

**Department of English**  
**Proposed 1 Year and 2-Year MA Degree PG Syllabus (NEP) 2026**

**Department of English**  
**PG 1 Year Diploma (NEP)2026**

**Course Level 400, 4 Credits for each Course**

**There are five Courses in each Semester**

**Each Semester has 5x4=20 Credits**

**Each course is of 100 Marks: 80 (End - Semester) and 20 Internal Assessment**

**Semester I**

**ENG 401: Literary Criticism I: From Classicism to Neo-Classicism**

**Level 400, 4 Credits**

**ENG 402: Popular Literature and Popular Culture**

**Level 400, 4 Credits**

**ENG 403: Modern European Dramatic Texts and Contexts**

**Level 400, 4 Credits**

**ENG 404: Women's Writing from Asia (Fiction and Nonfiction) Focus India**

**Level 400, 4 Credits**

**ENG 405: Research Methodology: Theory and Practice**

**Level 400, 4 Credits**

**Semester II**

**ENG 406: Literary Criticism II: From the Romantic Tradition to the Indian Tradition**

**Level 400, 4 Credits**

**ENG 407: Literary Theory I: Class, Mind, and Gender**

**Level 400, 4 Credits**

**ENG 408: Literary Theory II: Language, Race and Ecology**

**Level 400, 4 Credits**

**ENG 409: Literature and the Environment/Ecology**

**Level 400, 4 Credits**

**Eng 410: American Literature**

**Level 400, 4 Credit**

**Department of English**  
**PG 2 Yr Degree MA in English (NEP) 2026**

**Course Level 400 and 500, 4 Credits for each Course**

**Courses ENG 401 to ENG 406 are of Level 400 and ENG 501 to ENG 510 are of Level 500**

**There are five Courses in each Semester except ENG 510 which is Dissertation 20 credits**

**Each Semester has 5x4=20 Credits**

**Each course is of 100 Marks: 80 (End - Semester) and 20 Internal Assessment**

**Semester I**

**ENG 401: Literary Criticism I: From Classicism to Neo-Classicism**

**Level 400, 4 Credits**

**ENG 402: Popular Literature and Popular Culture**

**Level 400, 4 Credits**

**ENG 403: Modern European Dramatic Texts and Contexts**

**Level 400, 4 Credits**

**ENG 404: Women's Writing from Asia (Fiction and Nonfiction) Focus India**

**Level 400, 4 Credits**

**ENG 405: Research Methodology: Theory and Practice**

**Level 400, 4 Credits**

**Semester II**

**ENG 406: Literary Criticism II: From the Romantic Tradition to the Indian Tradition**

**Level 400, 4 Credits**

**ENG 501: Literary Theory I: Language, Class, Mind, and Gender**

**Level 500, 4 Credits**

**ENG 502: Literary Theory II: Language, Race, Caste, and Ecology**

**Level 500, 4 Credits**

**ENG 503: Literature and Environmental Humanities**

**Level 500, 4 Credits**

**ENG 504: American Literature and Culture**

**Level 500, 4 Credits**

**Department of English**  
**PG 2 Yr Degree MA in English (NEP)**

**Semester III**

**ENG 505:**Literature of the Early Modern Period  
Level 500, 4 Credits

**ENG 506:**English Literature of the Long Nineteenth Century  
Level 500, 4 Credits

**ENG 507:** Literature of the 20th and 21st Century  
Level 500, 4 Credits

**ENG 508:**Rabindranath Tagore (Core)  
Level 500, 4 Credits

**ENG 509:** – (Elective Options (one to be selected by the teachers of the Department for every relevant semester):  
Level 500, 4 Credits

**Semester IV**

**ENG 510:** Dissertation  
Level 500, 20 Credits

**PG 1 Year Diploma (NEP) 2026 in English**

**Semester I**

**ENG 401:** Literary Criticism I: From Classicism to Neo-Classicism  
Level 400

**4 Credits**

\*(5 Critics would be chosen from the following pool of texts)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog and Vlog on the course taught are encouraged as part of the internal assessment process.

**Course Objectives:**

- 1) To acquaint students with different streams of literary criticism.
- 2) To sensitize students about the chronological and spatial development of different opinions in the world of literary criticism.
- 3) To make the students aware of Classical Greek and Roman literary critical practices.
- 4) To apprise the students of the continuity and disruptions in literary criticism from the Classical to the Neoclassical period and from Europe to England.

**Classicism**

**Plato** - From *The Republic*

**Aristotle** - *Poetics*

**Horace** - *The Art of Poetry*

**Longinus** - From *On the Sublime*

**Renaissance and Neo-Classicism**

**Sidney** - From *An Apology for Poetry* (The Defence of Poesy)

**Dryden** - From *Essay of Dramatic Poesy*

**Pope** - *An Essay on Criticism*

**Johnson** - From *The Rambler* ('On Fiction')

From Preface to Shakespeare

From *Lives of the English Poets*

On Cowley

On Metaphysical Wit

**Course Outcome:**

- 1) An adequate knowledge of literary criticism equips students to read literary texts critically and individually.
- 2) An acquaintance with the history of Western literary criticism forms the base of the critical perspective with the help of which a student of literature learns to evaluate a literary text.
- 3) Students learn that Literary Criticism pre-dates the advent of "Theory" but forms the groundwork necessary for understanding "theories" or "schools" of criticism such as the "mimetic", "didactic" or "expressive".
- 4) Students gain knowledge about the fact that writers and their work appear chronologically but thematically some of the writings tend to overlap. Thus Plato, Aristotle, Horace or Longinus are seen as Classical theorists and Sidney as a Renaissance critic although most of them, in emphasizing the relations between the literary work and the world, advocate the theory of mimesis.
- 5) The students would gain an understanding Enlightenment theory in England as enriched by the neo-classical criticism of Dryden and Johnson who opened up ideas of propriety and decorum and helped to prepare the ground for Romantic responses.

**ENG 402:****Popular Literature and Popular Culture****Level 400****4 Credits**

\*(One compulsory question from the background and 4 texts/authors would be chosen from the following pool of texts; texts from all sections might not be offered every semester)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog and Vlog on the course taught are encouraged as part of the internal assessment process.

### **Course Objectives:**

1. To familiarise students with the concept of popular and populist literature
2. To contextualise the difference between popular and canonical literature
3. To explore ideas about popular culture by citing examples from various genres
4. To comprehend the socio-cultural as well as the political perspectives that influence notions about popular literature
5. To understand how popular literature resists mainstream ideas
6. To understand how popular literature produces an alternative to canonical literature, using parameters theorised under Suggested Reading

### **Content:**

1. Literature for Children and Young Adults: *select texts will be offered each semester*
  - a) Lewis Carroll *Through the Looking Glass/ Alice's Adventures in Wonderland*
  - b) One novel by J.R.R. Tolkien from the *Lord of the Rings* series, Or, *The Hobbit*, Or, from *The Silmarillion*
  - c) One novel by C.S. Lewis, from the *Chronicles of Narnia* series
  - d) One novel by J.K. Rowling from the 'Harry Potter' series
  - e) Eoin Colfer, *Artemis Fowl*
2. Detective Fiction: *select texts will be offered each semester*

Agatha Christie (One Hercule Poirot novel/ One Miss Marple novel) OR one Sherlock Holmes novel OR one novel by P.D. James OR one novel by Raymond Chandler OR one novel by Keigo Higashino OR one novel by an Indian author in English or in English Translation
3. Science Fiction/ Speculative Fiction/ Fantasy: *select texts will be offered each semester*
  - a) Isaac Asimov *I, Robot /The Martian Way and Other Stories/ Nightfall and Other Stories*
  - b) Ray Bradbury "Dark They Were and Golden Eyed"/ "The Flying Machine"/ One story from *R is for Rocket*
  - c) Frank Herbert, *Dune*
  - d) Philip K Dick, *Do Androids Dream of Electric Sheep?*
  - e) Dan Simmons, *Hyperion /The Fall of Hyperion*
  - f) Ursula K. Le Guin one short story from *Tales from Earthsea*
  - g) Scott Westerfeld, *Leviathan*
4. Comics & Graphic Novels: *select texts will be offered each semester*
  - a) Durgabai Vyam and Subhash Vyam. *Bhimayana: Experiences of Untouchability*
  - b) *A Gardener in the Wasteland: Jotiba Phule's Fight for Liberty* by Srividya Natarajan

