dead</i> by Tom Stoppard  Film Adaptation: <i>Rosencrantz and Guildenstern Are Dead</i> by (1990) by Tom</p>

	<p>Stoppard</p> <p>Drama: <i>Cat On A Hot Tin Roof</i> by Tennessee Williams  Film Adaptation: <i>Cat On A Hot Tin Roof</i> (1958) by Richard Brooks</p> <p>Short Story: <i>The Fall of the House of Usher</i> by Edgar Allen Poe  Film Adaptation: <i>The Fall of the House of Usher</i> (1960) by Roger Corman</p> <p>Short Story: <i>Ligeia</i> by Edgar Allen Poe  Film Adaptation: <i>The Tomb of Ligeia</i> (1964) by Roger Corman</p> <p><b>Module 2: Literature and Painting</b>  Unit 1: The Age, the Painter, the Writer  A study of the salient features of the predominant art forms and movements: Renaissance, Neo-Classicism, Romanticism, Modernism and Post-Modernism.  Trace the interrelationship of the writer with their works of art: William Blake, David Jones, Wyndham Lewis, E.E. Cummings, D.G. Rossetti, Sylvia Plath, Jack Kerouac or any other poet -painter</p> <p>Unit 2: How to read a Painting?  Composition, Perspective, Movement, Tone, Colour and Value</p> <p><b>Module 3: Research Methodology</b></p> <p>Unit 1: What is Research?  (Objectives of Research, Fundamentals of Research, Qualities of a Researcher)</p> <p>Unit 2: Research Methods and Material for Research  (Types of Methods, Range of Primary and Secondary Data for Literature)</p> <p>Unit 3: Research Methodology -Discipline specific  (Discourse analysis, Literary theory)</p> <p>Unit 4: How to write a Research paper?  (Choosing a topic and title, Review of Literature, Formulating a Research Problem, Deciding on methods and methodology, argument, conclusion)</p> <p>Unit 5: Documentation  (Citation techniques and Style sheet, Plagiarism check)</p>
Reading/Reference Lists	<p><b>Module 1: Literature and Cinema</b>  Bert Cardullo (ed.) <i>Stage and Screen: Adaptation Theory from 1916 to 2000</i>.  Deborah Cartmell (ed.) <i>A Companion to Literature, Film, and Adaptation</i>  Robert Stam &amp; Alessandra Raengo (ed.) <i>A Companion to Literature and Film</i>  James M. Welsh &amp; Peter Lev (ed.) <i>The Literature / Film Reader: Issues of Adaptation</i>  Mary H. Snyder. <i>Analyzing Literature-to-Film Adaptations: A Novelist's Exploration and Guide</i>.  George Bluestone. <i>Novels into Film</i>  Andre Bazin, <i>What is Cinema?</i> Vol. 1 &amp; II  Jean Mitry &amp; Christopher King. <i>The Aesthetics and Psychology of the Cinema</i>  Russell Jackson: <i>Cambridge Companions to Literature</i></p> <p><b>Module 3: Research Methodology</b>  Eliot, Simon and W. R. Owens (4th Edition), <i>A Handbook to Literary</i></p>

	<p><i>Research</i>, London: Routledge &amp; Open University, 1998.  Gibaldi, Joseph. <i>MLA Handbook for Writers of Research Papers</i>. New York : MLA Association, 2016.  Griffin, Gabriele. <i>Research Methods for the Arts and Humanities</i>. Edinburgh University Press. Book Series.  Rahim, Abdul F. <i>Thesis Writing: A Manual for Researchers</i>. New Delhi: New Age International Ltd, 2005.  Sinha, M.P. <i>Research Methods in English</i>. India, Atlantic Publishers, 2018.  Sirjohn, Adam. <i>Research Methodology: Methods &amp; Techniques</i>. Delhi: New Age International Ltd, 2004.</p>
Evaluation	<p>End Semester Total = 80 marks  Module 1: 30 marks (break up to be specified later)  Module 2: 30 marks (break up to be specified later)  Module 3: 20 marks (break up to be specified later)  Assignment:</p>

