

**DEPARTMENT OF ENGLISH AND OTHER
EUROPEAN LANGUAGES
DR. HARISINGH GOUR VISHWAVIDYALAYA,
SAGAR
(A CENTRAL UNIVERSITY)**



**M. A. (ENGLISH)
SYLLABUS**

2020-2021

SYLLABUS

M. A. (ENGLISH)

A General Introduction to the Program:

The minimum period for completion of the M. A. (English) Programme is - 04 Semesters, while the maximum duration allowed to complete it is three years.

Under the Choice Based Credit System, the syllabi of the programme have been divided into Core, Elective and Open Elective courses. The students have the choice to choose from a variety of Elective courses offered by the Discipline. A student of M. A. (English), during the whole program i. e. in all the 04 semesters, will be required to study 16 Core Courses (each course is of 05 credits), 04 Discipline Specific Elective Courses (Each course is of 04 credits) and 02 Open Elective Courses (of 2 credits each) to be opted from other related/allied disciplines.

Scheme of Examination

All Programmes of Studies of the University follow the Semester system and examination and evaluation of students is through Comprehensive Continuous Internal Assessment (CCA).

The Semester Examination shall comprise of the following Components:

- (a) Mid Semester Examination : 20 Marks**
- (b) Internal Assessment : 20 Marks**
- (c) End Semester Examination : 60 marks**

Note: To be eligible to appear in the End Semester Examination, a student must appear in Mid Semester Examination and Internal Assessment.

Assessment:

I) Internal Assessment:

Students are required to submit written assignments given by the course coordinators from each of the courses taught and also make a brief oral presentation.

The distribution of marks for internal assessment shall be as follows:

- | | | |
|-------|--------------------------------|------------|
| (i) | Evaluation of the Assignment | : 10 Marks |
| (ii) | Evaluation of the presentation | : 05 marks |
| (iii) | Attendance | : 05 Marks |

The marks for attendance shall be awarded as follows:

- | | | |
|-------|--------------------|-----------|
| (i) | 75% and below | :00 Mark |
| (ii) | > 75% and upto 80% | :01 Mark |
| (iii) | > 80% and upto 85% | :02 Marks |
| (iv) | > 85% and upto 90% | :03 Marks |
| (v) | >90% and upto95% | :04 Marks |
| (vi) | > 95% | :05 Marks |

The End Semester Examination shall be of three hours and shall comprise of the following sections:

Section A (Compulsory) : 10 Objective-Type questions of 1 Mark each.

Section B (With Internal Choice) : Four Questions to be answered out of six.
Each question shall be of 5 marks.

Section C (With Internal Choice) : Three Questions to be answered out of five,
each question shall be of 10 marks

SYLLABUS
M. A. (ENGLISH)

COURSE SUMMARY

First Semester

<u>Paper Codes</u>	<u>Paper Titles</u>	<u>Total Credits</u>
EEL –CC- 121	British Poetry: Chaucer to Blake	5 Credits
EEL-CC- 122	British Prose: Bacon to Pope	5 Credits
EEL –CC- 123	Shakespeare	5 Credits
EEL- CC- 124	Language and Linguistics	5 Credits
EEL-EC-125	History of English Literature	4 Credits
EEL-EC -126	Intellectual Foundation of Renaissance in Europe	4 Credits
EEL-EC -127	Indian Literature in Translation	4 Credits

Second Semester

<u>Paper Codes</u>	<u>Paper Titles</u>	<u>Total Credits</u>
EEL –CC- 221	British Poetry: Wordsworth to Wilde	5 Credits
EEL-CC- 222	British Prose: Johnson to Huxley	5 Credits
EEL-CC – 223	British Drama: Ben Jonson to Pinter	5 Credits
EEL-CC- 224	New Literatures in English	5 Credits
EEL-EC -225	Literature of the Indian Sub-Continent	4 Credits
EEL-EC -226	Classical Poetry	4 Credits
EEL-EC -227	Literature and Film- I	4 Credits
EEL-EC -228	Science Fiction	4 Credits
EEL-OE-229	Pronunciation Skills and Accent Neutralization	2 Credits

Third Semester

<u>Paper Codes</u>	<u>Paper Titles</u>	<u>Total Credits</u>
EEL-CC – 321	Twentieth Century Poetry and Drama	5 Credits
EEL-CC- 322	Pre 20 th Century Fiction	5 Credits
EEL-CC – 323	Literary Criticism-I	5 Credits
EEL-CC – 324	Indian Literature -1	5 Credits
EEL-EC -325	Modern British Fiction	4Credits
EEL-EC -326	Literature and Film II	4 Credits
EEL-EC -327	Literature and Ideas	4 Credits
EEL-OE-328	Course in Communication Skills and Creative Writing	2 Credits

Fourth Semester

<u>Paper Codes</u>	<u>Paper Titles</u>	<u>Total Credits</u>
EEL-CC– 421	American Literature	5 Credits
EEL-CC – 422	Twentieth Century Novel	5 Credits
EEL-CC – 423	Literary Criticism 2	5 Credits
EEL-CC – 424	Indian Literature 2	5 Credits
EEL-EC -425	Postmodernism: Theories and Theorists	4 Credits
EEL-EC -426	Indian Classical Drama	4 Credits
EEL-EC -427	Film Studies	4 Credits

M. A. (First Semester)
Core Course
English Poetry: Chaucer to Blake
EEL-CC-121

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Course Objective:

This paper, traversing over four centuries, traces the evolution of English poetry starting with the poetry of the 14th Century to poetry of the Romantic period. Students shall be acquainted with the various schools of poetry which emerged during these ages along with the specific technical as well as thematic concerns with which poets of the respective age engaged themselves with.

Learning Outcome:

The paper would comprehensively familiarize the students with the epochal time in Literary history of England. The acute socio-political upheavals and their impact on Literature.

Units	Course Content	Course Learning Outcomes:
Unit-I	Geoffrey Chaucer: <i>The Canterbury Tales</i> : The Knight's Tale Edmund Spenser: <i>The Faerie Queene</i> : Books 3, Chaucer's Place in English Literature Spenser's Place in the Sixteenth Century England Reading of the Text and Interpretation Discussion, Analysis and critical evaluation	After Completion of the Unit the students will be able to Understand of the origination and growth of poetry over the centuries and the various points of epoch in the History of English Literature.
Unit-II	William Shakespeare: <i>Sonnets</i> 18, 73, 129, 130, 138 Shakespeare's sonnets and background of the texts Text and interpretation Textual analysis with critical evaluation	Understand Shakespeare as a sonneteer. Ability of critically evaluating his sonnets shall help to form an understanding of Shakespeare as a writer.
Unit-III	John Donne; Satyre: <i>Of Religion</i> , ' <i>The Ecstasie</i> ', ' <i>The Relique</i> ', ' <i>Good Friday 1613</i> Andrew Marvell; <i>To His Coy Mistress</i> The Metaphysical Poetry, Cavalier Poets Reading and Interpretation of the Poems Discussion, Analysis and critical evaluation	Understand the particular writing pattern of the metaphysical poets and introduce the students to the characteristics, of their writing.
Unit-IV	John Milton: <i>Paradise Lost</i> : Book 2 Background of the text Text and interpretation Textual analysis with critical evaluation	Understand the basic tendencies of Milton's writing, the political turmoil and advent of the democratic spirit- the basic hallmarks of the period is well illustrated through the poem.
Unit-V	Alexander Pope: <i>The Rape of the Lock</i> (Canto I, II) William Blake; <i>London</i> Background and the Epic Tradition Reading and Interpretation of the Text Discussion, Analysis and critical evaluation	Understand the basic tendencies of Pope's writing, the and the setting of the Augustan Age, its thoughts and manners.

Essential Readings:

Martin Luther Sections III, IV, V, IX, from *On the Bondage of the Will*, in Martin Luther: Selections From His Writings, tr. Packer and Johnston, ed. John Dillenberger (Anchor, 1961), pp.175-90.

Suggested Readings:

Chaucer, Geoffrey. Trans. Nevill Coghill. *The Canterbury Tales*. New Delhi: Penguin Classics, 2002. Print.

Brown, Peter. *Geoffrey Chaucer*, OWC. New Delhi: Oxford University Press, 2011. Print.

Burrow, Colin. *Edmund Spenser 01 Edition*. Northcote, 1996. Print.

Shakespeare, William. *The Complete Works of William Shakespeare*. UK: Harper Collins UK, 2006. Print.

Shakespeare, William. *Shakespeare's Sonnets-Arden Shakespeare*. UK: Bloomsbury, 2013. Print.

Carey, John and Donne John. *John Donne- The Major Works OWC*. UK: Oxford University Press, 2009. Print.

Sean, O'Brien. *Andrew Marvell*. London: Faber, 2010. Print.

Milton, John. *Paradise Lost and Paradise Regained*. London: Harper Collins Publisher, 2011. Print.

M. A. (First Semester)
Core Course
British Prose: Bacon to Pope
EEL -CC-122

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Course Objective:

This course shall introduce the students to British Prose from the age of Bacon to the age of Pope. It would help students to comprehend the development of trends in British prose and to view British literature in its socio-cultural and political contexts. The process would help them in understanding the theme, structure and style in British prose.

Learning Outcome:

The students will get familiarized with literary texts and intellectual debates of 16th, 17th and 18th century Europe. They would get acquainted with the intellectual debates of the time, religious faith vs skepticism, rise of science and burgeoning imperialism.

Units	Course Content	Course Learning Outcomes
Unit-I	Bacon: <i>Of Study; Of Death; Of Adversity; Of Great Place</i> Bacon's Place in English Literature Bacon's Style of Writing Reading of the Text and Interpretation Discussion, Analysis and critical evaluation	Develop critical analytical power to evaluate texts.
Unit-II	Addison & Steele: <i>The Coverley Household; Labour and Exercise; Sir Roger at the Theatre, The Spectator Club</i> Introduction to Periodical Essays Reading of the Text and Interpretation Discussion, Analysis and critical evaluation	Become familiarized with different prose styles and understand the significance of Periodical essays.
Unit-III	Thomas Carlyle: <i>Hero as Man of Letters</i> . Lamb's and Carlyle's styles of Writing Reading of the Text and Interpretation Discussion, Analysis and critical evaluation	Develop the capacity of close textual analysis with critical evaluation of texts.
Unit-IV	Jonathan Swift; <i>A Tale of a Tub</i> Background of the text Plot Overview Textual analysis with critical evaluation	Get familiarized with political satire.
Unit-V	Alexander Pope From <i>Moral Essays</i> : Epistle II. 'To a Lady: Of the Characters of Women'; Epistle IV. 'Of the Use of Riches: To Richard Boyle, Earl of Burlington'; 'Epistle to Dr. Arbuthnot' Background of the text Textual analysis with critical evaluation	Analyse and discuss, both individually and as a class, the notable ideas and the important Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts.

Essential Readings:

Susanta K. Sinha (ed.) *English Essayists*. New Delhi: OUP.

Boulton, Marjorie. *Anatomy of Prose*. Routledge Revivals, 2014

Walker, Hugh. *English Essay and Essayists*, J.M. Dent & Sons. London, 1915

Suggested Readings:

Read, Herbert. *English Prose Style*. Pantheon, 1981.

Alan Warner. *A Short Guide to English Style*. OUP, 1961.

W. Willey. *Seventeenth Century Background*. Columbia University Press, 1950.

W. Willey. *Eighteenth Century Background*. Beacon, 1964.

M. A. (First Semester)

Core Course

Shakespeare

EEL -CC- 123

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Course Objective:

The course focuses on five Shakespearean plays covering a range of genres and period of his writing. The introduces the students to Shakespeare and his theatrical world. The Tragedies and Comedies of Shakespeare and his dramaturgy.

Learning Outcome:

Students would become familiarized with the background of Shakespeare's writings, the development of the stage craft and would be able to critically evaluate Shakespearean Drama.

Units	Course Content	Learning Outcomes
Unit-I	<i>Much Ado about Nothing</i> Introduction to the Shakespearean age Background of the text Plot Overview Textual analysis with critical evaluation	Stage art, and theatrical practices.
Unit-II	<i>Hamlet</i> Introduction of the Genre Plot Overview Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	Explore themes, language and context.
Unit-III	<i>King Lear</i> , (ed. R. A. Foakes, The Arden Shakespeare, Third Series, 1997.) Plot Overview Analysis of Major Characters Textual analysis with critical evaluation	Get familiarized with the historical background and critical debates
Unit-IV	<i>The Tempest</i> Background of the text Plot Overview Textual analysis with critical evaluation	Familiarize the students with the autobiographical elements
Unit-V	<i>Antony and Cleopatra</i> Introduction of the Genre Plot Overview Analysis of Major Characters Textual analysis with critical evaluation	Will help to critically evaluate Shakespearean Drama with respect to <i>Antony and Cleopatra as a play</i> .