- c) *Sita's Ramayana* by Samhita Arni
- d) *Kari* by Amruta Patil
- e) *Maus* by Art Spiegelman
- f) One work by Sarnath Banerjee
- g) Malik Sajad, *Munnu: A Boy from Kashmir*

5. Films: *select texts will be offered each semester*

- a) *Psycho*, dir. Alfred Hitchcock
- b) *The Good, The Bad, The Ugly*, dir. Sergio Leone
- c) *Sholay*, dir. Ramesh Sippy
- d) *Seven Samurai*, dir. Akira Kurosawa
- e) *Sonar Kella Or Aranyer Din Ratri*, dir. Satyajit Ray
- f) *Star Wars: Episode IV – A New Hope*, dir. George Lucas
- g) *Laputa: Castle in the Sky*, dir. Hayao Miyazaki
- h) *Saving Private Ryan*, dir. Steven Spielberg
- i) *Avatar*, dir. James Cameron

**Suggested Topics and Background Prose Readings for Class Presentations**  
**Topics**

Coming of Age  
The Canonical and the Popular  
Caste, Gender and Identity  
Ethics and Education in Children's Literature  
Sense and Nonsense  
The Graphic Novel

**Readings (for students)**

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.

**Learning Outcome:** Learning outcomes

1. Interdisciplinary approach towards literary texts
2. Transnational and trans-cultural perspectives explored in detail
3. Develop research skills as the texts will be taught from multiple points of views often with references to archival materials.
4. Understand the techniques of writing graphic novels and the nuances of film making

5. Sensitise students about social aspects like the politics of the caste system, queerness, issues of gender, etc.

### **ENG 403:**

#### **Modern European Dramatic Texts and Contexts**

#### **Level 400**

#### **4 Credits**

\*(Compulsory question from the background and 4 texts would be chosen by concerned teachers from the following pool of texts for each relevant semester)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog and Vlog on the course taught are encouraged as part of the internal assessment process.

#### **Course Objectives:**

- 1) Analyse and interpret key European dramatic texts within their historical and cultural contexts.
- 2) Examine theatrical theories and critical perspectives that shaped modern European drama.
- 3) Explore the relationship between dramatic texts and their performance on stage.
- 4) Trace the evolution of European drama, from realism to absurdism and beyond.
- 5) Develop critical thinking and presentation skills through discussions and analyses of theatrical themes and theories.

\*(Compulsory question from the background and 4 texts would be chosen from the following pool of texts)

1. Henrik Ibsen, *Doll's House/Ghosts*
2. Bertolt Brecht, *Life of Galileo/Mother Courage and Her Children*
3. Samuel Beckett, *Waiting for Godot*
4. Eugene Ionesco, *Rhinoceros*
5. Dario Fo, *Accidental Death of an Anarchist*
6. Luigi Pirandello, *Six Characters in Search of an Author*

#### **Readings**

1. Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967)
2. Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*
3. George Steiner, 'On Modern Tragedy', in *The Death of Tragedy*
4. Bertolt Brecht: *A Short Organum for the Theatre*
5. Martin Esslin: *The Theatre of the Absurd*
6. Antonin Artaud: *The Theatre and Its Double*

**Course Outcome:**

1. Demonstrate a comprehensive understanding of major European dramatic texts and their contextual significance.
2. Critically analyze theatrical theories, movements, and their influence on modern European drama.
3. Interpret the relationship between dramatic texts and stage performance.
4. Identify and discuss the evolution of European drama from realism to absurdism.
5. Apply critical insights to evaluate theatrical practices and develop informed perspectives on modern European theatre.

**ENG 404:****Women's Writing from Asia (Fiction and Nonfiction) Focus India****Level 400****4 Credits**

\*(Compulsory question from the background and 4 authors/texts would be chosen by concerned teachers from the following pool of texts for each relevant semester)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog and Vlog on the course taught are encouraged as part of the internal assessment process.

**Course Objectives:**

In this course, the objective is to cover

1. the configurations of the woman identity in literature
2. women's literature from Asia with focus on India
3. Indian ramifications of literature by women writers about the woman condition.
4. Gender sensitization

**Group A (compulsory)**

Context: Introduction from Susie Tharu and K.Lalitha *Women Writing in India* (Volume II)

**Group B**

**Women's Writings from India (any 3 these will be taught with one non-fiction among them)**

- a) Rasasundari Devi. Selection from *My Life* (memoir)
- b) Ashapura Devi Selections from the novel *The First Promise*
- c) Mahasweta Devi (short story) "Shikar"
- d) Amrita Pritam (short story) "The Stench of Kerosene"
- e) Gitanjali Shree (novel) *The Roof Beneath their Feet*
- d) Bama Fostina (selection from) *Karukku*
- f) Arundhati Roy selection from *The Algebra of Infinite Justice* (essays)
- g) Esterine Kire (Selection from short story collection) *The Spirit Nights/ Marie*

**Group C (any one will be offered)**

**Women's Writings from Asia**



Viveka de Silva (essay) "Notes on a Scandal"  
Bapsi Sidhwa (novel) *Ice-Candy- Man*  
Han Kang, (novel) *The Vegetarian*  
Mieko Kawakami (novel) *Breasts and Eggs*  
Yan Ge, (Science Fiction) *Strange Beasts of China*  
Marjane Satrapi, (graphic novel) *Persepolis*

### **Readings (for students)**

1. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
2. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

**Learning Outcome:** Students are expected to have gained intensive grounding in issues surrounding representation of the woman condition and the politics of women's writing.

### **ENG 405:**

#### **Research Methodology: Theory and Practice**

**Level 400**

**4 Credits**

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

#### **Course Objectives:**

1. To introduce concepts and theories underpinning research methodologies
2. To develop practical skills in designing research projects, data collection, and analysis
3. To foster critical thinking about research paradigms, ethical issues, and scholarly communication
4. To prepare students for independent research, dissertation writing, and scholarly publication

#### **Content**

1. Foundations of Research Theory: Introduction to Research in English Studies, Conceptual frameworks in research, Paradigms and epistemologies, Ontological and epistemological assumptions, Approaches
2. Research Design and Methodology: Research Methodology, Research Methods and Research Skills
3. Scholarly Writing and Communication: Structuring research reports, theses, and journal articles, Citation styles and referencing management (APA, MLA, Chicago), Plagiarism and academic integrity, Presenting research findings effectively

4. Ethical Considerations in Research: Ethical approval processes, Informed consent and confidentiality, Ethical dilemmas and misconduct, Research with vulnerable populations
5. Contemporary Issues: Action research and participatory methods, Digital and online research tools, data privacy, Interdisciplinary, multidisciplinary and transdisciplinary research approaches

**Learning Outcomes:**

1. Demonstrate an advanced understanding of research paradigms and methodologies
2. Design and execute research projects with methodological rigor
3. Critically evaluate research literature and methodologies
4. Apply ethical standards in research practice
5. Communicate research findings effectively in written and oral formats

**Readings:**

1. *MLA Handbook* (latest edition)
2. *Research Methodology: Methods and Techniques* by C.R. Kothari
3. *Research Methods for English Studies* by Gabriele Griffin
4. *The Art of Literary Research* by Richard D. Altick
5. *The Craft of Research* by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams

**PG 1 Year Diploma (NEP), 2026 in English**  
**Semester II****ENG 406:****Literary Criticism II: From the Romantic Tradition to the Indian Tradition****Level 400****4 Credits**

\*(5 Critics would be chosen from the following pool of texts)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

**Course Objectives:**

- 1) To acquaint students with different streams of literary criticism after the neo-classical period.
- 2) To sensitize students about the chronological and spatial development of the plethora of critical opinions in the world of literary criticism.
- 3) To make the students aware of Romantic, Modern and Indian critical practices.
- 4) To apprise the students of the continuity and disruptions in literary criticism from the Romantic to the Modern period and from England to India (ancient to modern).

