

# UNIVERSITY OF NORTH BENGAL

Accredited by NAAC with Grade A



ENLIGHTENMENT TO PERFECTION

## DEPARTMENT OF ENGLISH UNIVERSITY OF NORTH BENGAL REVISED MA (CBCS) SYLLABUS IN ENGLISH (Academic Session 2022-2023 onwards)

### COURSE DETAILS

<b>SEMESTER I</b>				
<b>Core Courses [CC] : 03 • Discipline Specific Electives [DSE] : 01</b>				
1. <u>CC I</u> : Renaissance Studies  2. <u>CC II</u> : Shakespeare Studies  3. <u>CC III (Soft Core)</u> : 17 <sup>th</sup> and 18 <sup>th</sup> Century Studies ( <i>One</i> to be chosen from the following) • CC III A : 17 <sup>th</sup> and 18 <sup>th</sup> Century Studies I • CC III B : 17 <sup>th</sup> and 18 <sup>th</sup> Century Studies	100 Marks each  4 Credits each  Contact Hours: 4 hrs per week	Division of Marks :  Written Examinations: 75 Marks + Internal Assessment : 25 Marks (Viva-voce : 15 Marks; Seminar Presentation : 10 Marks) = 100 Marks	Written Examinations:  Duration : 3 Hours  Students shall have to answer 3 essay-type questions each carrying 20 marks, and 2 short questions – of 8 marks and 7 marks respectively	The Credit Division : Written Examination – 20x3 = .8 x 3 = 2.4 (essay-type); 8+7 = .32 + .28 =.6 (short –type); Internal Assessment -- Viva-Voce = .6, Seminar Presentation = .4 – Total (2.4+.6+.6+.4) = 4 Credits
<u>DSE</u> : ( <i>One</i> to be chosen from the following)  • DSE I : Ancient European Literature 1	50 Marks each	Division of Marks :  Written Examinations: 42 Marks +	Written Examinations:  Duration : 2 Hours	The Credit Division :  Written Examination – 10x3 = .4 x 3 =

<ul style="list-style-type: none"> <li>• DSE II : Theatre Writings from Modern India 1</li> <li>• DSE III : Short Stories 1</li> <li>• DSE IV : Film Studies 1</li> <li>• DSE V : Himalayan Literature 1</li> <li>• DSE VI : South Asian Studies 1</li> <li>• DSE VII : Environment and Literature 1</li> </ul>	<p>2 Credits each</p> <p>Contact Hours: 2 hrs per week</p>	<p>Internal Assessment : 8 Marks = 50 Marks</p>	<p>Students shall have to answer 3 essay-type questions each carrying 10 marks, and 2 short questions of 6 marks</p>	<p>1.2 (essay-type); .24 x 2 = .48 (short – type); Internal Assessment = .32 – Total (1.2+.48+.32) = 2 Credits</p>
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## SEMESTER II

**Core Courses [CC] : 03 • Discipline Specific Electives [DSE] : 01**

<p>4. <u>CC IV</u> : The Romantics</p> <p>5. <u>CC V</u> : 19<sup>th</sup> Century Studies I</p> <p>6. <u>CC VI</u>: 19<sup>th</sup> Century Studies II</p>	<p>100 Marks each</p> <p>4 Credits each</p> <p>Contact Hours: 4 hrs per week</p>	<p>Division of Marks :</p> <p>Written Examinations: 75 Marks + Internal Assessment : 25 Marks (Viva-voce : 15 Marks; Seminar Presentation : 10 Marks) = 100 Marks</p>	<p>Written Examinations: Duration : 3 Hours</p> <p>Students shall have to answer 3 essay-type questions each carrying 20 marks, and 2 short questions – of 8 marks and 7 marks respectively</p>	<p>The Credit Division : Written Examination – 20x3 = .8 x 3 = 2.4 (essay-type); 8+7 = .32 + .28 =.6 (short –type); Internal Assessment -- Viva-Voce = .6, Seminar Presentation = .4 – Total (2.4+.6+.6+.4) = 4 Credits</p>
<p><u>DSE (Activity-Based)</u> : (<b>One</b> to be chosen from the following)</p> <ul style="list-style-type: none"> <li>• DSE VIII : Ancient European Literature 2</li> <li>• DSE IX : Playwriting</li> <li>• DSE X : Short Stories 2</li> <li>• DSE XI : Film Studies 2</li> <li>• DSE XII : Himalayan Literature 2</li> <li>• DSE XIII : South Asian Studies 2</li> <li>• DSE XIV : Environment and Literature 2</li> </ul>	<p>50 Marks each</p> <p>2 Credits each</p> <p>Contact Hours: 2 hrs per week</p>	<p>Division of Marks :</p> <p>Project Work : 30 Marks + Viva-voce : 12 Marks + Internal Assessment : 8 Marks = 50 Marks</p>	<p>Students shall be evaluated on the basis of activity-based engagements</p>	<p>The Credit Division :</p> <p>Project Work = 1.2, Viva-voce = .48; Internal Assessment = .32 – Total (1.2+.48+.32) = 2 Credits</p>

<b>SEMESTER III</b>				
<b>Core Courses [CC] : 01 • Discipline Specific Electives [DSE] : 03 • General Electives [GE] : 01</b>				
<p>7. <b>CC VII (Soft Core):</b> The Moderns (<b>One</b> to be chosen from the following)</p> <ul style="list-style-type: none"> <li>• CC VII A : The Moderns I</li> <li>• CC VII B : The Moderns II</li> </ul>	<p>100 Marks each</p> <p>4 Credits each</p> <p>Contact Hours: 4 hrs per week</p>	<p>Division of Marks :</p> <p>Written Examinations : 75 Marks + Internal Assessment : 25 Marks (Viva-voce : 15 Marks; Seminar Presentation : 10 Marks) = 100 Marks</p>	<p>Written Examinations:</p> <p>Duration : 3 Hours</p> <p>Students shall have to answer 3 essay-type questions each carrying 20 marks, and 2 short questions – of 8 marks and 7 marks respectively</p>	<p>The Credit Division :</p> <p>Written Examination – <math>20 \times 3 = .8 \times 3 = 2.4</math> (essay-type); <math>8+7 = .32 + .28 = .6</math> (short –type); Internal Assessment -- Viva-Voce = .6, Seminar Presentation = .4 – Total <math>(2.4+.6+.6+.4) = 4</math> Credits</p>
<p><b>DSE</b> : (<b>Three</b> to be chosen from the following)</p> <ul style="list-style-type: none"> <li>• DSE XV : Ancient European Literature 3</li> <li>• DSE XVI : Theatre Writings from Modern India 2</li> <li>• DSE XVII : Short Stories 3</li> <li>• DSE XVIII : Film Studies 3</li> <li>• DSE XIX : Himalayan Literature 3</li> <li>• DSE XX : South Asian Studies 3</li> <li>• DSE XXI : Environment and Literature 3</li> <li>• DSE XXII : Bengali Novels in English Translation</li> </ul>	<p>50 Marks each</p> <p>2 Credits each</p> <p>Contact Hours: 2 hrs per week</p>	<p>Division of Marks :</p> <p>Written Examinations : 42 Marks + Internal Assessment : 8 Marks = 50 Marks</p>	<p>Written Examinations:</p> <p>Duration : 2 Hours</p> <p>Students shall have to answer 3 essay-type questions each carrying 10 marks, and 2 short questions of 6 marks</p>	<p>The Credit Division :</p> <p>Written Examination – <math>10 \times 3 = .4 \times 3 = 1.2</math> (essay-type); <math>.24 \times 2 = .48</math> (short –type); Internal Assessment = .32 – Total <math>(1.2+.48+.32) = 2</math> Credits</p>
<p><b>GE</b> : (<b>One</b> to be chosen from the following)</p> <ul style="list-style-type: none"> <li>• GE I : Plastic Humanities 1</li> </ul>	<p>100 Marks each</p>	<p>Division of Marks :</p> <p>Written Examinations:</p>	<p>Written Examinations:</p> <p>Duration : 3 Hours</p>	<p>The Credit Division :</p> <p>Written Examination – <math>20 \times 3 = .8 \times 3 =</math></p>

<ul style="list-style-type: none"> <li>• GE II : Literary and Cultural Theory</li> <li>• GE III : British Literature after 1945/ Post-war Literature</li> </ul>	<p>4 Credits each</p> <p>Contact Hours: 4 hrs per week</p>	<p>75 Marks + Internal Assessment : 25 Marks (Viva-voce : 15 Marks; Seminar Presentation : 10 Marks) = 100 Marks</p>	<p>Students shall have to answer 3 essay-type questions each carrying 20 marks, and 2 short questions – of 8 marks and 7 marks respectively</p>	<p>2.4 (essay-type); 8+7 = .32 + .28 = .6 (short –type); Internal Assessment -- Viva-Voce = .6, Seminar Presentation = .4 – Total (2.4+.6+.6+.4) = 4 Credits</p>
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### SEMESTER IV

**Core Courses [CC] : 02 • Discipline Specific Electives [DSE] : 01 • General Electives [GE] : 01**

<p>8. <u>CC VIII (Soft Core)</u> : Literature of the Americas (<b>One</b> to be chosen from the following)</p> <ul style="list-style-type: none"> <li>• CC VIII A : American Literature</li> <li>• CC VIII B : Latin American Literature</li> </ul> <p>9. <u>CC IX (Soft Core)</u>: New Literatures in English (<b>One</b> to be chosen from the following)</p> <ul style="list-style-type: none"> <li>• CC IX A : Indian English Literature</li> <li>• CC IX B : African and Caribbean Literature</li> </ul>	<p>100 Marks each</p> <p>4 Credits each</p> <p>Contact Hours: 4 hrs per week</p>	<p>Division of Marks :</p> <p>Written Examinations : 75 Marks + Internal Assessment : 25 Marks (Viva-voce : 15 Marks; Seminar Presentation : 10 Marks) = 100 Marks</p>	<p>Written Examinations:</p> <p>Duration : 3 Hours</p> <p>Students shall have to answer 3 essay-type questions each carrying 20 marks, and 2 short questions – of 8 marks and 7 marks respectively</p>	<p>The Credit Division :</p> <p>Written Examination – 20x3 = .8 x 3 = 2.4 (essay-type); 8+7 = .32 + .28 = .6 (short –type); Internal Assessment -- Viva-Voce = .6, Seminar Presentation = .4 – Total (2.4+.6+.6+.4) = 4 Credits</p>
<p><u>DSE</u> : (<b>One</b> to be chosen from the following)</p> <ul style="list-style-type: none"> <li>• DSE XXIII : Ancient European Literature 4</li> <li>• DSE XXIV : Theatre Writings from Modern India 3</li> <li>• DSE XXV : Short Stories 4</li> <li>• DSE XXVI : Film Studies 4</li> </ul>	<p>50 Marks each</p> <p>2 Credits each</p> <p>Contact Hours:</p>	<p>Division of Marks :</p> <p>Written Examinations : 42 Marks + Internal Assessment : 8 Marks = 50 Marks</p>	<p>Written Examinations:</p> <p>Duration : 2 Hours</p> <p>Students shall have to answer 3 essay-type questions each carrying 10 marks, and 2</p>	<p>The Credit Division :</p> <p>Written Examination – 10x3 = .4 x 3 = 1.2 (essay-type); .24 x 2 = .48 (short –type); Internal Assessment = .32 – Total</p>