Essential Readings:

Niccolò Machiavelli: *From The Prince*, tr. and ed. Robert M. Adams (N.Y.: Norton, 1977)
Chapters 6, 7, 15, 16, 17, 18, 21, 22, 23 and 25.

Michel de Montaigne: 'On Repenting', in *Michel de Montaigne: The Complete Essays*, tr. and ed. with an introduction and notes by M.A. Screech (Penguin Books, 1889; rpt. 1991).

Suggested Readings:

Richard Hakluyt: *From Voyages and Discoveries*, ed. Jack Beeching (Harmondsworth: Penguin, 1982): 'The Famous Voyage of Sir Francis Drake into the South Sea, 1577' (pp.171-88).

A.C. Bradley, *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Palgrave Macmillan, 2007.

M. A. (First Semester)
Core Course
Language and Linguistics
EEL -CC - 124

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Course Objective:

The course in Linguistics offers students the opportunity to approach human language as an object of scientific investigation. It offers a program of studies that leads toward an understanding of phonological (sounds), syntactic (grammar), and semantic (meaning) structure, and that exposes students to descriptive, experimental, and historical approaches to the study of language.

Learning Objective: The student will have learnt English Phonetics and aspects of Structural Grammar.

Units	Course Content	Learning Outcomes: The student
Unit-I	Language: Language and Communication; Properties of Human Language; Language varieties: Dialect, Register, Slang, Pidgin, Creole. language change	Will be in a position to understand language, communication, properties of human language and such language varieties as dialect, register, slang, pidgin and creole.
Unit-II	Stylistics: The Concept of Style in Literature. Foregrounding through style: Variation from the norm, through: i) Linguistics patterning: Phonological, grammatical & lexical patterns (eg. structural repetition like parallelism, the rhetorical effect of antithesis, climax) ii) Deviation from the code (eg. neologisms, archaisms, deviant collocations.) iii) Figurative language (eg. metaphor, symbolism, irony, paradox, tautol	Will get the knowledge of style and how style is fore grounded by various means.
Unit-III	Phonology and Morphology: phoneme, classification of English speech sounds, suprasegmental features, Place and Manner of Articulation, syllable, morpheme, word, word classes, inflection, derivation, compounding.	Will understand phonology and morphology along with classification of English speech sounds, word classes, inflection, derivation

Unit-IV	Syntax and Semantics: categories and constituents, predicates and argument structure, thematic roles, case; phrase structure; lexical meaning relations; implicative, entailment and presupposition; maxims of conv	Will get an understanding about the concept of Syntax and Semantics.
Unit V	Introduction to Transformational and Generative Grammar	Will be introduced to the Transformational Generative Grammar

Unit 3: Will understand phonology and morphology along with classification of English speech sounds, word classes, inflection, derivation and compounding.

Unit 4: Will get an understanding about the concept of Syntax and Semantics.

Unit 5: Will be introduced to the Transformational Generative Grammar.

Essential Readings:

- R. A. Demers and R. M. Hamish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass.: MIT Press, 1984
- Gennaro and Sally McConnell-Ginet. 2000. *Meaning and Grammar: An Introduction to semantics*. Cambridge, Massachusetts: MIT Press. Chapter 1: The Empirical Domain of Semantics
- Chomsky, Noam. 1965. *Aspects of the Theory of Syntax*. Cambridge, Massachusetts: MIT Press. Chapter 1: Methodological preliminaries
- Fromkin, Victoria ed. 2000. *Linguistics: An Introduction to Linguistic Theory*. Malden, MA: Blackwell. (Chapters 4 & 5)

Suggested Readings:

- Bradford, Richard. *Stylistics*. Routledge, 1997.
- Carter, Ronald (ed). *Language and Literature*. Allen and Unwin, 1982.
- Cummings, M. Simons, R. *The Language of Literature: A Stylistic Introduction to the Study of Literature*. Pergamon, 1983.
- Fowler, Roger. *Style and Structure in Literature*. Blackwell, 1975
- Gimson, A.D. *Introduction to the Pronunciation of English*, U.K: Edward Arnold, 1964 (2nd ed), London: ELBS, 1974.
- Leech. G.N., Deuchar, M. and Hoogenraad, R. *English Grammar for Today: A New Introduction*. Macmillan, 1973.
- Leech G.N. *A Linguistic Guide to English Poetry*. Longman, 1969.
- Leech G.N. and Short, M.H. *Style in Fiction*. Longman, 1981
- Lodge, David. *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel*. Routledge, 1966.
- Verdonk, Peter. *Stylistics* Oxford University Press, 2002.
- Widdowson H.G. *Stylistics and the Teaching of Literature*. Longman, 1973.
- Yule, George and Brown, Gillan. *Discourse Analysis*. Cambridge University Press, 1983.

M. A. (First Semester)
Discipline Specific Elective Course
History of English Literature
EEL – EC- 125

L T P C
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Course objectives:

The course in History of English Literature has been designed to help students get an in-depth knowledge of the History of English Literature, the major authors and their works. A study into the historical background places the authors in their proper time frame and gives a deeper insight into the continuity of thought and the development of literary traditions.

Learning Outcome: The student will develop the concept of literary history from the Renaissance to the Post-Modern period, the way it is understood, approached and organized.

Units	Course Content	Learning Outcomes
Unit-I	The Renaissance, The Restoration and the Neo-classical: Historical and Cultural Background Major thinkers & basic ideological tenets of the age Major authors of the age in England Salient characteristics of the literature of the age	The Renaissance movement, The scientific thrust and the philosophical underpinnings.
Unit-II	Romantic Age: Philosophical/ideological beginnings Major authors of the age in England General Characteristics of the literature of the age	The French Revolution- its advent and aftermath. The ideological shifts and literary responses.
Unit-III	Victorian Age: Life and society in 19 Century England Major thinkers and authors of the age General characteristics of the literature of the age	The Industrial Revolution and its deep impact of life and thought of the age.
Unit-IV	Modern Age: The politics of the age and the World Wars The collapse of the 'old order' and the new beginnings The 'inter-war' (and beyond) literature in England The characteristics of the literature of the age	The world wars and the changing times. The Avant-Garde Movement and its world-wide impact.
Unit-V	Post- Modern Age: History and Politics—1950s to 'Globalization' to 'post-Globalization'(Emergence and) proliferation of 'theories' of literature The 'postmodern' in literature	The paradigm shift in representation and various strands of dominant thoughts.

Essential Readings:

Compton and Rickett - *History of English Literature*. TC&EC, Jack; New York, 1912, Print.
Andrew Sanders. *The Short Oxford History of English Literature*. Oxford University Press, 2004.

Suggested Readings:

Paul Harvey. *The Oxford Companion to English Literature*. Oxford University Press, 1960.
D. Daiches. *A Critical History of English Literature*. M Secker & Warburg, London, 1960.
H. Craig (ed.), *A History of English Literature*. Oxford UP, 1950.
A.C. Baugh (ed.), *A Literary History of England*. Routledge & Kegan Paul, 1967.
Boris Ford(ed), *The New Pelican Guide to English Literature Serie*. Penguin, 1982.

M. A. (First Semester)
Discipline Specific Elective Course
Intellectual Foundation of Renaissance in Europe
EEL-EC– 126

L T P C
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Course Objectives:

The major objective of this paper is to build conceptual strength in respect of Intellectual Foundation of Renaissance in Europe.

Learning Outcome:

The period has been the turning point in history. The Western world saw a new awakening.

Units	Course Content	Learning Outcomes
Unit-I	Nature, form, objects and functions of Renaissance as an intellectual movement in Europe	Upon successful completion of the unit the student will understand the nature, form, objects and functions of Renaissance as an intellectual movement in Europe.
Unit-II	Background to Renaissance: The papacy in the dark ages, Ecclesiastical reform, St. Thomas Aquinas, Franciscan Schoolmen, Eclipse of Papacy	Upon successful completion of the unit the student will get the knowledge of Background to Renaissance such the papacy in the dark ages, ecclesiastical reform, St. Thomas Aquinas, Franciscan Schoolmen and eclipse of papacy.
Unit-III	Italian Renaissance: Machiavelli and Erasmus Reformation and Counter Reformation: The rise of science	Upon successful completion the student will get an in depth knowledge about Italian Renaissance where Machiavelli and Erasmus will be taught. Besides, will also have an understanding about Reformation and Counter Reformation.
Unit-IV	The Philosophical Foundation: Descartes, Spinoza, Leibniz, Locke, Berkeley and Hume	Upon successful completion of the unit the student will know about the philosophical foundation of Renaissance where thinkers such as Descartes, Spinoza, Leibniz, Locke, Berkeley and Hume will be discussed.
Unit-V	The English Phase: Thomas More and Francis Bacon	Will have an understanding of the English Phase of Renaissance where the ideas of Thomas Moore and Francis Bacon will be dealt.

Essential Readings:

Bertrand Russell. *History of Western Philosophy*. London. Routledge, 2004.

Suggested Readings:

Stephen Greenblatt. *Renaissance Self Fashioning*. Chicago, University of Chicago Press, 2005.

Stephen Greenblatt. *The New World: Towards a reading of renaissance motives in Elizabethan England*. Chicago: University of Chicago Press.

M. A. (First Semester)
Discipline Specific Elective Course
Indian Literature in Translation
EEL -EC-127

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Course Objectives:

Translation Studies has made its inroad into the syllabi and has brought World Literature on one platform. The best works in Bhasha Literature has been included in the course to give an insight into the richness of thought and style of the Indian authors of vernacular / regional languages. This course shall strive towards making the students appreciate the diversity of Modern Indian Literatures and the similarities that exist between them. It also strives towards making students value and critically appreciate the role of translation into English as an important practice of popularizing Modern Indian literature including the literature of regional Indian languages. The course strives to make the students capable of critically appreciating the process of translation and engage with various theoretical positions on Translation, to make the students capable of thinking about the politics of translation and assess, compare, and review translations.

Learning Outcomes:

The students will learn to appreciate the impact of literary movements on various Indian literatures critically engage with significant social issues like caste and gender, socio-cultural politics etc. Understand the historical trajectories of Indian literatures in English Demonstrate the ability to understand the world, to think critically and clearly about the local and the global through a reading of literatures in translation and in the original, to be a located Indian citizen of the world. Critically appreciating the process of translation and engage with various theoretical positions on Translation. Demonstrate an understanding of the politics of translation and assess, compare, and review translations.

Units	Course Content	Course Learning Outcomes
Unit-I	The Function of Translation in the Developing Countries, The Function of Translation in the Multilingual Countries, Literary Translation: Problems and Prospects	After Completion of the Unit the students will be able to understand the Problems of translation –its function and prospects.
Unit-II	Translation, Theory and Practice	Demonstrate an understanding of the theories of translation and assess, compare, and review their evolution and development over the years.
Unit-III	The following poets from the Oxford Anthology of Modern Indian Poetry eds. Vinay Dharwadker & A.K. Ramanujan: V Indira Bhavani: Avatars, Munibur Rahman's: Tall Buildings, Kedarnath Singh: On First Reading a Love Poem. Rabindranath Tagore: Homecoming; My Lord, The Baby	Will be able to bring theory into practice through reading of the texts.

Unit-IV	Shrilal Shukla: Rag Darbari Tendulkar: Ghasiram Kotwal	Appreciate and analyze the texts in the larger historical, socio-political, cultural and religious context and background of the texts.
Unit-V	Ananthamurthy: Samskara	Examine critically key's themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, religion, culture, salvation, self-realization, caste, race, and gender related issues among others. Understand the historical trajectories of Indian literatures in English

Essential Readings:

Bassnet, McGuire Susan. *Translation Studies*, Methuen, London and N. Y. 1980.

Bassnet, McGuire Susan and Andre Lefevere. *Translation History and Culture*. Continuum International, 1998.

Suggested Readings:

Catford J. C. *A Linguistic Theory of Translation*, London OUP, 1965.

Holmes, James (ed.): *The Nature of Translation: Essays on the Theory and practice of Literary Translation*, The Hague Mouton, 1970.