**William Wordsworth** – *Preface to Lyrical Ballads*

**S. T. Coleridge** – *Biographia Literaria* (Chapters I, IV, XIII, XIV)

**P. B. Shelley** – *From A Defence of Poetry*

## **Matthew Arnold**

- The Function of Criticism at the Present Time
- From *Culture and Anarchy* (Sweetness and Light + DB's texts)

**Walter Pater** – From *Studies in the History of the Renaissance* (Preface / Conclusion)

**Oscar Wilde** – From The Critic as Artist or Preface to *The Picture of Dorian Gray*

## **Modern Tradition**

### **T. S. Eliot**

- Tradition and Individual Talent
- The Metaphysical Poets (Any)
- The Function of Criticism

**F. R. Leavis** – Selections from *The Great Tradition*

**I. A. Richards** – *Principles of Literary Criticism* (Chapters 1, 2 & 34)

### **Cleanth Brooks**

- The Heresy of Paraphrase
- The Language of Paradox (from *The Well-Wrought Urn: Studies in the Structure of Poetry*)

## **Indian Tradition**

• Selections from *Indian Literary Criticism: Theory and Interpretation* (Orient Blackswan)  
edited by G. N. Devy and *A Rasa Reader: Classical Indian Aesthetics* (Permanent Black) edited  
by Sheldon Pollock

1. **Course Outcome:** The students realize that Romantic literary criticism inspired interdisciplinary approaches. Wordsworth and Coleridge made “the poet’s own subjectivity” the subject of poetry. Coleridge’s debts to Kant and Schiller notwithstanding, his efforts to integrate literary analysis with the insights of other disciplines uphold the synthesizing power of poetic imagination.
2. The students would understand that Victorian literary critics fostered, like Arnold, an ideal of literary and cultural humanism.
3. It is learnt that Pater’s conception of art and exploration of aesthetic experience inspired twentieth century theorists of literary and critical consciousness.
4. Students would realize that Eliot’s modernism defined the critical standards of an era, upturned literary tradition and established key notions of analysis and evolution.
5. It would be understood that objectivity in literary criticism is important as in New Criticism which defined itself in opposition to subjectivist theories of criticism such as Romanticism and was the dominant mode of criticism against which much later theory typically sought to establish its own parameters.
6. The students would learn that modern literary criticism, with New Criticism, constructs the “meaning” of a literary text.
7. India has had a rich history of literary criticism since the ancient times. Incorporating this critical heritage aligns this course with the Indian Knowledge Systems and the objectives of the NEP which are essential for inculcating core values of the Indian civilization in the current and future generations of students.

## **ENG 407**

### **Literary Theory I: Class, Mind, and Gender**

(Marxism, Psychoanalysis, and Feminism)

**Level 400**

**4 Credits**

\*(5 authors/texts would be chosen from the following pool with *one* each at least from every group)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

#### **Course Objectives:**

1. To acquire a foundational understanding of the major theoretical paradigms that shaped literary and cultural criticism in the twentieth century, tracing how meaning is constructed through the lenses of socio-economic structures, human psyche, and gender.
2. To examine the relationship among ideology, class, gender, and the unconscious in the production and interpretation of literary texts and to cultivate critical thinking by comparing different theoretical approaches.
3. To understand the principal concepts of various schools of thought, and familiarise students with the specific critical terms like 'base', 'ideology', 'the unconscious', 'repression', 'performativity', 'gynocriticism', etc.
4. To enable students to bridge the gap between literature and allied disciplines – like political economy, psychology, and gender studies – by evaluating how these fields inform literary production and interpretation.
5. To strengthen academic reading, interpretation, argumentation, and theoretical writing skills, to perform advanced, theoretically informed readings of literary texts by applying the specific conceptual frameworks in their future research.

#### **Marxism:**

1. Karl Marx, 'Preface' to: A Contribution to a Critique of Political Economy (selected sections)
2. Raymond Williams, from The Country and the City (selected sections)

#### **Feminism:**

1. Simone de Beauvoir, The Second Sex (selected sections)
2. Judith Butler, Gender Trouble (selected sections)
3. Elaine Showalter, "Towards a Feminist Criticism" / A Literature of Their Own (selected sections)

#### **Psychoanalysis:**

1. Freud on Literature ("Creative Writers and Day-Dreaming" or "The Uncanny")

**Course Outcome:** Upon successful completion of the course, students will be able to:

1. Evaluate the fundamental concepts and terminology associated with Marxism, Psychoanalysis, and Feminist criticism, and analyse texts applying appropriate theoretical frameworks drawn from these traditions.
2. Critique cultural texts with questions concerning ideology, class, gender, identity, and the unconscious in literary and cultural production.

3. Construct coherent, theoretically informed arguments in oral presentations and academic writing.
4. Demonstrate the ability to employ literary theory as an analytical tool for independent research, and formulate independent, theoretically grounded research arguments with an informed and advanced understanding of the intersections between class, mind, and gender.

## **ENG 408**

### **Literary Theory II:**

#### **Language, Race and Ecology**

(Structuralism/Poststructuralism, Postcolonialism and Ecocriticism)

#### **Level 400**

**4 Credits**

\*(5 authors/texts would be chosen from the following pool with *one* each at least from every group)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

#### **Course Objectives:**

1. To introduce students to major developments in literary and cultural theory with reference to 'Structuralism' and 'Poststructuralism', their key concepts that challenge, decentralize, and deconstruct Eurocentric and anthropocentric structures of knowledge and power.
2. To examine how questions of power, discourse, colonialism, race, identity, and ecology reshape literary criticism, and also to understand and analyse how marginalized identities are represented, silenced, or reclaimed in literature with an increased geopolitical and social awareness.
3. To encourage critical engagement with the intersections of literature, history, politics, environment, and social justice with an enhanced ability to critique cultural texts, focusing on environmental ethics, resource exploitation, and planetary consciousness.
4. To enable students to employ contemporary theoretical approaches to interpret literary and cultural texts, with an understanding that meaning is fluid, contingent, and politically charged, and to prepare students for advanced theoretical research in literary and cultural studies.

#### **Structuralism/Poststructuralism:**

1. Michel Foucault, "What is an Author?"
2. Jacques Derrida, "Structure, Sign & Play in the Discourse of Human Sciences"

#### **Postcolonialism:**

1. Mahatma Gandhi, "Passive Resistance" and "Education," (from Hind Swaraj& Other Writings)
2. Edward Said, "The Scope of Orientalism," from Orientalism
3. Frantz Fanon, selected sections from Black Skin, White Masks, or The Wretched of the Earth

#### **Ecocriticism:**

1. Select texts from *The Ecocriticism Reader* (edited by Cheryll Glotfelty and Harold Fromm)

**Course Outcome:** Upon successful completion of the course, students will be able to:

1. Evaluate the principal concepts of Structuralism/Poststructuralism, Postcolonialism and Ecocriticism, and also trace the evolution of the late twentieth-century theoretical schools with earlier critical traditions.
2. Interpret literary and cultural texts through contemporary theoretical perspectives and the dynamics of power, marginalization, and agency.
3. Critically analyse issues of discourse, power, colonialism, race, marginality, and environmental ethics in literary representation.
4. Develop theoretically informed arguments that integrate textual analysis with historical, political, and ecological perspectives and develop a comprehensive, ethical, and intersectional approach to literary criticism that addresses contemporary global issues surrounding race, nation and environment.
5. Apply advanced critical methodologies in independent research and scholarly writing.

## **ENG 409**

### **Literature and the Environment/Ecology**

#### **Level 400**

#### **4 Credits**

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

#### **Course Objectives:**

1. To sensitise the students about the condition and crisis of the environment and ecology as reflected in literature.
2. To make students aware of the historical and chronological unfolding of ecological consciousness in different genres on different continents.
3. To make the students equipped to employ ecocritical theory to their reading of literature as a whole.

There will be a compulsory question on ecocriticism and four other authors/texts would be chosen in a particular semester.