<ul style="list-style-type: none"> <li>• DSE XXVII : Himalayan Literature 4</li> <li>• DSE XXVIII : South Asian Studies 4</li> <li>• DSE XXIX : Environment and Literature 4</li> </ul>	2 hrs per week		short questions of 6 marks	(1.2+.48+.32) = 2 Credits
<p><u>GE</u> : (<i>One</i> to be chosen from the following)</p> <ul style="list-style-type: none"> <li>• GE IV : Plastic Humanities 2</li> <li>• GE V : Literature and Society</li> </ul>	100 Marks each  4 Credits each  Contact Hours: 4 hrs per week	<p>Division of Marks :</p> <p>Written Examinations: 75 Marks + Internal Assessment : 25 Marks (Viva-voce : 15 Marks; Seminar Presentation : 10 Marks) = 100 Marks</p>	<p>Written Examinations: Duration : 3 Hours</p> <p>Students shall have to answer 3 essay-type questions each carrying 20 marks, and 2 short questions – of 8 marks and 7 marks respectively</p>	<p>The Credit Division : Written Examination – <math>20 \times 3 = .8 \times 3 = 2.4</math> (essay-type); <math>8+7 = .32 + .28 = .6</math> (short –type); Internal Assessment -- Viva-Voce = .6, Seminar Presentation = .4 – Total <math>(2.4+.6+.6+.4) = 4</math> Credits</p>

[ Core Courses (including Soft Cores) = 13 • Discipline Specific Electives = 29 • General Electives = 05 ]

## DETAILED SYLLABUS

### SEMESTER I

CC : 03 [4 credits x3] • DSE : 01 [2 credits x1] • AEC : 01 [2 credits x1]

### CORE COURSES

- **CC I : RENAISSANCE STUDIES**  
Compulsory • 100 Marks • 4 Credits

**Course Objective:** The students would gain comprehensive knowledge of English literature from the Renaissance period. The course offers a wide variety of forms from drama and poetry to essays, which will serve to enhance their knowledge of the forms of writing prevalent during the Renaissance era.

**Course Outcome:** Along with a study of different forms of writing, the students would be equipped with a knowledge of the socio historical as well as philosophical debates that made up the Renaissance period of English literary history.

- Edmund Spenser : *Faerie Queene*, Book-I
- Philip Sidney : *An Apology for Poetry*
- Marlowe : *Doctor Faustus*
- Bacon : Of Adversity, Of Truth, Of Studies, Of Travel, Of Friendship, Of Youth and Age

Recommended Reading:

Pico Della Mirandola, excerpts from *The Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross, and Mary Martin McLaughlin (New York: Penguin Books, 1953)

John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp.704–11.

Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8,330–5.

Greenblatt, Stephen. *Renaissance Self Fashioning: From More to Shakespeare*, (U Chicago P, 1980)

Braunmuller, A.N., and Michael Hattaway, eds. *The Cambridge Companion to English Renaissance Drama*

➤ **CC II : SHAKESPEARE STUDIES**

Compulsory • 100 Marks • 4 Credits

**Course Objective:** This paper would offer a great range of William Shakespeare's dramatic oeuvre. The students would be engaging with Shakespeare's great tragedies like *Hamlet* and *Othello*, *Antony and Cleopatra*, along with comedies like *Measure for Measure* and *The Tempest*. This would not only allow them to engage with different forms of drama but also study Shakespearean criticism through the ages.

**Course Outcome:** The students would have comprehensive knowledge of Shakespeare as a playwright. They would have a knowledge of forms like tragedy, comedy, romance, while also gaining an insight into the thematic and technical aspects of Shakespearean drama and performance.

- *Hamlet / Othello*
- *Measure for Measure*
- *Antony and Cleopatra*
- *The Tempest / A Midsummer Night's Dream*

Recommended Reading:

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

Brown, John Russell. *Shakespeare and His Comedies* (Routledge, 2005)

Dollimore, Jonathan, and Alan Sinfield, eds. *Political Shakespeare* (Manchester UP, 1994)

Drakakis, John., ed. *Alternative Shakespeares*. Routledge

Grazia, Margareta de., and Stanley Wells, eds. *The Cambridge Companion to Shakespeare*

- **Percentage of Change in Syllabus : Moderate (>15% and up to 50%)**
- **Summary of Changes :** One text is replaced (*Othello* replaces *King Lear*) and one text is added (*A Midsummer Night's Dream*).

- **CC III : 17<sup>th</sup> AND 18<sup>th</sup> CENTURY STUDIES (SOFT CORE)**  
**One to be chosen** between CC III A and CC III B • 100 Marks • 4 Credits

- **CC III A : 17<sup>th</sup> AND 18<sup>th</sup> CENTURY STUDIES I**

**Course Objective:** This paper would offer a concise knowledge of literary forms from the seventeenth and the eighteenth centuries. While Ben Jonson's comedies and the Metaphysical poetry of John Donne and Herbert would introduce the students to the major concerns of the Seventeenth century, Jonathan Swift and Alexander Pope would bring forth a themes and concerns of the eighteenth century in England.

**Course Outcome:** The students would be equipped with a well-rounded knowledge of the seventeenth and the eighteenth centuries in England, through a study of selected literary texts from those periods.

- Ben Jonson : *Every Man in his Humour / Volpone*
- John Donne : The Anniversary, The Flea, A Hymn to God the Father, Holy Sonnets: Thou Hast Made Me, Shall Thy Work Decay / George Herbert : The Virtue, The Pulley
- Pope : *Epistle to Dr Arbuthnot*
- Laurence Sterne : *Tristram Shandy*

Recommended Reading:

John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt

Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage*. Routledge

Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Harvard UP, 2009); *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', in *The Norton Anthology of English Literature*, vol. 1

David Reid, *The Metaphysical Poets* (Taylor & Francis, 2014)

- **Percentage of Change in Syllabus : Major (> 50%)**
- **Summary of Changes :** One text is added to Ben Jonson's unit. Poems of Donne and Herbert are introduced. Texts of Milton and Dryden are shifted to another paper. Texts of Pope and Sterne are introduced.

**OR**

- **CC III B : 17<sup>th</sup> AND 18<sup>th</sup> CENTURY STUDIES II**

**Course Objective:** This paper would offer knowledge of literary forms from the seventeenth and the eighteenth centuries. Milton, Marvell, and Vaughn would provide a comprehensive view of the seventeenth century while John Dryden and Aphra Behn or Ann Radcliffe would provide apt representation for the eighteenth century in England.

**Course Outcome:** Students would not only gain valuable knowledge regarding two important periods in English literary history, but they would also be acquainted with the changes brought about in English society and writing, because of the transition between the two periods.

- Milton : *Samson Agonistes*
- Marvell : To His Coy Mistress, A Dialogue between the Soul and the Body, The Garden / Henry Vaughan : The Retreat, Regeneration
- Dryden : *All for Love*
- Aphra Behn : *Oroonoko* / Ann Radcliffe : *The Mysteries of Udolpho*

Recommended Reading:

John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt

Samuel Johnson, 'Essay 156', in The Rambler, in *Selected Writings: Samuel Johnson*, ed. Peter Martin (Harvard UP, 2009); *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', in *The Norton Anthology of English Literature*, vol. 1

David Reid. *The Metaphysical Poets* (Taylor & Francis, 2014)

Catherine Ingrassia, ed. *The Cambridge Companion to Women's Writing in Britain, 1660-1789*. CUP

- **Percentage of Change in Syllabus : Major (> 50%)**
- **Summary of Changes :** Existing texts of Milton and Dryden are repositioned. Poems of Marvell and Vaughan are introduced. Writings of two female novelists, Aphra Behn and Ann Radcliffe, are introduced.

## DISCIPLINE SPECIFIC ELECTIVES (any *one*)

### ➤ DSE I : ANCIENT EUROPEAN LITERATURE 1

Optional • 50 Marks • 2 Credits

**Course Objective:** The course is aimed to introduce students to the ideas, history, and narrative performances of the classical world, which is often said to have shaped all subsequent literary and cultural debate in Europe and many other parts of the world. Students will have a better understanding of the growth and development of literature through this course.

**Course Outcome:** The students will learn about Pre-Socratic Philosophy of the 6th century BC. The students will be acquainted with the first school of thought of Ancient Greek; Thales, Anaximander, and Anaximenes, also learn about Heraclitus who famously denied the law of non-contradiction. In unit II the course explores some aspects of the important Philosophies that is informative to current thinking and practices.

- The Ancient Milesian philosophers and Heraclitus
- Plato- *The Allegory of the Cave* / *The Republic* (Book X)
- Aristotle – *Poetics*
- Longinus – *On the Sublime*



Recommended Reading :

West. Doug. *The Ancient Milesian Philosophers: Thales, Anaximander, Anaximenes: A Short Introduction to Their Lives and Works.* Barnes and Noble . 2021.

*Conversations of Socrates* trans. Hugh Tredennick (Penguin Classics) Paperback 1990

Plato- *The Allegory of the Cave.* Amazon Classics ,2017

*Plato Republic* . Russell D.A. and Winterbottom Michael. Oxford World Classics 2001

*Aristotle Poetics* trans. Malcolm Heath. Penguin Classics.1996

Robert, Doran. *The Theory of the Sublime from Longinus to Kant* Cambridge University Press,2015

## ➤ DSE II : THEATRE WRITINGS FROM MODERN INDIA 1

Optional • 50 Marks • 2 Credits

The course, based on Aparna Dharwadker's collection of writings on theatre, introduces students to 'theatrical modernity' in India. Comprising a wide range of writings in English as well as in Indian (regional) languages, later translated into English, the course includes essays, interviews and book chapters. The writings flesh out a variety of forms and styles that define modernity on the Indian stage. The course also provides a substantial idea of modern Indian society and culture through the prism of theatre and performance. Habib Tanvir's essays suggest how the theatre in India can be truly Indian in modern times. Utpal Dutt's interview to TDR and excerpts from his *Towards a Revolutionary Theatre* discuss his idea of political theatre and how it can be a weapon for social change. The selection from Tapas Sen discusses theatre architecture, stage lighting and the stage-audience relationship. Badal Sircar's essays deal with his idea of a 'minimalist' theatre. The essays are compulsory readings. The plays are additional readings to help appreciate the essays in perspective. For the plays, any standard edition will do. Questions will be set from the (compulsory) essays only. Teachers are encouraged to help students access the recommended readings, too, to broaden their horizon of knowledge in the area.

