



**DIAMOND HARBOUR WOMEN'S UNIVERSITY**  
**DEPARTMENT OF ENGLISH**

Syllabus for the Degree of

**Master of Arts (MA) in English**

Under the

Choice Based Credit System (CBCS)

(Session 2020-2021 onwards)

# Department of English

## Diamond Harbour Women's University

CBCS Syllabus for the Degree of Master of Arts in English (Session 2020-2021 onwards)

### MA Semester - I

Course No.	Course Type	Course Code	Title of the Course	Marks allotted for I. A. *	Marks allotted for End-Semester Exam.	Total Marks in the Course	Credits
101	Core	Eng/Th/1S/101	Old English and Middle English Literature	10	40	50	5
102	Core	Eng/Th/1S/102	Renaissance to the English Revolution: Poetry	10	40	50	5
103	Core	Eng/Th/1S/103	Renaissance to the English Revolution: Drama	10	40	50	5
104	Core	Eng/Th/1S/104	Restoration and Augustan Periods: Poetry and Drama	10	40	50	5
105	Core	Eng/Th/1S/105	Restoration and Augustan Periods: Prose	10	40	50	5
<b>TOTAL</b>						<b>250</b>	

Total Marks in Semester – I = 250, Total Credits in Semester – I = 25

\* I.A. – Internal Assessment

### MA Semester - II

Course No.	Course Type	Course Code	Title of the Course	Marks allotted for I. A. *	Marks allotted for End-Semester Exam.	Total Marks in the Course	Credits
201	Core	Eng/Th/2S/201	Pre-Romantic and Romantic Poetry	10	40	50	5
202	Core	Eng/Th/2S/202	Pre-Romantic and Romantic Prose	10	40	50	5
203	Core	Eng/Th/2S/203	Victorian Poetry	10	40	50	5
204	Core	Eng/Th/2S/204	Victorian Prose	10	40	50	5
205-A	Core Elective	Eng/Th/2S/205-A	American Literature	10	40	50	5
205-B	Core Elective	Eng/Th/2S/205-B	Indian Writing in English	10	40	50	5

<b>TOTAL</b>	<b>250</b>
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Total Marks in Semester – II =250, Total Credits in Semester – II = 25

\* I.A. – Internal Assessments

**N.B.** Major Elective Courses shall be offered subject to available infrastructural facilities

### MA Semester – III

**In this Semester apart from Core Courses and Core Electives, students of Master of Arts (English) Shall also have to take two Open Electives (OE) from among those offered by other Arts Departments**

Course No.	Course Type	Course Code	Title of the Course	Marks allotted for I. A. *	Marks allotted for End-Semester Exam.	Total Marks in the Course	Credits
301	Core	Eng/Th/3S/301	Modern British Literature up to World War II	10	40	50	5
302	Core	Eng/Th/3S/302	Modern British Literature after World War II	10	40	50	5
303	Core	Eng/Th/3S/303	Literary Theory I	10	40	50	5
304-A	Core Elective	Eng/Th/3S/304-A	Ancient and Modern European Classics in English Translation	10	40	50	5
304-B	Core Elective	Eng/Th/3S/304-B	Latin American Literature in English Translation	10	40	50	5
304-C	Core Elective	Eng/Th/3S/304-C	Language Studies	10	40	50	5
<b>The following courses will be offered to students of other Arts Departments</b>							
<b>305</b>	<b>Open Elective</b>	<b>Eng/Th/3S/305</b>	<b>The Idea of An Inspirational Literature</b>	<b>10</b>	<b>40</b>	<b>50</b>	<b>4</b>
<b>306</b>	<b>Open Electiv</b>	<b>Eng/Th/3S/306</b>	<b>Bengal in the Long Nineteenth Century: Literary and Cultural Transactions</b>	<b>10</b>	<b>40</b>	<b>50</b>	<b>4</b>
<b>TOTAL</b>						<b>300</b>	

Total Marks in Semester – III =300, Total Credits in Semester – III = 28

\* I.A. – Internal Assessments

**Open Electives will be offered to students from Arts Departments.**

**N.B.**Core and Open Elective Courses shall be offered subject to available infrastructural facilities.

**MA Semester - IV**

Course No.	Course Type	Course Code	Title of the Course	Marks allotted for I. A. *	Marks allotted for End-Semester Exam.	Total Marks in the Course	Credits
401	Core	Eng/Th/4S/401	Literary Theory II	10	40	50	5
402	Core	Eng/Th/4S/402	Literary Theory III	10	40	50	5
403-A	Core Elective	Eng/Th/4S/403-A	Australian and Canadian Literatures	10	40	50	5
403-B	Core Elective	Eng/Th/4S/403-B	African & Caribbean Literatures in English	10	40	50	5
404	Core	Eng/Th/4S/404	Research Methodology, Unseen Essay on a Literary Topic	10	40	50	5
405	Core	Eng/Dis/4S/405	Term Paper	-	50	50	5
<b>TOTAL</b>						<b>250</b>	

Total Marks in Semester – IV = 250, Total Credits in Semester – IV = 25

\* I.A. – Internal Assessments

**N.B.**Core Elective Courses shall be offered subject to available infrastructural facilities

**Total Course Marks = 1050 Total Course Credits = 103**

**\* In case of alterations, updated version of the syllabus will be duly uploaded in the University website.**

# **Diamond Harbour Women's University**

## **New CBCS Syllabus for M.A. in English From Session 2020-2021**

[Each course carries 50 marks. Total – 1050 marks, Credits-103]

### **SEMESTER I**

#### **1.1 (Core) - Old English and Middle English Literature**

##### Compulsory Text

Chaucer, *General Prologue to the Canterbury Tales* / *The Nun's Priest's Tale* / *The Knights Tale* (any one)

##### Optional Texts (any three units from the following four units)

Old English lyrics: *The Wanderer*, *The Seafarer*, *Deor's Lament*, *The Wife's Lament*, *The Husband's Message*, *Wulf and Eadwacer*.