#### **Content**

Ecocriticism:

Selections from *Ecofeminism* by Vandana Shiva and Maria Mies

*Tinai* Theory

Ecoliterature:

Selections from *Silent Spring* by Rachel Carson OR selections from *Walden* by Thoreau

*The Woodlanders* by Thomas Hardy OR *The God of Small Things* by Arundhati Roy OR *The Hungry Tide* by Amitav Ghosh OR *Animal's People* by Indra Sinha

*The Waterfall* [Muktadhara] by Rabindranath Tagore OR *An Enemy of the People/Lady from the Sea* by Henrik Ibsen

British Romantic and Victorian poems, American poems and Indian poems: *selections would be made by the concerned teacher for every semester*

**Course Outcome:** Upon successful completion of the course, students will be able to:

1. Critically appreciate the ecological concerns reflected in literature.
2. Understand the historical and chronological unfolding of ecological consciousness in different genres on different continents.
3. Analyse the literary texts with the help of ecocritical theory.
4. Apply the ecocritical knowledge to real world situations of environmental crisis.
5. Remain aware of the rich ecocritical heritage of India

### **Eng 410**

#### **American Literature**

#### **Level 400**

#### **4 Credits**

\*(There would be a compulsory question from the background and 4 authors/modules would be chosen by concerned teachers from the following pool of modules for each relevant semester; texts from all modules might not be offered every semester)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

Course Objectives:

1. To inform the students about the rich history of American Literature
2. To acquaint the students with the different genres of American Literature
3. To sensitise students about the racial and ethnic controversies represented in American Literature
4. To make the students aware about the literature of a vast geographical expanse

#### **Module 1: Background of American Literature (compulsory)**

#### **Module 2: Drama:** (any one)

August Wilson, Eugene O'Neill, Tennessee Williams. Edward Albee, Amiri Baraka, Arthur Miller

#### **Module 3: Novel:** (any one)

Hawthorne, Mark Twain, Melville, Harriet Beecher Stowe, Ernest Hemingway F. Scott Fitzgerald, William Faulkner, Steinbeck, Sinclair, Scott Momaday, Stephen Crane, Louisa May Alcott, Toni Morrison, Alice Walker

#### **Module 4: Short Stories and Non-Fiction** (1 short story and/ or 1 non-fictional work)

**Short Stories:** Hawthorne, Edgar Allan Poe, Faulkner, Sandra Cisneros, Scott Fitzgerald

**Non-fiction:** Frederick Douglass, Harriet Jacobs, Emerson, Thoreau, Lincoln

Toni Morrison, Martin Luther King Jr, Scott Fitzgerald

### Module 5: Poetry (any four poets)

Walt Whitman, Emily Dickinson, Robert Frost, the Brahmin Poets, Langston Hughes, Allen Ginsberg, Adrienne Rich, Theodore Roethke, Wallace Stevens, Sylvia Plath, Rita Dove

### Course Outcome

After successful completion of this course, the students would be equipped to

1. Demonstrate a comprehensive understanding of major American texts and their contextual significance.
2. Critically analyse literary movements, and their influence on modern American Literature.
3. Interpret the relationship between American literary texts and their critical interpretation.
4. Identify and discuss the evolution of American Literature from romanticism, through realism to modern ideas and their representations.
5. Apply critical insights to evaluate and develop informed perspectives on American Literature.

### **PG 2 Yr Degree MA in English (NEP) 2026**

#### **ENG 401:Literary Criticism I: From Classicism to Neo-Classicism**

\*(5 Critics would be chosen from the following pool of texts)

**Level 400**

**4 Credits**

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

#### **Course Objectives:**

- 1)To acquaint students with different streams of literary criticism.
- 2)To sensitize students about the chronological and spatial development of different opinions in the world of literary criticism.
- 3)To make the students aware of Classical Greek and Roman literary critical practices.
- 4)To apprise the students of the continuity and disruptions in literary criticism from the Classical to the Neoclassical period and from Europe to England.

#### **Classicism**

**Plato** - From *The Republic*

**Aristotle** - *Poetics*

**Horace** - *The Art of Poetry*

**Longinus** - From *On the Sublime*

#### **Renaissance and Neo-Classicism**

**Sidney** - From *An Apology for Poetry* (The Defence of Poesy)

**Dryden** - From *Essay of Dramatic Poesy*



**Pope** - *An Essay on Criticism*

**Johnson** - From *The Rambler* ('On Fiction')

From Preface to Shakespeare

From *Lives of the English Poets*

On Cowley

On Metaphysical Wit

**Course Outcome:**

- 1) An adequate knowledge of literary criticism equips students to read literary texts critically and individually.
- 2) An acquaintance with the history of Western literary criticism forms the base of the critical perspective with the help of which a student of literature learns to evaluate a literary text.
- 3) Students learn that Literary Criticism pre-dates the advent of "Theory" but forms the groundwork necessary for understanding "theories" or "schools" of criticism such as the "mimetic", "didactic" or "expressive".
- 4) Students gain knowledge about the fact that writers and their work appear chronologically but thematically some of the writings tend to overlap. Thus Plato, Aristotle, Horace or Longinus are seen as Classical theorists and Sidney as a Renaissance critic although most of them, in emphasizing the relations between the literary work and the world, advocate the theory of mimesis.
- 5) The students would gain an understanding Enlightenment theory in England as enriched by the neo-classical criticism of Dryden and Johnson who opened up ideas of propriety and decorum and helped to prepare the ground for Romantic responses.

**ENG 402:**

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**Popular Literature and Popular Culture**

**Level 400**

**4 Credits**

**Course Objectives:**

\*(One compulsory question from the background and 4 texts/authors would be chosen from the following pool of texts; texts from all sections might not be offered every semester)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog and Vlog on the course taught are encouraged as part of the internal assessment process.

**Course Objectives:**

7. To familiarise students with the concept of popular and populist literature
8. To contextualise the difference between popular and canonical literature
9. To explore ideas about popular culture by citing examples from various genres
10. To comprehend the socio-cultural as well as the political perspectives that influence notions about popular literature
11. To understand how popular literature resists mainstream ideas

12. To understand how popular literature produces an alternative to canonical literature, using parameters theorised under Suggested Reading

**Content:**

2. Literature for Children and Young Adults: *select texts will be offered each semester*
- f) Lewis Carroll *Through the Looking Glass/ Alice's Adventures in Wonderland*
  - g) One novel by J.R.R. Tolkien from the *Lord of the Rings* series, Or, *The Hobbit*, Or, from *The Silmarillion*
  - h) One novel by C.S. Lewis, from the *Chronicles of Narnia* series
  - i) One novel by J.K. Rowling from the 'Harry Potter' series
  - j) Eoin Colfer, *Artemis Fowl*
2. Detective Fiction: *select texts will be offered each semester*  
Agatha Christie (One Hercule Poirot novel/ One Miss Marple novel) OR one Sherlock Holmes novel OR one novel by P.D. James OR one novel by Raymond Chandler OR one novel by Keigo Higashino OR one novel by an Indian author in English or in English Translation
3. Science Fiction/ Speculative Fiction/ Fantasy: *select texts will be offered each semester*
- h) Isaac Asimov *I, Robot /The Martian Way and Other Stories/ Nightfall and Other Stories*
  - i) Ray Bradbury "Dark They Were and Golden Eyed"/ "The Flying Machine"/ One story from *R is for Rocket*
  - j) Frank Herbert, *Dune*
  - k) Philip K Dick, *Do Androids Dream of Electric Sheep?*
  - l) Dan Simmons, *Hyperion /The Fall of Hyperion*
  - m) Ursula K. Le Guin one short story from *Tales from Earthsea*
  - n) Scott Westerfeld, *Leviathan*
4. Comics & Graphic Novels: *select texts will be offered each semester*
- a) Durgabai Vyam and Subhash Vyam. *Bhimayana: Experiences of Untouchability*
  - b) *A Gardener in the Wasteland: Jotiba Phule's Fight for Liberty* by Srividya Natarajan
  - c) *Sita's Ramayana* by Samhita Arni
  - d) *Kari* by Amruta Patil
  - e) *Maus* by Art Spiegelman
  - f) One work by Sarnath Banerjee
  - g) Malik Sajad, *Munnu: A Boy from Kashmir*
5. Films: *select texts will be offered each semester*
- j) *Psycho*, dir. Alfred Hitchcock
  - k) *The Good, The Bad, The Ugly*, dir. Sergio Leone
  - l) *Sholay*, dir. Ramesh Sippy
  - m) *Seven Samurai*, dir. Akira Kurosawa
  - n) *Sonar Kella Or Aranyer Din Ratri*, dir. Satyajit Ray
  - o) *Star Wars: Episode IV – A New Hope*, dir. George Lucas
  - p) *Laputa: Castle in the Sky*, dir. Hayao Miyazaki
  - q) *Saving Private Ryan*, dir. Steven Spielberg

r) *Avatar*, dir. James Cameron

**Suggested Topics and Background Prose Readings for Class Presentations**  
**Topics**

Coming of Age  
The Canonical and the Popular  
Caste, Gender and Identity  
Ethics and Education in Children's Literature  
Sense and Nonsense  
The Graphic Novel

**Readings (for students)**

1. Chelva Kanaganayakam, 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' (*ARIEL*, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independence Voices in South Asian Writings* (Delhi: Doaba Publications, 2001) pp. 51–65.
2. Sumathi Ramaswamy, 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* (Sage: Delhi, 2003) pp. xiii–xxix.
3. Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.
4. Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978, pp. 542–61.