- Habib Tanvir - From 'Waiting for the playwright', From 'The Indian experiment'; (Additional reading: *Charandas Chor*)
  - Utpal Dutt - From 'Theatre as a weapon', From *Towards a Revolutionary Theatre*; (Additional reading: *Rights of man*)
  - Tapas Sen - From 'A Tale of Three Cities'
  - Badal Sircar - *From The Third Theatre*, From 'Buying and selling in the theatre'; (Additional reading: *Procession*)
- Required reading: Aparna Bhargava Dharwadker, ed., *A Poetics of Modernity* (Delhi: Oxford University Press, 2019).

Recommended Reading:

Dalmia, Vasudha. *Poetics, Plays, and Performances: The Politics of Modern Indian Theatre* (New Delhi: OUP, 2006)

Dharwadker, Aparna Bhargava, ed. General Introduction. *A Poetics of Modernity* (Delhi: Oxford University Press, 2019)

### ➤ DSE III : SHORT STORIES 1

Optional • 50 Marks • 2 Credits

**Course Objective :** The objective of this course is to showcase the well-known British short story writers and some of their critically acclaimed short stories.

**Course Outcome :** Reading these writers and their short stories generates a sense of mystery and terror about human predicament, and also brings out the complexity of human motivation and unpredictability of fate, apart from the usual exploration of short story as a literary genre.

- Joseph Conrad : The Secret Sharer
- W. W. Jacobs : The Monkey's Paw
- Arthur Conan Doyle : Lot No. 249
- Henry James : The Figure in the Carpet
- H. G. Wells : A Dream of Armageddon
- Arthur C. Clarke: The Curse

Recommended Reading:

*Collected Stories of Henry James*, Vol. 2. Everyman's Library, UK, 2000.  
*Selected Stories by W. W. Jacobs*. Rupa Publications India, 2015.  
*Selected Stories by Sir Arthur Conan Doyle*. Rupa & Company India.  
*The Collected Short Stories of Joseph Conrad*. Halcyon Press Ltd. UK, 2009.  
*The Collected Stories of Arthur C. Clarke*. Gollancz UK, 2001.  
*The Complete Short Stories of H. G. Wells*. St. Martin's Press UK, 1988.

### ➤ DSE IV : FILM STUDIES 1

Optional • 50 Marks • 2 Credits

**Course Objective:** The course attempts to introduce film studies to students through the works of early thinkers on film, and also seeks to acquaint the students with the distinctive qualities of the cinematic medium. It tries to trace the development of the medium in terms of techniques and aesthetics by studying the early European film movements of the 1910s and the 1930s, leading up to the 'art cinema' of the 1950s and the '60s. The course also attempts to explore the literature/film relationship with a theme-based discussion on film adaptations, and finally, the course tries to engage in the understanding of the stylistic and thematic aspects of film by studying select film genre(s).

**Course Outcome:** The students are expected to form a basic understanding of film as a medium and its early developments in terms of techniques and aesthetics. They are equipped with an introductory understanding of film adaptations and film genres, to help them 'read' films.

- Film Theory

Selected essays from *What is Cinema?* Vols. 1 and 2 by Andre Bazin / Selections from *Theory of Film: The Redemption of Physical Reality* by Siegfried Kracauer / 'Methods of Montage' by Sergei Eisenstein in *Film Form: Essays in Film Theory*, ed. And trans. Jay Leyda

- History of Film and Film Movements  
German Expressionism (Robert Wiene, Fritz Lang) / Soviet Montage (Kuleshov, Pudovkin, Eisenstein) / French New Wave (Francois Truffaut, Jean-Luc Godard)
- Studying Film Adaptations (Theme-based, i.e., culture, with representative films)
- Studying the Genre (with representative films) : Action / Drama / Horror / Thriller

Recommended Reading:

Balazs, Bela. *Theory of the Film: Character and Growth of a New Art*. London: D. Dobson, 1952.  
Robert Stam and Toby Miller. (Eds). *Film and Theory: An Anthology*. Malden, MA: Blackwell, 2000  
Sikov, Ed. *Film Studies: An Introduction*. Columbia UP, 2020.  
Withall, Keith. *Studying Early and Silent Cinema*. Columbia UP, 2017.

➤ **DSE V : HIMALAYAN LITERATURE 1**  
**THE EASTERN HIMALAYAS I**  
Optional • 50 Marks • 2 Credits

**Course Objective:** This paper will introduce the students to a variety of literary forms from the region known as the Eastern Himalayas. True to its cosmopolitan history, the voices are diverse, bringing a whole host of issues related to the immediate Himalayan belt that we inhabit. The course would be interdisciplinary, giving the students a comprehensive view of the socio-political history of the region, through a selection of literary texts. At the same time, it would also allow them to engage with a variety of literary forms from novels and memoirs to poems and short stories, while gaining the skills to analyse them through the lens of indigenous and worldly traditions.

**Course Outcome:** The students would have a knowledge of the history and culture of the Himalayan belt that they inhabit. The course would equip them with the ability to use theories from around the world, like studies on diaspora, border and borderland, memory, post memory, along with an engagement with comparative literature, that would find a resonance and aid the students in having a better understanding of texts from these regions.

- Manjushree Thapa-*The Tutor of History*/ Parijat-*Blue Mimosa*- / Chudena Kavimo-*Faatsung*
- Parimal Bhattacharya - *No Path in Darjeeling is Straight: Memories of a Hill Town* / Gyalo Dhondup - *The Noodle Maker of Kalimpong*
- I.B. Rai- *Stories from Gorkhas Imagined*/ Prajwal Parajuly- *The Gurkha's Daughter*/ Sushma Joshi- *The End of the World* / Chetan Raj Shrestha- *The King's Harvest*
- Rohan Chettri- *Lost, hurt, In Transit Beautiful* / Sumana Roy- *Selected Poems*

Recommended Reading:

Thapa, Deepak, and Bandita Sijapati. *A Kingdom Under Siege*. The Printhouse, 2004.  
Middleton, Townsend, and Sara Shneiderman, editors. *Darjeeling Reconsidered: Histories, Politics, Environments*. Oxford University Press, 2018.  
Gohain, Swargajyoti. *Imagined Geographies in the Indo-Tibetan Borderlands: Culture, Politics, Place*. Amsterdam University Press, 2020.  
Subba, Tanka Bahadur, and A.C. Sinha, editors. *Nepali Diaspora in a Globalized Era*. Taylor and Francis Inc, 2017.

➤ **DSE VI : SOUTH ASIAN STUDIES 1**  
Optional • 50 Marks • 2 Credits

**Course Objective:** This paper focuses on South Asian history, historiography, diaspora, migration and exilic experiences.

**Course Outcome :** The students will acquire a knowledge of the above-mentioned issues and specific literary strategies and devices deployed in South Asian Writing.

- *My Temples, too* – Quarratulain Hyder
- *A Golden Age*: Tahmima Anam
- *An American Brat*: Bapsi Sidhwa
- *The Inheritance of Loss*: Kiran Desai

Recommended Reading:

Bose Sugata, Ayesha Jalal. *Modern South Asia: History, Culture, Political Economy*. Routledge, 2018.  
Brown, Judith M. *Global South Asians: Introducing the Modern Diaspora*. CUP, 2006  
Chatterjee, Joya, David Washbrook, eds. *Routledge Handbook of the South Asian Diaspora*  
Lahiri, Himadri. *Asia Travels: Pan-Asian Cultural Discourses and Diasporic Asian Literature/S in English*. Birutjatiyo, 2021.

➤ **DSE VII : ENVIRONMENT AND LITERATURE 1**  
**WILDERNESS AND NATURE WRITING**  
Optional • 50 Marks • 2 Credits

**Course Objective:** This course will examine various ways writers have presented the natural world in poems, stories, essays and novels. The objective of this course is to gain literary acquaintance with some traditions of thought about wilderness, nature writing and environment. These texts will help students understand how a personal experience can shape an individual's attitudes towards nature.

**Course Outcome:** The students will be able to understand the complex intersections between environment and culture, where human culture is connected to the physical world, affecting it and affected by it. The students will learn the application of ecology and ecological concepts to the study of literature. The students will understand several tropes used in ecocriticism such as pastoral, wilderness and ecofeminism. This course will enable a student to analyse how nature is represented in a text. This course will provide an insight as to how the concept of nature has changed over time. This course will also help the students to understand the importance of farming and identify the misuse of food globally.

- Henry David Thoreau: *Walking* (Selections)
- Rachel Carson: *Silent Spring* (Selections)
- Margaret Atwood: *Surfacing*
- Gary Snyder : Selected poems
- Ruskin Bond : Selected Short Stories
- Tagore: Selected Short Stories
- Selected essays from *The Ecocriticism Reader*
- Movies: *Into the Wild*, *Minari*, etc.

Recommended Reading:

Cronon, William, ed. *Uncommon Ground: Toward Reinventing Nature*. W. W Norton & Company, 1995.  
Emerson, Ralph Waldo. "Nature" *Selected Essays*. Ed, Larzer Ziff. Penguin, 1982.  
Garrard, Greg. *Ecocriticism*. Routledge, 2004.  
Glotfelty, Cheryl and Harold Fromm, eds. *Ecocriticism Reader – Landmarks in Literary Ecology*. The University of Georgia Press. 1996.  
Naess, Arne, et al., *Ecology of Wisdom: Writings by Arne Naess*. Counterpoint, 2008.  
Shiva, Vandana. *Staying Alive*.  
Williams, Raymond. *The Country and the City*. Vintage, 2016.

## SEMESTER II

CC : 03 [4 credits x3] • DSE : 01 [2 credits x1] • SEC : 01 [2 credits x1]

### CORE COURSES

➤ **CC IV : THE ROMANTICS**  
Compulsory • 100 Marks • 4 Credits

**Course Objective:** This paper would offer a detailed study of the Romantic movement in English literature. While the course would enable an engagement with major poets of the Romantic era like Wordsworth, Shelley, Keats, and so on, it would also provide for a study of Romantic philosophy through a study of Kant and Burke.

**Course Outcome:** The students would have knowledge of Romanticism as a philosophical and literary movement. They would also know about the major poets comprising this era, along with their works.

