

RAMAKRISHNA MISSION RESIDENTIAL COLLEGE (AUTONOMOUS), NARENDRAPUR

DEPARTMENT OF ENGLISH

BOARD OF STUDIES

February 2018

NOTICE

- | | |
|---|--------|
| 1. HOD: Sri Arya Ghosh | Member |
| 2. VC Nominee: Prof. Chinmoy Guha, Dept. of English, University of Calcutta | Member |
| 3. AC Nominees (Subject expert): | |
| A) Prof. Krishna Sen, Dept. of English, University of Calcutta | Member |
| B) Prof. Abhijit Sen, Dept. of English, Visva Bharati | Member |
| C) Dr. Subhajit Sen Gupta, Dept. of English, Univ of Burdwan | Member |
| 4. PG Alumnus (Principal's Nominee): Prof. Sajal Kr. Bhattacharya, Dept. of English, Kazi Nazrul University | Member |
| 5. Industry Representative: Sri Rajarshi Gon, The Telegraph, Kolkata | Member |
| 6. Faculty Members: | |
| A) Sri Satyaki Pal | Member |
| B) Sri Asim Mondal | Member |
| C) Sri Dibakar Sarkar | Member |
| D) Sri Pranab Kumar Mandal | Member |
| 7. Subject Expert/ Part-time/ Guest Faculty (co-opted by the HOD): | |
| A) Prof. Debiprasad Bhattacharya | Member |
| B) Prof. Ashok Sengupta | Member |
| C) Sri Sati Prasad Maiti | Member |
| D) Sri Sankha Ghosh | Member |

Meeting to be held on 27.02.2018 at 11 am (Conference Room).

Sy Yun
20/02/2018

DEPARTMENT OF ENGLISH

Agenda for the forthcoming BOS meeting on 27th February 2018

1. Continuous assessment in PG is to be done away with.
2. The list of Paper-setters, Moderators, Examiners, and Reviewers for both UG and PG is to be revised/ finalized for the next academic session.
3. UG Ist Semester scripts to be corrected internally. ✓
4. Only one paper of UG VIth semester to be corrected internally. ✓
5. One PG paper from any suitable semester to be corrected by external examiners. ✓
6. Reviewing the UG syllabus.
 - i. To do away with Old English literature from the History of English Literature portion.
 - ii. To include only Chaucer's 'Wife of Bath's Tale' from his *Prologue* as the representative text of the medieval period in English literature.
 - iii. To include rudimentary aspects of literary theory from Semester II of UG.
 - iv. To upgrade the total UG syllabus in keeping with the contemporary trends in literary studies today.
7. Approving the new PG syllabus in its final and detailed format.
8. To include a couple of texts from the new UGC syllabus for UG English Hons.
9. To discuss and prepare the scope and framework of Choice Based Credit System syllabus at the UG and PG level.



Arya Ghosh

20th February, 2018

27th Febuary, 2018

Minutes of the Board of Studies Meeting held on 27.02.2018:

Members Present :

1. Mr. J. K. 27.02.2018
2. Dilakar Sarkar
3. Krishna Sen 27.2.18
4. Ch. S. 27/2/18
5. Bengtob 27/2/18
6. Sankar Chandra. 27.02.2018.
7. Pranab Kumar Mandal 27/02/18
8. Sankha Ghosh 27/02/18
9. Anir Mondal
10. Satyendra Maiti
11. Satyaki Pal.

The Head of the Department, Prof. Arya Ghosh chaired the meeting held on February 27, 2018. The following resolutions were taken:

1. It was unanimously approved that there would be no further continuous assessment at the PG level.
2. The lists of Paper-setters, Moderators, Examiners, and Reviewers for both UG and PG level were considered and the name of Prof. Sajal Kr. Bhattacharya was added to the panel of UG Moderators.
3. It was approved that answer scripts of UG Semester I would be corrected internally. It was further suggested that the Department would initiate general briefing for the external examiners.
4. It was approved that only one paper of UG Semester VI would be corrected internally.
5. It was approved that one paper from any of the PG Semesters would be corrected by external examiners. Prof. Krishna Sen suggested that one paper dealing with British literature could be sent to an external examiner with expertise in relevant area.
6. The updated PG syllabus was thoroughly considered and following things were recommended:
 - a) For Paper V, the following short story writers were recommended for inclusion in the syllabus: Edgar Allan Poe ('The Purloined Letter'), Somerset Maugham ('Salvatore'), Hanif Kureishi, William Faulkner, Donald Barthelme, John Cheever, Thomas Pynchon, Buchi Emecheta, Doris Lessing, David Malouf, Margaret Atwood.
 - b) For Paper XIII, it was suggested that course on Pinter should include the reading of his film scripts and poetry. It was decided that Samuel Beckett would replace Bankim Chandra as Special Author.

For Paper XV, Prof. Satyaki Pal suggested and it was approved that students should translate passages as a form of practice and there should be a written

commentary on the process of translation. A Viva could be^a supplementary with the written commentary. Books on translation by Lawrence Venuti (*The Translator's Invisibility*), Kumkum Sangari, and Tejaswini Niranjana were recommended for reading list.

7. It was approved that texts from the new UGC syllabus could be included as alternatives in the syllabus as per the expertise of the teachers.
8. About CBCS, it was suggested that BOS would rethink the scope of its inclusion in the syllabus in 2019.

The meeting ended with a vote of thanks to the Chair.



Handwritten signature in blue ink, appearing to be 'Dr. J. M. ...' with a small '2' written below it.