**Learning Outcome:** Learning outcomes

6. Interdisciplinary approach towards literary texts
7. Transnational and trans-cultural perspectives explored in detail
8. Develop research skills as the texts will be taught from multiple points of views often with references to archival materials.
9. Understand the techniques of writing graphic novels and the nuances of film making
10. Sensitise students about social aspects like the politics of the caste system, queerness, issues of gender, etc.

**ENG 403:**

**Modern European Dramatic Texts and Contexts**

**Level 400**

**4 Credits**

\*(Compulsory question from the background and 4 texts would be chosen by concerned teachers from the following pool of texts for each relevant semester)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

**Course Objectives:**

- 1) Analyse and interpret key European dramatic texts within their historical and cultural contexts.
- 2) Examine theatrical theories and critical perspectives that shaped modern European drama.
- 3) Explore the relationship between dramatic texts and their performance on stage.
- 4) Trace the evolution of European drama, from realism to absurdism and beyond.
- 5) Develop critical thinking and presentation skills through discussions and analyses of theatrical themes and theories.

\*(Compulsory question from the background and 4 texts would be chosen from the following pool of texts)

Henrik Ibsen, *Doll's House/Ghosts*

Bertolt Brecht, *Life of Galileo/Mother Courage and Her Children*

Samuel Beckett, *Waiting for Godot*

Eugene Ionesco, *Rhinoceros*

Dario Fo, *Accidental Death of an Anarchist*

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

**Readings**

Constantin Stanislavski, *An Actor Prepares*, chap. 8, 'Faith and the Sense of Truth',  
tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967)  
Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction',  
and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of  
an Aesthetic*  
George Steiner, 'On Modern Tragedy', in *The Death of Tragedy*  
Bertolt Brecht: *A Short Organum for the Theatre*  
Martin Esslin: *The Theatre of the Absurd*  
Antonin Artaud: *The Theatre and Its Double*

**Course Outcome:**

1. Demonstrate a comprehensive understanding of major European dramatic texts and their contextual significance.
2. Critically analyze theatrical theories, movements, and their influence on modern European drama.
3. Interpret the relationship between dramatic texts and stage performance.
4. Identify and discuss the evolution of European drama from realism to absurdism.
5. Apply critical insights to evaluate theatrical practices and develop informed perspectives on modern European theatre.

**ENG 404:****Women's Writing from Asia (Fiction and Nonfiction) Focus India****Level 400****4 Credits**

\*(Compulsory question from the background and 4 authors/texts would be chosen by concerned teachers from the following pool of texts for each relevant semester)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog and Vlog on the course taught are encouraged as part of the internal assessment process.

**Course Objectives:**

In this course, the objective is to cover

1. the configurations of the woman identity in literature
2. women's literature from Asia with focus on India
3. Indian ramifications of literature by women writers about the woman condition.
4. Gender sensitization

**Group A (compulsory)**

Context: Introduction from Susie Tharu and K.Lalitha *Women Writing in India* (Volume II)

**Group B**

**Women's Writings from India (any 3 these will be taught with one non-fiction among them)**

- a) Rasasundari Devi. Selection from *My Life* (memoir)
- b) Ashapura Devi Selections from the novel *The First Promise*
- c) Mahasweta Devi (short story) "Shikar"
- d) Amrita Pritam (short story) "The Stench of Kerosene"
- e) Gitanjali Shree (novel) *The Roof Beneath their Feet*
- d) Bama Fostina (selection from) *Karukku*
- f) Arundhati Roy selection from *The Algebra of Infinite Justice* (essays)
- g) Esterine Kire (Selection from short story collection) *The Spirit Nights/ Marie*

**Group C (any one will be offered)****Women's Writings from Asia**

- Viveka de Silva (essay) "Notes on a Scandal"
- Bapsi Sidhwa (novel) *Ice-Candy- Man*
- Han Kang, (novel) *The Vegetarian*
- Mieko Kawakami (novel) *Breasts and Eggs*
- Yan Ge, (Science Fiction) *Strange Beasts of China*
- Marjane Satrapi, (graphic novel) *Persepolis*

**Readings (for students)**

1. Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women:*

*Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.  
2. Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

**Learning Outcome:** Students are expected to have gained intensive grounding in issues surrounding representation of the woman condition and the politics of women's writing.

## **ENG 405:**

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### **Research Methodology: Theory and Practice**

**Level 400**

**4 Credits**

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

#### **Course Objectives:**

5. To introduce concepts and theories underpinning research methodologies
6. To develop practical skills in designing research projects, data collection, and analysis
7. To foster critical thinking about research paradigms, ethical issues, and scholarly communication
8. To prepare students for independent research, dissertation writing, and scholarly publication

#### **Content**

1. Foundations of Research Theory: Introduction to Research in English Studies, Conceptual frameworks in research, Paradigms and epistemologies, Ontological and epistemological assumptions, Approaches
2. Research Design and Methodology: Research Methodology, Research Methods and Research Skills
3. Scholarly Writing and Communication: Structuring research reports, theses, and journal articles, Citation styles and referencing management (APA, MLA, Chicago), Plagiarism and academic integrity, Presenting research findings effectively
4. Ethical Considerations in Research: Ethical approval processes, Informed consent and confidentiality, Ethical dilemmas and misconduct, Research with vulnerable populations
5. Contemporary Issues: Action research and participatory methods, Digital and online research tools, data privacy, Interdisciplinary, multidisciplinary and transdisciplinary research approaches

#### **Learning Outcomes:**

6. Demonstrate an advanced understanding of research paradigms and methodologies
7. Design and execute research projects with methodological rigor
8. Critically evaluate research literature and methodologies

9. Apply ethical standards in research practice
10. Communicate research findings effectively in written and oral formats

**Readings:**

6. *MLA Handbook* (latest edition)
7. *Research Methodology: Methods and Techniques* by C.R. Kothari
8. *Research Methods for English Studies* by Gabriele Griffin
9. *The Art of Literary Research* by Richard D. Altick
10. *The Craft of Research* by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams

**2 Year MA in English (NEP)**

**Semester II**

**PG 2 Yr Degree MA (NEP) 2026 in English**  
**Semester II**

**ENG 406:**

**Literary Criticism II: From the Romantic Tradition to the Indian Tradition**  
**Level 400**

**4 Credits**

\*(5 Critics would be chosen from the following pool of texts)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

**Course Objectives:**

- 1) To acquaint students with different streams of literary criticism after the neo-classical period.
- 2) To sensitize students about the chronological and spatial development of the plethora of critical opinions in the world of literary criticism.
- 3) To make the students aware of Romantic, Modern and Indian critical practices.
- 4) To apprise the students of the continuity and disruptions in literary criticism from the Romantic to the Modern period and from England to India (ancient to modern).