- Burke : *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* [Excerpts]; Kant : "Analytic of the Sublime" [from *Critique of Judgement*]
- Wordsworth : Preface to *Lyrical Ballads, The Prelude* [Books I & II]; Coleridge : Chapters 13,14,17 of *Biographia Literaria*; M. H. Abrams : "The Development of the Expressive theory of Poetry and Art" [from *The Mirror and the Lamp*]
- Blake : *The Marriage of Heaven and Hell*
- Keats : The Spring Odes, To Autumn, Letters (1817-1819);  
Shelley : *Prometheus Unbound* [selections as in Fifteen Poets], A Defence of Poetry

Recommended Reading:

Jean-Jacques Rousseau, 'Preface' to *Emile or Education*, tr. Allan Bloom (Penguin, 1991)  
William Wordsworth, 'Preface to *Lyrical Ballads*', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp.594–611.  
John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68,777–8.  
Abrams, M.H. *Romantic Theory and the Critical Tradition* (Oxford University Press, 1953)

➤ **CC V : 19<sup>th</sup> CENTURY STUDIES I**

Compulsory • 100 Marks • 4 Credits

**Course Objective:** This paper would offer a study of the novel and drama from Victorian England. Students would learn about the evolution of the novel form through a study of major novelists from the period like Emily Bronte, George Eliot, and Thomas Hardy, and they would also engage with drama from the period through a study of Oscar Wilde's play.

**Course Outcome:** Students would learn about the rise of the novel form, understand the links between industrialization and print capitalism, as well as establish connections between the British Empire and literature from the Victorian era.

- Emily Bronte : *Wuthering Heights*
- George Eliot : *Middlemarch*
- Thomas Hardy : *The Return of the Native*
- Oscar Wilde : *The Importance of Being Earnest*

Recommended Reading:

Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (International Publishers, 1963)

Charles Darwin, 'Natural Selection and Sexual Selection', in *The Norton Anthology of English Literature*

John Stuart Mill, 'The Subjection of Women' in *The Norton Anthology of English Literature*

Watts, Ian. *The Rise of the Novel* (University of California Press, 1957)

Gilbert, Sandra, and Susan Gubar. *The Madwoman in the Attic* (Yale University Press, 1979)

- **Percentage of Change in Syllabus : Moderate (>15% and up to 50%)**
- **Summary of Changes :** Play by Oscar Wilde replaces *The Portrait of a Lady* by Henry James.

➤ **CC VI : 19<sup>th</sup> CENTURY STUDIES II**

Compulsory • 100 Marks • 4 Credits

**Course Objective:** This paper would offer a variety of poets from the Victorian era from Browning and Tennyson to Arnold, Hopkins and Christina Rossetti, or the writers of Nonsense verse. The aim would be to enable the students to know about different poetic forms, concerns, themes and issues, as brought forth through a study of poetry from the Victorian era.

**Course Outcome:** Students would gain valuable insight into the major poets and poetic forms from the Victorian era. They would also learn about the relationship between poetry and other arts, like the visual arts and so on.

- Tennyson : The Princess, The Palace of Art, In Memoriam (11,14,16,41,45), Morte D' Arthur, The Lotos-Eaters (including the Choric Song)
- Browning : Rabbi Ben Ezra, Porphyria's Lover, Childe Roland to the Dark Tower Came, One Word More
- Arnold : Dover Beach, Growing Old, Memorial Verses
- Hopkins : The Windhover, The Wreck of the Deutschland, Pied Beauty / Christina Rossetti : A Royal Princess, The Prince's Progress, Maude Clare, Cousin Kate / Nonsense Verse : Selected poems by Edward Lear and Lewis Carroll

Recommended Reading:

Ruskin- "Of the Pathetic Fallacy" (*The Renaissance Studies in Art and Poetry*)

Pater- 'Style' (*Appreciations*), 'Conclusion', (*The Renaissance Studies in Art and Poetry*)

Arnold- "Sweetness and Light", "Study of Poetry" from *Culture and Anarchy*

Richard Cronin, ed.- *A Companion to Victorian Poetry*. Blackwell

- **Percentage of Change in Syllabus : Major (> 50%)**
- **Summary of Changes :** Some poems of Tennyson and Browning are replaced by other titles from the same poets. Writings of Christina Rossetti, Edward Lear and Lewis Carroll are introduced.

### **ACTIVITY-BASED DISCIPLINE SPECIFIC ELECTIVES (any *one*)**

#### ➤ **DSE VIII : ANCIENT EUROPEAN LITERATURE 2**

Optional • 50 Marks • 2 Credits

**Programme Objective:** The students will learn note making, competent critical thinking based on the beginnings of critical thinking and philosophies done in Semester I.

**Programme outcome:** They will learn reliable research and dissertation. Learn to apply ancient classical literary criticism to contemporary texts.

- Dissertations
- Book Reviews/ Literature Review

#### ➤ **DSE IX : PLAYWRITING**

Optional • 50 Marks • 2 Credits

The course begins with three lectures/workshops on playwriting, followed by the writing of a one-act play by each student on a theme/issue to be decided together. They will be assessed on their skill in playwriting, and the course is expected to give them a hands-on experience that can have a far-reaching impact on their professional and social life. Study material shall be provided by the teacher concerned according to requirements of the course.

#### ➤ **DSE X : SHORT STORIES 2**

Optional • 50 Marks • 2 Credits

**Course Objective :** This course offers short stories by Indian writers which are either originally written in English or are available in English translation.

**Course Outcome :** These stories by Indian writers reflect issues which are part of the social, political and economic life of the people of the land, and make an impact on our sensibility with their themes of poverty, underdevelopment and injustice.

- Ruskin Bond : The Woman on Platform 8
- Amrita Pritam : The Weed
- Rabindranath Tagore : Hungry Stones
- R. K. Narayan : An Astrologer's Day
- Kamala Das : A Home Near the Sea
- Mahasweta Devi : Draupadi
- Projects and Workshops on Short Story Writing

Recommended Reading:

*Collected Short Stories of Ruskin Bond.* Penguin India, 2016.

Das, Kamala. *The Kept Woman and Other Stories.* Om Books International, 2010.

Devi, Mahasweta. *Breast Stories.* Seagull Books, 2014.

Narayan. R. K. *An Astrologer's Day and Other Stories.* Indian Thought Publications, 1947.

Pritam, Amrita. *The Aerial and Other Stories.* Calcutta: United Writers, 1978.

Tagore, Rabindranath. *The Hungry Stones and Other Stories.* Ebook. [www.gutenberg.org](http://www.gutenberg.org).

## ➤ DSE XI : FILM STUDIES 2

Optional • 50 Marks • 2 Credits

**Course Objective:** The activity-based course attempts to discuss the language of film and cinematic techniques to acquaint students more with the craft of filmmaking. It also tries to explore the literature/film relationship in an applied method by introducing students to scriptwriting. The lectures and discussions on this course complement the activity-based engagements of the students.

**Course Outcome:** The students are able to locate and understand various technical and aesthetic aspects of cinema while watching a film. They form a basic idea of writing screenplays, and they can apply the technical knowledge into creative projects.

- Lectures and Discussions  
Film Language, Film Techniques, Scriptwriting
- Student Activities  
Class / Group / Individual Projects (including making short films, writing screenplays, surveys and interviews)

Recommended Reading:

Edgar, Robert, et al., *The Language of Film.* Bloomsbury, 2015.

Kawin, Bruce. *How Movies Work.* University of California Press, 1992.

Piper, Jim. *Making Short Films.* Allworth Press, 2006.

Moritz, Charlie. *Scriptwriting for the Screen.* Taylor & Francis, 2013.



➤ **DSE XII : HIMALAYAN LITERATURE 2**

**DEFINING THE HIMALAYAS**

Optional • 50 Marks • 2 Credits

**Course Objective:** The purpose of this course would be to acquaint the students with the nature of colonial encounter which takes a unique shape in the Himalayas, different from the dominant South Asian narratives regarding the same. Engagement with first-hand colonial records and travel narratives would allow the students to think about the idea of place making. How did the idea of the Himalayas originate? How do these meanings get transcribed in visual, textual, and cultural forms? These are some of the questions which the course seeks to put forth. Since the DSE would be activity based for this semester, students would engage in writing a project on these various concerns, which would enable them to conduct interdisciplinary studies in the true sense. A field trip to learn about the formation of hill towns, the transition from colonial era to recent ideas of tourism, plantation economy, would allow the students to engage with archival histories actively and critically.

**Course Outcome:** The students would learn about colonial history from the perspective of the places that they inhabit, and they would also be acquainted with key theories on cultural geography. The ability to conduct interdisciplinary research would enhance their job prospects in various fields.

- Field Trips / Dissertations
- *Lost Horizon*- James Hilton (1933)/ *Seven years in Tibet*- Henrich Harrer/ *Wonders of the Himalayas* – Francis Younghusband
- Selections from *The Himalayan Journal* by Joseph Hooker (1817-1911)
- *Touching my Father's Soul*- Jamling Norgay/ *Beyond Possible*- Nimsdai Purja/ *14 Peaks*- Torquil Jones

Recommended Reading:

Viehbeck, Markus, editor. *Transcultural Encounters in the Himalayan Borderlands: Kalimpong as a 'Contact Zone.'* Heidelberg University Press, 2017

➤ **DSE XIII : SOUTH ASIAN STUDIES 2**

Optional • 50 Marks • 2 Credits

**Course Objective:** This course will focus on reviewing creative or critical works on South Asian Studies and writing project reports on a specific issue related to South Asia.

**Course Outcome:** The course will offer the students to think and build up their own critical understanding of South Asia and its related studies. Since this paper will be activity based, students will be encouraged to critically judge and appreciate writings on South Asia.

- Project
- Literature /Book Review

Suggested Readings:

Angiras, Aditi, and Akhil Katyal, eds. *The World that Belongs to Us: n Anthology of Queer Poetry from South Asia*. Harper Collins, 2020.

Ibrahim, Farhana, and Tanuja Kothiyal. *South Asian Borderlands: Mobility, History, Affects*. CUP, 2022.

Mahanty, Chandra Talpade. "Defining Genealogies: Feminist Reflections on Being South Asians in North America.", *Our Feet Walk the Sky: Women of the South Asian Diaspora*. Aunt lute book, 1993.

Sanga, Jaina C. *South Asian Literature in English: An Encyclopedia*. Greenwood Press, 2004.

➤ **DSE XIV : ENVIRONMENT AND LITERATURE 2**

**THE CHANGING NATURE : CLIMATE CRISIS AND END OF NATURE**

Optional • 50 Marks • 2 Credits

**Course Objective:** The objective of this course is to expose the students to the nature and extent of environmental degradation that India is facing currently. The students will engage theoretically within an interdisciplinary framework to analyse the reasons behind such degradation. The loss of habitat, species extinction, air and water pollution, scarcity of food and water, forest fires are some of the problems India is facing right now. This course would help the students understand the root cause of these problems and identify different cultural and ecological practices in India that help in the preservation of nature. The students will get the opportunity to take a field trip and explore a vulnerable ecozone within India. The students will learn about the importance of traditional wisdom and indigenous practices and present a project or a dissertation at the end of the semester for evaluation. This course will be interdisciplinary in nature and will provide an enriching experience to the students.