Old English religious poetry: Caedmon's *Genesis B*; *The Dream of the Rood*.

Middle English Drama: *Everyman*.

Middle English Poetry: Either *Pearl*, *Purity*, *Patience* Or *Sir Gawain and the Green Knight*

#### **1.2 (Core) - Renaissance to the English Revolution: Poetry**

##### Compulsory Text

Milton, *Paradise Lost* Book IV/ Book IX (any one)

##### Optional Texts (any three units from the following four units)

Shakespeare's Sonnets: 20, 33, 60, 73, 80, 116, 128, 129, 130, 144

Sonnets by Poets other than Shakespeare: Any two sonnets each from Wyatt, Surrey, Sidney, Spenser, Daniel.

Metaphysical Poetry: Any 4 poems from Donne & any two poems each from Marvell, Herbert, Vaughan.

Prose: Thomas More, *Utopia* (selections) / Milton, *Areopagitica* (selections) (any one)

### **1.3 (Core) - Renaissance to the English Revolution: Drama**

#### Compulsory Text

Shakespearean Tragedy – *King Lear/Hamlet/Othello* (any one)

#### Optional Texts (any three units from the following four units)

Shakespearean Comedy / Last Plays – *The Merchant of Venice/Measure for Measure/The Tempest* (any one)

Shakespeare's History Plays / Roman Plays – *Henry IV/Richard II/Richard III / Antony and Cleopatra* (any one)

Marlow, *Dr. Faustus* / Webster, *The Duchess of Malfi*/ Middleton and Rowley, *The Changeling* (any one)

Ben Jonson, *Volpone*/ Dekker, *The Shoemaker's Holiday*/ Beaumont and Fletcher, *Philaster* (any one)

### **1.4 (Core) - Restoration and Augustan Periods: Poetry and Drama**

#### Compulsory Text

Dryden, *Absalom and Achitophel*, Part I

#### Optional Texts (any three units from the following four units)

Pope, 'Epistle to Dr Arbuthnot' / 'Epistle to Augustus' (any one)

Steele, *The Conscious Lovers* / Cumberland, *The West Indian* (any one)

Congreve, *The Way of the World* / Gay, *The Beggar's Opera* (any one)

Dryden, *All for Love* / *Aurangzebe* (any one)

### **1.5 (Core) - Restoration and Augustan Periods: Prose**

#### Compulsory Text

Swift, *Gulliver's Travels* Books I and IV

#### Optional Texts (any three units from the following four units)

Defoe, *Robinson Crusoe/Moll Flanders* (any one)

Fielding, *Tom Jones/ Joseph Andrews* (any one)

AphraBehn, *Oroonoko/ Sterne, TristramShandy* (any one)

Either Addison and Steele, Any 6 essays from *The Spectator* or Dr. Johnson, 'Life of Cowley' and 'Life of Milton'

## SEMESTER II

### 2.1(Core) – Pre-Romantic and Romantic Poetry

#### Compulsory Text

Blake, *Songs of Innocence and Songs of Experience*

Optional Texts (any three units from the following four units)

Wordsworth, *The Prelude* Book I / Book IX (any one)

Coleridge, 'The Ancient Mariner', 'Christabel Part I', 'Frost at Midnight'

Shelley, *Prometheus Unbound* Books I and IV

Keats, 'Ode to Psyche', 'Ode on a Grecian Urn', 'The Eve of St. Agnes'

### 2.2 (Core) – Pre-Romantic and Romantic Prose

#### Compulsory Text

Jane Austen, *Emma / Mansfield Park / Northanger Abbey* (any one)

Optional Texts (any three units from the following four units)

Walpole, *The Castle of Otranto* / Beckford, *Vathek* (any one)

Hazlitt, *The Spirit of the Age* (selections) / De Quincey, *Confessions of an Opium-Eater* (any one)

Mary Shelley, *Frankenstein*/ Thomas Love Peacock, *Nightmare Abbey* (any one)

Scott, *Rob Roy*/ Maria Edgeworth, *Castle Rackrent*/ Frances (Fanny) Burney, *Cecilia* (any one)

## 2.3 (Core) – Victorian Poetry

### Compulsory Text

Tennyson, *In Memoriam* (Sections 1, 7, 50, 54, 55, 56, 88, 119, 121, 130)

### Optional Texts (any three units from the following four units)

Browning, ‘Fra Lippo Lippi’, ‘Andrea Del Sarto’

Arnold, ‘To Marguerite’, ‘The Scholar Gipsy’, ‘Thyrsis’

Christina Rossetti, ‘Goblin Market’

Hopkins, ‘The Windhover’, ‘Felix Randall’, ‘God’s Grandeur’, ‘The Wreck of the Deutschland’

## 2.4 (Core) – Victorian Prose

### Compulsory Text

Dickens, *Dombey and Son/ Bleak House / Hard Times* (any one)

### Optional Texts (any three units from the following four units)

Mrs Gaskell, *North and South/ Disraeli, Sybil / George Eliot, Silas Marner*(any one)

Charlotte Brontë, *Jane Eyre/Emily Brontë, Wuthering Heights* (any one)

Arnold, *Culture and Anarchy*

Hardy, *Tess of the D’Urbervilles/ Jude the Obscure* (any one)

## 2.5 (Core Elective)

### Either (A) American Literature or (B) Indian Writing in English

#### (A) American Literature

#### Any four of the following units to be offered:

Non-fiction: Emerson, ‘The American Scholar’, Thoreau, *Walden* (Chapters 2 & 16), Lincoln, ‘The Gettysburg Address’ and ‘Emancipation Proclamation’, Martin Luther King, Jr., ‘I have a Dream’.