Jacobson, Roman (ed.): 'On *Linguistic Aspects of Translation*', in R. Brower (ed.) *On Translation*, Cambridge Mass Harvard UP, 1959.

Kelly L. G. *True Interpreter: A History of Translation Theory and Practice in the West*, Oxford, Blackwell, 1979.

Sujit Mukherjee: *Translation as Discovery*, Orient Longman, Hyderabad, 1994.

Oxford Anthology of Modern Indian Poetry eds. Vinay Dharwadker & A.K. Ramanujan, Oxford University Press, 1998.

M. A. (Second Semester)
Core Course
British Poetry: Wordsworth to Wilde
EEL -CC- 221

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Course Objective:

This course will introduce the students to the poetry of the Romantic and Victorian period. The influence of the French Revolution and the starting of the Romantic Movement in Literature. The industrial revolution and the impact of scientific thought on the mind of the people of the Victorian age.

Learning Outcome:

The student would get familiarized with the noted poets of the 18th and 19th century and their tremendous influence on the poets of the later period.

Units	Course Content	Course Learning Outcomes
Unit-I	William Wordsworth: <i>The Prelude</i> (1850), Books I, VI Samuel Taylor Coleridge: The Rime of the Ancient Mariner (part- I and II) Introduction to the Romantic Poetry Wordsworth's philosophy of Nature Textual analysis with critical evaluation	The student will have developed an understanding of the Romantic spirit in Literature and the poetic theory of Wordsworth and Coleridge.
Unit-II	Lord Byron: <i>Don Juan</i> (Cantos I and II) Background of the text Textual analysis with critical evaluation Comparison with other corresponding genres	The student will get to note the changing concept of love and romance and the question of individual liberty.
Unit-III	Percy Bysshe Shelley: <i>The Triumph of Life</i> John Keats; <i>Ode on a Grecian Urn</i> , <i>Ode to Autumn</i> Negative Capability Background of the text Textual analysis with critical evaluation	The student will have developed an understanding of the critical concepts underlying the poetic spirit of Keats and Shelley.
Unit-IV	Tennyson: <i>The Lotos Eaters</i> , <i>Tithonus</i> Browning; <i>Rabbi Ben Ezra</i> Introduction to Victorian Poetry with its distinguishing features Background of the text Textual analysis with critical evaluation	Understand Tennyson and Browning as Victorian poets and to acquaint oneself with the background and social structure of the period during which these writers are writing.
Unit-V	Oscar Wilde: <i>A Ballad of Reading Gaol</i> Background of the text Textual analysis with critical evaluation	Understand Wilde and his socio-literary sensibility as a poet.

Essential Readings:

Edmund Burke From *A Philosophical Enquiry into the Origin of our Idea of the Sublime and the Beautiful*, ed. James T. Boulton, (Oxford: Blackwell, 1987), Part 1, Section VII.

J. S. Mill 'What is Poetry' (1859) in *The Collected Works of John Stuart Mill*, ed. John M. Robson and Jack Stillinger (Toronto: Univ. of Toronto Press, 1981), Vol. I: *Autobiography and Literary Essays*.

Suggested Readings:

John Keats. *Selections from Keats's Letters (1817): On Negative Capability: Letter to George and Tom Keats, December 1817, On the Aims of Poetry: Letter to J. H. Reynolds, February 1818.*

Walker, Hugh (ed). *The Literature of the Victorian Era*. Cambridge University Press, 1910.

Grierson and Smith –*A Critical History of English Poetry*, OUP, New York, 1946.

Altick, Richard Daniel- *Victorian People and Ideas: A Companion for the modern Reader of Victorian Literature*, W.W Norton Company, 1974.

M. A. (Second Semester)
Core Course
British Prose: Johnson to Huxley
EEL-CC- 222

L T P C
5 0 0 5

Course Objective:

This course has been designed to familiarize the students with the development of the intellectual debate between British prose and how it has taken a course from the time of Johnson to Huxley. It strives towards making students acquainted to the kind of prose written during their times, the popular movements and the salient characteristics of the prose written during those times.

Units	Course Content	Course Learning Outcomes
Unit-I	Samuel Johnson; <i>Life of Donne, Life of Cowley, Life of Cowper and Life of Dryden (from the lives of the Poets)</i> Introduction of the Genre Textual analysis with critical evaluation	Build an understanding of Johnson as a poet, the genre in which he writes and be able to critically evaluate the kind of genre that Johnson writes in.
Unit-II	John Ruskin; <i>Unto this Last</i> Ruskin's style of Writing Reading of the Text and Interpretation Discussion, Analysis and critical evaluation	Build an understanding of Ruskin's particular style of writing, the manner of reading the text along with its particular characteristics and tendencies and being able to critically evaluate the text as written by Ruskin.
Unit-III	Walter Pater; <i>Renaissance</i> Ruskin's style of Writing Reading of the Text and Interpretation Discussion, Analysis and critical evaluation	Understand Pater's particular style of writing, deal with the text in reference to discussing it and critically evaluating the text as a whole.
Unit-IV	Russell; <i>Science and War; Science and Values</i> (From The Impact of Science on Society) Russell's style of Writing Reading of the Text and Interpretation Discussion, Analysis and critical evaluation	Understand the style that Russel writes in. To be able to discuss the text in detail, its theme, concept and plot with reference to the idea of British prose.
Unit-V	Robert Lynd; <i>On Holidays</i> Aldous Huxley; <i>Selected Snobberies, Tragedy and the Whole Truth</i> Lynd's and Huxley's styles of Writing Reading of the Text and Interpretation Discussion, Analysis and critical evaluation	Understand the literary method adopted by Lynd and Huxley and their particular patterns of writing. By taking certain texts, it delves into the kind of writing that Lynd and Huxley emerged with.

Essential Readings:

Anthony Ashley Cooper, Third Earl of Shaftesbury 'An Inquiry Concerning Virtue or Merit',
in *Characteristics of Men, Manners, Opinions, Times*, ed. J. M. Robertson
(Gloucester, Mass.: Peter Smith, 1963), vol. 1, pp. 237-64

Suggested Readings:

Swift, Jonathan, Ross, Angus and Woolley, David. *Tale Of Tub & Oth Works Reissue (Oxford World's Classics) 4th Edition*. USA: Oxford University Press, 2009. Print.

Pope, Alexander. *An Essay on Man: Moral Essays and Satires*. Create space, 2014. Print.

Mandeville, Bernard. *The Fable of the Bees Volume 2*. USA: The classics. Us, 2013. Print.

Fielding, Henry. *Tom Jones*. UK: Penguin UK, 2012. Print.

Fielding, Henry. *Tom Jones*. UK: Wordsworth, 1999. Print.

M. A. (Second Semester)
Core Course
British Drama: Ben Jonson to Pinter
EEL- CC- 223

L	T	P	C
5	0	0	5

Course Objectives:

The course designed for the students works towards making the students understand the tradition of British Drama from the 14th to the 21st century, to make the students develop a clear understanding of the ideas like Renaissance Humanism, realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre, the theatre of the absurd, etc. and arrive at an in-depth understanding of how meaning is created in theatre. It is designed towards making the students capable of appreciating and analyzing the plays in the larger historical, socio-political, cultural and religious contexts of their time. It shall attempt towards engaging the students with the major genres and forms of Drama like tragedy, Tragicomedy, Travesty, Burlesque, High Comedy, Comedy of Manners, Romantic Comedy, Sentimental Comedy, Comedy of Intrigue / Comedy of Situation, Comedy of Humours, Comedy of Ideas, Theatre of the Absurd and develop fundamental skills required for close reading and critical thinking of the texts and concepts.

Learning Outcomes:

At the end of the course's students will be able to Understand the tradition of British Drama from the 14th to the 21st century. Develop a clear understanding of the ideas like Renaissance Humanism, realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre, the theatre of the absurd, etc. and arrive at an in-depth understanding of how meaning is created in theatre, engage with the major genres and forms of Drama Dramalike tragedy, Tragicomedy, Travesty, Burlesque, High Comedy, Comedy of Manners, Romantic Comedy, Sentimental Comedy, Comedy of Intrigue / Comedy of Situation, Comedy of Humours, Comedy of Ideas, Theatre of the Absurd and acquire the fundamentals kills required for close reading and critical thinking of the texts and concepts

Appreciate and analyze the plays in the larger historical, socio-political, cultural and religious contexts of the time. Demonstrate an in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the European society as they have advanced over the years. Examine critically key themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, pastiche, paranoia, sense of barrenness and loss, among others.

Understand the role of theatre and drama in the introduction and shaping of modernity and to make them grasp the importance of innovations introduced into theatrical practices in the late nineteenth and the twentieth century. Analyse and discuss, both individually and as a class, the notable ideas and the important Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts.

Units	Course Content	Course Learning Outcomes: After Completion of the Unit the students will be able to
Unit-I	Ben Jonson: <i>The Alchemist</i>	Engage with the major genres and forms of Drama like Comedy, Farce, Burlesque, and the Comedy of humours. Appreciate and analyze the play in the larger historical, socio-political, cultural and religious contexts of the time. Analyze and discuss, both individually and as a class, the notable ideas and the important Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts.
Unit-II	John Milton: <i>Samson Agonistes</i>	Develop a critical approach to understanding Milton's Samson Agonistes. Assess the relationship of Samson to Milton's life, his struggles, ideas and opinions. Evaluate the merits of some influential critical views of the poem. Analyze and discuss, both individually and as a class, the notable ideas and the important Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts.
Unit-III	Richard Brinsley Butler Sheridan: <i>The Rivals</i>	Engage with the major genres and forms of Drama Comedy of Manners, Romantic Comedy, Sentimental Comedy, Comedy of Intrigue / Comedy of Situation, Comedy of Humours, and acquire the fundamental skills required for close reading and critical thinking of the texts and concepts Appreciate and analyze the plays in the larger historical, socio-political, cultural and religious contexts of the time. Demonstrate an in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the European society as they have advanced over the years. Analyse and discuss, both individually and as a class, the notable ideas and the important Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts.
Unit-IV	G. B. Shaw: <i>Man and Superman</i>	Discuss about the major genres and forms of Drama Comedy of Manners, Romantic Comedy, Sentimental Comedy, Comedy of Humours, Comedy of Ideas, and acquire the fundamental skills required for close reading and critical thinking of the texts and concepts Appreciate and analyse the plays in the larger historical, socio-political, cultural and religious contexts of the time. Demonstrate an in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the European society as they have advanced over the years.

		Analyze and discuss, both individually and as a class, the notable ideas and the important Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts.
Unit-V	Harold Pinter: <i>Birthday Party</i>	Examine critically key themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, pastiche, paranoia, sense of barrenness and loss, among others. Understand the role of theatre and drama in the introduction and shaping of modernity and to make them grasp the importance of innovations introduced into theatrical practices in the late nineteenth and the twentieth century. Analyze and discuss, both individually and as a class, the notable ideas and the important Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts.

Essential Readings:

Robert Burton From *The Anatomy of Melancholy*, ed. with an Introduction by Holbrook Jackson (London: J. M. Dent, Everyman's Library, 1972): Extract from 'Democritus Junior to the Reader' (pp. 15-22); Partition III, Section 3: Member I, Subsection 2: 'Causes of Jealousy'; Member II: 'Symptoms of Jealousy'; and Member III: 'Prognostics of Jealousy' (pp. 264-88).

Thomas Hobbes From *Leviathan*, eds. Richard Flathman and David.

Suggested Readings:

Johnston (New York: Norton, 1997): 'Of the Difference of Manners' (pp. 55-60); 'Of the natural condition of mankind, as concerning their felicity and misery', 'Of the first and second natural laws and of contracts', 'Of other laws of nature' (pp.68-88); 'Of the causes, generation, and definition of a commonwealth'

Jonson, Ben. *The Alchemist*. New Delhi: Peacock, 2013. Print.

Middleton, Thomas. *The Changeling*. Digireads.com

Etherege, George. *The Man of Mode Or, Sir Fopling Flutter*. Theatre Communications Gr, 2007. Print.

Gay, John. *The Beggar's Opera*. Penguin, 1986. Print.

Milton, John. *Samson Agonistes*. Cambridge Scholars Publishing, 2009.

M. A. (Second Semester)
Core Course
New Literatures in English
EEL-CC- 224

L T P C
5 0 0 5

Course Objectives:

The course familiarizes the students with the Other Literatures of the World. It introduces novelists from different social, religious and cultural and Geo-political background and aims towards introducing students to the concepts of Nationalism, Racism, Ethnicity and Post-colonialism.