**Romantic and Victorian**

**William Wordsworth** – *Preface to Lyrical Ballads*

**S. T. Coleridge** – *Biographia Literaria* (Chapters I, IV, XIII, XIV)

**P. B. Shelley** – *From A Defence of Poetry*

**Matthew Arnold**

- The Function of Criticism at the Present Time

- From *Culture and Anarchy* (Sweetness and Light + DB's texts)

**Walter Pater** – From *Studies in the History of the Renaissance* (Preface / Conclusion)

**Oscar Wilde** – From *The Critic as Artist* or Preface to *The Picture of Dorian Gray*

### **Modern Tradition**

#### **T. S. Eliot**

- Tradition and Individual Talent
- The Metaphysical Poets (Any)
- The Function of Criticism

**F. R. Leavis** – Selections from *The Great Tradition*

**I. A. Richards** – *Principles of Literary Criticism* (Chapters 1, 2 & 34)

#### **Cleanth Brooks**

- The Heresy of Paraphrase
- The Language of Paradox (from *The Well-Wrought Urn: Studies in the Structure of Poetry*)

### **Indian Tradition**

- Selections from *Indian Literary Criticism: Theory and Interpretation* (Orient Blackswan) edited by G. N. Devy and *A Rasa Reader: Classical Indian Aesthetics* (Permanent Black) edited by Sheldon Pollock

### **Course Outcome:**

- 1) The students realize that Romantic literary criticism inspired interdisciplinary approaches. Wordsworth and Coleridge made “the poet’s own subjectivity” the subject of poetry. Coleridge’s debts to Kant and Schiller notwithstanding, his efforts to integrate literary analysis with the insights of other disciplines uphold the synthesizing power of poetic imagination.
- 2) The students would understand that Victorian literary critics fostered, like Arnold, an ideal of literary and cultural humanism.
- 3) It is learnt that Pater’s conception of art and exploration of aesthetic experience inspired twentieth century theorists of literary and critical consciousness.
- 4) Students would realize that Eliot’s modernism defined the critical standards of an era, upturned literary tradition and established key notions of analysis and evolution.
- 5) It would be understood that objectivity in literary criticism is important as in New Criticism which defined itself in opposition to subjectivist theories of criticism such as Romanticism and was the dominant mode of criticism against which much later theory typically sought to establish its own parameters.
- 6) The students would learn that modern literary criticism, with New Criticism, constructs the “meaning” of a literary text.
- 7) India has had a rich history of literary criticism since the ancient times. Incorporating this critical heritage aligns this course with the Indian Knowledge Systems and the objectives of the NEP which are essential for inculcating core values of the Indian civilization in the current and future generations of students.



## **Literary Theory I: Language, Class, Mind, and Gender**

(Structuralism, Marxism, Psychoanalysis, and Feminism)

**Level 500**

**4 Credits**

\*(5 texts would be chosen from the following pool of texts)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

### **Course Objectives:**

1. To acquire a foundational understanding of the major theoretical paradigms that shaped literary and cultural criticism in the twentieth century, tracing how meaning is constructed through the lenses of language, socio-economic structures, human psyche, and gender.
2. To examine the relationship between language, ideology, class, gender, and the unconscious in the production and interpretation of literary texts and to cultivate critical thinking by comparing different theoretical approaches.
3. To understand the principal concepts of various schools of thought, and familiarise students with the specific critical terms of like ‘sign’, ‘narratology’, ‘base’, ‘ideology’, ‘the unconscious’, ‘repression’, ‘performativity’, ‘gynocriticism’, etc.
4. To enable students to bridge the gap between literature and allied disciplines – like linguistics, political economy, psychology, and gender studies – by evaluating how these fields inform literary production and interpretation.
5. To strengthen academic reading, interpretation, argumentation, and theoretical writing skills, to perform advanced, theoretically informed readings of literary texts by applying the specific conceptual frameworks in their future research.

### **Marxism:**

1. Karl Marx, ‘Preface’ to: A Contribution to a Critique of Political Economy (selected sections)
2. Raymond Williams, from The Country and the City (selected sections)

### **Feminism:**

1. Simone de Beauvoir, The Second Sex (selected sections)
2. Judith Butler, Gender Trouble (selected sections)
3. Elaine Showalter, “Towards a Feminist Criticism” / A Literature of Their Own (selected sections)

Psychoanalysis: 1. Freud on Literature (“Creative Writers and Day-Dreaming” or “The Uncanny”)

### **Structuralism:**

1. Ferdinand de Saussure, Course in General Linguistics (selected sections),
2. Vladimir Propp, Morphology of the Folktale (selected sections),
3. Roland Barthes, “Introduction to the Structural Analysis of Narrative”

**Course Outcome:** Upon successful completion of the course, students will be able to:

1. Evaluate the fundamental concepts and terminology associated with Structuralism, Marxism, Psychoanalysis, and Feminist criticism, and analyse texts applying appropriate theoretical frameworks drawn from these traditions.
2. Critique cultural texts with questions concerning language, ideology, class, gender, identity, and the unconscious in literary and cultural production.
3. Construct coherent, theoretically informed arguments in oral presentations and academic writing.
4. Demonstrate the ability to employ literary theory as an analytical tool for independent research, and formulate independent, theoretically grounded research arguments with an informed and advanced understanding of the intersections between language, class, mind, and gender.

## **ENG 502**

### **Literary Theory II: Language, Race, Caste, and Ecology**

(Poststructuralism, Postcolonialism, Subaltern Studies/ Dalit and Ecocriticism)

**Level 500**

**4 Credits**

\*(5 texts would be chosen from the following pool of texts)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

### **Course Objectives:**

1. To introduce students to major developments in literary and cultural theory after 'Structuralism' and their key concepts that challenge, decentralize, and deconstruct Eurocentric, anthropocentric, and elite-centric structures of knowledge and power.
2. To examine how questions of power, discourse, colonialism, race, caste, identity, and ecology reshape literary criticism, and also to understand and analyse how marginalized identities are represented, silenced, or reclaimed in literature with an increased geopolitical and social awareness.
3. To encourage critical engagement with the intersections of literature, history, politics, environment, and social justice with an enhanced ability to critique cultural texts, focusing on environmental ethics, resource exploitation, and planetary consciousness.
4. To enable students to employ contemporary theoretical approaches to interpret literary and cultural texts, with an understanding that meaning is fluid, contingent, and politically charged, and to prepare students for advanced theoretical research in literary and cultural studies.

Poststructuralism:

1. Michel Foucault, "What is an Author?"
2. Jacques Derrida, "Structure, Sign & Play in the Discourse of Human Sciences"

Postcolonialism:

1. Mahatma Gandhi, "Passive Resistance" and "Education," (from Hind Swaraj & Other Writings)
2. Edward Said, "The Scope of Orientalism," from Orientalism
3. Frantz Fanon, selected sections from Black Skin, White Masks, or The Wretched of the Earth

Subaltern Studies/ Dalit Studies:

1. Gayatri Chakravorty Spivak, "Can the Subaltern Speak?"
  2. B. R. Ambedkar: Annihilation of Caste, (selected sections)
  3. Sharan Kumar Limbale, Towards an Aesthetics of Dalit Literature, (selected sections)
- Ecocriticism: 1. Select texts from *The Ecocriticism Reader* (edited by Cheryll Glotfelty and Harold Fromm)

**Course Outcome:** Upon successful completion of the course, students will be able to:

1. Evaluate the principal concepts of Poststructuralism, Postcolonialism, Dalit Studies, and Ecocriticism, and also trace the evolution of the late twentieth-century theoretical schools with earlier critical traditions.
2. Interpret literary and cultural texts through contemporary theoretical perspectives and the dynamics of power, marginalization, and agency within Subaltern and Dalit socio political contexts, recognizing indigenous and subaltern modes of resistance.
3. Critically analyse issues of discourse, power, colonialism, race, caste, marginality, and environmental ethics in literary representation.
4. Develop theoretically informed arguments that integrate textual analysis with historical, political, and ecological perspectives and develop a comprehensive, ethical, and intersectional approach to literary criticism that addresses contemporary global issues surrounding race, caste, nation, and environment.
5. Apply advanced critical methodologies in independent research and scholarly writing.

## **ENG 503**

### **Literature and Environmental Humanities**

#### **Level 500**

#### **4 Credits**

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

#### **Course Objectives:**

1. To sensitise the students about the condition and crisis of the environment and ecology as reflected in literature.
2. To make students aware of the historical and chronological unfolding of ecological consciousness in different genres on different continents.
3. To make the students equipped to employ ecocritical theory to their reading of literature as a whole.

There will be a compulsory question on ecocriticism and four other authors/texts would be chosen in a particular semester.