Poetry: From *The Penguin Book of American Verse* ed. Geoffrey Moore (2013)– Any two poems each by Emily Dickinson, Wallace Stevens, Denise Levertov, Adrienne Rich, Gary Snyder



Fiction: Hawthorne, *The Scarlet Letter*/Melville, *Moby Dick*/ Hemingway, *For Whom the Bell Tolls*/Henry James,*The Ambassadors*/ Salinger, *The Catcher in the Rye* (any one)

Drama: O'Neill, *Desire under the Elms*/ Tennessee Williams, *A Streetcar Named Desire*/ Miller, *Death of a Salesman*/ Lorraine Hansberry, *Raisin in the Sun*/ Edward Albee, *Who's Afraid of Virginia Woolf?* (any one)

African American and Multicultural Fiction: Ralph Ellison, *The Invisible Man*/ Toni Morrison, *Beloved*/ Jhumpa Lahiri, *The Namesake*/ Amy Tan, *The Joy Luck Club* (any one)

## **(B) Indian Writing in English**

Any four of the following units to be offered:

Non-fiction: Tagore, from *Nationalism* ('Nationalism in the West'), A.K. Ramanujan, 'Is there an Indian Way of Thinking?', R.K. Narayan, 'Toasted English', Salman Rushdie, 'Imaginary Homelands' (from *Imaginary Homelands*)

Poetry: From *Ten Twentieth-Century Indian Poets* ed. R. Parthasarathy (OUP, Delhi) – Any two poems each by Nissim Ezekiel, Keki N. Daruwalla, Jayanta Mahapatra, R. Parthasarathy, A.K. Ramanujan

Fiction (pre-1980): Bankimchandra, *Rajmohan's Wife*/ R.K. Narayan, *The Vendor of Sweets*/ Raja Rao,*Kanthapura*/ Mulk Raj Anand, *Untouchable* (any one)

Fiction (post-1980): Rushdie, *Midnight's Children*/Amitav Ghosh, *The Hungry Tide*/ Arundhati Roy, *The God of Small Things*/ Kiran Desai, *The Inheritance of Loss* (any one)

Drama: Asif Currimbhoy, *Goa*/ Manjula Padmanavan, *Harvest*/Dattani, *Tara* (any one)

## **SEMESTER III**

### **3.1 (Core) - Modern British Literature up to World War II**

#### Compulsory Text

T.S. Eliot, *The Waste Land* and 'Tradition and the Individual Talent'

#### Optional Texts (any three units from the following four units)

Yeats, 'Sailing to Byzantium', 'Byzantium', 'Easter 1916', 'The Wild Swans at Coole', 'The Circus Animals' Desertion'; and Auden, 'The Shield of Achilles', 'In Memory of W.B. Yeats'

Lawrence, *Sons and Lovers*/*The Rainbow* (any one)

Woolf, *Mrs Dalloway/To the Lighthouse/Orlando* (any one)

Joyce, *The Dubliners/A Portrait of the Artist as a Young Man* (any one)

### **3.2 (Core) - Modern British Literature after World War II**

#### Compulsory Text

Beckett, *Waiting for Godot*

#### Optional Texts (any three units from the following four units)

Fiction: Golding, *Lord of the Flies*/Greene, *The Power and The Glory*/ John Fowles, *The French Lieutenant's Woman*/ A.S. Byatt, *Possession* (any one)

Drama: Pinter, *The Birthday Party*/Bond, *Lear*/Shaffer, *Equus*/Tom Stoppard, *Rosencrantz and Guildenstern are Dead*(any one)

Poetry: From Edward Lucie-Smith ed. *British Poetry since 1945* (Penguin, 1986). Any two poems each from Philip Larkin, Ted Hughes, Seamus Heaney, Elizabeth Jennings, Geoffrey Hill

Multicultural British Fiction: Kazuo Ishiguro, *The Remains of the Day*/ HariKunzru, *The Impressionist* /Monica Ali, *Brick Lane*/ Caryl Phillips, *Crossing the River* (any one)

### **3.3 (Core) - Literary Theory I**

#### Compulsory Text

Aristotle, *Poetics* (preferably Bywater translation)

#### Optional Texts (any three units from the following four units)

Horace, *Ars Poetica*/ Longinus, *On the Sublime* (any one)

Sidney, *An Apology for Poetry*/Dryden, *An Essay of Dramatic Poesy* (any one)

Wordsworth, *The Preface to the Lyrical Ballads*/Coleridge, *Biographia Literaria*, Chapters XIII, XIV, XVII, XVIII (any one)

Cleanth Brooks, 'The Heresy of Paraphrase'/Northrop Frye, 'The Archetypes of Literature' (any one; both essays taken from, *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch, 2001)

### 3. 4 –Core Electives (Any One):

(A) Ancient and Modern European Classics in English Translation

(B) Latin American Literature in English Translation

(C) Language Studies

#### (A) Ancient and Modern European Classics in English Translation

Any four of the following units to be offered in a Semester:

**Epic:** Either Homer, *The Iliad*, Books 1, 23, 24 or Virgil, *The Aeneid*, Books 1, 4, 6.

**Poetry:** (Two poets each from Ancient and Two from modern)

Sappho ('Ode to Venus,' 'To Atthis'), Pindar (*Odes*: Olympia 1 & 2), Ovid ('Love and War'), Horace (*Odes* Book I, Nos.9, 10, 11), Juvenal (*Tenth Satire*, 1st Theme, lines 1-40)

Any two poems each from Baudelaire, Mallarme, Rilke, Hermann Hesse, Mayakovsky

**Drama:** (At least one from Greek/Latin and One from Modern European)

Greek Tragedy (any one dramatist):

Aeschylus, *Agamemnon* / *Eumenides*(any one)

Sophocles, *Oedipus the King* / *Antigone* (any one)

Euripides, *Medea* / *The Bacchae*(any one)

Greek Comedy: Aristophanes, *The Frogs*/ *The Clouds* (any one)

Latin Drama: Seneca, *Thyestes*/Plautus, *The Pot of Gold*/Terence, *Eunuch* (any one)

Modern Drama: Ibsen, *A Doll's House*/ Sartre, *No Exit*/ Garcia Lorca, *Blood Wedding*/Ionesco, *Rhinoceros*/Pirandello, *Henri IV*/ Brecht, *Mother Courage* (any one)

**Fiction:** (Any one)

European Fiction: Kafka, *The Trial*/ Mann, *Death in Venice* /Gide, *Strait is the Gate*/Calvino, *If On A Winter's Night A Traveller ...*/Tolstoy, *Anna Karenina*/Dostoyevsky, *Crime and Punishment*/Pasternak, *Doctor Zhivago*

**Non-fictional Prose:** Albert Camus, *The Myth of Sisyphus*/ Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*

#### (B) Latin American Literature in English Translation

Any four of the following units to be offered:

Fiction of the Latin American 'Boom': Gabriel Garcia Marquez, *One Hundred Years of Solitude*/ Mario VarghasLlosa, *The War of the End of the World*/ Carlos Fuentes, *The Old Gringo* (any one)

Later Fiction: Isabel Allende, *The House of the Spirits*/ Paulo Coelho, *The Alchemist*/ Laura Esquivel, *Like Water for Chocolate* (any one)

Short Stories: Jorge Luis Borges, 'The Aleph', 'The South', 'Borges and I', 'Pierre Menard, Author of the Quixote' and Julio Cortazar, "Continuity of Parks," 'The Condemned Door'

Poetry: 2 poems each by Pablo Neruda, Octavio Paz, Cesar Vallejo, Gabriela Mistral, Giannina Braschi

Non-fictional Prose: José Enrique Rodó, *Ariel* ('Introduction') and Roberto Fernandez Retamar, *Calibán* (chapter entitled 'Caliban: Notes Towards a Discussion of Culture in our America')

### **(C) Language Studies**

Any four of the following units to be offered:

1. Language Acquisition versus Language Learning
2. Language Learning theories- Behaviourist and Cognitivist Schools
3. Various Approaches and Methods of Language Teaching- Grammar Translation method, Reading method, Direct method, Audiolingual method, Situational method, Communicative method, Lexical Approach.
4. Testing and Evaluation- Principles of Evaluation, Types of Tests
5. ELT in contemporary India- Alternative methodology to suit Indian Contexts

### **3.5 (Open Elective): The Idea of an Inspirational Literature**

(To be offered to students of other Humanities and Social Science Departments.)

#### **Unit I**

What is inspirational/motivational literature?  
Kinds/categories of inspirational literature  
History of inspirational literature  
European Tradition  
Indian Contemporary Inspirational Literature

#### **Unit II: Global Inspirational Literature (any 3 authors each semester)**

*Jonathan Livingstone Seagull*---Richard Bach/*Freedom in Exile: The Autobiography of the Dalai Lama* (extracts)  
'Charge of the Light Brigade'—Alfred Lord Tennyson  
*Walden*---HD Thoreau/*The Alchemist*, Paulo Coelho  
'Gift of the Magi'—O'Henry  
*Secret*---Rhonda Byrne/*Life of Pi*—Yann Martel

#### **Unit III: Indian Inspirational Literature (any 3 authors each semester)**

*Ideas of a Nation: Subhas Chandra Bose* (chapter 7)  
Swami Vivekananda's Chicago Speech/*The Master as I Saw Him* 'WOMAN AND THE PEOPLE' (xx) –Sister Nivedita  
*Wings of Fire* (Extracts)---APJ Abdul Kalam  
'Where the Mind is without fear...'---Rabindranath Tagore  
'The Legend of Lakshmi Prasad'/'The Sanitary Man from a Sacred Land'—Twinkle Khanna/*Slumdog Millionaire*—Vikas Swarup.

### 3.6 (Open Elective): Bengal in the Long Nineteenth Century: Literary and Cultural Transactions

(To be offered to students of other Humanities and Social Science Departments.)

#### Unit I: Literary and Cultural Background

Bengal Renaissance (Educational Reforms, Young Bengal Movement, BrahmoSamaj)

Kinds of Literature (Nationalistic Literature, Nonsense/Satirical Literature, The Asiatic Society and Oriental Studies, *Potrikas*, *Bot-tola* Literature et. al.)