Learning Outcome:

Familiarize the students with the post-colonial writers and initiate the process of cross-cultural studies and Comparative Literary Studies.

Units	Course Content	Course Learning Outcomes
Unit-I	J. M. Coetzee: <i>Disgrace</i> Plot Overview Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	Will form an understanding of Post-apartheid South Africa and racial tensions.
Unit-II	Maria Campbell: <i>Halfbreed</i> Background of the text Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	Will feel informed of the dilemma of identity in a multi-national community.
Unit-III	Michael Ondaatje: ' <i>The Cinnamon Peeler</i> ', ' <i>Letters and Other Worlds</i> ', ' <i>Billboards</i> ', in <i>The Cinnamon Peeler: Selected Poems</i> (London: Picador, 1989). Margaret Atwood; ' <i>Nature as Monster</i> ', in <i>Survival</i> (Concord, Ont: Anansi, 1972, rpt. 1991), pp. 45-67. Background of the text Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	Form an understanding of the experimentations with narrative styles.
Unit-IV	David Malouf: <i>An Imaginary Life</i> Background of the text Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	The critical dilemma - The encounter between civilization and Nature
Unit-V	V. S. Naipaul: <i>A House for Mr. Biswas</i> Background of the text Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	To understand the question of 'Home'

Essential Readings:

- Meaghan Morris 'On the Beach', in *Too Soon, Too Late: History in Popular Culture* (Bloomington: Indiana University Press, 1988), pp. 93-119.
- Henri Lawson 'The Drover's Wife', in *The Arnold Anthology of Post-Colonial Literatures in English*, ed. John Thieme (London: Arnold, 2000), pp. 162-67.
- C. L. R. James 'Beyond a Boundary', in *The Arnold Anthology of Post-Colonial Literatures in English*, op. cit.

Additional Readings:

- Hergenhan, L. (Ed.). *The Penguin New Literary History of Australia*. Ringwood: Penguin, 1988.
- Frantz Fanon *Black Skins, White Masks*. Pluto Press: London, 1986
- Henry Louis Gates *Race, Writing and Difference*. Chicago: 1985.
- Mirce Githae-Mugo *Visions of Africa*. Kenya Literature Bureau, 1978
- Paul Gilroy. *The Black Atlantic: Modernity and Double Consciousness*. Verso. 1994.
- Susheila Nasta. *Motherlands: Women's Writing from Africa, the Caribbean and South Asia*. Women's Press, 1991.
- Wole Soyinka. *Myth, Literature and the African World*. Oxford: 1991
- Armstrong, Jeannette. (ed.) *Looking at the Words of Our People: First Nations Analysis of Literature*. Penticton: Theytus Books, 1993.
- Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: Anansi Press, 1982.

M. A. (Second Semester)
Discipline Specific Elective Course
Literature of the Indian Sub-Continent
EEL-EC- 225

L	T	P	C
4	0	0	4

Course Objectives:

This course introduces the students to the literature of this sub-continent which for political reasons got divided into different Nations but the underlying thread that has kept the land and people bound together remains undivided. An understanding of this huge land mass contributing to the % of world population can be had through reading of its Literature that has originated and developed in the Indian heartland and carries the Indian social and cultural temperament along with itself. The course strives towards explaining students about the social, political and the religious backgrounds that caused the growth of indigenous literature and the multifarious techniques of analyzing it.

Units	Course Content	Course Learning Outcomes
Unit-I	Rig Veda -Book I , verses1-10 from <i>The Hymns of the Rigveda</i> Translated by Ralph T. H. Griffith 2nd edition, Kotagiri (Nilgiri) 1896 Upanishad: “Introduction to Upanishads” in <i>The Upanishads</i> , The Sacred Book of the East. Part I, Max Muller R.K. Narayan ; <i>The Ramayana</i> Nizami, <i>The Story of Layla and Majnun</i> (Translated by Rudolf Gelpke)	Understand parts of the text of <i>Rigveda</i> and Narayana’s <i>Ramayana</i> along with understanding the particularities of the theme and structure of the text.
Unit-II	Literature from Bangladesh: Kaiser Haq Poem “Ode on the Lungi”, “As Usual” Published in the Streets of Dhaka: Collected Poems 1966-2006 (writers. ink. Dhaka, 2007). edition, Dhaka: Pathak Samabesh, 2008. Tahmima Anam : <i>A Golden Age</i> (Novel) Mahmud Rahman : <i>Killing the Water</i> , Penguin India, 2010	Acquaint students to literature being produced from the land of Bangladesh, the socio-political background and the popular themes that are formed through it. Introduces to writings of Tahmima Anam and Mahmud Rahman
Unit-III	Adam Zameenzad : <i>Cyrus</i> , Cyrus1991 by Minerva (first published September 6 th 1990) Hanif Kureishi : <i>Tariq Ali: The Leopard and the Fox</i> Hardcover – Import, 1 May 2007	Acquaint students to literature being produced from the lands outside India, the socio-political background and the popular themes that are formed through it. Introduces to writings of Adam Zameenzad and Hanif Kureishi.

Unit-IV	Yasmine Gooneratne: <i>A Change of Skies</i>, Gooneratne, Chippendale: Picador, 1991. Chithra Fernando: <i>Action and Reaction</i>	Acquaint students to literature being produced from the lands outside India, the socio-political background and the popular themes that are formed through it. Introduces to writings of Yasmine Gooneratne and Chithra Fernando
Unit-V	Literature from Bhutan and Nepal Bhutan: Jamie Zeppa: <i>Beyond the Sky and the Earth: A Journey into Bhutan</i>, Berkley Books, Penguin Books 2000 Ashi Dorji Wangmo Wangchuck: <i>Treasures of Thunder Dragon: A Portrait of Bhutan</i> Nepal: Samrat Upadhyay: <i>Arresting God in Kathmandu</i>. Publisher: Rupa & Co, India (Oct. 2002) Manjushree Thapa: <i>Tilled Earth</i>: Stories Paperback – 10 Nov 2012	Acquaint students to literature being produced from the lands of Bhutan and Nepal, the socio-political background and the popular themes that are formed through it. Introduces to writings of the writers that emerge from this area and the socio-cultural background that they create around the writings.

Essential Readings:

- Pollock, S. (ed.), *Literary Cultures in History. Reconstructions from South Asia* (Berkeley, University of California Press, 2003)
- Das, Sisir Kumar, ed. 1991, *A History of Indian Literature*. Vol. 8
- Ahmad, A. & Boase, R. (2010). *Pashtun Tales: from the Pakistan-Afghan frontier*. New Delhi: Viva Books Private Limited.
- Annemarie, S. (2004). *The Empire of the Great Mughals*. UK: Reaktion Books Ltd.

Suggested Readings:

- Bahadur, K. P. (1979). *A History of Indian Civilization*. New Delhi: EssEss Publication.
- Bayat, M. & Jamnia, M. A. (1994). *Tales from the Land of the Sufis*. USA: Shambhala Publications, Inc.
- Brancaccio, P. & Behrendt, K. (2006). *Gandhara Buddhism*. Canada: University of British Columbia.
- Gordon, L. A. & Walsh, J. (2009). *History of South Asia: a chronological outline*. USA: Asia for Educators, Columbia University.
- Islam, R. (2002). *Sufism in South Asia: Impact on Fourteenth Century Muslim Society*. New York: Oxford University Press.
- Khanna, M. (2007). *Cultural History of Medieval India*. New Delhi: Social Science Press.
- McIntosh, J. (2008). *Understanding Ancient Civilization: The Ancient Indus Valley*, New Perspectives. USA: ABC – CLIO, Inc.
- Pal, P. (1988). *Indian Sculpture. Volume II*. London: University of California Press.
- Prakash, O. (2005). *Cultural History of India*. New Delhi: New Age International (P) Limited, Publishers.
- Richard, J. F. (1995). *The Mughal Empire*. UK: Cambridge University Press.
- Schmidt, K. J. (1995). *An Atlas and Survey of South Asia*. USA: M. E. Sharpe Inc. Sen,

- S. N. (1988). *Ancient History of Bangladesh, India and Pakistan*. New Delhi: Wiley Eastern Limited.
- Sharma, S. R. (1999). *Mughal Empire in India*. New Delhi: Atlantic Publishers.
- Singh, U. (2008). *A History of Ancient and Early Medieval India: From the Stone Age to the 12th Century*. New Delhi: Dorling Kindersley (India) Pvt. Ltd.
- Thapar, R. (2002). *Early India: From the Origins to AD 1300*. California: University of California Press. (Most of the pictures are taken from Google Images and some are taken by the writer herself)
- Bangladesh on the World Stage: An Introduction*, Shook, David; World Literature Today, 2013.
- Galaxy of Indian Writings in English*, Williams, Haydn Moore; Delhi: Akshat Publications, 1987.
- '*World of Disenchantment: Alienation and Change in Adib Khan's Seasonal Adjustments*', Alexander, Ver: From '*Embracing the Other: Addressing Xenophobia in the New Literatures in English*', 2008
- The Daily Star Book of Bangladeshi Writing*: Islam, Khademul; Dhaka, 2006 ed.
- Akistani Literature: The Contemporary English Writers* edited by Dr. Alamgir Hashmi (New York: World University Service, 1978; Islamabad: Gulmohar Press, 1987) (2nd ed.).
- Dr. Alamgir Hashmi, *Commonwealth Literature: An Essay Towards the Re-definition of a Popular/Counter Culture*, 1983.
- Dr Tariq Rahman. *A History of Pakistani Literature in English* Lahore: Vanguard, 1991.
- Muneeza Shamsie (Ed). *A Dragonfly in the Sun: An Anthology of Pakistani Writing in English*

M. A. (Second Semester)
Discipline Specific Elective Course
Classical Poetry
EEL - EC – 226

L T P C
4 0 0 4

Course Objective:

A course in Classical Poetry helps students understand the particular characteristic features of poetry that originated from historic times. Acquainting students to this kind of a course helps them to develop a sensibility towards the transformation that has taken place in poetry.

Units	Course Content	Course Learning Outcomes
Unit-I	Bhartrhari; <i>Srngar Shatkam</i> , Poems 1-10 Background of the text Text and interpretation Textual analysis with critical evaluation	Course Learning Outcomes: Upon successful completion of the course, the student: Will be able to critically evaluate Bhartrhari's <i>Srngar Shatkam</i> (Poem 1-10). critically evaluate Jayadeva's <i>Geet Govindam</i> .
Unit-II	Homer: <i>The Iliad</i> –Bk 1 Background of the text Text and interpretation Textual analysis with critical evaluation	Will get the critical knowledge about Homer's <i>The Illiad</i> (Bk 1)
Unit-III	Dante: <i>Divine Comedy (Inferno)</i> , Book - 1-3) Background of the text Text and interpretation Textual analysis with critical evaluation	Will get an in depth knowledge about Dante's <i>Divine Comedy (Inferno, Bk 1-3)</i> . Jayadeva's <i>Geet Govindam</i> .
Unit-IV	Virgil, <i>Aneid</i> --Bk 1 Background of the text Text and interpretation Textual analysis with critical evaluation	Unit 4: Will get an understanding to critically evaluate Virgil's <i>Aneid</i> (Bk 1).
Unit-V	Jaydeva; <i>Geet Govindam</i> Background of the text Text and interpretation Textual analysis with critical evaluation	Will be in a position to critically evaluate Jayadeva's <i>Geet Govindam</i> .

Essential Readings:

Gilbert Murray: *The Rise of the Greek Epics*, Dover Publications, 2003

Valmiki. *Ramayana*. Gita Press Gorakhpur.2020.

Suggested Readings:

Homer. *Iliad*, Trans and Ed. John Edward, Harward University Press: The Loeb Classical Library.1924.

Dante : *Divine Comedy (Inferno)*. Trans. and Ed. Israel Golcanz. Harward University Press: The Loeb Classical Library.1918.

Valmiki: *Ramayana*, Gita Press Gorakhpur, 2020.

M. A. (Second Semester)
Discipline Specific Elective Course
Literature and Film I
EEL-EC-227

L T P C
4 0 0 4

Course Objective:

The aim of this course is that students can comprehend how literary arts turn into a movie and screenplay, explain requirements of information and media era as adapting and, in a sense, how cinema and visual media take the place of literature in age of information. It is an indicator of close relationship between literature and cinema and awareness about its today and future.

Learning Outcome:

The students may encounter with a lot more literary works and compare those works with others. Adaptation films make more tremendous impact than literary works. These adaptation films which use literature as a source can be regarded as profit in terms of literature teaching.