#### **Content**

Ecocriticism:

Selections from *Ecofeminism* by Vandana Shiva and Maria Mies

*Tinai* Theory

“A Cyborg Manifesto” by Donna Haraway  
*How We Became Posthuman* (1999) by N. Katherine Hayles  
“Environmentalism and Postcolonialism”/ selections from *Slow Violence and the Environmentalism of the Poor* by Rob Nixon  
*Geocriticism: Real and Fictional Spaces* by Bertrand Westphal  
*Blue Humanities: Storied Waterscapes in the Anthropocene* by Serpil Oppermann  
*The New Nature Writing: Rethinking the Literature of Place* by Dr. Jos Smith.

Ecoliterature:

Selections from *Silent Spring* by Rachel Carson OR selections from *Walden* by Thoreau OR  
*Politics of Nature* by Bruno Latour

*The Woodlanders* by Thomas Hardy OR *The God of Small Things* by Arundhati Roy OR *The Hungry Tide* by Amitav Ghosh OR *Animal’s People* by Indra Sinha OR one work of Petrofiction OR one novel involving Posthumanism and Ecology OR one novel on Climate Crisis to be chosen by the concerned teacher for a semester

*The Waterfall* [Muktadhara] by Rabindranath Tagore OR *An Enemy of the People/Lady from the Sea* by Henrik Ibsen

British Romantic, Victorian and modern poems, American poems and Indian poems: *selections would be made by the concerned teacher for every semester*

**Course Outcome:** Upon successful completion of the course, students will be able to:

1. Critically appreciate the ecological concerns reflected in literature.
2. Understand the historical and chronological unfolding of ecological consciousness in different genres on different continents.
3. Analyse the literary texts with the help of ecocritical theory.
4. Apply the ecocritical knowledge to real world situations of environmental crisis.
5. Remain aware of the rich ecocritical heritage of India
6. Critically appreciate the necessity of Petroliterature
7. Appreciate cutting edge research in environmental humanities, postcolonialism and posthumanism
8. Acquire knowledge of Blue Humanities, Geocriticism and New Nature Writing

**ENG 504**

**American Literature and Culture**

**Level 500**

**4 Credits**

\*(There would be a compulsory question from the background and 4 authors/modules would be chosen by concerned teachers from the following pool of modules for each relevant semester; texts from all modules might not be offered every semester)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

### **Course Objectives:**

1. To inform the students about the rich history of American Literature
2. To acquaint the students with the different genres of American Literature
3. To sensitise students about the racial and ethnic controversies represented in American Literature
4. To make the students aware about the literature of a vast geographical expanse
5. To acquaint students with the variety inherent in American culture in terms of its expression, for instance, in music and films.

### Module 1: Background of American Literature (compulsory)

#### Module 2: Drama: (any one)

August Wilson, Eugene O'Neill, Tennessee Williams. Edward Albee, Amiri Baraka, Arthur Miller

#### Module 3: Novel: (any one)

Hawthorne, Mark Twain, Melville, Harriet Beecher Stowe, Ernest Hemingway F. Scott Fitzgerald, William Faulkner, Steinbeck, Sinclair, Scott Momaday, Stephen Crane, Louisa May Alcott, Toni Morrison, Alice Walker

#### Module 4: Short Stories and Non-Fiction (1 short story and/ or 1 non-fictional work)

Short Stories: Hawthorne, Edgar Allan Poe, Faulkner, Sandra Cisneros, Scott Fitzgerald

Non-fiction: Frederick Douglass, Harriet Jacobs, Emerson, Thoreau, Lincoln  
Toni Morrison, Martin Luther King Jr, Scott Fitzgerald

#### Module 5: Poetry (any four poets)

Walt Whitman, Emily Dickinson, Robert Frost, the Brahmin Poets, Langston Hughes, Allen Ginsberg, Adrienne Rich, Theodore Roethke, Wallace Stevens, Sylvia Plath, Rita Dove

#### Module 6: American Culture

Popular Music: selections from Big Band, Ragtime, Broadway, Jazz and popular musicians like

—

Elvis Presley, Frank Sinatra, Jimi Hendrix, Bob Dylan, Grateful Dead, The Doors, Eagles, Billy Joel, Bruce Springsteen, Michael Jackson, Madonna, R.E.M., Metallica, Megadeth, Nirvana, NWA, 2Pac, Britney Spears, Eminem, Lady Gaga, among others.

Films: selects film/s will be offered each semester

*Citizen Kane*, dir. Orson Welles; *Gone with the Wind*, dir. Victor Fleming; Any One Walt Disney produced film: *Snow White and the Seven Dwarves*, *Fantasia*, *Pinocchio*, *Bambi*, *Dumbo*, *Sleeping beauty*, or, *Cinderella*; *Ben-Hur*, dir. William Wyler; *High Noon*, dir. Fred Zinnemann;

*Sound of Music*, dir. Robert Wise; *The Godfather*, Or, *The Godfather II*, Or, *Apocalypse Now*, dir. Francis Ford Coppola; *Taxi Driver*, dir. Martin Scorsese; *A Clockwork Orange*, dir. Stanley Kubrick; *Jaws*, dir. Steven Spielberg; *The Silence of the Lamb*, dir. Jonathan Demme; *Pulp Fiction*, dir. Quentin Tarantino; *Terminator II: Judgment Day*, dir. James Cameron; *The Hurt Locker*, dir. Kathryn Bigelow; *Forrest Gump*, dir. Robert Zemeckis, among others.

### **Course Outcome**

After successful completion of this course, the students would be equipped to

1. Demonstrate a comprehensive understanding of major American texts and their contextual significance.
2. Critically analyse literary movements, and their influence on modern American Literature.
3. Interpret the relationship between American literary texts and their critical interpretation.
4. Identify and discuss the evolution of American Literature from romanticism, through realism to modern ideas and their representations.
5. Apply critical insights to evaluate and develop informed perspectives on American Literature.
6. Appreciate American culture

### **PG 2 Yr Degree MA (NEP)**

#### **Semester III**

#### **ENG 505**

#### **Literature of the Early Modern Period**

(From the Renaissance to Enlightenment and the Long Eighteenth Century)

#### **Level 500**

#### **4 Credits**

\* (The first question about the intellectual and cultural background of the Early Modern period would be compulsory; four other texts/authors/literary representation of ideas would be taught by the concerned teachers in each relevant semester from the following pool of texts, taking at least one from each module)

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

### **Course Objectives:**

1. This course intends to acquaint students with the literature of the Early Modern period, with focus on England, encompassing the Renaissance and the Enlightenment period.
2. This course intends to enlighten the students about the larger context of the Renaissance and Reformation movements both in the South and North of Europe, from the 15<sup>th</sup> to the early 17<sup>th</sup> century.
3. The historical, socio-political, cultural, ideological implications involved will be explored through broad discussions of the “history of ideas” of the period (with references also to non-English/non-literary discourses wherever necessary, e.g. Machiavelli’s political treatise on the

ideal ‘prince’, or Pico della Mirandola’s discourse on the ‘dignity of man’, or Montaigne’s upholding of the notion of the ‘noble savage’)

4. This course aspires to sensitize the students about English texts, selected across different genres (poetry, drama, prose). Since the most significant achievements during the English Renaissance were made in the field of drama, this genre will be given a certain degree of priority.

5. This course attempts to trace the major ideas articulated by the thinkers of the European Enlightenment

6. This course traces the representation of the major ideas of the European Enlightenment in the literature of the Long Eighteenth century in England.