RAMAKRISHNA MISSION RESIDENTIAL COLLEGE (AUTONOMOUS), NARENDRAPUR

DEPARTMENT OF ENGLISH

BOARD OF STUDIES

July 2018


NOTICE

- | | |
|---|--------|
| 1. HOD: Sri Arya Ghosh | Member |
| 2. VC Nominee: Prof. Chinmoy Guha, Dept. of English, University of Calcutta | Member |
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| 5. Industry Representative: Sri Rajarshi Gon, The Telegraph, Kolkata | Member |
| 6. Faculty Members: | |
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| B) Prof. Ashok Sengupta | Member |
| C) Sri Sati Prasad Maiti | Member |
| D) Sri Sankha Ghosh | Member |
| E) Sri Mahitosh Mandal | Member |

Meeting to be held on 25.07.18 at 11 am (Shakespeare Gallery).

Agenda for the BOS meeting on 25th July, 2018

1. Confirmation of the proceedings of the last BOS meeting.
2. New detailed syllabus of Semesters I and II (UG) under CBCS.
3. Course titles of Semester III to VI (UG) under CBCS.
4. Syllabus of Communicative English (UG, Ist Sem)
5. Matters arising


18/07/2018

Minutes of the meeting of the Board of Studies held on 25.07.2018

Members Present :

1. ~~Dr~~ ~~for~~ ~~fun~~
2. Krishna Sen 25.7.2018
3. Anur Sen 25/7/18
4. Kungu ~~pl~~ 25.7.18.
5. ~~Koroo~~ 25/07/18.
6. Asim Mondal
7. Sahyanki Pal.
8. Pranas Kumar Mandal
- 9.
10. Sanjay Ghosh
11. Mehul Mandal

RESOLUTIONS

The Head of the Department, Prof. Arya Ghosh chaired the meeting held on July 25, 2018. The following discussions took place and resolutions taken:

1. At the outset, the members of the Board expressed discontent over converting a 6 Credits Course into a paper of 100 marks under the newly imposed CBCS syllabus instead of the commonly practiced 50 marks. However, with the inputs from the college authorities, the Board accepted the structure of marks as it was in accordance with that of the CBCS syllabus recently framed by the parent institute i.e. the University of Calcutta.
2. The detailed syllabus of the first two semesters of UG was formed following the parameters of the Choice Based Credit System. It was suggested that each Core Course (formerly, each Honours Paper) should be divided into three units and selection of texts to be taught each semester, either in whole or parts / excerpts, shall remain at the discretion of the faculty members of the department.

The following syllabus was formed after considerable discussions and after a thorough revision of the CBCS syllabi proposed by the UGC and the University of Calcutta.

UG-I

Core Course I: British Poetry (14th – 17th C) (100 marks)

Unit I (15 marks)

Background study

Growth of Medieval Prose and Poetry

Medieval Romance

Renaissance Humanism

Development of the Sonnet

Pastoral

Reformation

Impact of Printing

Impact of the Bible Translation

English Civil War

Restoration

Unit II (25 marks)

Chaucer: The Wife of Bath's Prologue

Shakespearean Sonnets (Selections)

Elizabethan Sonnets other than Shakespeare (Selections)

Unit III (25 marks)

Metaphysical poetry (Selections)

Milton: *Paradise Lost* (Book I)

Or, Dryden: *Mac Flecknoe*

Tutorial: Rhetoric and Prosody

Work done code by
HENGICORN hand

The highlights
portions of the course
has been revised in
the meeting of B.O.S.

Sis.

per course

Core Course II: Popular Literature (100 marks)

Unit I: Science Fiction and Fantasy (15 marks)

J.K. Rowling: *Harry Potter* (Selections)

Satyajit Ray: *The Incredible Adventures of Prof. Shanku* (Selections)

Unit II: Detective Fiction and Crime Thriller (25 marks)

Agatha Christie (Selections)

Arthur Conan Doyle: *Sherlock Holmes* (Selections)

Satyajit Ray: *The Adventures of Feluda* (Selections)

Saradindu Bandopadhyay: *Byomkesh Bakshi* (selections)

Unit III: Nonsense literature, Comics, and Graphic Novels (25 marks)

Herge: *The Adventures of Tintin* (Selections)

Sarnath Banerjee: *The Harappa Files*

Edward Lear: *A Book of Nonsense* (Selections)

Lewis Carroll: *Alice in Wonderland* (selections)

Tutorial: Reading Presentation (Skimming and Scanning)

UG-II

Core Course III: British Drama (14th – 17th C)

Unit I: Background study & Literary terms related to drama (15 marks)

University Wits

Rise of Professional Theatre

Censorship

Revenge Motif

Citizen Comedy/ Comedy of Humours

Shakespearean Tragedy

Romantic Comedy

Tragicomedy

Closure of the Theatre

New Historicism

Cultural Materialism

Unit II: Shakespeare (25 marks)

Macbeth/ Othello/ Romeo and Juliet

Twelfth Night/ As You Like It/ The Merchant of Venice

Unit III: Other than Shakespeare (25 marks)

Marlowe: *Edward II*

XENAGOCOIN
↓ ↓ ↓
PL Sub Sem

Kyd: *The Spanish Tragedy*

Jonson: *Everyman in His Humour*

Tutorial: Drama in Performance

Core Course IV: Indian and European Classical Literature

Unit I: Indian Literature (15 marks)

Mahabharata: Dice Games

Bharata: *Natyashastra*

Sudraka: *Mrchchakatika*

Unit II: Greek Literature (25 marks)

Homer: *The Iliad*

Euripides: *Medea*

Sappho / Pinder (selections)

Unit III: Latin Literature (25 marks)