**Course Outcome:** The students will get acquainted to several ecological problems that our country is facing. They will get introduced to several Indian authors who have written extensively on current ecological crisis. The Indian ecocriticism is in its nascent stage and the praxis will enable the students to carry forward original research work in this field of study. This course will help the students develop an eco-consciousness which is necessary for our survival. An overall understanding of the environmental activism, ecojustice and indigenous knowledges will be achieved through the readings and activities carried out during this course.

- Field Trip/Project/Presentation/Dissertation
- Pundalik Naik: *Acchev* (The Upheavel), trans. Vidya Pai/  
Anita Agnihotri: *The Sickie*, trans. Arunava Sinha.
- Na. D'Souza: *Dweepa-Island* / Sarnath Banerjee: *All Quiet in Vikaspuri*
- Sarah Besky: "The Land in Gorkhaland: On the Edges of Belonging in Darjeeling, India".

**Suggested Readings:**

Watch about Kalimpong, <https://www.youtube.com/watch?v=4ArvGdhFzf0>

Watch - *Rising Water Ebbing Life*, <https://www.youtube.com/watch?v=s5ULAHq9jDs>

Ghosh, Amitav. *The Great Derangement*.

Nixon, Rob. *Slow Violence*.

Sainath, P. *Everybody Loves a Good Drought: Stories from India's Poorest Districts* (Penguin, 2000)

Shiva, Vandana. *The Vandana Shiva Reader*.

## **SEMESTER III**

**CC : 01 [4 credits x1] • DSE : 03 [2 credits x3]**

**AEC : 01 [2 credits x1] • GE : 01 [4 credits x1]**

## **CORE COURSES**

➤ **CC VII : THE MODERNS (SOFT CORE)**

**One to be chosen** between CC VII A and CC VII B • 100 Marks • 4 Credits

**Course Objective:** The courses in this Semester aim to equip the students with the tools of critical theory so that they are capable of interpreting literary texts and narratives against the grain. The range of theoretical texts offered for study has been selective rather than comprehensive. The texts from the Modern and Postmodern English Literature will orient the students about the new forms introduced in these periods.

**Course Outcome:** Students are expected to explore certain trends in modern and postmodern theories and use them as tools to interpret literary texts and the nuances therein.

➤ **CC VII A : THE MODERNS I**

Group A

- Joyce : *A Portrait of the Artist as a Young Man*
- Camus : *The Outsider / The Plague / Kafka : The Trial*

Group B

- Auden : *Funeral Blues, Musee des Beaux Arts, Lullaby, Night Mail*; Spender : *The Express, The Truly Great, Darkness and Light, Ultima Ratio Regum*
- Larkin : *Church Going, Mr Bleaney, Wants, Toads*; Cecil Day-Lewis : *Address to the Mother, Condemned, Elegy before Death, Winter Night*

Group C

- Brecht : *Mother Courage and Her Children / Harold Pinter : The Caretaker*

Recommended Reading:

Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellmann (OUP, 1965) pp. 571, 578–80, 559–63.

Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence*. Hogarth Press  
Benjamin, Walter. "The Storyteller," ([arl.human.cornell.edu](http://arl.human.cornell.edu))

Camus, Albert. *The Myth of Sisyphus and Other Essays*, Vintage International, 1991

Brecht, Bertolt. 1949. "A Short Organum for the Theatre". Trans. John Willett. in *Brecht*  
MacPhee, Graham. *Postwar British Literature and Postcolonial Studies*. Edinburgh UP

- **Percentage of Change in Syllabus : Major (> 50%)**
- **Summary of Changes :** Many texts from this paper are replaced, removed, as well as shifted to another paper. One novel by Camus is added, and one novel by Kafka is replaced by another. New titles replace some of the existing poems of Auden, Spender, and Larkin in the poetry section.

**OR**

➤ **CC VII B : THE MODERNS II**

Group A

- Virginia Woolf : *To the Lighthouse/ Modern Fiction*
- Joyce : Selections from *Dubliners / Katherine Mansfield : Selections from A Garden Party / Kafka : Metamorphosis*

Group B

- T. S. Eliot : *The Waste Land, 'Tradition and the Individual Talent'*
- Dylan Thomas : *The force that through the green fuse, Poem in October, Do not go gentle into that good night*; Ted Hughes : *Hawk Roosting, A Childish Prank, The Thought-Fox, The Jaguar*

Group C

- Beckett : *Waiting for Godot / Endgame*

Recommended Reading:

Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellmann (OUP, 1965) pp. 571, 578–80, 559–63.

Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence*. Hogarth Press

Benjamin, Walter. "The Storyteller," ([arl.human.cornell.edu](http://arl.human.cornell.edu))

Camus, Albert. *The Myth of Sisyphus and Other Essays*, Vintage International, 1991

Brecht, Bertolt. 1949. "A Short Organum for the Theatre". Trans. John Willett. in *Brecht*

MacPhee, Graham. *Postwar British Literature and Postcolonial Studies*. Edinburgh UP

- **Percentage of Change in Syllabus : Major (> 50%)**
- **Summary of Changes :** Many texts from this paper are replaced, removed, as well as shifted to another paper. One novel by Virginia Woolf is replaced by another title. Short stories by Joyce, Mansfield, and Kafka are introduced.

## **DISCIPLINE SPECIFIC ELECTIVES (any *three*)**

### ➤ **DSE XV : ANCIENT EUROPEAN LITERATURE 3**

Optional • 50 Marks • 2 Credits

**Course Objective :** Introduces the students to Virgil, an ancient Roman poet and Ovid's technical accomplishments and to the important Greek epics poems that forms the basis of many later texts.

**Course Outcome:** Learning these ancient pieces will help the student's build a strong foundation for appreciation of many contemporary texts/criticisms.

- Virgil- *Aeneid*
- Homer- *Odyssey*
- Homer –*Iliad*
- Ovid –*Metamorphoses* Book –I /III

Recommended Reading :

Farrell, Joseph and Michael CJ Putnam eds. *A Companion to Virgil's Aeneid and its Tradition*.

Chichester/Malden. M.A. New Jersey: Wiley –Blackwell , 2010.

Homer *Odyssey*. New Delhi: Maple Press, 2018.

Horsfall, Nicholas. *The Epic Distilled : Studies in the Composition of the Aeneid* . Oxford and New York: Oxford University Press , 2016.

Homer *Iliad*. trans. Samuel Butler. . Calcutta: Projaoti, 2000.

Liveley, Genevieve. *Ovid's Metamorphoses: A Reader's Guide*. India: Bloomsbury, 2011

Ovid Ed. & Trans. David Raeburn. *Metamorphoses*. London: Penguin Publishing Group, 2004

Virgil trans. Robert Fagles. *The Aeneid* . London: Penguin Classics. 2012

➤ **DSE XVI : THEATRE WRITINGS FROM MODERN INDIA 2**

Optional • 50 Marks • 2 Credits

The course, based on Aparna Dharwadker's collection of writings on theatre, introduces students to 'theatrical modernity' in India. Comprising a wide range of writings in English as well as in Hindi, later translated into English, the course includes essays authored by the famous theatre-makers in India. The writings flesh out a variety of forms and styles that define modernity on the Indian stage. The course also provides a substantial idea of modern Indian society and culture through the prism of theatre and performance. Panikkar's essay discusses dramaturgy in Indian contexts, laying emphasis on the body as a medium. Karnad's essays are a search for a new theatre language appropriate for a post-independence and modern India. Bhagat's essay is one of the first attempts to define Dalit theatre and show how it can delineate dalit issues on the stage. Hashmi's is a strong defence of 'the right to perform' and a brief sketch of street theatre in India from 1978 to 1988. The essays are compulsory readings. The plays are additional readings to help appreciate the essays in perspective. For the plays, any standard edition will do. Questions will be set from the (compulsory) essays only. Teachers are encouraged to help students access the recommended readings, too, to broaden their horizon of knowledge in the area.

- K.N. Panikkar - From "The alphabets of theatre"
- Girish Karnad - From 'In search of a new theatre', From 'Theatre in India'
- Datta Bhagat - 'Dalit consciousness and Dalit theatre in Marathi', (Additional reading: *Routes and Escape Routes*)
- Safdar Hashmi - From 'The first ten years of street theatre', (Additional reading: *Raise Your Voice/Halla Bol*)
  
- Required reading: Aparna Bhargava Dharwadker, ed., *A Poetics of Modernity* (Delhi: Oxford University Press, 2019)

Recommended Reading:

Dalmia, Vasudha. *Poetics, Plays, and Performances: The Politics of Modern Indian Theatre* (OUP, 2006)  
Dharwadker, Aparna Bhargava, ed. General Introduction. *A Poetics of Modernity* (Delhi: OUP, 2019).

➤ **DSE XVII : SHORT STORIES 3**

Optional • 50 Marks • 2 Credits

**Course Objective :** The objective of this course is to focus on the well-known American writers and their equally well-known short stories.

**Course Outcome :** These short stories are qualified to be impressive in depth and variety and they make a compelling reading with their sense of mystery, horror and weirdness of life's little ironies.

- Edgar Allan Poe : The Pit and the Pendulum
- Nathaniel Hawthorne : The Haunted Mind
- Ambrose Pierce : An Occurrence at Owl Creek Bridge

- O. Henry : The Green Door
- Shirley Jackson : The Lottery
- Zora Neale Hurston : Sweat

**Recommended Reading:**

*Collected Stories of O. Henry.* New Delhi: Projapoti, 2015.  
*Shirley Jackson Dark Tales.* Penguin Classics, 2017.  
*The Complete Edgar Allan Poe.* New Delhi: Projapoti Books, 2000.  
*The Complete Short Stories of Ambrose Bierce.* Bison Books U.S.A., 1984.  
*The Nathaniel Hawthorne Short Story Collection.* Acheron Press, 2012.  
*Zora Neale Hurston Complete Stories.* Harper Perennial Modern Classics, 2008.

➤ **DSE XVIII : FILM STUDIES 3**

Optional • 50 Marks • 2 Credits

**Course Objective:** The course attempts to discuss the ideas of a filmmaker as an ‘author’ – an artist with a unique style, approach and thematic focus. It also attempts to understand cinema with the help of psychoanalytic and Marxist readings. The course tries to trace the development of new cinematic consciousness through national film movements/initiatives in post-WWII Europe and in post-Independence India. The course also attempts to explore the literature/film relationship with a theme-based discussion on film adaptations, and finally, the course tries to engage in the understanding of the stylistic and thematic aspects of film by studying select film genre(s).