**Course: M.A. (English)**

Semester	1
Paper Number	4
Paper Title	Forms, Movements and Special Author
No. of Credits	6
Course Objective	This course is designed to introduce the students to a detailed study of forms and movements in literature along with allowing them to specialize about an author of their choice.
Course Outcome	At the end of the course, it is expected that the students will learn to appreciate the forms and movements in literature.
Syllabus	Module 1 Literature and Violence The Bible as Literature Insanity in Literature Literature and Environment Diasporic Literature Travel Literature Romance Literature Cities of Modernism  Module 2 Special Author : Shakespeare Blake Eliot Virginia Woolf W.B. Yeats D.H. Lawrence Conrad Beckett Pinter and Rushdie
Reading List	To be offered
Evaluation	End Semester examination paper format : 80 marks, 3 hrs Module 1 : 1 x 20 + 1 x 20 Module 2 : 2 x 20 Internal Assessment : Paper Submission (15+5)

**Course: M.A. (English)**

Semester	1
Paper Number	3 ELECTIVE
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"> <li>1. Guiding them through significant changes in the religious, artistic and architectural tradition</li> <li>2. 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.</li> </ol>
Course outcome	By the end of the course the student will be able to understand: <ol style="list-style-type: none"> <li>1. The overall chronological and stylistic progressions within the western architectural tradition</li> <li>2. The evolution of western philosophical and religious thought</li> <li>3. How to place works of art or literature within their proper context</li> <li>4. The steady interplay of several factors that eventually led to the birth of pre-modern/Renaissance Europe.</li> </ol>
Syllabus	<ol style="list-style-type: none"> <li>1. HISTORICAL OUTLINE – DEMOCRACY, EMPIRE AND THE RISE OF INDEPENDENT KINGDOMS: <ul style="list-style-type: none"> <li>• Bronze age civilizations</li> <li>• Archaic Greece &amp; Classical Greece</li> <li>• Hellenistic age &amp; rise of Rome</li> <li>• Roman empire (till the end of the western empire)</li> <li>• Middle European social systems.</li> <li>• Formation of independent kingdoms</li> <li>• The rise of the Church as a secular power</li> </ul> </li> <li>2. ARCHITECTURE, ART AND SCULPTURE: <ul style="list-style-type: none"> <li>• Classical Greece (comparative study with Mesopotamian and Egyptian monumental structures)</li> <li>• Hellenistic variations.</li> <li>• The Roman imperial legacy.</li> <li>• Middle European architecture and art. (La Tene &amp; Hallstatt cultures)</li> <li>• Romanesque architecture</li> <li>• Gothic architecture.</li> </ul> </li> <li>3. CASE STUDY 1: THE CLASSICAL STYLE: <ul style="list-style-type: none"> <li>• The Parthenon, Athens.</li> <li>• The Arch of Constantine, Rome</li> <li>• Pazzi chapel, Florence.</li> </ul> </li> <li>4. RELIGION &amp; PHILOSOPHY: <ul style="list-style-type: none"> <li>• Greek religion – Homer, Hesiod and the mystery cults.</li> <li>• The role of the philosophers.</li> <li>• Roman view of religion.</li> <li>• Nordic/Germanic religion</li> <li>• The formation of the Old Testament and the development of Christian theology.</li> </ul> </li> <li>5. CASE STUDY 2: ARCHITECTURE OF THE MIDDLE AGES: <ul style="list-style-type: none"> <li>• Autun Cathedral, France</li> <li>• Basilica of Saint-Denis, France</li> <li>• Hagia Sophia, Constantinople</li> </ul> </li> </ol>
Reading/Reference Lists	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 ELECTIVE
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><b>Module I: Theatre history</b>  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      19<sup>th</sup> Century Theatre      20<sup>th</sup> 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>EvamIndrajit</i></p> <p><b>Module II: Performance</b>  Performance Studies: An Introduction</p> <p><b>Drama: Text and Performance:</b>  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><b>Poetry: Text and performance</b>  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.