Ovid: *Metamorphosis*

Plautus: *Pot of Gold*

Seneca: *Thyestes*

Tutorial: Substance writing and critical appreciation (prose)

3. The titles of the remaining Core Courses were decided:

UG-III

Core Course V: British Literature: 18th Century

Core Course VI: Indian Writing in English

Core Course VII: Literary Criticism

UG-IV

Core Course VIII: British Poetry: 19th C (Romantic and Victorian)

Core Course IX: British Prose: 19th C

Core Course X: Literary Theory

UG-V

Core Course XI: British Literature: Pre World War II

Core Course XII: British Literature: Post World War II

UG-VI

Core Course XIII: American Literature

Core Course XIV: Postcolonial Literature

→ New course
→ New course

4. The titles of the **Discipline Specific Elective Courses** (mandatory for UG-V and UG-VI, along with Core Courses) were also suggested and it was decided that two Elective Courses will be selected for teaching from each of the following pools:

Pool I

DSE I: Indian Writing in English Translation — N.C. HENG/5/6/DS/IN/IN

DSE II: Women's Writing — N.C.

DSE III: Autobiography — N.C.

Pool II

DSE IV: Modern European Literature in Translation — N.C.

DSE V: New Literatures in English — N.C.

DSE VI: Literature and Other Arts — N.C.

5. The marks division of the Core Courses was also considered and the following pattern was recommended:

Unit I: 1 medium answer type question of 10 marks + short answer type question/s of 5 marks

Unit II: 1 long answer type question of 15 marks + short answer type question/s of 10 marks

Unit III: 1 long answer type question of 15 marks + short answer type question/s of 10 marks

It was decided that the Department is free to decide the nature of short answer type question. It was also decided that the Department will develop a Preamble regarding the marks division of a Core Course, where, besides other instructions, it will be written that questions cannot be attempted from the same text. Papers which do not have a social background in Unit I will have an additional text/ module (for example, Unit I, Core Course II). Four texts will be taught from Unit II and Unit III.

6. The following Syllabus and Question pattern of the **Communicative English** (UG-I) was approved:

End Semester: 80 marks

Attendance: 5 marks

Internal Assessment (mid semester): 15 marks

Total: 100 marks (6 credits)

Correction of Sentences: 20 (2 x 10)

Transformation of Sentences: 20 (2 x 10)

True/False Statements, Synonyms & Antonyms, Word Usage Exercise from Comprehension

Passage I: 20 (2 x 10)

Comprehension Passage II: 20 (1 x 20)



December 07, 2018

RAMAKRISHNA MISSION RESIDENTIAL COLLEGE (AUTONOMOUS), NARENDRAPUR

DEPARTMENT OF ENGLISH

BOARD OF STUDIES

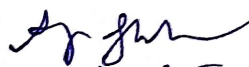
Sunday ~~Friday~~, December 02, 2018NOTICE

1. HOD: Sri Arya Ghosh Member
2. VC Nominee: Prof. Chinmoy Guha, Dept. of English, University of Calcutta Member
3. AC Nominees (Subject expert):
 - A) Prof. Krishna Sen, Dept. of English, University of Calcutta Member
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 - D) Sri Sankha Ghosh Member
 - E) Sri Mahitosh Mandal Member

Meeting to be held on 07.12.18 at 11 am (Go Shakespeare Gallery)

AGENDA

1. Transferring Euripides' *Medea* from UG Core Course IV to PG Paper XVIII.
2. Transferring Sophocles' *Oedipus Rex* and Aristophanes' *Frogs* from PG Paper XVIII to UG Core Course IV.
3. Introducing Aristophanes' *Cloud* to PG Paper XVIII.
4. Working out the details of the syllabus of Semesters III to VI (UG) under CBCS
5. Matters arising
 - a) Revision of Communicative English syllabus.


 02/12/18

Minutes of the meeting of the Board of Studies held on 07.12.18

Members present :

1. ~~Dr. J. K. Singh~~
2. ~~Dr. J. K. Singh~~
3. Krishna Sin 7.12.18
4. A. J. Singh T. 12.18.
5. ~~Dr. J. K. Singh~~ 7/12/18
6. ~~Dr. J. K. Singh~~ 07/12/18
- 7.
8. Praveen K. Maurya
9. Sankha Ghosh .
- 10.

DEPARTMENT OF ENGLISH

The Head of the Department, Prof. Arya Ghosh chaired the meeting held on December 07, 2018.

The following discussions took place and resolutions taken:

1. The syllabus of Unit II (Greek Literature) and Unit III (Latin Literature) of Core Course IV of Semester II was thoroughly revised. As two texts/ components from Unit II & III each are to be taught in a Semester, it was suggested that any one component of the five texts/authors in Unit II & III should be a drama. Texts may be taught alternatively so that no particular component remains forever left out. The following components were finalized.

Unit II

Homer: *The Iliad* (any one book to be specified and taught by the teacher)

Sophocles: *Oedipus Rex*

Aristophanes: *The Clouds*

Sappho (selections)

Pindar (selections)

Revision

Unit III

Ovid: *Metamorphoses* (any one book to be specified and taught by the teacher)

Plautus: *Pot of Gold*

Seneca: *Thyestes*

Terence: *Eunuchus*

Virgil: *The Aeneid* (any one book to be specified and taught by the teacher)

2. The detailed syllabus of the Third Semester of UG was formed following the parameters of the Choice Based Credit System. The following syllabus was designed after

considerable discussions and after a thorough revision of the CBCS syllabi proposed by the UGC and the University of Calcutta.