The usage of films adapted directly from literature with a supported audiovisual narrative will provide students to evaluate those works perceiving better and it will also ensure to be updated teaching methods based on usage of printed materials.

Units	Course Content	Course Learning Outcomes: After Completion of the Unit the students will be able to
Unit-I	Literary Models in Cinematic Production Idea of Text: Imaginative, Discursive, Suspense and Fantasy	Analyze a range of dramatic visual styles, narrative conventions and generic trends.
Unit-II	Rendering/reading of Text and Film Audio and Visual Forms Analysis of Film, Language, Images and Grammar	Students will understand visual style, narrative conventions, specialized vocabularies with different type of writing styles.
Unit-III	Idea form/ Genre in Literature and Film Comedy, Tragedy and Horror Terminology in Literature and Film Character, Plot, Theme and Setting, Light, Dialogue, Special Effects and Montage	Analyze a range of dramatic visual styles, narrative conventions and generic trends.
Unit-IV	Convention, Ideology and Visual Production Historical, Cultural, Social, Religious and Aesthetic Marxist, Auteur Theory and Reception Theory	The usage of adapted films which reflect that period's characteristics that are prepared in harmony with curriculum and content will provide the student to be able to visualize that period in their minds and will let them render the literary text more accurately.

Unit-V	Great Text and Great Film Satyajit Ray's <i>Pathar Panchali</i> Premchand's Sadgati Literature and Film and the Changing World Capitalism, Modernism and Socialism Democracy, Feminism and New Web Cinema	Critically interprets film and clearly expresses these interpretations orally and in writing.
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Essential Readings:

Polan, Dana (1987) "Film theory Re-Assessed" *Continuum: The Australian Journal of Media and Culture*.

Suggested Readings:

Benjamin, *The Work of Art in the Age of Mechanical Reproduction*. Penguin, 2008.

Miller, Blair." *The Work of Interpretation: A Theoretical Defence of Film Theory and Criticism*

Freeland, Cynthia. *A Feminist Film Theory; Draft for the Encyclopedia of Aesthetics*, OUP, 1996.

M. A. (Second Semester)
Discipline Specific Elective Course
Science Fiction
EEL-EC-228

L T P C
4 0 0 4

Course Objectives:

Science fiction can help us anticipate change in our own world more readily. The emphasis of science fiction writing explores the sequence of events that lead up to the ethical and social problems produced by technological and social developments. After this course, students will be able to identify the prevailing dynamics of Science Fiction, including its prevalent themes and rhetorical purpose. It will work towards building and understanding the common stock of concepts, icons, images, manners, patterns and the formal tradition. It shall train students to read closely and critically, interpreting literature in a way that is both intellectually rigorous and personally significant while presenting interpretations in class discussion and essays.

Units	Course Content	Course Learning Outcomes: After Completion of the Unit the students will be able to
Unit-I	Science Fiction and Fantasy: Genre, Literary traditions and specific patterns Issac Asimov: <i>Gold</i>	Understand what science fiction is and how the particular literary tradition of this genre separates it from all other genres of literature. In order to understand this genre in detail, Asimov's text would serve as an apt example.
Unit-II	Science and Technology Mary Shelley: <i>Frankenstein</i>	Understand what science fiction is and how the particular literary tradition of this genre including science and technology separates it from all other genres of literature. In order to understand this genre in detail, Shelley's text would serve as an apt example.
Unit-III	 Ursula K. Le Guin: <i>The Left Hand of Darkness</i>	Understand what science fiction is and how the particular literary tradition of this genre including science and technology separates it from all other genres of literature. In order to understand this genre in detail, Guin's text would serve as an apt example.
Unit-IV	Alternate Worlds Aldous Huxley: <i>Brave New World</i>	Understand what science fiction is and how the particular literary tradition of this genre including

		science and technology separates it from all other genres of literature. In order to understand this genre in detail, Huxley's text would serve as an apt example.
Unit-V	Adventure Madeleine L' Engle: <i>Wrinkle in Time</i>	Understand what science fiction is and how the particular literary tradition of this genre including science and technology separates it from all other genres of literature. In order to understand this genre in detail, Engle's text would serve as an apt example.

Essential Readings:

James, Edward, and Farah Mendlesohn. *The Cambridge Companion to Science Fiction*. Cambridge: Cambridge University Press, 2003. Print.

Suggested Readings:

Decades of Science Fiction, Anthology of Short Stories. McGraw-Hill Education. 1998. Print

David G. Hartwell, "Hard Science Fiction," Introduction to *The Ascent of Wonder: The Evolution of Hard Science Fiction*, 1994. ISBN 0-312-85509-5

Robert Silverberg, ed. (1972). *Science Fiction Hall of Fame, Volume 1*. First Sphere Books. ISBN 0722178298.

P. G. (Second Semester)
Open Elective Course
Pronunciation Skills and Accent Neutralization
EEL-OE-229

L T P C
2 0 0 2

Course Objectives:

This course has been designed to introduce and develop the ability in students to get acquainted with the basics of pronunciation and the details of developing the phonetical understanding of the language. It strives towards acquainting students to the intricate details of the spoken language.

Units	Course Content	Course Learning Outcomes: After Completion of the Unit the students will be able to
Unit-I	Phonetics: • Sounds in English Language • (Consonants, vowels) • Practice in the Language Lab. • Speaking, recording and comparing	Understand basic concepts of phonetics, the idea of consonants, vowels, the art of speaking and recording.
Unit-II	Accent and Word Stress: • Accentual pattern • Sentence stress and rhythm • Practice in the Language Lab	Understand concepts of accent, word stress and learn how each of it incorporates into application of stress in a sentence.
Unit-III	Intonation and Connected Speech: • Rhythm in connected speech. • Rising and Falling Tone, • Graphic presentation of your recorded speech on your screen and comparison with the teacher's speech.	Understand concepts of rhythm and its varied use in connected speech. To be able to understand rising and falling tone and be able to graphically understand how it works in practical usage.
Unit-IV	Accent Neutralization: • Problems of Indian speakers • Common errors in speech • Correction through constant practice. Instructor guided practice.	Acquaint students to ideas of accent neutralization, to be able to identify how Indian speakers face various problems in everyday use and ways in which these issues can be overcome.
Unit-V	Speech and Public Speaking: • Situational conversation • Spot speaking in competitions • Story telling • Group discussion	Understand how the English speech can be brought into practical use and how through the development of the idea of situational conversation, the ways of using public conversation can be brought into use.

Essential Readings:

- R. A. Demers and R. M. Hamish, *Linguistics: An Introduction to Language and Communication*, 2nd ed. (Cambridge, Mass.: MIT Press, 1984)
- Gennaro and Sally McConnell-Ginet. 2000. *Meaning and grammar: An Introduction to semantics*. Cambridge, Massachusetts: MIT Press. Chapter 1: The empirical domain of semantics

Suggested Readings:

- Chomsky, Noam. 1965. *Aspects of the theory of syntax*. Cambridge, Massachusetts: MIT Press.
- Chapter 1: Methodological preliminaries Fromkin, Victoria ed. 2000. *Linguistics: An introduction to linguistic theory*. Malden, MA: Blackwell. Chapters 4 & 5.
- Fromkin, V., and R. Rodman, *An Introduction to Language*, 2nd ed. (New York: Holt, Rinehart and Winston, 1974)

M. A. (Third Semester)
Core Course
Twentieth Century Poetry and Drama
EEL-CC- 321

L T P C
5 0 0 5

Course Objective:

This particular course has been designed to acquaint students with the characteristic features of poetry and drama belonging to the Modern period. The course introduces students to the writers of this period each representing a movement.

Units	Course Content	Course Learning Outcomes
Unit-I	W. B. Yeats: <i>The Wild Swans at Coole</i> T. S. Eliot: <i>The Waste Land</i> Major Characteristics of the 20 th Century The Twentieth Century Poetry Background of the text Textual analysis with critical evaluation Themes motifs and symbols	Understand the major characteristics of 20 th century poetry, background of the text that has been written during the time of Yeats and Eliot and the popular themes, motifs and symbols that function through them.
Unit-II	Philip Larkin: <i>Church Going</i> , <i>A Study of Reading Habits</i> Seamus Heaney; <i>Death of a Naturalist</i> Ted Hughes; <i>The Thought Fox</i> Biographical Sketch and Major Works Background of the text Textual analysis with critical evaluation	Understand the major characteristics of 20 th century poetry, background of the text that has been written during the time of Larkin, Heaney and Hughes and the popular themes, motifs and symbols that function through them.
Unit-III	Luigi Pirandello: <i>Six Characters in Search of an Author</i> Plot Overview Analysis of Major Characters Textual analysis with critical evaluation	Understand the major characteristics of 20 th century drama, background of the text that has been written during the time of Pirandello and the popular themes, motifs and symbols that function through them.
Unit-IV	Bertolt Brecht: <i>Life of Galileo</i> , in <i>Collected Plays</i> , vol. 5, ed. and tr. John Willett (London: Methuen, 1999) Plot Overview Analysis of Major Characters Textual analysis with critical evaluation	Understand the major characteristics of 20 th century drama, background of the text that has been written during the time of Brecht and the popular themes, motifs and

		symbols that function through them.
Unit-V	Tennessee Williams: <i>The Glass Menagerie</i> Plot Overview Analysis of Major Characters Textual analysis with critical evaluation	Understand the major characteristics of 20 th century drama, background of the text that has been written during the time of Williams and the popular themes, motifs and symbols that function through them.

Essential Readings:

Jürgen Habermas 'Modernity: An Unfinished Project', in *Habermas and the Unfinished Project of Modernity: Critical Essays on 'The Philosophical Discourse of Modernity'*, eds. Maurizio Passerind' Entreves and Seyla Benhabib (Cambridge: Polity Press, 1996), pp. 38-55.

Theodor Adorno *Lyric Poetry and Society*, *Telos*, no. 20 (Summer 1974), pp. 56-70.

Elizabeth Bishop *The Map, The Monument, Arrival at Santos*, 'Brazil, Jan 1, 1502', *Questions of Travel, Squatter's Children, Crusoe in England*.

Suggested Readings:

Boulton, Marjorie: *Anatomy of Poetry*, 2nd Ed. Routledge Revivals, 1982

Courthope, William John: *A History of English Poetry*. Vols. 1-4., London, Macmillan, 1895

Durrell, Lawrence: *A Key to Modern British Poetry*, P. Nevilli, 1952

King, P.R.: *Nine Contemporary Poets*, Routledge, 1979,

Leavis, F. R.: *Revaluation: Tradition and Development in English Poetry*, Chatto & Windus, London, 1936

Perkins, David: *A History of Modern Poetry: Modernism and After*, Paperback, 1989

Perkins, David: *A History of Modern Poetry: From 1890 to High Modernism*, Paperback, 1979

Preminger, Alex, et al.: *Princeton Encyclopedia of Poetry and Poetics*, Princeton University Press, New Jersey, 1965

M. A. (Third Semester)
Core Course
Pre 20th Century Fiction
EEL -CC-322

L	T	P	C
5	0	0	5

Course Objectives:

This course shall work towards creating an understanding of novels, a new genre which flourished in the Nineteenth century. The Industrial Revolution and marked progress in science set in a new era and literature captured the spirit of the age through its very seminal works. The Course introduces the students to the various streams of thought and movements of the period.

Learning Outcome:

The student will have got acquainted with the literary movements and the narrative techniques.

Units	Course Content	Course Learning Outcomes
Unit-I	Daniel Defoe; <i>Robinson Crusoe</i> Realism and art Background of the text Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	Realism in literature, Development of Novel, its technique and characterization
Unit-II	Mary Shelley; <i>Frankenstein</i> Background of the text Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	Starting of Science Fiction
Unit-III	George Eliot; <i>Middlemarch</i> Background of the text Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	A feminist's stance and a shift from romanticism
Unit-IV	Thomas Hardy; <i>The Mayor of Casterbridge</i> Background of the text Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	Naturalism and literature. Critical questions on Fate and Will.
Unit-V	Charles Dickens; <i>David Copperfield</i> Background of the text Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	Understand the concepts of social novels. Plot construction, Characterization and social problems

Essential Readings:

Jonathan Swift. *Gulliver's Travels*, Wilco Publishing, 2007.

Tobias Smollett. *Humphry Clinker*, Amla Classics, 2019.

Jane Austen. *Sense and Sensibility*, Om Books International, 2019.

Suggested Readings:

Allen, Walter. *The English Novel*, Penguin, 1968.