**Course Outcome:** The students learn to consider or appreciate a filmmaker as an artist/author. They also have a basic understanding of the medium from psychoanalytic and Marxist points of view. The students learn of various national film movements, and they continue exploring theme-based film adaptations and other film genres.

- **Film Theory**

‘Notes on Auteur Theory’ by Andrew Sarris in *Film Culture* / ‘The Auteur Theory’ by Peter Wollen in *Signs and Meaning in the Cinema* / Selections from *Film Language: A Semiotics of the Cinema* by Christian Metz /

‘The Uncanny’ by Sigmund Freud / ‘The Imaginary Signifier’ by Christian Metz / Selections from *Understanding Film: Marxist Perspectives ed., Mike Wayne and Marxism Goes to the Movies* by Mike Wayne

- **History of Film and Film Movements**

Italian Neorealism (Roberto Rossellini, Vittorio De Sica) / Post-Independence Indian Films (The Studio System, 1950s New Melodrama, Bimal Roy, Guru Dutt, Mehboob, Raj Kapoor, Navketan and Filmistan productions) / Indian New Wave / Parallel Cinema

- Studying Film Adaptations (Theme-based, i.e., society, with representative films)
- Studying the Genre (with representative films) : Comedy / Romance / Musical

Recommended Reading:

Deleuze, Gilles. *Cinema 1: The Movement-Image*. Trans. Tomlinson and Habberjam. Athlone, 2009.  
 Stewart, Garrett. *Framed Time: Toward a Postfilmic Cinema*. University of Chicago Press, 2007.  
 Sanders, Julie. *Adaptation and Appropriation*. Routledge, 2016.  
 Turner, Graeme. *Film as Social Practice*. 4<sup>th</sup> ed., Routledge, 2006.

### ➤ **DSE XIX : HIMALAYAN LITERATURE 3**

#### THE EASTERN HIMALAYAS II

Optional • 50 Marks • 2 Credits

**Course Objective:** The course will venture further out into the Eastern Himalayas to analyze texts from India's northeast that examine a range of issues from colonial encounter, to adopting indigenous oral traditions in writing and art, in forms as diverse as the short story, poetry and novels.

**Course Outcome:** The students would be acquainted with a new area of study, as they would learn about the literary output from this part of Indian nation.

- Temsula Ao- *These Hills Called Home* / Janice Pariat- *Boats on Land* (Short Stories)
- Easterine Kire- *A Naga Village Remembered/ Son of the Thundercloud* (Novels)
- Desmond L Kharmawphlang- Selected Poems/ Robin Ngangom- Selected poems/  
Mamang Dai- Selected poems
- Selections from *The Oxford Anthology of Writing from Northeast India- Poetry and Essays*

Recommended Reading:

Islam, K M Baharul, editor. *Literatures from Northeast India*. Routledge, 2022.  
 Lepcha, Charisma, and Uttaran Lal, editors. *Communities, Institutions and Histories of India's Northeast*. Routledge, 2021.

### ➤ **DSE XX : SOUTH ASIAN STUDIES 3**

Optional • 50 Marks • 2 Credits

**Course Objective:** This paper will focus on the gender and queer studies in the South Asian context. The issues related to Dalit queer has also been included for a comprehensive understanding of the Gender Studies in the light of South Asian Studies.

**Course Outcome:** The students will acquire a comprehensive knowledge on gender and queer issues in the South Asian context. It will also enable the students form a critical understanding of the contours of Dalit and Gender consciousness.

- *Funny Boy*: Shyam Selvadurai
- *My Feudal Lord*: Tehmina Durrani
- *The Truth About Me*: Revati
- *Babyji*: Abha Dawesar

Suggested Readings:

Sandten, Cecile and Uniyal, Ranu. "Introduction – Voices of Their Own: South Asian Women's Writing" *Zeitschrift für Anglistik und Amerikanistik*, vol. 66, no. 1, 2018, pp. 3-9. <https://doi.org/10.1515/zaa-2018-0002>

Qadeer, Haris, and P.K. Yasser Arafath, eds. *Sultana's Sisters: Genre, Gender, and Genealogy in South Asian Muslim Women's Fiction* (Routledge, 2021)

Vanita, Ruth, and Saleem Kidwai, eds. *Same-Sex Love in India: A literary History*. Penguin, 2000.

Witsoe, Jeffrey. *Democracy against Development: Lower Caste Politics and Political Modernity in Postcolonial India* (U of Chicago Press, 2013)

➤ **DSE XXI : ENVIRONMENT AND LITERATURE 3**  
**UNDERSTANDING THE ENVIRONMENT THROUGH WATER BODIES**  
Optional • 50 Marks • 2 Credits

**Course Objective:** This Course will enable the students to understand the scale of ecological crisis that our planet is facing. The texts in the course will deal with nature-culture dualisms, Anthropocene-capitalocene debates, postcolonial ecocriticism, cli-fi, dystopia, speculative fiction, and environmental activism. This course will help students to develop a theoretical understanding in the area of environmental humanities and enable them to write research papers/ seminar presentations.

**Course Outcome:** The students will develop a critical outlook to make connections between past and present attitudes to human and non-human nature. They will employ a range of critical methods, conceptual models, and theoretical approaches to the global environmental humanities. They will Analyse and compare historical and contemporary ecological thought and its implications in literary and cultural studies.

- Barbara Kingsolver: *Flight Behaviour*
- Charlotte McConaghy: *Migrations*
- Yann Martel: *Life of Pi*
- Jeff Vandermeer: *Annihilation*
- Helon Habila: *Oil on Water*
- Juliana Spahr: Selected poems from *That Winter the Wolf Came* / Craig Santos Perez: Selected poems from *Love in the Time of Climate Change*

Suggested Readings:

Atwood, Margaret. *It's not climate change - it's everything change*. 2015

Chakrabarty, D. "The Climate of History: Four Theses." *Critical Inquiry* 35.2 (2002): 197–222

Crutzen, P. and F. Stoermer. "Have we entered the Anthropocene?" *International Geosphere-Biosphere Program Newsletter* 41 (2000).

Emmett, R. S., et al., . *The Environmental Humanities. A Critical Introduction*. The MIT Press, 2017.

Goodbody, Axel and Adeline Johns Putra. "Introduction to Cli-fi" from *Cli-Fi: A Companion* , 2019.



➤ **DSE XXII : BENGALI NOVELS IN ENGLISH TRANSLATION**

Optional • 50 Marks • 2 Credits

**Course objective:** The course aims to widen the scope of English Literature and Indian English Novel by introducing Bengali novels in translation, from colonial times to the contemporary. The course includes Bengali literary stalwarts who have enriched the canon.

**Course outcome:** With the concept of English widening to include writings translated into English, this course will acquaint the students with themes and narratives shared across the geographical terrain of South Asia, especially Bengal.

- Bankimchandra Chattopadhyay- *Ananda Math*
- Rabindranath Tagore- *The Home and the World*
- Bibhutibhushan Bandyopadhyay: *Aranyak*
- Manik Bandyopadhyay: *The Boatman of the River Padma*
- Sunil Ganguly: *Those Times*
- Nabarun Bhattacharya: *Herbert*

**GENERAL ELECTIVES (any one)**

➤ **GE I : PLASTIC HUMANITIES I**

Optional • 100 Marks • 4 Credits

**Course Objective:** This course will talk about the philosophy of plasticity; it will be mostly about how plasticity as a concept and a rationale existed before 1900 as a kind of a philosophy and praxis in thinking and writing. Since plastic became a material phenomenon not before the first decade of the twentieth century, this course will focus primarily on the aesthetics and philosophy of plasticity.

**Course Outcome:** Students are going to learn how plasticity as a philosophy and an act of creative and critical thinking can become a way of understanding literature and ideas across a variety of disciplines.

- Goethe
- German Romanticism
- Hegel : *The Phenomenology of Spirit*
- Heidegger & Phenomenology
- Derrida & Plasticity

Recommended Reading:

Hegel. *Phenomenology of Reading*

Catherine Malabou. *Plasticity at the Dusk of Writing: Dialectic, Destruction, Deconstruction*, tr. Carolyn Shread, Columbia UP, 2010

Catherine Malabou. *Heidegger Change* (SUNY Press, 2012)

## ➤ **GE II : LITERARY AND CULTURAL THEORY**

Optional • 100 Marks • 4 Credits

**Course Objective:** This course will introduce students to different schools of thought and these seminal essays will enable the students to understand the politics of language, representation, gender, history, ideology and psychology in any given text or situation. This course will help the students understand the basic features of Poststructuralism, Postcolonialism, Feminism, Marxism, Queer Studies and Psychoanalysis. Some of the essays in the course will also introduce Cultural studies to the students.

**Course Outcome:** The student is expected to develop a decent understanding of major critical theories, and acquire the basic skills to apply the same to one's reading of texts and situations.

- Foucault, 'What is an Author?'/ Roland Barthes, 'Death of the Author' / Jacques Derrida, 'Structure, Sign, and Play in the Discourses of the Human Sciences'
- Edward Said, Introduction to *Orientalism* / Homi Bhabha, 'The Postcolonial and the Postmodern: The Question of Agency'/ Spivak: Can the Subaltern Speak?
- Simone de Beauvoir, Introduction to *The Second Sex* / Julia Kristeva: Woman's Time / Toril Moi: Feminist, Female, Feminine
- Stuart Hall: "Cultural Studies and its Theoretical Legacies" / Walter Benjamin: "The Work of Art in the Age of its Technological Reproduction"
- Louis Althusser: "Ideology and Ideological State Apparatus – Notes Towards an Investigation"/ Antonio Gramsci: ? Selections from Prison Notes (concept of Hegemony)
- Sigmund Freud: "Beyond the Pleasure Principle"/ "Mourning and Melancholia" (from Modern Classics Penguin Freud Reader) / Carl Jung: "On the concept of the Archetype" / "The role of the unconscious"
- Judith Butler : Gender Trouble (selections)/ Ashok Row Kavi: "The Contract of Silence" from *Yaarana: Gay Writing from South Asia*, ed. Hoshang Merchant
- Baudrillard: Selections from *Simulacra and Simulation* /Lyotard: What is postmodern? / Haraway: Cyborg Manifesto

Recommended Reading:

Raman Selden, Widdowson and Brooker., eds. *A Reader's Guide to Contemporary Literary Theory*. Longman  
Patricia Waugh., ed. *Literary Theory and Criticism: An Oxford Guide* (OUP, 2006)  
Eagleton, Terry. *Literary Theory: An Introduction* (University of Minnesota Press, 1983)

## ➤ **GE III : BRITISH LITERATURE AFTER 1945 / POST-WAR LITERATURE**

Optional • 100 Marks • 4 Credits

**Course Objective:** This course will introduce to the students the effects of World War II on the English-speaking communities on either side of the Atlantic - how Britain functioned in the new world order with their waning glories of the Empire, especially after the USA emerging as a global superpower and entering the Cold War. The course contains plays, novels and poems that focuses on the conditions of post-war generations and their writings on both sides of the Atlantic.