UG-II

Core Course V: Eighteenth Century British Literature (65 marks)

Unit I – Background study (15 marks)

Enlightenment

Neoclassicism/ The Augustan

Rise of Political Parties

Evangelicalism

Gothic

Pre Romanticism

Women's Writing

Unit II – Prose: Fiction & Non-fiction (25 marks)

Swift: *Gulliver's Travels* (Book I)

Fielding: *Joseph Andrews*

Addison and Steele: *The Coverley Papers* (selections)*

* Essay X was recommended.

Unit III – Poetry (25 marks)

Pope: *The Rape of the Lock* (Canto I, II, III)

Blake: *Songs of Innocence and of Experience* (any four poems to be selected and taught)

Gray: 'Elegy written in a Country Churchyard'

Tutorial: Substance and Critical Appreciation (Poem)

Core Course VI: Indian Writing in English (65 marks)

Unit I: Background Study (15 marks)

Macaulay's Minute on Indian Education, 1835

Nationalism and Indian English Literature

Indian English

Post-emergency Indian Writing in English

The Rise of Indian Publishers

Rise of Readership

Unit II: Poetry and Drama (25 marks)*

H. Derozio: "To India, My Native Land"

T. Dutt: "Our Casuarina Tree"

K. Das: "An Introduction"

A. Ramanujan: "A River"

N. Ezekiel: "Enterprise"

J. Mahapatra: "Dawn at Puri"

M. Dattani: *Dance Like a Man*

G. Karnad: *Tughlaq*

M. Padmanabhan: *Harvest*

Unit III: Novels and Short Story (25 marks)*

Narayan: *Swami and Friends*

Anand: *Coolie*

Hosain: *Sunlight on a Broken Column*

Ghosh: *The Hungry Tide*

Chatterjee: *English, August: An Indian Story*

Short Stories by Ruskin Bond, Manoj Das, Bhabani Bhattacharya, Anita Desai, Amit Chaudhuri and others as and when chosen by the department

Tutorial: Creative Writing: Short Story

*** Number of texts to be taught is at the discretion of the department.**

Core Course ^{VII} V: Literary Criticism (65 marks)

Unit I: Literary Terms (15 marks)

Literary Terms (to be decided by the department)

Unit II: Nineteenth Literary Criticism (25 marks)*

Wordsworth: Preface to the *Lyrical Ballads* (1802)

Coleridge: *Biographia Literaria* (Chapters XIII & XIV)

Arnold: "The Study of Poetry"

Unit III: Twentieth Literary Criticism (25 marks)*

Eliot: "Tradition and Individual Talent"

Woolf: "Modern Fiction"

Brooks: Introduction to *The Well Wrought Urn*

Tutorial: Reading Strategies and Interpretation

*Selected texts are to be taught in excerpts/ passages

3. The following components were suggested for inclusion in the Syllabus of the **Communicative English (UG-I):**

Amplification

Précis writing

Paragraph writing (in two/ three paragraphs)

Email writing

The revision of marks has been left to the department.

4. The following changes in the PG syllabus were also made:

- a) In Paper IV (PG Semester I), T. S. Eliot's essay "Tradition and Individual Talent" was replaced by "The Function of Criticism." It was suggested that Virginia Woolf's essay "Modern Fiction" should be replaced by some other essay (the name of Henry James was recommended for consideration in this regard).

- b) In Paper VIII (PG Semester II), Books III & IV were specified for teaching Swift's *Gulliver's Travels*.
- c) In Paper XIV (PG Semester III), Amitav Ghosh's novel *The Hungry Tide* was replaced by another novel by Ghosh, *Sea of Poppies*.
- d) In Paper XVIII (PG Semester IV), Sophocles' *Oedipus Rex* was replaced by Euripides' *Medea*

The meeting ended with a vote of thanks to the Chair.

A handwritten signature in blue ink, appearing to be 'J. J. M.' or similar, written in a cursive style.

Ramakrishna Mission Residential College (Autonomous), Narendrapur

DEPARTMENT OF ENGLISH

MA English

CBCS PG SYLLABUS

(w.e.f. July 2019)

Course Details

The marks division for all courses is as follows:

End Semester: 40

Internal Assessment: 5

Attendance: 5

Total: 50

SEMESTER I

[Core Courses I – V]

CORE COURSE I: Poetry I (British Poetry: Medieval to 18th C) [50 marks]

Course Code: XENG1CC01N

Course Outcome: The course traces the coming of modernity in England as evident in the writings of the late medieval period. Such early modernity and the influence of Continental Humanism define the spirit of the age in England. The student will learn different poetic models of courtly or secular and religious verse literature as well as different verse forms and traditions that arose during this period.

Course details:

Chaucer: The Prologue to *The Canterbury Tales*, 'The Nun's Priest's Tale'

Spenser: *The Fairy Queen* (Book I), *The Shepherd's Calendar*, *Amoretti*

Donne: 'The Ecstasie', 'The Canonization', 'On his Mistress Going to Bed', 'The Sun Rising', 'Flea', 'Go Catch a Falling Star', 'Apparition', 'A Valediction Forbidding Mourning', Holy Sonnets – 'Thou hast made me...', 'Death be not proud...', 'Batter my heart...', 'Spit in my face you Jews...'

Marvell: 'The Garden', 'The Definition of Love'

Herbert: 'The Collar', 'Easter Wings', 'Virtue', 'The Pulley', 'Redemption', 'Death', 'Jordan I', 'Jordan II'

Vaughan: 'The Retreat', 'The World'

Milton: *Paradise Lost* (Book II, IV, VII, IX)

Dryden: *Mac Flecknoe*, *Absalom and Achitophel*.