Baker, Ernest A. *The History of the English Novel*, Barnes and Noble, 1967.

Booth, Wayne C. *The Rhetoric of Fiction*, University of Chicago Press, 1983

Boulton, Marjorie. *Anatomy of Novel*, Routledge, 1975.

Cecil, David: *Early Victorian Novelists*. Fontana Books, 1966.

Daiches, David. *The Novel and the Modern World*, University of Chicago Press, 1965.

Eagleton, Terry. *The English Novel: An Introduction*. Wiley Blackwell, 2004.

Ghent, Dorothy Van. *The English Novel: Form and Function*, Holt Rhinehart & Winstone of Canada Ltd, 1953.

Leavis, F. R. *The Great Tradition*. Faber, 2008.

Lubbock, Percy. *The Craft of Fiction*. Create space independent Publication, 2014.

Watt, Ian: *The Rise of the Novel*. University of California Press, 2001.

Williams, Raymond. *The English Novel from Dickens to Lawrence*. Chatto & Windus, 1970.

M. A. (Third Semester)
Core Course
Literary Criticism-I
EEL-CC – 323

L	T	P	C
5	0	0	5

Course Objectives:

To familiarize the students with important literary critics and their literary theory.

Learning Outcome:

The students would be able to develop an understanding of the basic tenets of criticism.

Units	Course Content	Course Outcomes: After Completion of the Unit the students will be able to
Unit-I	Plato; <i>The Republic</i> , Book X, tr. Benjamin Jowett Aristotle; <i>The Poetics</i> , tr. Ingram Bywater Background and significance of the text in the field Text and interpretation Textual analysis with critical evaluation	Critically analyse Plato's <i>The Republic</i> , Book X
Unit-II	Philip Sidney; <i>An Apology for Poetry</i> Background and significance of the text in the field Text and interpretation Textual analysis with critical evaluation	Get a critical understanding of Philip Sidney's <i>An Apology for Poetry</i> .
Unit-III	William Wordsworth; <i>Preface to Lyrical Ballads</i> (1802) Samuel Taylor Coleridge; <i>Biographia Literaria</i> , Chapters XIV and XVIII Background and significance of the text in the field Text and interpretation Textual analysis with critical evaluation	Get an in-depth knowledge about William Wordsworth's <i>Preface to Lyrical Ballads</i> (1802) and Coleridge's <i>Biographia Literaria</i> (Ch. XIV, XVIII).
Unit-IV	Percy Bysshe Shelley; <i>A Defence of Poetry</i> John Keats; <i>Selected Letters</i> (Negative Capability) Background and significance of the text in the field Text and interpretation Textual analysis with critical evaluation	Get an understanding about the critical concepts as discussed in Shelley's <i>A Defence of Poetry</i> and Keats' <i>Selected Letters</i> .
Unit-V	Matthew Arnold; 'The Function of Criticism at the Present Time'; Background and significance of the text in the field Text and interpretation Textual analysis with critical evaluation	Understand the concepts versions of the texts of Arnold, the background and importance of the text along with being able to critically evaluate the text.

Essential Readings:

Plato. Trans. Benjamin Jowett. *The Republic*. Random House, 1957. Print.

Aristotle. Trans. Ingram Bywater. *The Poetics*. Oxford University Press. Digireads.com Publishing, 2017. Print.

Sidney, Philip. *Apology for Poetry*. Rarebooksclub.com, 2012. Print.

Suggested Readings:

Garnett ED. Arnold: Culture Anarchy. USA: Oxford University Press, 2009. Print.

Samuel, Johnson. *Preface to Shakespeare*. Bertrams Print on Demand, 2007. Print.

Samuel, Johnson. *Preface to Shakespeare*. Tredition Classics, 2011. Print.

Shelley, Percy Bysshe. *A Defence of Poetry*. Shelley Press, 2007. Print.

William Wordsworth, Samuel Taylor Coleridge, Michael Schmidt. *Lyrical Ballads*. Penguin, 2006. Print.

M. A. (Third Semester)
Core Course
Indian Literature - 1
EEL-CC- 324

L	T	P	C
5	0	0	5

Course Objective:

To familiarize the students with the rich literary heritage of India. From Bhasa to Karnad the literary tradition of India has been rich and evolutionary. The course aims at familiarizing the students with the Indian Classical texts as well as with the texts of contemporary writers to draw attention to the underlying continuity of thought.

Unit	Course Content	Course Learning Outcomes
Unit-I	Bhasa: ‘Svapna-vasavadattam or, The Vision of Vasavadatta’, <i>Thirteen Plays of Bhasa</i> , tr. A.C. Woolner and Lakshman Swarup (Delhi: Motilal Banarasidas, 1985), pp. 37-70. Banabhatta; <i>Kadambari</i> Major Characteristics of Indian Dramas Background of the text Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	Understand the major characteristic features of Indian Classical Literature. The student shall also be able to textually analyse and critically evaluate.
Unit-II	Rabindranath Tagore; <i>Gitanjali</i> (1to 15) Aurobindo Ghose; <i>Revelation, Transformation</i> Background of the text Themes, Motifs, & Symbols Textual analysis with critical evaluation	The student would get acquainted with setting of Renaissance in India and how Aurobindo and Tagore, the exponents of the new spirit in India brought vitality back into Literature.
Unit-III	Nissim Ezekiel; <i>Background Casually, A Time to Change</i> Background of the text Themes, Motifs, & Symbols Textual analysis with critical evaluation	The student will be exposed to the concept of modernism in Indian literature through the works of Ezekiel
Unit-IV	K. Ramanujan; <i>Home Coming, Obituary</i> . Background of the text Themes, Motifs, & Symbols Textual analysis with critical evaluation	
Unit-V	Girish Karnad; <i>Hayavadana</i> Background of the text Themes, Motifs, & Symbols Textual analysis with critical evaluation	The students will get familiarized with Indian myth used profusely by Karnad.

Essential Readings:

Devy, G.N. *Of Many Heroes*, Orient Longman,1998.

Iyengar, K. R. S. *Indian Writing in English*, Sterling Publication Private Limited,2019.

Suggested Readings:

King, Bruce. *Modern Indian Poetry in English*, Oxford University Press, 2005.

Mukherjee, Meenakshi. *Twice Born Fiction*, Pencraft International,2001.

Mukherjee, Meenakshi. *The Perishable Empire*. Oxford University Press, 2002.

Naik, M.K and Shyamala A. Narayan. *Indian English Literature*, Pencraft International,2007.

Naik, M.K. *A History of Indian English Literature*, Sahitya Academy, 2009.

Naik, M.K. (ed.): *Aspects of Indian Writing*, Laxmi Publication, 2015.

Ranjani, J.: *Metaphor of Post coloniality*.

M. A. (Third Semester)
Discipline Specific Elective Course
Modern British Fiction
EEL-EC-325

L T P C

4 0 0 4

Course Objectives:

This particular course aims towards introducing British fiction written during the Twentieth century. The Literary world after the World Wars addressed issues way different from the issues of the previous century. New issues faced by the time needed new ways of address, the Century is beset with new experimentations in narrative techniques. The course introduces us to writers that emerged during this period and their writing patterns, their thematic concerns and the desired sociological impact that leave everlasting impression of human mind.

Learning Outcome:

The student will get familiarized with various art movements and their impact on Literature.

Units	Course Content	Course Learning Outcomes:
Unit-I	Virginia Woolf: <i>To the Lighthouse</i> The advent of psychological novels	The advent of psychological novels
Unit-II	Agatha Christie: <i>Murder on the Orient Express</i> The new genre of Detective novels	The genre of Detective novels
Unit-III	Lewis Carroll: <i>Alice in Wonderland</i>	Children's Literature
Unit-IV	George Orwell: 1984 <i>Utopia and Dystopia</i> Political Fiction	Dystopic novels
Unit-V	H.G. Wells: <i>The Time Machine</i> The genre of science fiction	Science fiction

Essential Readings:

Childs, Peter. *Modernism*. (A useful and concise introduction to central issues of modernism), Routledge, 2007.

Lewis, Pericles. *The Cambridge Introduction to Modernism*. Cambridge University Press, 2007.

Suggested Readings:

Trotter, David. *The English Novel in History 1895-1920*. Routledge, 1993

Theodor Adorno and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception."

The Dialectic of Enlightenment. Trans. John Cumming. New York: Seabury, 1972.

M. A. (Third Semester)
Discipline Specific Elective Course
Literature & Film - II
EEL-EC- 326

L T P C
4 0 0 4

Course Objectives:

Objectives: The aim of this course is that students can comprehend the relationship between literature and cinema, from writing to visual process of translation, “intermediality”, “how to read a film with scientific methods”, “using literary methods on cinema” comprise the content of course and evaluates directly form of two different transfers of artwork both in literary and scientific sense.

Learning Outcome:

The students can be able to comprehend the relationship between cinema and literature, enhances this relation with adaptations and prepares curriculum in educational planning in terms of content literary arts turn into a movie and screenplay, explain requirements of information and media era as adapting and, in a sense, how cinema and visual media take the place of literature in age of information.

Students will be able to conduct film research and compose cogent, persuasive, and valid essays about film and demonstrate a broad knowledge of film history, national cinemas and modes of production.

Unit	Course Content	Course /Learning out comes: After Completion of the Unit student will be able to
Unit-I	Introduction: Narrative point of view: Historical, Cultural, Social, Political, Concept, Analysis and Issues	The students will understand to analyze visual form, narrative, point of view, various concepts and issues
Unit-II	Historical Novels: Kushwant Singh: <i>Train to Pakistan</i> (Text & film) Ruskin Bond: <i>A Flight of pigeons</i> (Juno)	The students will be able to interpret films and analyze historical perspectives
Unit-III	Social Novels: Prem Chand: <i>Gaban</i> (Text & film) Amrita Pritam: <i>Pinjar</i> (Text & film)	The students will comprehend films with social significance
Unit -IV	Political Novel: Mahasweta Devi: <i>Mother of 1084</i> (Hajaar Chourasi Ki Ma) Cultural Novel: Jhumpa Lahiri: <i>The Namesake</i> (Text & film)	The political outlook could be better understood through the adaptation film. To know cultural substance and value the adaptation film will be helpful.
Unit-V	Psychological Novel: Ruth Praver Jhabvala: <i>The House Holder</i> (Text & film) Philosophical Novel: R.K. Narayan: <i>The Guide</i> (Text & film)	To comprehend psychological perception and behavior closely. To be acquainted with philosophical concepts through

	Contemporary Novel: Chetan Bhagat: <i>One Night @ The Call Centre (Hello)</i>	visuals. To analyze contemporary issues
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Essential Readings:

Pritam, Amrita (2009). *Pinja*. trans. K. Singh, Tara Press.

Singh, Khushwant (1956). *Train to Pakistan*. Penguin Books.

Bond, Ruskin (2003). *A Flight of Pigeons*. Penguin Books.

Suggested Readings:

Lahiri, Jhumpa (2003). *The Namesake*. Houghton Mifflin.

Roy, Pinaki. Mother of 1084: A Chronic of Deadly Times, Mahasweta Devi's Mother of 1084.

Critical Readings and Re-readings: Eds Sarkar, J. and S. Debnath Kolkata. Book way, 2013.

Nagendra Ku. Singh (2005). *Society and Self in the Novels of R.P. Jhabvala and Kamala Markandya*: Sarup& Sons.

M. A. (Third Semester)
Discipline Specific Elective Course
Literature and Ideas
EEL- EC- 327

L T P C
4 0 0 4

Course Objective:

This course strives to introduce students to the concept of ideas and how philosophy has originated and shaped itself through ideas-their incidence, development and growth through branches of knowledge. It shall introduce students to different branches of knowledge and processes of idea-formation that exist and the role it plays towards development of the epistemology of knowledge.