Women Question in Bengal (Sartorial reforms, age of consent debates, contribution of the Tagore family, Rokeya Sakhawat)

#### Unit II: Works by Indians (in English and Translations)

(Any three units to be chosen in a semester)

**Women's Autobiographies:** Sarala Devi Chaudhurani / RassundariDasiAmar *Katha*

**Anti-Colonial Literature:** DinabandhuMitra, *Neel Darpan* / Tagore, *Gora*

**Earliest Indian Writing in English:** Michael MadhusudanDutt's poetry "My Fond Sweet Blue-eyed Maid", "Extemporaneous Song" / Krishnamohan Banerjee from *The Persecuted or Dramatic Scenes Illustrative of the Present State of the Hindoo Society in Calcutta* / Bankim Chandra Chattopadhyay from *Rajmohan's Wife*,

Poems by Derozio "To the Pupils of Hindu College", "The Harp of India" / Toru Dutt "Sita", "Our Casuarina Tree"

**Satirical Literature (in translation):** Peary Chand Mitra, *AlalerGhorerDulal* / Kali PrasannaSingha, *HutomPencharNaksha*

#### Unit III: British Writings in/on India

(Not all may be chosen in a semester)

**The Asiatic Society and Orientalism:** William Jones "First Anniversary Discourse"

**Memsahib's Writings:** Fanny Parks on 'Sati', Flora Anne Steel and Lady Dufferin on "Female Education" (from IndraniSen ed. *Memsahib's Writings*)

**Documents on Western Education:** Lord Macaulay's *Minutes*

**Fiction:** Mary Abbott, *The Beverleys: A Story of Calcutta* (1890), Augustus Prinsep, *The Baboo, and other tales descriptive of society in India* (London, 1834)

## SEMESTER IV

### 4.1(Core) - Literary Theory II

All units are compulsory. Essays have been selected from *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch, 2001, unless otherwise specified.

1. Marxist Literary Theory: Althusser, from 'Ideology and Ideological State Apparatuses'; Gramsci, 'The Formation of the Intellectuals'; Raymond Williams, 'Literature' (from *Marxism and Literature*); the following terms from Bakhtin's *The Dialogic Imagination*: heteroglossia, dialogism, carnivalesque
2. Psycho-analytical Theory: Freud, 'The Oedipus Complex'; Jung, 'On the Relation of Analytical Psychology to Poetry'
3. Postmodernism: Lyotard,\* 'Introduction' (pp. xxiii-xxv) to *The Postmodern Condition*; Baudrillard, from 'The Precession of Simulacra'; Jameson, 'Postmodernism and the Consumer Society'

\* The Lyotard piece is available in Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge* (any edition)

#### 4.2(Core)- Literary Theory III

All units are compulsory. Essays have been selected from *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch, 2001, unless otherwise specified.

1. Poststructuralism: Derrida,\* ‘Structure, Sign and Play in the Human Sciences’; Barthes, ‘The Death of the Author’; Foucault, ‘What is an Author?’
2. Postcolonialism\*\* : Edward Said, ‘From *Orientalism*’; Homi Bhabha, ‘The *Other* Question’; Abdul R. JanMohamed, ‘The Economy of Manichean Allegory: The function of racial difference in colonialist literature’.
3. Gender Studies: Simone de Beauvoir, ‘Myth and Reality’ (from *The Second Sex*); Laura Mulvey, ‘Visual Pleasure and Narrative Cinema’; Judith Butler, Preface, *Gender Trouble*.

\*The Derrida essay is available in Philip Rice and Patricia Waugh ed. *Modern Literary Theory: A Reader* (2<sup>nd</sup> edition; London: Edward Arnold, 1989), and several other anthologies of literary theory.

\*\* The ‘Postcolonialism’ selections are from Padmini Mongia ed. *Contemporary Postcolonial Theory: A Reader* (OUP: Delhi, 1997).

#### 4.3(Core Elective)

**Either (A) Australian and Canadian Literatures or (B) African & Caribbean Literatures in English**

##### **(A) Australian and Canadian Literatures**

Any four of the following units to be offered:

Australian Fiction: Patrick White, *Voss*/Peter Carey, *Oscar and Lucinda*/ Thomas Keneally, *Schindler’s Ark* / Joan Lindsay, *Picnic at Hanging Rock* (any one)

Canadian Fiction: Margaret Atwood, *The Handmaid’s Tale*/ Michael Ondaatje, *The English Patient*/ Yann Martel, *Life of Pi*/ Joy Kogawa, *Obasan*(any one)

Australian Poetry: From *The Penguin Anthology of Australian Poetry* ed. John Kinsella (2009) – Any two poems each by Judith Wright, Les Murray, John Kinsella, Banjo Patterson, Lionel Fogarty

Canadian Poetry: From *The Penguin Book of Canadian Verse* ed. Ralph Gustafson (1989) – Any two poems each by Leo Kennedy, Gwendolyn MacEwen, Leonard Cohen, Al Purdy, Robin Skelton

Australian and Canadian Drama: Australian - Jack Davis: *No Sugar*/David Malouf, *Blood Relations*; Canadian – Judith Thompson, *Lion in the Streets*/ Dianne Warren: *Club Chernobyl* (any one play from this group)

## **(B) African & Caribbean Literatures in English**

African Fiction: Chinua Achebe, *Things Fall Apart*/ Nuruddin Farah, *From A Crooked Rib*/ Buchi Emecheta, *The Bride Price*/ Doris Lessing, *The Grass is Singing*/ Coetzee, *Disgrace*/ Nadine Gordimer, *A World of Strangers* (any one)