Pope: 'An Epistle to Dr. Arbuthnot'

CORE COURSE II: Drama I (British Drama: Medieval to 18th C) [50 marks]

Course Code: XENG1CC02N

Course outcome: The general objective of this course is to familiarize students with the rich dramatic history of the Elizabethan, Jacobean and Restoration stage. Certain plays are seminal to our understanding of the popularity of such productions across time and space. The students become aware of the history of transmission from page to stage.

Course details:

Anon: *Everyman*

Milton: *Samson Agonistes*

Marlowe: *Dr. Faustus*/ *Tamburlaine* (Book I)

Jonson: *Volpone*/ *Alchemist*

Dryden: *All for love*

Gay: *Beggar's Opera*

Webster: *The Duchess of Malfi*

Congreve: *The Way of the World*

CORE COURSE III: Prose I (British and Continental) [50 marks]

Course Code: XENG1CC03N

Course outcome: This course provides a broad overview of English prose tradition since the Renaissance, the period which saw the development of early modern English prose, till the twentieth century.

Course details:

Robert Burton: *The Anatomy of Melancholy* (Preface)

Machiavelli: *The Prince*

Montaigne: 'Of Experience', 'Of the Cannibals', 'Of the Education of Children'

More: *Utopia*

Bacon: Essays (1625 edition): 'Of Death', 'Of Envy', 'Of Ambition', 'Of Riches'.

Lytton Strachey: *Eminent Victorians*

M. Arnold: 'Culture & Anarchy'

Virginia Woolf: *A Room of One's Own*

G. Orwell: Selected Essays (selections)

CORE COURSE IV: Literary Criticism (50 marks)

Course Code: XENG1CC04N

Course outcome: The course maps the development of the classical trend of criticism, and also shows how the earlier model is adopted by the early modern and the neoclassical criticism. Illuminating the history, philosophy and culture of the age

concerned, the course evaluates their contributing force in shaping literature and critical thinking.

Course details:

Plato: *The Republic* (Book III, X)

Aristotle: *Poetics*

Horace: 'Art of Poetry'

Longinus: 'On the Sublime'

Sidney: *Apologie for Poetry*

Dryden: *An Essay on Dramatic Poesie*

Johnson: *Lives of the Poets* (selections)

Wordsworth: Preface to the *Lyrical Ballads* (Second Edition)

Coleridge: *Biographia Literaria* (XII,XIV,XVIII)

H. James: 'The Art of Fiction'

I. A. Richards: *Principles of Literary Criticism*

T.S Eliot: 'Tradition & the Individual Talent', 'Hamlet and its Problems', 'Metaphysical Poets'

V. Woolf: 'Modern Fiction'

R. Williams: *Writing in Society, Modern Tragedy*

Core Course V: The Short Narratives: Theory and Practice (50 marks)

Course Code: XENG1CC05N

Course outcome: The course aims to familiarize the students with the genre of short story – how it has evolved over the centuries – its form, meaning, and its reception.

Course details:

Munshi Premchand: 'Deliverance'

Nadine Gordimer: 'Jump'

Saadat Hasan Manto: 'The Dog of Tetwal'

Amit Chaudhuri: 'Surpanakha' ('An Infatuation')

Jorge Luis Borges: 'Shakespeare's Memory'

Edgar Allan Poe: 'The Purloined Letter'

Somerset Maugham: 'Salvatore'

(Among other authors are: Hanif Kureishi, William Faulkner, Donald Barthelme, John Cheever, Thomas Pynchon, Buchi Emecheta, Doris Lessing, David Malouf, Margaret Atwood)

SEMESTER II

[Core Courses VI – IX, 1 Discipline Specific Elective Course]

CORE COURSE VI: Poetry II (British Poetry: 19th C - Modern): (50 marks)

Course Code: XENG2CC06N

Course outcome: The change in the spirit of literature and culture of Europe/England initiated by the French Revolution and the Industrial Revolution is reflected upon the texts offered in this course. Also discernible is a shift in the philosophical understanding, a shift from the empirical to the idealist. But texts written after 1837, signal the dilemma, debates and anxiety of the nation vis-a-vis the empire.

Course Details:

Blake: *Songs of Innocence & of Experience*.

Wordsworth: *The Prelude* (Book I), 'Resolution and Independence'.

Coleridge: 'Frost at Midnight', 'Christabel' (Book 1&2), 'France: An Ode'.

Keats: 'Hyperion', 'Eve of St. Agnes', 'the major Odes'

Tennyson: *In Memoriam*

Browning: 'Andrea Del Sarto', 'Fra Lippo Lippi', 'The Bishop Orders His Tomb at St Praxed's Church', 'Caliban upon Setebos', 'Childe Roland to the Dark Tower Came'

Hopkins: 'Pied Beauty', 'God's Grandeur', 'Spring'.

T.S. Eliot: 'The Waste Land', 'The Hollow Men'

W.B. Yeats: 'No Second Troy', 'September 1913', 'A Coat', 'An Irish Airman Foresees His Death', 'The Wild Swans at Coole', 'Easter 1916', 'Sailing to Byzantium', 'Byzantium', 'The Second Coming', 'Leda and the Swan', 'Coole park and Ballylee', 'The Circus Animals' Desertion'

Auden: 'The Unknown Citizen', 'Musee Des Beux Arts', 'The Shield of Achilles', 'In Memory of W.B. Yeats', 'A Summer Night', 'Spain'.