Units	Course Content	Course Learning Outcomes:
Unit-I	A study of an interface of philosophy and literature in relation to the ideas of the following thinkers/systems: Upanishads, Vedic, Charvak, Buddhistic, Nyaya, Samkhya, Mimamsa etc. Plato: Utopia, Ideas, Immortality, Cosmogony, Knowledge and Perception Aristotle: Metaphysics, Ethics, Politics, Logic, Physics Plotinus: Beauty, Soul, Knowledge	Course Learning Outcomes: Upon successful completion of the course, the student will be in a position to understand the interface of philosophy and literature in relation to the ideas of various Indian knowledge systems such as Upanishads, Vedas, Charvak, Buddhistic, Nyaya, Samkhya, Mimamsa and Western thinkers such as Plato, Aristotle and Plotinus.
Unit-II	A study of an interface of philosophy and literature in relation to the ideas of the following thinkers: St. Augustine: Theology and Philosophy	Will get knowledge about St. Augustine's theology and philosophy in a text.
Unit-III	A study of an interface of philosophy and literature in relation to the ideas of the following thinkers: Descartes: Doubt and Reason Spinoza: Ethics and Metaphysics Leibniz: Monadology	Will get an in-depth knowledge about the philosophical concepts of Descartes, Spinoza and Leibniz.
Unit-IV	A study of an interface of philosophy and literature in relation to the ideas of the following thinkers: Locke, Berkeley and Hume: Theory of Knowledge Kant and Hegel: Knowledge and Aesthetics	Will get an understanding about the concept of knowledge as propounded by Locke, Berkely, Hume, Kant and Hegel.
Unit-V	A study of an interface of philosophy and literature in relation to the ideas of the following thinkers: Bradley and Bergson: Appearance, Reality, Duree Freud and Marx: Unconscious, Sexuality and Dialectical materialism	Will understand the various philosophical concepts of Bradley, Bergson, Freud and Marx.

Essential Readings:

Plato. *Complete Dialogues*. Harvard University Press, 1925.

Aristotle. *Complete Writings*. Harvard University Press, 1932.

Suggested Readings:

Herd, Benjamin. *Philosophical Fragments*. Ithaca: Cornell University Press.

P. G. (Third Semester)
Open Elective Course
Course in Communication Skills and Creative Writing
EEL-OE-328

L T P C
2 0 0 2

Course Objectives:

This course develops in students the ability to be able to understand what is communication, the different kinds of communication and how communication can be modified and transformed and specially created for particular situations and areas. It focusses on developing an idea of communication skill which shall strive towards creating an understanding of interaction and association through language between humans in society.

Units	Course Content	Course Outcomes: After Completion of the Unit the students will be able to
Unit-I	Communication • Meaning • Forms • Obstacles in communication • Process of communication	Understand the meaning of communication, its various forms and the process that follows in order to make communication possible. Also, the students are acquainted with the different processes that function in communication.
Unit-II	Verbal and Non-Verbal Communication • Gestures and their impact • Body language	Understand the different gestures that are required in verbal communication, the body language involved and the impact of this system on the process of communication.
Unit-III	Situational Communication • Talking to a doctor, school Principal, • In a meeting, • At a shop • At the Hotel, • At the Airport • Booking ticket • Receiving phone calls	Learn how to develop different kinds of situational communication-like talking at professional and non-professional spaces.
Unit-IV	Creative Writing • Expansion of idea • Paragraph writing • Essay writing • Debates • Interviews	Learn how to write on various kinds of topics.

	• Report writing • Letter writing • Note making	
Unit-V	Creativity and Communication • Art of debating • Theatrics (body language)	Introduce students the art of debating and theatrics.

Essential Readings:

Yule, George. *The Study of Language*, 5th Edition, Cambridge University Press, 2014.

Quirk, R. et al. *Comprehensive Grammar of the English Language*, Longman, 1985.

Mey, Jacob L. *Pragmatics: An Introduction*, 2nd Ed. Blackwell Publishing, 2001.

Suggested Readings:

Tickoo, M. L and A. E. Subramanian. *Current English for Language Skills*. Trinity Press, 2015.

Allen, W. S.: *Living English Structure*. Blackwell Publishing, 1947.

Krishnaswamy, N: *Modern English: A Book of Grammar, Usage and Composition*. Macmillan India, 2000.

Bhatnagar and Bell: *Communication in English* Alder and Rodman: *Understanding Human Communication*. Orient Longman, 1979.

M. A. (Fourth Semester)
Core Course
American Literature
EEL -CC- 421

L	T	P	C
5	0	0	5

Learning Objectives:

The course will seek to achieve the following objectives:

to make students understand the depth and diversity of American literature, with reference to the history and culture of the United States of America from the colonial period to the present (17th century to 21st century), to make students critically engage with the complex nature of American society against the background of Puritanism, Unitarianism, Transcendentalism, etc. and that of the growth of anti- or non-Christian sensibilities, to make students relate the African American experience in America (both antebellum and post-bellum) to issues of exclusion in societies relevant to their learning experience, to make students understand the American mind from global and Indian perspectives and situate the American in the contemporary world.

Learning Outcomes:

At the end of the course students will be able to understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century),

understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Dream, the Myth of the Old South, the Wild West, Harlem Renaissance, and the African American literature Multiculturalism, postmodernism etc.; appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European descent, as well as writers from black and non-European writing traditions; critically engage with the complex nature of American society, given its journey from specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.)

Units	Course Content	Course Learning Outcomes: After Completion of the Unit the students will be able to
Unit-I	Nathaniel Hawthorne: <i>The Scarlet Letter</i> Langston Hughes: 'Madam's Calling Cards', 'The Negro Speaks of Rivers' in <i>Selected Poems</i> (New York: Random House, 1990).	Understand the elements of Nathaniel Hawthorne's life and experiences that shaped his worldview and his writings. Analyse the historical and cultural framing for the novel. Read <i>The Scarlet Letter</i> with an eye to the linguistic and thematic details that mark Hawthorne's style. Analyse and discuss, both individually and as a class, the notable ideas and important themes in <i>The Scarlet Letter</i> . Understand the background of these texts in relation

		to the idea of <i>The American Dream</i>, Social Realism and the American Novel and in terms of the American history. Understand and appreciate the foundations of Harlem Renaissance, and the African American literature. Understand and appreciate the Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts.
Unit-II	Walt Whitman: Song of Myself [1,5,6,10,] Frederick Douglass: <i>A Narrative of the Life of Frederick Douglass</i>, Chapters 1-3 (Harmondsworth: Penguin, 1982), pp. 47-87.	Understand the American transcendentalist movement and its formative ideas. Recognise the powerful voices contradicting the slaveholders' favorable claims concerning slavery. Understand and appreciate the Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts. Realise the mastery of language and the ability to write their own history of the African Americans. Relate the African American experience in America (both ante-bellum and postbellum) to issues of exclusion in societies relevant to their learning experience
Unit-III	Herman Melville: <i>Moby Dick</i>	Think critically about a variety of characters from disparate cultures, considering their upbringings, personalities, and motivations as they make their way through the novel. Understand the practices surrounding whaling in the 19th-century. Analyse the relationship between the novel Moby Dick and the various interpretations/adaptations that have been produced since its publication. Explore the psychology of Captain Ahab, one of literature's most intriguing and ponderous characters. Understand and appreciate the Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts.
Unit-IV	Edward Albee: <i>Who's Afraid of Virginia Woolf?</i>	Demonstrate knowledge of the eighteenth, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics. Compare and contrast 20th century texts read earlier with it for content, theme and the author's experience in America. Investigate the American dream as a consistent theme in literature, and describe in words and in images their own understanding of it. Analyse the themes of childhood and parenthood, reality versus fantasy, and the career-success-myth. Understand and appreciate the Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts.

Unit-V	Eugene Mourning Electra O'Neill: Becomes	Understand the social scene of American in the 1930s: the time of Depression when millions became unemployed and hungry. America, the land of prosperity and opportunity, became a land of bitter dissatisfaction. Critically engage in the discussion that whether the Greek concept of fate could be replaced by the modern notion of psychological, especially Freudian, determination or not. Understand and appreciate the Themes, Motifs, & Symbols of the texts and develop the capacity of close textual analysis with critical evaluation of texts.
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Essential Readings:

Hector St John 'What is an American?' (Letter III), in de Crevecoeur *Letters from an American Farmer* (Harmondsworth: Penguin), pp. 66-105.

Suggested Readings:

Bogan, Louise: *Achievements in American Poetry 1900-1950*. Henry Regnery, 1951.
 Bradley, Malcolm and Howard Timperley (eds.): *Introduction to American Studies*. Longman, 1989.
 Bradley, S (ed.): *The American Tradition in Literature*. McGraw -Hill College, 1967.
 Bigsby, C. W. E. *A Critical Introduction to Twentieth-Century American Drama*. Cambridge University Press, 1985.
 Cunliffe, Marcus: *Sphere History of American Literature to 1900*. Sphere Books, 1986.
 Cunliffe, Marcus: *The Literature of the United States*. Penguin Books, 1986.
 Hoffman, Daniel: *Harvard Guide to Contemporary American Writing*. Harvard University Press, 2014.
 Hoffman, F. C.: *The Modern Novel in America 1900-1950*. Kessinger Publishing, 2007.
 Oliver, Egbert S.: *Studies in American Literature*. Eurasia Pub. House, 1965.
 Spiller, Robert (ed.): *Literary History of the United States*. MacMillan Company, 1969.
 Krasner, David. *A Companion to Twentieth Century American Drama*. Wiley-Blackwell, 2007.

M. A. (Fourth Semester)
Core Course
Twentieth Century Novel
EEL-CC- 422

L	T	P	C
5	0	0	5

Course Objective:

This course aims towards introducing the 20th century novel to students. It brings before them the different kinds of themes, motif and symbols associated with each text. It introduces particular writers to the students and also makes them understand how to critically evaluate each text while keeping the social and cultural sensibilities of the times in mind.

Units	Course Content	Course Learning Outcomes:
Unit-I	Ernest Hemingway; <i>The Old Man and the Sea</i> Background of the text Themes, Motifs, & Symbols Textual analysis with critical evaluation	After Completion of the Unit the students will be able to understand the philosophic stand of Existentialism and human life.
Unit-II	Franz Kafka; <i>The Trial</i> , tr. Willa and Edwin Muir (Harmondsworth: Penguin, 1953) Plot Overview Background of the text Themes, Motifs, & Symbols Textual analysis with critical evaluation	Absurdism and literature
Unit-III	James Joyce; <i>A Portrait of the Artist as a Young Man</i> Plot Overview Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	Stream of consciousness and its use in Literary narratives.
Unit-IV	Gabriel Garcia Márquez; <i>One Hundred Years of Solitude</i> , tr. Gregory Rabassa (London: Harper and Row, 1970) Plot Overview Background of the text Textual analysis with critical evaluation	Critically evaluate the text themes, the motifs and the symbols existing in the text.
Unit-V	Kingsley Amis; <i>Lucky Jim</i> Plot Overview Analysis of Major Characters Themes, Motifs, & Symbols Textual analysis with critical evaluation	Campus Literature and modern dilemma.

Essential Readings:

Fredric Jameson 'Postmodernism, or the Cultural Logic of Late Capitalism', in *Postmodernism, or the Cultural Logic of Late Capitalism* (London: Verso, 1991).

Sigmund Freud Sections VII and VIII, from *Civilization and its Discontents*, in Freud, *Civilization, Society and Religion*, tr. Joan Riviere, Penguin Freud Library, vol. 12 (Harmondsworth: Penguin, 1991), pp. 315-340.

Suggested Readings:

Childs, Peter. *Modernism*. (A useful and concise introduction to central issues of modernism)

Lewis, Pericles. *The Cambridge Introduction to Modernism*. (A more extensive introduction)

Trotter, David. *The English Novel in History 1895-1920*.

Theodor Adorno and Max Horkheimer. "The Culture Industry: Enlightenment as Mass Deception." *The Dialectic of Enlightenment*. Trans. John Cumming. New York: Seabury, 1972.

M. A. (Fourth Semester)
Core Course
Literary Criticism II
EEL-CC- 423

L	T	P	C
5	0	0	5

Course Objective:

Development of conceptual Understanding and critically interpret theory.