Caribbean Fiction: V.S. Naipaul, *A House for Mr. Biswas*/ Jean Rhys, *Wide Sargasso Sea*/ Wilson Harris, *The Palace of the Peacock*/ Edwidge Danticat, *Breath, Eyes, Memory*/ George Lamming, *In the Castle of My Skin* (any one)

African Poetry: From *The Penguin Book of Modern African Poetry* ed. Gerald Moore (2007) – Any two poems each from the sections on Malawi, Kenya, Nigeria, Senegal, South Africa

Caribbean Poetry: From *The Penguin Book of Caribbean Verse in English* ed. Paula Burnett (2005) – Any two poems each by Claude McKay, George Campbell, A.L. Hendriks, Derek Walcott, Grace Nicholls

African/Caribbean Drama: African - Wole Soyinka: *A Dance of the Forests*/ Athol Fugard, *The Island*; Caribbean - Aimé Césaire, *A Tempest*/ Derek Walcott, *The Isle is Full of Noises* (any one play from this group)

### **4.4 (Core) - Both units (A) & (B) are compulsory**

#### **(A) Research Methodology (20 marks)**

The following topics: Framing the research question; Citation protocols (MLA, Chicago, APA); Bibliography; Plagiarism.

#### **(B) Unseen Essay on a Literary Topic (30 marks)**

### **4.5 (Core) - Term Paper (50 marks)**

A Term Paper (preferably typed) of 3500-4000 words on any literary topic – with an Abstract, citations and bibliography (using the tools of Research Methodology), that will not be included in the word limit.

## **REFERENCES**

### **1.1 (Old English and Middle English Literature)**

#### **Old English and Middle English Literature**

James Campbell et al. *The Anglo-Saxons* (1982). Rpt. London: Penguin, 1991.

Malcolm Godden and Michael Lapidge eds. *The Cambridge Companion to Old English Literature*. Cambridge: Cambridge UP, 1991.

Larry Scanlon ed. *The Cambridge Companion to Medieval English Literature 1100-1500*. Cambridge: Cambridge UP, 2009.

*Sir Gawain and the Green Knight*. Ed. Marie Barrett. Norton Critical Editions.

#### **Chaucer**

Nevill Coghill. *The Poet Chaucer*. 2<sup>nd</sup> edn. London, 1968.

D.W. Robertson. *A Preface to Chaucer: Studies in Medieval Perspectives*. Princeton, 1962.

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## 1.2 (Renaissance to the English Revolution: Poetry)

### Renaissance: General Background

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Helen C. White. *The Metaphysical Poets*. London: Macmillan, 1936, rpt. 1956.  
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## 1.3 (Renaissance to the English Revolution: Drama)

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Weimann, Robert. *Shakespeare and the Popular Tradition in the Theatre*. Ed. Robert Schwatz (Baltimore: Johns Hopkins UP, 1978; originally in German, 1967)

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

### **On Tragedies:**

Cheney, Patrick (ed.). *The Cambridge Companion To Christopher Marlowe*.

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#### **On Comedies:**

Alexander, Catherine M.S. and Stanley Wells, eds. *Shakespeare and Race*.  
Barber, C.L. *Shakespeare's Festive Comedy*. New Jersey: Princeton UP, 1959.  
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Nevo, Ruth. *Comic Transformations in Shakespeare*. London: Methuen, 1980.  
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### **1.4 - Restoration and Augustan Periods: Poetry and Drama**

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Joseph Wood Krutch. *Comedy and Conscience after the Restoration*. Columbia UP, 1969.  
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Payne Fisk ed. *The Cambridge Companion to Restoration Theatre*. CUP 2000.  
Jane Moody and Daniel O'Quinn eds. *The Cambridge Companion to British Theatre 1730-1830*. CUP 2007.  
Steve N. Zwicker ed. *The Cambridge Companion to John Dryden*. CUP 2004.  
Pat Rogers ed. *The Cambridge Companion to Alexander Pope*. CUP 2007.

### **1.5 - Restoration and Augustan Periods: Prose**

Basil Willey. *The Eighteenth Century Background*. Oxford: OUP, 1940.  
Ian Watt. *The Rise of the Novel*. Oxford: OUP, 1957.  
John Richetti et al eds. *The Cambridge Companion to the Eighteenth Century Novel*. CUP 1996  
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*Gulliver's Travels*. Ed. John R. Rivero. Norton Critical Editions.  
*Robinson Crusoe*. Ed. Michael Shinagel. Norton Critical Editions. 2<sup>nd</sup> Edition.  
*Tom Jones*. Ed. Sheridan Baker. Norton Critical Editions. 2<sup>nd</sup> Edition.  
*Joseph Andrews*. Ed. Homer Goldberg. Norton Critical Editions.  
*Tristram Shandy*. Ed. Howard Anderson. Norton Critical Editions.  
Donald J. Newman ed. *The Spectator: Emerging Discourses*. Associated University Presses: New Jersey, 2005.  
Greg Clinghamed. *The Cambridge Companion to Samuel Johnson*. CUP 1997.

## 2.1 – Pre-Romantic and Romantic Poetry

### Blake

*Blake's Poetry: Writing and Design*. Ed. John E. Grant. Norton Critical Editions. 2<sup>nd</sup>ed.

*William Blake: The Complete Poems*. Ed. Alicia Ostriker. Penguin Classics, 1978.

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### Romantic Poetry

M.H. Abrams. *The Mirror and the Lamp*. Oxford: OUP, 1971.