CORE COURSE VII: Drama II (British Drama: 20th C) (50 marks)

Course Code: XENG2CC07N

Course Outcome: The plays included in this course signal the variety in form and content that the English stage was experiencing in the first half of the twentieth century. The variety ranges from the Irish agenda to the representation of English history and religion articulated through poetic effusions.

Course Details:

Synge: *Playboy of the Western World*

Shaw: *Man and Superman, Saint Joan, Pygmalion*

T.S.Eliot: *Murder in the Cathedral*

Beckett: *Waiting for Godot*

Arnold Wesker: *Chicken Soup with Barley*

Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

Pinter: *Birthday Party*

E. Albee: *Who's Afraid of Virginia Woolf*

E. Bond: *Lear*

CORE COURSE VIII: Prose II (British Fiction: 18th C to Modern) (50 marks)**Course Code:** XENG2CC08N

Course outcome: The rise of the novel in the 18th C. is a phenomenal development in the history of English literature and culture. The course studies the experiments in the genre in its innovative years. The course also traces the new techniques in form, content and points of view in the history of novel in the Victorian, Modern and Postmodern age.

Course Details:

H. Fielding: *Tom Jones*
D. Defoe: *Moll Flanders*
J. Swift: *Gulliver's Travels* (Book III & IV)
C. Dickens: *Great Expectations*, *Hard Times*, *Bleak House*
E. Bronte: *Wuthering Heights*
M. Shelley: *Frankenstein*
T. Hardy: *Jude the Obscure*, *Tess of d'Urbervilles*
Darwin: 'The Struggle for Existence' (from *The Origin of Species*)
J. Conrad: *The Heart of Darkness*
J. Joyce: *A Portrait of the Artist as a Young Man*
V. Woolf: *To the Lighthouse*, *Mrs. Dalloway*
D.H. Lawrence: *Sons and Lovers*, *The Rainbow*
E.M. Forster: *A Passage to India*
G. Greene: *The Human Factor*, *The Power and the Glory*
MacEwan: *Saturday*, *Amsterdam*
Ishiguro: *When We Were Orphans*, *Remains of the day*

CORE COURSE IX: Literary Theory: (50 marks)**Course Code:** XENG2CC09N

Course outcome: The essays of the course represent specific schools of thoughts and ideas, they are treated as reference points to discuss larger implications of the concerned literary vis-a-vis cultural theories. The iconic essays of the course, from their theoretical stand, elaborate on the issues of race, gender, ideology, history, identity, language and human psyche.

Course Details:**Postmodernism:**

Lyotard: *The Postmodern Condition: A Report on Knowledge* (Introduction)

R. Barthes: 'Death of the Author'

M. Foucault: 'What is an Author?'

Baudrillard: *Simulacra and Simulations* (selections)

Postcolonialism:

E. Said: *Orientalism* (selections)

F. Fanon: *The Wretched of the Earth*

H. Bhaba: *The Location of Culture* (selections)

G.C. Spivak: 'Can the Subaltern Speak?'

Partha Chatterjee: *Nationalist Thought and the Colonial World: A Derivative Discourse?* (selections)

Feminism:

M. Wollstonecraft: *A Vindication of the Rights of Woman*

K. Millett: *Sexual Politics*

G.C. Spivak: *Feminism and Critical Theory*

C. T. Mohanty: *Third World Women and the Politics of Feminism*

J. Butler: *Gender Trouble*

Poststructuralism:

J. Derrida: 'Structure, Sign, and Play' (selections)

M. Foucault: *The Essential Works of Foucault* (selections)

Bakhtin: *The Dialogic Imagination* (selections)

Kristeva: *World, Dialogue, and Novel*

DSE I: Book Publishing and Editing: (50 marks)

Course Code: XENG2DS01NBPE

Course Outcome: This Project based course is part of studies in print culture which comes under the general rubric of cultural studies. Students are taught and trained in this course about the details of the pre-press phase of the book publishing work.

Course Details:

Introduction- Book as an Object

The Hand Press and the Early Modern Print-Shop

(Typography, Composition, Imposition, Paper, Press-Works, Binding)

The Machine Press and After

Copyright and the rise of the Author

The Victorian Literary Market Place

Indigenous Book Trade in Colonial Bengal-History of *Battala* Prints

Books in Contemporary India- Indian Commercial Fiction in English

Publishers' Planning: Subject Selection and Author Selection

Publisher – Author – Editor Relationship

Kinds of Editing

Developing a Manuscript
 House style
 Copy Editing Marks and Copy Editing
 Proof Reading Marks and Proof Reading
 Editorial Role in Marketing: Focus on Blurb Writing

Project: 1. Copy Editing, 2. Proof Reading

Recommended Reading:

Robert Darnton: 'What is the History of Books?' (1982)
 D.F. McKenzie: *Bibliography and the Sociology of Texts* (1986)
 Lucien Fevre and Henry-Jean Martin: *The Coming of the Book* (1976)
 Philip Gaskell: *A New Introduction to Bibliography* (1974)
 Cyprian Blagden: *The Stationers' Company: A History 1403-1959* (1960)
 Anindita Ghosh: *Power in Print: Popular Publishing and the Politics of Language and Culture in a Colonial Society (1778-1905)* (2006)
 Gautam Bhadra: *Nyara Battalay Jay Kobar?* (2015)
 Suman Gupta: *Consumable Texts in Contemporary India* (2015)

Editors on Editing (National Book Trust, New Delhi)
The Chicago Manual of Style (edition to be specified in class)
Oxford Manual of Style (Hart's style)

DSE II: Sociolinguistics, Phonetics, Phonology and ELT (50 marks)

Course Code: XENG2DS02NSPP

Course Outcome: The course aims to familiarize the learners with major concepts and issues related to Sociolinguistics (the functional of language in social contexts) and to

introduce them to theoretical and practical aspects of Phonetics, Phonology and the situation of English Language Teaching in India.