**Course Outcome:** The student is aware of the recent developments in British literature and is able to understand how post-war literature corresponds to the universal sensibilities in a postcolonial, globalised space.

- William Golding: *Lord of the Flies*
- John Osborne: *Look Back in Anger*
- George Orwell: *1984*
- Seamus Heaney: Selections from *New Selected Poems 1966–1987*
- Kurt Vonnegut: *Slaughterhouse-Five*
- Doris Lessing: *The Grass is Singing*
- Caryl Churchill: *Vinegar Tom*

Recommended Reading:

Davis, Alastair, and Alan Sinfield, eds., *British Culture of the Post-War: An Introduction to Literature and Society 1945-1999* (Routledge, 2001)

Whittle, Matthew. *Post-War British Literature and the "End of Empire"* (Palgrave Macmillan, 2016)

## SEMESTER IV

CC : 02 [4 credits x2] • DSE : 01 [2 credits x1]  
SEC : 01 [2 credits x1] • GE : 01 [4 credits x1]

### CORE COURSES

- **CC VIII : LITERATURE OF THE AMERICAS (SOFT CORE)**  
**One to be chosen** between CC VIII A and CC VIII B • 100 Marks • 4 Credits

**Course Objective:** Global (E)nglish writing include writing focus on texts that engage with colonial and contemporary Indian realities like identity, caste, class, gender, race, borders, religion and communal issues as well as the complexities of life in Africa, Latin America, and the Caribbean. The texts focus on the emergence of nationhood and the contradictions between tradition and modernity in an independent nation. The drama pieces also focus on issues of genre, gender, caste and nationhood. This course will integrate the Masters' programme with the wider sphere of society, incorporating voices from both the centre and the periphery.

**Course outcome:** students are expected to learn to connect the thoughts and ideologies and also find out how in terms of form and content these writers have challenged, modified and re-appropriated the Western canon.

- **CC VIII A : AMERICAN LITERATURE**

- Thoreau : *Walden* / Emerson : American Scholar, Over-Soul, Self-Reliance
- Arthur Miller : *Death of a Salesman*

- Robert Frost : Provide, Provide; Birches, Mending Wall, Directive, The Gift Outright, Come In/ Langston Hughes : The Weary Blues, Dream Variations, The Negro Speaks of Rivers, Theme for English B, 50-50, Heaven, Personal / Sylvia Plath : Point Shirley, The Colossus, Daddy, Fever 103, Ariel, Purdah, Lady Lazarus
- Ellison : *Invisible Man* / Faulkner : *The Sound and the Fury* / Toni Morrison : *Beloved*

Recommended Reading:

Hector St John Crevecoeur, 'What is an American', in *Letters from an American Farmer* (Penguin, 1982)  
 Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982)  
 A. Katyal, et al. *This Unsettling Place: Readings in American Literature. A Critical Anthology*. Worldview  
 Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination*  
 Hooks, Bell. *Ain't I a Woman* (South End press, 1981)

- **Percentage of Change in Syllabus : Minor (up to 15%)**
- **Summary of Changes :** One novel by Toni Morrison is added.

**OR**

➤ **CC VIII B : LATIN AMERICAN LITERATURE**

- Marquez : *One Hundred Years of Solitude* / *Love in the Time of Cholera*
- Neruda : selected poems from *Poems of Americas* (ed. Ajanta Dutt, Worldview)
- Jorge Borges : selected pieces from *Selected Non-Fictions*, and from *Collected Fictions*
- Literary Essays : Selected pieces from *Blackwell Companion to Latin American Literature and Culture*

Recommended Reading:

Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings.*, ed. Bernard McGuirk and Richard Cardwell (CUP, 1987)  
 Echevarría, Roberto Gonzalez, and Enrique Pupo-Walker eds., *The Cambridge History of Latin American Literature*, (CUP, 1996)  
 Castro-Klaren, Sarah. *A Companion to Latin American Literature and Culture*. (Blackwell, 2013)

➤ **CC IX : NEW LITERATURES IN ENGLISH (SOFT CORE)**

**One to be chosen** between CC IX A and CC IX B • 100 Marks • 4 Credits

➤ **CC IX A : INDIAN ENGLISH LITERATURE**

- Raja Rao : *Kanthapura* / Rushdie : *Midnight's Children*/ Amitav Ghosh : *The Shadow Lines*
- Modern Indian English Poetry

- Karnad : *The Fire and the Rain* / Dattani : *Dance Like a Man*/ Abhishek Mazumdar : *The Djinns of Eidgah*
- Amit Chaudhuri : “Notes on the Novel after Globalization”, “Huge Baggy Monster : Mimetic Theories of the Indian Novel after Rushdie” from *Clearing the Space*

Recommended Reading:

Salman Rushdie, *Imaginary Homelands: Essays and Criticism* 1981- 1991 (London:Granta,1992)  
 Aijaz Ahmad, in *Theory: Classes, Nations, Literatures* (London:Verso1992)  
 Peter Morey, *Fictions of India. Narrative and Power* (Edinburgh: Edinburgh University Press 2005)  
*Modern Indian Writing in English: A Multilingual Anthology*, ed. D.Kapse (Worldview, 2018)  
 Aijaz Ahmad, “Indian Literature’: Notes towards the Definition of a Category”, in *Theory: Classes, Nations, Literatures* (London: Verso, 1992) pp. 243–285.

OR

➤ **CC IX B : AFRICAN AND CARIBBEAN LITERATURE**

- Chinua Achebe : *Arrow of God*
- V. S. Naipaul : *The Mimic Men / In a Free State*
- Chimamanda Ngozi Adichie : *Half of a Yellow Sun / Purple Hibiscus*
- Derek Walcott : *Pantomime / O Starry Starry Night*

Recommended Reading:

Frantz Fanon, ‘The Negro and Language’, in *Black Skin, White Masks*, tr. Charles Markmann  
 Ngugi wa Thiong’o, ‘The Language of African Literature’, in *Decolonising the Mind*  
 Edward Said, ‘The Scope of Orientalism ’in *Orientalism* (Harmondsworth: Penguin, 1978) pp.29–110.  
 Seodial F H Deena, *Situating Caribbean Literature and Criticism in Multicultural and Postcolonial Studies*  
 “Introduction: The Diasporic Imaginary”, Vijay Mishra., in *Literature of the Indian Diaspora*. Routledge

- **Percentage of Change in Syllabus : Moderate (>15% and up to 50%)**
- **Summary of Changes :** One new novel each by Achebe and Naipaul replace the older titles by the same authors.

**DISCIPLINE SPECIFIC ELECTIVES (any one)**

➤ **DSE XXIII : ANCIENT EUROPEAN LITERATURE 4**

Optional • 50 Marks • 2 Credits

**Course Objective :** The Ancient Greeks took their entertainment very seriously, and play was a way for them to investigate their surroundings and what it meant to be human. The goal is to link students with the old worldview so that they can appraise the contemporary.

**Course Outcome:** In tragedies, we see the spectacle of human existence being exalted by the characters; lofty status and, more importantly, their high utterance. They are able to express our anguish in a way that we are unable to, yet they are nonetheless recognizable as a representation of our own world, issues, and sufferings. Students are expected to develop apply the worldview of their personal and contemporary situations.

- Sophocles – *Antigone*
- Euripides – *Medea / The Trojan Women*
- Aristophanes- *The Frogs / The Clouds*
- Aeschylus - *Prometheus Bound*

Recommended Reading:

Beer Josh. *Sophocles and the Tragedy of Athenian Democracy* .US: Greenwood Publishing, 2004.  
Sophocles. *The Theban Plays* trans .Watling E.F. S. London: Penguin Classics, 1962.  
Aristophanes . *The Wasps , the Poet, The Woman, and The Frogs*. Trans. David Barrett. Penguin Classics,1964.  
Sophocles. *The Three Theban Plays*. Trans. Robert Fagles. London: Penguin Classics, 1982.  
Euripides–ed. Peter Burian and Alan Shapiro .*The Complete Euripides* Vol. .I OUP, 2010.  
Aeschylus. *Prometheus Bound* .Trans. F.D.Allen. Ginn & Company. Boston, 1893.  
Kitto , HDF. *Greek Tragedy: A Literary Study* .London: Methuen, 1939.

### ➤ **DSE XXIV : THEATRE WRITINGS FROM MODERN INDIA 3**

Optional • 50 Marks • 2 Credits

The course, based on Aparna Dharwadker’s collection of writings on theatre, introduces students to ‘theatrical modernity’ in India. It introduces students to the emergence of outstanding women playwrights and directors towards the end of the twentieth century and acquaints them with the radical language they experimented with. Women’s theatre since the 1990s has added a new chapter to the experimental theatre in India. All three essays here ask questions from the perspectives of women directors, which were seldom asked before: on theme, plot, character, setting, material, sound, text, nonverbal properties and dramaturgy.

The essays are compulsory readings. The plays are additional readings to help appreciate the essays in perspective. For the plays, any standard edition will do. Questions will be set from the (compulsory) essays only. Teachers are encouraged to help students access the recommended readings, too, to broaden their horizon of knowledge in the area.

- Kirti Jain - From ‘Different concerns, striking similarities’, Additional assignment: Watch ‘On producing *Aur Kitne Tukde*’, <https://southaia.berkeley.edu/kirti-jain>
- Anuradha Kapur - From ‘A wondering word, an unstable subject’, (Additional reading: ‘Resembling the modern: an Indian theatre map since independence’, in Nandi Bhatia, ed., *Modern Indian Theatre* (Delhi: OUP, 2009)
- Neelam Mansingh Chowdhry - From ‘Ceremony as dramatic text’, (Additional reading: *Fida*)
- Required reading: Aparna Bhargava Dharwadker, ed., *A Poetics of Modernity* (Delhi: Oxford University Press, 2019).

Recommended Reading:

Dalmia, Vasudha. *Poetics, Plays, and Performances: The Politics of Modern Indian Theatre* (OUP, 2006)

Dharwadker, Aparna Bhargava, ed. *General Introduction. A Poetics of Modernity* (OUP, 2019).

Mangai, A., *Acting Up: Gender and Theatre in India, 1979 Onwards* (LeftWord, 2015)

Mee, Eric B. *Theatre of Roots: Redirecting the Modern Indian Stage* (Calcutta: Seagull Books, 2008)

Sengupta, Ashis. *Postdramatic Theatre and India: Theatre-Making Since the 1990s* (London: Bloomsbury Methuen, Engage Series, 2022)

#### ➤ **DSE XXV : SHORT STORIES 4**

Optional • 50 Marks • 2 Credits

**Course Objective :** The objective of this course is to get a glimpse of the best-known short story writers from around the world, except the British, Indian and the American writers.