Karl Kroeber & Gene M. Ruoff eds. *Romantic Poetry: Recent Revisionary Criticism*, Rutgers UP, 1993

James Chandler ed. *The Cambridge Companion to British Romantic Poetry*. CUP 2008

### Wordsworth

Nicholas Halmi ed. *Wordsworth's Poetry and Prose*. Norton Critical Editions.

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### Coleridge

Kathleen M. Wheeler. *The Creative Mind in Coleridge's Poetry*. 1981.

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### Shelley

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G.M. Matthews. *John Keats: The Critical Heritage*. Routledge, 2003.

## 2.2 – Pre-Romantic and Romantic Prose

### Jane Austen

Edward Copeland and Juliet McMaster ed. *The Cambridge Companion to Jane Austen*. CUP 1997

*Emma*. Ed. George Justice. Norton Critical Editions. 4<sup>th</sup> Edition.

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*Northanger Abbey*. Ed. Susan Fraiman. Norton Critical Editions.

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Fred Botting. *The Gothuc*. The New Critical Idiom Series. Routledge, 2001.

Dale Townsend ed. *Terror and Wonder: The Gothic Imagination*. The British Library, 2014

### Mary Shelley

*Frankenstein*. Ed. J. Paul Hunter. Norton Critical Editions.

### Walter Scott

Jerome de Groot. *The Historical Novel*. The New Critical Idiom Series. Routledge, 2009.

### Maria Edgeworth & Fanny Burney

*Castle Rackrent*. Ed. Ryan Twomey. Norton Critical Editions.

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## 2.3 – Victorian Poetry & 2.9 – Victorian Prose

Francis O'Gorman ed. *The Cambridge Companion to Victorian Culture*. CUP 2010.

Joseph Bristow ed. *The Cambridge Companion to Victorian Poetry*. CUP 2000.

Deirdre David. *The Cambridge Companion to the Victorian Novel*. CUP 2012.

## 2.4 (A) - American Literature

Sacvan Bercovitch ed. *The Cambridge History of American Literature*. CUP, 1997.  
Graham and Ward eds. *The Cambridge History of African American Literature*. CUP 2011.  
Youngsuk Chae. *Politicizing Asian American Literature: Towards a Critical Multiculturalism*. Routledge, 2007.

## 2.4 (B) - Indian Writing in English

M.K. Naik. *A History of Indian English Literature*. Rev. Ed. 2006.  
Paul Sharrad. *Postcolonial Literary history and Indian English Fiction*. Cambria Press, 2008.  
G.J.V. Prasad. *Continuities in Indian English Poetry: Nation, Language, Form*. Pencraft 1999.

## 3.1 - Modern British Literature up to World War II

### Modernism

Malcolm Bradbury and McFarlane. *Modernism: A Guide to European Literature, 1890-1930*. Penguin rev. ed.  
Peter Childs. *Modernism*. The New Critical Idiom Series. 2<sup>nd</sup> Ed. Routledge. 2008.  
Robert Humphrey. *Stream of Consciousness in the Modern Novel*. U. of California Press, 1954.

### T.S. Eliot

Lawrence Rainey ed. *The Annotated Waste Land with Eliot's Contemporary Prose*. Yale UP, 2005.

### W.B. Yeats

Norman Jeffares. *W.B. Yeats: Man and Poet*. Barnes & Noble, 1966.  
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### D.H. Lawrence

Anne Fernihough ed. *The Cambridge Companion to D.H. Lawrence*. CUP 2001.

### Virginia Woolf

Susan Sellers ed. *The Cambridge Companion to Virginia Woolf*. CUP 2010.

### James Joyce

*Dubliners*. Ed. Margaret Norris. Norton Critical Editions.  
*A Portrait of the Artist as a Young Man*. Ed. John Paul Riquelme. Norton Critical Editions.  
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## 3.2 - Modern British Literature after World War II

### Samuel Beckett

Lawrence Graver. *Beckett: Waiting for Godot*. Critical Essays, 2<sup>nd</sup> Ed; CUP, 2004  
Martin Esslin. *The Theatre of the Absurd*. Penguin rev. ed.

### Harold Pinter

Peter Raby ed. *The Cambridge Companion to Harold Pinter*. CUP, 2009.

### Post-World War II British Literature

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Michael Thurston & Nigel Alderman. *Reading Post-War British and Irish Poetry*. Blackwell, 2013.  
James Gordin. *Post-War British Fiction*. CUP 1962.  
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Christopher Innes. *Modern British Drama: The Twentieth Century*. CUP, 2002.  
John Elsom. *Post-War British Theatre*. Routledge, 2014.  
Tracy J. Prince. *Culture War in British Literature: Multiculturalism and National Identity*. McFarland Publishing, 2012.

A. Robert Lee. *Other Britain, Other British: Contemporary Multicultural British Fiction*. London: Pluto Press, 1995.

### 3. 3 - Literary Theory I

#### Aristotle

S.H. Butcher. *Aristotle's Poetics, Translated and with a Critical Commentary*. (Rpt. by various publishers)

AmelieOksenbergRorty ed. *Essays on Aristotle's Poetics*. Princeton UP, 1993.

#### Other Theorists

William K. Wimsatt and CleanthBrooks. *Literary Theory: A Short History* (Indian edition)

Harry Blamires. *A History of Literary Criticism* (1991).Rpt. Macmillan India, 2000.

### 3. 4 (A) Ancient and Modern European Classics in English Translation

#### Ancient European Classics

H.D.F. Kitto. *The Greeks*. Penguin rev. ed.

R.M. Ogilvy. *Roman Literature and Society*.Penguin, 1981.