Course Details:**Sociolinguistics**

Definition and scope
Language varieties
Languages in contact
Language change
Style, register and jargon
Diglossia
Language and culture
Language and gender
Language and power

Phonetics and Phonology

Definition and scope
Airstream mechanism
Organs of speech
Consonants and vowels – description & classification
Phoneme and allophone – definition & identification
Syllable – structure and types
Stress, rhythm and intonation
Assimilation and elision
Phonemic transcription
Teaching of English pronunciation

English Language Teaching

ELT in the Indian Context: major issues and changing perspectives

SEMESTER III**[Core Courses X – XIII, 1 Discipline Specific Elective Course]****CORE COURSE X: Shakespeare I** (50 marks)**Course Code:** XENG3CC10N

Course Outcome: CC X and CCXI are focussed on Shakespearean plays and sonnets, covering a range of genres and periods of his writing. There is an emphasis on both page and stage, and film adaptations, and on enjoyment and appreciation of Shakespeare`s work in the context of his own time and of ours.

Course Details:*King Lear**Hamlet*

Elizabethan Stage and Audience

Sonnets: 12, 19, 30, 33, 34, 55, 64, 65, 127, 130, 144

CORE COURSE XI: Shakespeare II (50 marks)**Course Code:** XENG3CC11N

Course Outcome: CC X and CCXI are focussed on Shakespearean plays and sonnets, covering a range of genres and periods of his writing. There is an emphasis on both page and stage, and film adaptations, and on enjoyment and appreciation of Shakespeare`s work in the context of his own time and of ours.

Course Details:

The Tempest

Antony & Cleopatra

Shakespearean Criticism: Johnson, Lamb, De Quincey, A.C. Bradley, L.C. Knights, Granville-Barker, Terry Eagleton, Ania Loomba (any two critics)

Core Course XII: Special Author (50 marks)

Course Code: XENG3CC12N

Course Outcome: This course has been so named so that the student can focus on the life and works of a major writer in depth and learn the ropes of specialisation. Through close analysis of individual literary texts, the course explores the aesthetic of the author's literary oeuvre.

Course Details:

Harold Pinter, T.S. Eliot, D.H. Lawrence, Ted Hughes, Graham Greene, Virginia Woolf, Ian McEwan, Amitav Ghosh, J.M. Coetzee, W.B. Yeats, R.K. Narayan, Samuel Beckett

Core Course XIII: Indian Literature in English I (Fiction) [50 marks]

Course Code: XENG3CC13N

Course Outcome: The course will help the students to explore the diverse forms of Indian writing in English and develop a critical understanding of the seminal texts written since the beginning of the colonial cultural encounter. The course also makes the students aware of the historical, social, and cultural backgrounds, the larger cultural or civilized engagement between the English and the Indians.

Course Details:

Raja Rao: *Kanthapura*

Mulk Raj Anand: *Untouchable*
 Shashi Tharoor: *The Great Indian Novel*
 Salman Rushdie: *Midnight's Children*
 Anita Desai: *Clear Light of Day*
 Amitav Ghosh: *The Shadow Lines, The Hungry Tide*
 Kiran Desai: *The Inheritance of Loss*
 Jhumpa Lahiri: *The Namesake*
 Khushwant Singh: *Train to Pakistan*

DSE III: Translation Theories: Theory and Practice (50 marks)

Course Code: XENG3DS03NTS

Course Outcome: This course offers an overview of the technical knowledge of translation in practice and theoretical approaches to translation studies.

Course Details:

S. Bassnett: *Translation Studies*
 S. Chaudhuri: *Translation and Understanding*
 J. Munday: *Introducing Translation Studies*
 R. Kothari: *Translating India*
 S. Bassnett and H. Trivedi: *Postcolonial Translation: Theory and Practice*
 P. D. Shastri: *Fundamental Aspects of Translation*
 L. Venuti: *The Translator's Invisibility*
 T. Niranjana: *Siting Translation: History, Post-Structuralism, and the Colonial Context*

Historical overview of the theories of translation
 Translation terminologies
 Translation and Colonialism/ Postcolonialism

Project: Translation in practice

DSE IV: Popular Culture (50 marks)**Course Code:** XENG3DS04NPL

Course Outcome: This course explores popular literary and cultural forms through a critical vocabulary borrowed from diverse disciplines such as literature, cultural studies, media studies, gender studies and philosophy. Through both theory and late twentieth century models this course aims to introduce the learners to the necessary concepts and enable them to read for themselves how the cultural constructs function in society.

Course Details:

Walter Benjamin: 'The Work of Art in the Age of Mechanical Reproduction'

Noam Chomsky: *Manufacturing Consent: The Political Economy of the Mass Media* (Introduction)

Theodore Adorno and Max Horkheimer: 'The Culture Industry: Enlightenment as Mass Deception'

Roland Barthes: *Mythologies* (selections)

John Berger: *Ways of Seeing*

Umberto Eco: *On Beauty: A History of a Western Idea* (selections)

Susan Sontag: *Against Interpretation* (selections)

Stuart Hall: 'The Work of Representation'

Ian Fleming: *From Russia with Love*

Alistair MacLean: *The Guns of Navarone*

Anne Rice: *Interview with the Vampire*

Alexander McCall Smith: *The No. 1 Ladies' Detective Agency*

SEMESTER IV**[Core Courses XIV – XVII, 1 Discipline Specific Elective Courses]**

Core Course XIV: Indian Literature in English II (Poetry & Drama) [50 marks]

Course Code: XENG4CC14N

Course Outcome: The course explores the diverse forms of Indian writing in English and develops a critical understanding of the seminal texts written since the beginning of the colonial cultural encounter. The course also offers a description of the historical, social, and cultural backgrounds, the larger cultural or civilized engagement between the English and the Indians.