**Course Outcome :** These stories give the sense of a shared bond of humanity which connects all human minds despite the differences and boundaries, making one interested in life and the world we live and they inspire us to feel the sameness of human feeling at suffering and sorrow.

- Anton Chekov : The Bet
- Lu Hsun : The True Story of Ah Q
- Albert Camus : The Renegade
- Franz Kafka : Before the Law
- Jorge Luis Borges : The Circular Ruins
- Chimamanda Adichie : A Private Experience

Recommended Reading:

Adichie, Chimamanda. *The Thing around Your Neck*. London: Fourth Estate, 2009.

Borges, Jorge Luis. "The Circular Ruins" (Trans. Paul Bowles), in *View*, Series V, No. 6, 1946.

Camus, Albert. *Exile and the Kingdom* (Trans. Justin O'Brien). Paris: Henry Holt & Company, 1957.

*Selected Stories of Lu Hsun* (Trans. Yang Hsien-yi and Gladys Yang). Beijing: Foreign Languages Press, 1960.

*The Complete Stories of Franz Kafka*. Schocken Books U.S.A., 1971.

*The Greatest Short Stories of Anton Chekhov*. Fingerprint Publishing India, 2019.

#### ➤ **DSE XXVI : FILM STUDIES 4**

Optional • 50 Marks • 2 Credits

**Course Objective:** The course attempts to find out how (and more importantly, why) gender and sexuality play an important role in reading films. It also focuses on local and recent trends in film culture(s), and continues to explore more theme-based film adaptations and studies the remaining major film genres.

**Course Outcome:** Students are able to engage in a feminist or a queer 'reading' of a film. They are expected to comprehend the complex relationship between literature and film, and also how different stylistic and thematic aspects 'define' a cinematic creation. The students do also understand better the contemporary film culture(s) around them.

- Film Theory

‘Visual Pleasure and Narrative Cinema’ and ‘Afterthoughts’ by Laura Mulvey in *Visual and Other Pleasures* / ‘Film and the Masquerade: Theorizing the Female Spectator’ by Mary Ann Doane in *Screen* 23(3-4) / Selections from *Queer Cinema: The Film Reader*, eds., Benshoff & Griffin / Selections from *Out Takes: Essays on Queer Theory and Film*, ed. Ellis Hanson

- History of Film and Film Movements

Bombay Cinema to Bollywood (rise of stardom and the ‘mass film’ in the 1970s and post-globalisation developments) / Bengali Cinema (reading films across popular melodrama and parallel/ new wave tendencies)

- Studying Film Adaptations (Theme-based, i.e., identity, with representative films)

- Studying the Genre (with representative films) : Sci-Fi / Fantasy / Non-Fiction

Recommended Reading:

Marks, Laura. *The Skin of the Film. Intercultural Cinema, Embodiment, and the Senses*. Duke UP, 1999.

Iordanova, Dina et al., ed. *Cinema at the Periphery*. Detroit: Wayne State UP, 2010.

Penley, Constance. *The Future of an Illusion: Film, Feminism and Psychoanalysis*. Routledge, 1989.

Kuhn, Annette. *The Power of the Image: Essays on Representation and Sexuality*. Routledge, 1985.

➤ **DSE XXVII : HIMALAYAN LITERATURE 4**  
**THE WESTERN HIMALAYAS**  
Optional • 50 Marks • 2 Credits

**Course Objective:** In this course, students would study texts from what is known as the Western Himalayas. They would engage with the early histories, socio political conflicts, as well as literary traditions, that go on to define the Western Himalayan region. The aim would be to compare the themes, issues, and perspectives from these regions with those from the Eastern Himalayas, in order to formulate a comprehensive understanding of the Himalayan region in its entirety.

**Course Outcome:** The students would have a broad understanding of the Himalayan region and they would gain the tools to conduct comparative studies.

- Agha Shahid Ali- *A Country Without a Post Office/ The Half Inch Himalayas* (Poems)/ Suvir Kaul- *Of Gardens and Graves (essays and poems)*
- *The Collaborator*- Mirza Waheed (novel)/ film text
- Ruskin Bond – Selected Short Stories
- *Rumours of Spring- A Girlhood in Kashmir*- Farah Basheer (memoir)

Recommended Reading:

Bhan, Mona. *Counterinsurgency, Democracy, and the Politics of Identity in India*. Routledge, 2013

Kabir, Ananya Jahanara. *Territory of Desire: Representing the Valley of Kashmir*. University of Minnesota Press, 2009.



➤ **DSE XXVIII : SOUTH ASIAN STUDIES 4**

Optional • 50 Marks • 2 Credits

**Course Objective:** This paper will engage in studying the Partition of India along with the major postcolonial issues related to South Asia.

**Course Outcome:** The students will be able to acquire knowledge on Partition and its socio-historical impact along with the ideas on contemporary issues like secularism, neoliberalism, politics of religion, class and subalternity.

- The White Tiger: Arvind Adiga
- In Times of Siege: Githa Hariharan
- Ice-Candy Man: Bapsi Sidhwa
- Victory Colony 1950: Bhaswati Ghosh

Suggested Reading:

Butalia, Urvashi. *The Other Side of Silence: Voices from the Partition of India*. Penguin, 1998.  
Humeira, and Sarkar, eds. *Tolerance, Secularization and Democratic Politics in South Asia*. CUP, 2018.  
Fraser, Bashabi, ed. *Bengal Partition Stories: An Unclosed Chapter*. Anthem Press, 2008.  
Malhotra. *Remnants of Separation: A History of the Partition through Material Memory*. Harper Collins

➤ **DSE XXIX : ENVIRONMENT AND LITERATURE 4**

TOWARDS ENVIRONMENTAL JUSTICE : INDIGENOUS KNOWLEDGES,  
CONSERVATION AND SUSTAINABILITY

Optional • 50 Marks • 2 Credits

**Course Objective:** This course will introduce the students to novels, essays and films that deal with environmental concerns such as indigeneity, climate change, food and water scarcity, species extinction, and environmental activism and ecojustice. The course will enable the students to analyse the issues surrounding the environment and build a sustainable future.

**Course Outcome:** After completion of this course a student will have a better understanding of the Indian Ecocriticism. Acquire knowledge of key theoretical and literary concepts and of relevant critical contexts within which to situate the set texts. Develop analytical and critical skills through close reading and discussion of the texts in the course. The students will employ a range of critical methods, conceptual models, and theoretical approaches to the Indian ecocritical texts.

- Amitav Ghosh: *The Hungry Tide*
- Pankaj Sekhsaria: *The Last Wave* / Orijit Sen: *River of Stories*
- Indra Sinha: *Animal's People*
- Prayag Akbar: *Leila*
- Amruta Patil: *Aranyaka* / Sauprik: *Blood and Flowers*
- Movies: Movies and Documentaries on environmental activism, conservation measures and present indigenous cultures and practices (*Kadvi Hawa, Dammed but not Damned, Red Alert: Ganga* etc.)

Suggested Readings:

*The Bioregional Imagination: Literature, Ecology, and Place*. U of Georgia Press, 2012.  
Rangarajan, Swarnalatha. *Ecocriticism: Big Ideas and Practical Strategies*. Orient Blackswan, 2018.

## GENERAL ELECTIVES (any *one*)

### ➤ GE IV : PLASTIC HUMANITIES II

Optional • 100 Marks • 4 Credits

**Course Objective:** Plastic humanities in this course talks about critical philosophy, the discipline of psychoanalysis, the ecology and materialist poetics of plastic. The readings get divided into Catherine Malabou's exposition of the philosophy of plasticity that works through Kantian epigenesis, Hegelian phenomenology and a deep engagement with Heidegger, Deleuze and Derrida. It also talks about how psychoanalysis of Freud gets invested through neuroplasticity, that brings neurology, brain studies, trauma and other issues into play. The course looks into plastic ecology in environmental humanities connecting literature with plastic, and plastic with Anthropocene and posthumanism. The final part of the course speaks about the material-aesthetic of plastic something that has come to change what we call "plastic reading". This is the "plastic turn", a term that is introduced into the vocabulary of our studies in the humanities by Ranjan Ghosh and his work on how plastic humanities can benefit from plasticity as a philosophy, plastic as a material, plasticity and non-plasticity of plastic.

**Course Outcome:** In extension of the Paper I, here plastic becomes a kind of a material-aesthetic understanding of the humanities, where our understanding of the material and its behaviour can change the way we read literature and other disciplines. The course here stands at the crossroad of the sciences and humanities and can change the way we look at our disciplinization of subjects and the idea of transdisciplinarity.

- Catherine Malabou & the Philosophy of Plasticity
- Freud, Malabou, and psycho-neuroplasticity
- Plastic Ecology
- *The Plastic Turn*

Recommended Reading:

Catherine Malabou. *The New Wounded. From Neurosis to Brain Damage* (Fordham UP, 2012)

Ranjan Ghosh. *The Plastic Turn* (Cornell UP, 2022)

Heather Davis. *Plastic Matter* (Duke UP, 2022)

Max Liboiron. *Plastic is Colonialism* (Duke UP, 2021)

### ➤ GE V : LITERATURE AND SOCIETY

Optional • 100 Marks • 4 Credits

**Course Objective:** As society influences literature, and literature reflects society, this course attempts to trace and locate the interplay between the two with a select reading list.

**Course Outcome:** The student is able to comprehend how literature and society are connected to each other. The reading of the texts helps one connect the world of ideas with the world of experience, and one arrives at a greater truth by syncing the literary and the material 'truths'.

- R. K. Narayan: *Swami and Friends* / Anita Desai: *Cry, the Peacock*
- Jhumpa Lahiri: *The Lowland* / Arundhati Roy: *A God of Small Things*
- Jeet Thayil: *Narcopolis* / Aravind Adiga: *The White Tiger*
- Jayanta Mahapatra: *Hunger, Dawn at Puri* / Vikram Seth: Selected poems from *Beastly Tales from Here and There*
- Kamala Das : Delhi 1984, *The Old Playhouse* / Nissim Ezekiel : *Poet, Lover, Birdwatcher; Minority Poem*
- Premchand: *Selected Short Stories*/ Hansda Sowvendra Shekhar: *Selected stories from The Adivasi will not Dance* / K. Madavane: *Selected Stories from To Die in Benaras*

Recommended Reading:

Sisir Kumar Das, *History of Indian Literature* (New Delhi: Sahitya Akademi, 2005)

Rossella Ciocca & Neelam Srivatsava, eds., *Indian Literature and the World* (Springer, 2017)

A. Ramakrishna Rao, *Comparative Perspectives on Indian literature* (Prestige Books, 1992)

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