Units	Course Content	Course Learning Outcomes: The student
Unit-I	I. A. Richards; ‘Metaphor’ and ‘The Command of Metaphor’, Lectures V and VI, in <i>The Philosophy of Rhetoric</i> (New York: Oxford University Press, 1965), pp. 87-138. Text and interpretation Textual analysis with critical evaluation	Will be able to understand I.A. Richards’ views on ‘Metaphor’ and ‘The Command of Metaphor’. Besides, will be in a position to critically analyse these texts.
Unit-II	Mikhail Bakhtin; <i>Epic and Novel</i> , trans. Caryl Emerson and Michael Holquist, in M. M. Bakhtin, <i>The Dialogic Imagination</i> , ed. Michael Holquist (Austin, Texas: University of Texas Press, 1981), pp. 3-40. Background and significance of the text in the field Text and interpretation Textual analysis with critical evaluation	Will get an in-depth knowledge about Mikhail Bakhtin’s <i>Epic and Novel</i> .
Unit-III	Ferdinand de Saussure; The Nature of the Linguistic Sign Jacques Derrida: . . . That Dangerous Supplement . . . , <i>Of Grammatology</i> , tr. Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins University Press, 1976) Background and significance of the text in the field Text and interpretation Textual analysis with critical evaluation	Will get an in-depth knowledge about Saussure’s ideas on The Nature of the Linguistic Sign. Besides, will also get a critical understanding of Derrida’s ‘That Dangerous Supplement’ and <i>Of Grammatology</i> .
Unit-IV	Jonathan Culler; <i>Literary Theory: A very Short Introduction</i> Background and significance of the text in the field Text and interpretation Textual analysis with critical evaluation	Will get a thorough understanding of Jonathan Culler’s <i>Literary Theory: A Very Short Introduction</i> .
Unit-V	General introduction of the following concepts: Bharata Muni Rasa Anandavardhana Dhvani Mahimabhatta Anumana Kuntaka Vakrokti Bhamah Alamkara Vamana Riti	Will understand various critical concepts such as Bharat Muni’s Rasa, Anandavardhana’s Dhvani, Mahimabhatta’s Anumana, Kuntaka’s Vakrokti, Bhamah’s Alamkara and Vamana’s Riti.

Essential Readings:

Lodge, David (ed): *Modern Criticism and Theory: A Reader* (Longman),2008.
Rai, V. and R. A. Dwivedi: *Literary Criticism*. Motilal Banarsidass Publishers Pvt. Ltd.,1968.

Additional Readings:

Adams, H & L. Searle (ed.): *Critical Theory since 1965* (Florida State University Press).
Eagleton, Terry. *Literary Theory: An Introduction* (Blackwell, Oxford, 1983)
Richards, I.A.: *Principles of Criticism: Practical Criticism*.
Enright, D. J. and E. D. Chickera. *English Critical Texts*, Oxford University Press, 1962.
Habib, M. A. R.: *A History of Literary Criticism: From Plato to the Present*.Wiley-Blackwell,2007.
Prasad, B.: *An Introduction to English Criticism*. Generic,2015.
Rai, V. and R. A. Dwivedi: *Literary Criticism*. Motilal Banarsidass Publishers Pvt. Ltd,1968.
Scott-James, R. A.: *The Making of Literature*. Shree Niwas Publication,2007.
Saintsbury, George: *Loci Critici*. Nabu Press, 2011.
Watson, George: *The Literary Critics*, Forgotten Books,2018.
Wimsatt, W. and C. Brooks: *Literary Criticism: A Short History*. Routledge & Kegan Paul PLC,1957.

M. A. (Fourth Semester)
Core Course
Indian Literature II
EEL-CC- 424

L T P C
5 0 0 5

Course Objective:

To familiarize the students with major Indian writers in English and introduce them to the Indian ethos. The selected texts would also introduce the students to the literary movements in the history of Indian Writing in English.

Learning Outcome:

The student would be able to understand the growth in Indian Literature from its contextual standpoint to its thematic structure.

Units	Course Content	Course Learning Outcomes
Unit-I	R. K. Narayan: <i>The Guide</i> The Indian English Fiction Analysis of Major Characters Textual analysis with critical evaluation	After Completion of the Unit the students will be able to develop a basic understanding of the Indian socio-cultural sentiments and its thematic preoccupations.
Unit-II	Salman Rushdie: <i>Midnight's Children</i> Analysis of Major Characters Themes and Motifs Textual analysis with critical evaluation	The students will be able to critically evaluate the prevailing narrative modes.
Unit-III	Rama Mehta: <i>Inside the Haveli</i> Feminine, Feminist and Female Tradition and Modernity Background of the text Themes, Motifs, & Symbols Textual analysis with critical evaluation	Will be able to understand the trajectories of Feminist movement
Unit-IV	Vijay Tendulkar: <i>Silence! The Court is in Session</i> Indian English Drama Background of the text Analysis of Major Characters Textual analysis with critical evaluation	Will be able to understanding the social problems prevailing in the modern societies.
Unit-V	Jayanta Mahapatra: <i>A Rain of Rites, Hunger, The Moon Moments</i> Keki N. Daruwalla: <i>The Unrest of Desire, Wolf Night Fishing</i> Indian English Poetry Themes, Motifs, & Symbols Background of the text Textual analysis with critical evaluation	The students will be able to read poetry from an Indian perspective.

Essential Readings:

- T. B. Macaulay 'Minute on Education', in *Lord Macaulay's Legislative Minutes*, ed. C. D. Dharkar (London, 1946).
- Namdeo Dhasal(i) 'Mandakini Patil: A Young Prostitute: The Collage I Intend', tr. Dilip Chitre, in *Poetry Festival India*, ed. Shrikant Verma (New Delhi: ICCR, 1985), pp. 122-25; 22 ('From *Tuhi Yatta Kanchi: Fever*', tr. Dilip Chitre, *Ibid*, p.126
- Tarabai Shinde From *Stree-purushatulanā*, tr. Rosalind O'Hanlon, in Rosalind O'Hanlon, *A Comparison Between Women and Men: Tarabai Shinde and the Critique of Gender Relations in Colonial India* (Madras: Oxford University Press, 1994), pp.75-7; 99-111; 114-18; 122-4.

Suggested Readings:

- King, Bruce: *Modern Indian Poetry in English*. Oxford University Press, 2005.
- Mehrotra, A.K. (ed.): *An Illustrated History of Indian Literature in English*. Orient Blackswan, 2005.
- Naik, M.K.: *A History of Indian English Literature*. Sahitya Academy, 2009.
- Mehrotra, A.K. (ed.): *The Oxford Indian Anthology of Twelve Modern Indian Poets*. Oxford University Press, 1997.

M. A. (Fourth Semester)
Discipline Specific Elective Course
Postmodernism: Theorists and Theories
EEL-EC– 425

L T P C

4 0 0 4

Course Objectives:

The major objective of this paper is to build conceptual strength in respect of Postmodernist theorists and theories.

Units	Course Content	Course Learning Outcomes: After Completion of the Unit the students
Unit-I	Postmodernism: Nature, Form, Objects, Functions and Significance	Will be in a position to understand Postmodernism; its form, nature, objects and significance.
Unit-II	The thinker and the theory: Habermas: Communication and Cleavage	Will get knowledge about Habermas' idea on Communication and Cleavage
Unit-III	The thinker and the theory: Lyotard: Metanarrative, Deontology, Paralogy	will get an in-depth knowledge about Lyotard's idea on Metanarrative, Deontology, and Paralogy.
Unit-IV	The thinker and the theory: Baudrillard: Simulation and Simulacra	Will get an understanding of Baudrillard's Simulation and Simulacra.
Unit-V	The thinker and the theory: Jameson: Pastiche and Parody	Will be in a position to understand Jameson's Pastiche and Parody.

Essential Readings:

Lyotard. *Knowledge :The Postmodern Condition*. Chicago: University of Chicago Press.

Additional Readings:

Habermas. *Communication in the postmodern societies*. Ithaca: Cornell University Press.

Baudrillard: *Signification Sign and Capitalism*. Ithaca: Cornell University Press.

Jameson. *Postmodernism or the Cultural logic of late capitalism*. New Jersey: Princeton University Press.

M. A. (Fourth Semester)
Discipline Specific Elective Course
Indian Classical Drama
EEL-EC-426

L T P C
4 0 0 4

Units	Course Content	Course Learning Outcomes: After Completion of the Unit the students will be able to
Unit-I	Indian Theatre: Origin, Main components, Structure and Types (Tragedy and Comedy)	Understand the origin, primary components, the structure and different kinds of drama with respect to the ontology of Indian Classical Drama.
Unit-II	Kalidasa: <i>AbhijnanaShakuntalam</i> (Kalidasa. <i>AbhijnanaShakuntalam</i> . tr. Chandra Rajan, in Kalidasa: The Loom of Time. New Delhi: Penguin,1989.) Background of the text Text and interpretation Textual analysis with critical evaluation Comparison with modern corresponding genre	Understand the origin, primary components, the structure and different kinds of drama with respect to the text of Kalidasa.
Unit-III	Sudraka: <i>Mrcchakatika</i> (Sudraka. <i>Mrcchakatika</i> . tr. M.M. Ramachandra Kale. New Delhi: Motilal Banarasidass, 1962.) Background of the text Text and interpretation Textual analysis with critical evaluation Comparison with modern corresponding genre.	Understand the origin, primary components, the structure and different kinds of drama with respect to the text of Sudraka.
Unit-IV	Bhasa: <i>The Broken Thigh</i> (Bhasa, The Broken Thigh. tr. A.C.D. Woolner, Lakshman Sarup, New Delhi: MLBD Pvt. Ltd, 1985) Background of the text Text and interpretation Textual analysis with critical evaluation Comparison with modern corresponding genre	Understand the origin, primary components, the structure and different kinds of drama with respect to the text of Kalidasa.
Unit-V	Bhavabhuti: <i>Uttar Ramacaritam</i> Background of the text Text and interpretation Textual analysis with critical evaluation Comparison with modern corresponding genre	Understand the origin, primary components, the structure and different kinds of drama with respect to the text of Bhavabhuti.

Essential Readings:

- Bharata, *Natyashastra*, tr. Mano Mohan Ghosh, vol. I, 2nd ed (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.
- Iravati Karve, 'Draupadi', in *Yuganta: The End of an Epoch* (Hyderabad: Disha, 1991) pp. 79–105.

Suggested Readings:

- J.A.B. Van Buitenen, 'Dharma and Moksha', in Roy W. Perrett, ed., *Indian Philosophy*, vol. V, *Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp. 33–40.
- Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–9.

M. A. (Fourth Semester)
Discipline Specific Elective Course
Film Studies
EEL-EC-427

L T P C
4 0 0 4

Course Objectives:

Objectives: This elective course help to learn the better understanding cinema-and its relation to culture, history, technology and aesthetics-Film Studies teaches students to **create and analyze moving images, to produce research, and to make art.**

Learning Outcome:

Students will demonstrate that the critical study of cinema inform their filmmaking and that the study and practice of film production enhance their work as film scholars and analysts.

Students will demonstrate that they understand the pre-production, production, and postproduction filmmaking process.

Students will demonstrate the relationship between film form and aesthetic effect through both film analysis and the creation of motion pictures

Unit	Course Content	Learning out comes: After Completion of the Unit student will be able to
Unit-I	Major Concept in Cinema will be introduced through the ideas of Sergei Eisenstein, Andre Bazin and Christian Metz Indian cinematic tradition of art and culture.	Understand major Concept in Cinema and Indian cinematic tradition of art and culture
Unit-II	The Formation of Genres like Melodrama, Family and Gender as well as Overview of the development of Indian Popular Cinema. Indian cinematic traditions of art and culture.	Interpret films and analyze a range of dramatic visual styles, narrative conventions and generic trends
Unit-III	Indian Film suggested for teaching are Mehboob Khan's 'Mother India: Guru Dutta's Pyasa, Premchand's Sadgati, Satyajit Ray's PatherPanchali, Sholay, Ankur, Omkara.	Comprehend films with social and cultural significance and able to critically interprets film and clearly expresses these interpretations orally and in writing.
Unit -IV	Western Films Suggested: Hitchcock's Psycho, Vittoria De Sica's, Bicycle Thieves,	The Grasp films with the western perspective and visual style
Unit-V	Bergman: Autumn Sonata, Eizenstein: Battleship Potemkin, Krust of Kieslowski: Decalogues.	Comprehend thematic and conceptual framework

Essential Readings:

R. Dwyer and C. Pinney (Ed.) *Pleasure and the Nation: History, Politics and Consumption of Public Culture in India*. Oxford University Press, 2002.

Vasudevan, R. *Making Meaning in India Cinema* –. Oxford, 2001.

Suggested Readings:

Ideology of the Hindi Film: A Historical Construction- M. Madhavan Prasad. Oxford University Press, 1998.

Fingerprinting Pop; Lar Culture: The Mythic and Iconic in India Cinema- Vinay Lal and Ashis Nandy (Ed.) Oxford University Press, 2007.

What Ails Indian Filmmaking?” – S. Ray

A Case Study if Indian Popular Cinema-R. Vasudevan

An Intelligent Critic’s Guide to Indian Cinema’-A. Nandy

Our Films Their Films- Satyajit Ray. Orient BlackSwan,2001.

Bombay Cinema Ranjit Mazumdar. Orient backswamp. Ltd