Course Details:

Poetry: (Any two Poets)

K. Daruwalla

J. Mahapatra

Shiv. K. Kumar

Adil Jussawalla

Nissim Ezekiel

Kamala Das

Eunice D'Souza

Drama:

M. Dattani: *Final Solutions*

G. Karnad: *Tughlaq, Fire and the Rain*

V. Tendulkar: *Silence! The Court is in Session*

Core Course XV: World Literature I (Fiction) [50 marks]

Course Code: XENG4CC15N

Course Outcome: Focusing mainly on works of literature that take the experience of the broader world as their theme, this course will explore the varied artistic modes in which great writers have situated themselves in the world.

Course Details:

Cervantes: *Don Quixote*

Dostoevsky: *Crime and Punishment*

Flaubert: *Madame Bovary*

Emile Zola: *Nana*

Thomas Mann: *Death in Venice*

Jean-Paul Sartre: *The Wall*

Albert Camus: *The Plague*, *The Outsider*

Franz Kafka: *The Trial*

Gabriel Garcia Marquez: *One Hundred years of Solitude*

Umberto Eco: *The Name of the Rose*

Chinua Achebe: *Things Fall Apart*

Ernest Hemingway: *The Old Man and the Sea*

N. Hawthorne: *Scarlett Letter*

H. Melville: *Moby Dick*

Alice Walker: *The Color Purple*

T. Morrison: *The Bluest Eye*

Core Course XVI: World Literature II (Poetry & Drama) [50 marks]

Course Code: XENG4CC16N

Course Outcome: Focusing mainly on works of literature that take the experience of the broader world as their theme, this course will explore the varied artistic modes in which great writers have situated themselves in the world.

Course Details:

Sappho: i) Fragments 1, 31, 96 in *Sappho & Alcaeus*

ii) Fragment No.40, 'She was like that sweetest apple'

Baudelaire: *Selected Poems* (Penguin) (selections)

Petrarch: Poem No.7, 129, 224, 319 from *Petrarch's Lyric Poems*
Tr. & Ed. by Robert M. Durling

Pablo Neruda: *Selected Poems* (Penguin) (selections)

Mirza Ghalib: *Hidden Lute: An Anthology of Two Hundred Years of Urdu Poetry*. Tr. by Ralph Russell (selections)

Aeschylus: *Agamemnon*

Euripides: *Medea*

Sophocles: *Oedipus Rex*

Homer: *The Iliad*

Aristophanes: *Frogs*

Bertolt Brecht: *Life of Galileo*

Luigi Pirandello: *Six Characters in Search of an Author*

Eugene Ionesco: *Amedee, or How to Get Rid of It*

Arthur Miller: *Death of a Salesman*

Tennessee Williams: *The Glass Menagerie*

The following poets from *The Penguin Book of American Verse*:

Walt Whitman, Emily Dickinson, Robert Frost, Langston Hughes,
Sylvia Plath, Ezra Pound, Elizabeth Bishop and Adrienne Rich

Core Course XVII: Term Paper (50 marks)

Course Code: XENG4CC17N

Course Outcome: Research methodology, in an embryonic form, is applied in this course where the students work on their individual research projects and submit a term paper at the end of the course.

Course Details:

Project: Term Paper writing (30 marks)

Viva (20 marks)

DSE V: Research Methodology (50 marks)

Course Code: XENG4DS05NRM

Course Outcome: This course facilitates an understanding of the key approaches involved in research in humanities.

Course Details:

MLA Handbook for Writers of Research Papers (edition to be specified in class)

Methodological approaches to research

Academic writing

Research Publication/ Term Paper: Front matter – Text – Back matter

Typography

Punctuation

House style features with particular emphasis on Citation

Bibliography formatting

Archival sources

DSE VI: Gender and Literature (50 marks)

Course Code: XENG4DS06NGL

Course Outcome: This course explores select literary and theoretical texts in the light of established scholarship on gender studies. The cross-cultural nature of the selection of texts facilitates a special emphasis on the connections between gender, sexuality, race and empire.

Course Details:

Elizabeth B. Browning: *Aurora Leigh*

Virginia Woolf: *Mrs Dalloway*

Sylvia Plath: *The Bell Jar*

Doris Lessing: *The Golden Notebook*

Maxine Hong Kingston: *The Woman Warrior*

Elaine Showalter: 'Feminist Criticism in the Wilderness', 'Toward a Feminist Poetics'

Gayatri Chakravorty Spivak: 'Three Women's Texts and a Critique of Imperialism'

Ashapurna Debi: *Subarnalata* (trans. Gopa Majumdar)

Amrita Pritam: *Pinjar*

Attia Hosain: *Sunlight on a Broken Column*

Manjula Padmanabhan: *Lights Out!*

Judith Butler: *Gender Trouble*

Virginia Woolf: *Orlando*

Jeanette Winterson: *Oranges are Not the Only Fruit*

Ursula K. Le Guin: *The Left Hand of Darkness*

Henry David Hwang: *M. Butterfly*

Shyam Selvadurai: *Funny Boy*

Gloria Anzaldua: *Borderlands*

A. Revathy: *The Truth About Me: A Hijra Life Story*