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Marianne Macdonald and J. Michael Walton eds. *The Cambridge Companion to Greek and Roman Theatre*.CUP, 2007.

Paul Harvey. *The Oxford Companion to Classical Literature*. OUP rev ed.

Erich Segal ed. *Oxford Readings in Greek Tragedy*.OUP, 1983.

Stephen Harrison ed. *A Companion to Latin Literature*.Blackwell, 2004.

Steele Commager. *The Odes of Horace: A Critical Study*. Yale UP, 1962.

Frederick Jones. *Juvenal and the Satiric Genre*.Bloomsbury, 2007.

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Innes, Christopher, and Frederick J. Marker, eds. *Modernism in European Drama*.U of Toronto P, 1998.

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Esslin, Martin. *The Theatre of the Absurd*. (Penguin/Bloomsbury)

Travers, Martin. *An Introduction to Modern European Literature: From Romanticism to Postmodernism*. Springer, 1997.

Bradbury, Malcolm, and James McFarlane, eds. *Modernism: A Guide to European Literature 1890-1930*. Penguin, 1978.

### 3. 4 (B) Latin American Literature in Translation

Roberto Gonzalez Echevarra. *The Cambridge History of Latin American Literature*.CUP 1996

Stephen M. Hart. *A Companion to Latin American Literature*. 2010

Efraim Kristal ed. *The Cambridge Companion to the Latin American Novel*.CUP 2005.

Raymond L. Williams ed. *The Columbia Guide to the Latin American Novel since 1945*.

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Michael Wood. *Gabriel Garcia Marquez: One Hundred Years of Solitude*. CUP 1990

Maarten van Delden. *Carlos Fuentes, Mexico and Modernity*.Vanderbilt UP, 1998.Margaret

Sayers Peden. *The Latin American Short Story: A Critical History*. Twayne, 1983. Gordon

Brotherston. *Latin American Poetry: Origins and Presence*. Cambridge UP 1975.

### 3. 4 (c) - Language Studies

W. Klein: *Second language Acquisition* (CUP)

H.G. Widdowson: *Aspects of Language Teaching* (OUP)  
 Jack C. Richards & Theodore S. Rodgers: *Approaches and Methods in Language Teaching* (CUP)  
 Brumfit Broughton, et al: *Teaching English as a Foreign Language* (Routledge)  
 Alan Davies: *Principles of Language Testing* (Basil Blackwell)  
 N. Krishnasmamy & T. Shriraman: *English Teaching in India* (T.R. Publications)  
 R.K. Agnihotri & A.L. Khanna: *Problematizing English in India* (Sage)

### **3.5 B (Open Elective) Nineteenth Century Bengal: Literary and Cultural Transactions**

Banerjee, Sumanta. *The Parlour and The Streets: Elite and Popular Culture in Nineteenth Century Calcutta*. Seagull Books, 1989.  
 Bhattacharya, Sutapa, Ed. *Nineteenth Century Bengali Women's Writings*. Zubaan, 2008.  
 Dutt, Sashi Chandra, Ed. *Shunkar: A Tale of the Indian Mutiny of 1857*. British Library, Historical Print Edition, 2011.  
 Ghosh, Anindita. "Revisiting the Bengal Renaissance: Literary Bengali and Low-life Print in Colonial Calcutta". *Economic and Political Weekly*, Vol. 37, No. 42, 2002, pp. 4329-4338.  
 Sarkar, Sumit, and Tanika Sarkar, Eds. *Women and Social Reform in Modern India*. Permanent Black, 2011.  
 Sarkar, Tanika. *Hindu Wife, Hindu Nation: Community, Religion and Cultural Nationalism*. Orient Blackswan, 2003.  
 Sen, Indrani, Ed. *Memsahib's Writings: Colonial Narratives on Indian Women*. Orient Blackswan, 2003.  
 Sen, Krishna. "Lessons in Self-Fashioning: 'Bamabodhini Patrika' and the Education of Women in Colonial Bengal". *Victorian Periodicals Review*, Vol. 37, No. 2, 2004, pp. 176-191.

### **4.1 & 4.2 - Literary Theory II & III**

Terry Eagleton. *Literary Theory: An Introduction*. 1983; rev. ed. 1996; rpt. 2008.  
 Steven Best & Douglas Kellner. *Postmodern Theory: Critical Interrogations*. Guilford Press, 1991.  
 Selden, Widdowson & Brooker eds. *A Reader's Guide to Contemporary Literary Theory*. 5<sup>th</sup> ed. Indian edition. Delhi: CUP, 2005.  
 David Glover and Cora Kaplan. *Genders*. The New Critical Idiom Series. Routledge, 2000.

### **4.3 (A) - Australian and Canadian Literatures**

Peter Pierce ed. *The Cambridge History of Australian Literature*. CUP 2009.  
 Elizabeth Webby. *The Cambridge Companion to Australian Literature*. CUP 2000.  
 Coral Howells and Eva-Marie Krollers eds. *The Cambridge History of Canadian Literature*. CUP 2009.  
 Eva-Marie Krollers ed. *The Cambridge Companion to Canadian Literature*. CUP 2004.

### **4.3 (B) - African and Caribbean Literatures in English**

Abiola Irele ed. *The Cambridge Companion to the African Novel*. CUP 2009.  
 Abiola Irele & S. Gikandieds. *The Cambridge Companion to African and Caribbean Literatures*. CUP, 2004.

### **4.4 (A) - Research Methodology**

The latest MLA, Chicago and APA protocols are available on the Internet.

**\* In case of alterations, updated version of the syllabus will be duly uploaded in the University website**