This paper will have two sections: Contexts (1 module) and Texts, across genres (4 modules)

### Module 1. Context (compulsory)

This will be primarily based on a series of lectures about the Renaissance and the Enlightenment both as historical period and in terms of ideas. A set of three issues may be discussed (preferably with reference to the texts selected for study in the other modules). These issues/themes may include some of the following:

1. The Idea of the Renaissance in its own time and later, beginning with the formulations of Petrarch, Pico, Ficino, Lorenzo Valla, Erasmus, More, Cornelius Agrippa, Montaigne, Machiavelli, Luther, Calvin, Vasari to later historians like Burckhardt, Panofsky, Cassirer, Kristellar and moving to Contemporary Schools like New Historicism, Cultural Materialism and Feminism
2. Humanist Learning: its scope and aim.
3. Renaissance political thought with special focus on the ideas of monarchy
4. The Renaissance Court and ideas of the Courtier
5. Renaissance notions of love and friendship
6. Religion during the Renaissance
7. Renaissance travel writing and conceptualizing the ‘Other.’
8. Renaissance Art including architecture
9. Renaissance Magic, including Witchcraft
10. Renaissance and the Race issue
11. Renaissance and Gender
12. History of Ideas drawing upon the works of John Milton, Thomas Hobbes, Rene Descartes, John Locke, David Hume, Adam Smith and Immanuel Kant.
13. Issues that might be covered include: Enlightenment and the discourse of Reason, Enlightenment and Political Society, Enlightenment and the question of Freedom, Enlightenment and the discourse of Sensibility, Enlightenment and questions of Slavery, Women and the Enlightenment, among others.

### Modules 2-5: Texts across genres

#### Module 2. Poetry

(Component to be chosen by the concerned teacher):

Sonnets (12 sonnets: to be selected by teacher)

Metaphysical Poetry (10 poems: to be selected by teacher)

Epic: Spenser, *Fairie Queene* (any 1 book)

Or

Milton, *Paradise Lost* (any 1 book)

Poems to be chosen from a pool of texts by John Dryden, Alexander Pope, Samuel Johnson, Oliver Goldsmith, Thomas Gray.

### Module 3. Drama (Shakespeare and Other Dramatists)

(Author/text (s) to be selected by the teacher):

Shakespeare, Marlowe, Kyd, Greene, Jonson, Webster, Chapman, Middleton, Massinger, Marston, Tourneur.

Drama during the Enlightenment to be chosen from a pool of texts by Richard Steele, John Dryden, John Gay, Nahum Tate.

### Module 4. Prose (any one)

(This genre may not be offered every year, to allow greater emphasis on the other genres which are considered to be of greater importance). Any one text by any one of the following authors may be offered:

Sidney, Nashe, Greene, More.

Non-Fictional Prose to be chosen from a pool of texts by John Milton, John Bunyan, Addison, Steele, Samuel Johnson.

### Module 5 (Fiction):

Fictional works to be chosen from a pool of texts by Daniel Defoe, Jonathan Swift, Samuel Richardson, Henry Fielding, Frances Burney, Laurence Sterne.

### **Course Outcome:**

On successful completion of this course, the students would be able to

1. appreciate the literature of the Early Modern period.
2. follow the historical trajectory of the larger context of the Renaissance and Reformation.
3. analyse the historical, socio-political, cultural, ideological implications of the ideas of Machiavelli, Mirandola and Montaigne as crucial to the formation of the Renaissance.
4. remain sensitised about Renaissance English drama.
5. remain critically aware of the major ideas articulated by the thinkers of the European Enlightenment
6. follow the representation of the major ideas of the European Enlightenment in the literature of the Long Eighteenth century in England.



## **ENG 506**

### **English Literature of the Long Nineteenth Century**

#### **Level 500**

#### **4 Credits**

\*( The first question about the intellectual and cultural background of the Long Nineteenth Century would be compulsory; four other texts/authors/literary representation of ideas would be taught by the concerned teachers in each relevant semester from the following pool of texts.

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

#### **Course Objectives:**

1. In this course students will be introduced to the political, sociological, and cultural phenomena like the French Revolution and the Industrial Revolution that shaped life and literature in the nineteenth-century.
2. The immediate socio-cultural and literary consequences of these revolutions including the advent of Romanticism and the restructuring of the society in the industrial era would be explored.
3. An attempt would be made to understand the long-term effects that had made it possible for radical Romantic ideas, mid-nineteenth century complacency about imperial and industrial achievements, as well as a reaction to this inertia later in the century, all to exist in the same age.

The course is divided into different parts: history of ideas and texts representing different genres and phases.

TEXTS (Note: the following list is merely indicative and tentative in nature)

#### Module I: Background/Context (Compulsory)

A study of the History of Ideas of the period, with selections from one or more authors/texts from the following (to be made by the teacher concerned):

Wordsworth, Coleridge, Arnold, Engels, J.S Mill, Walter Pater, Freud, Schopenhauer, Nietzsche and other Continental and British thinkers.

#### Modules 2-5: Texts across genres

Module 2: Poetry (Selections will be made by the concerned faculty):

Wordsworth, Coleridge, Byron, Keats, Shelley, Tennyson, Browning, Arnold, Hopkins, any one poet from the Pre-Raphaelite Brotherhood. Women poets.

Module 3: Fiction (Up to 1 novel each by any 2 of the following authors will be taught):

Walter Scott, Jane Austen, Charles Dickens, W. M. Thackeray, Wilkie Collins, Charlotte Bronte, Emily Bronte, George Eliot, Elizabeth Gaskell, Benjamin Disraeli, Thomas Hardy, Robert Louis

Stevenson, H. Rider Haggard, Arthur Conan Doyle, Charles Kingsley, Gissing, George Moore, Rudyard Kipling, Bram Stoker, H.G. Wells.

Module 4: Drama (1 play by any one of these dramatists)

Galsworthy, Wilde, Shaw, Peter Barry, Gilbert and Sullivan.

Module 5: Non-fiction (to be selected from the following):

Wollstonecraft, Godwin, Paine, Wordsworth, Coleridge, Arnold, J.S Mill, Carlyle, Ruskin, Pater, Wilde.

**Course Outcome:**

On successful completion of this course, the students would be able to

1. follow the political, sociological, and cultural phenomena like the French Revolution and the Industrial Revolution that shaped life and literature in the nineteenth-century.
2. analyse the immediate socio-cultural and literary consequences of the Twin Revolutions.
3. appreciate the necessity of the advent of Romanticism and the restructuring of the society in the industrial era.
4. would understand the long-term effects of the Industrial Revolution and the French Revolution in literature and culture of Europe and the rest of the world.
5. analyse the conundrum of radical Romantic ideas, mid-nineteenth century complacency about imperial and industrial achievements, as well as a reaction to this inertia later in the century, all existing in the same age.

**ENG 507:**

**Literature of the 20th and 21st Century**

**Level 500**

**4 Credits**

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

**Course Objectives:**

1. To introduce students to the major socio-political-cultural-intellectual developments in the West in the 20<sup>th</sup> century and after.
2. To acquaint students with the various literary traditions and discourses unfolding in transaction with the abovementioned developments.
3. To make students aware of the interrelationship between the emergent identity politics- based theoretical positions and new literary trends.
4. To sensitize students about the novel intertextual and interdisciplinary modes of literary production and reception.

**Any five (5) texts would be offered from the following pool of authors/texts, with one author/text from each group**

**Novel**

D. H. Lawrence, *Sons and Lovers*  
Ford Madox Ford, *The Good Soldier*  
E. M. Forster, *A Passage to India*  
Virginia Woolf, *To the Lighthouse*  
Lewis Grassic Gibbon, *Sunset Song*  
George Orwell, *1984*  
William Golding, *Lord of the Flies*  
John Fowles, *The French Lieutenant's Woman*  
Salman Rushdie, *Midnight's Children*  
Julian Barnes, *Flaubert's Parrot*

**Poetry**

Select poems (two to four) by  
W. B. Yeats  
T. S. Eliot  
Wilfred Owen  
W. H. Auden  
Philip Larkin  
Dylan Thomas  
Ted Hughes  
Seamus Heaney  
Carol Ann Duffy  
Andrew Motion

**Drama**

G. B. Shaw, *Pygmalion/Saint Joan/Man and Superman*  
J. B. Priestly, *An Inspector Calls*  
T. S. Eliot, *Murder in the Cathedral*  
Samuel Beckett, *Waiting for Godot*  
John Osborne, *Look Back in Anger*  
Harold Pinter, *The Birthday Party*  
Peter Shaffer, *Equus*  
Caryl Churchill, *Top Girls*  
Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*  
Sarah Kane, *4.48 Psychosis*

**Short Story**

E. M. Forster, "The Machine Stops"  
D. H. Lawrence, "Odour of Chrysanthemums"  
James Joyce, "The Dead"  
Katherine Mansfield, "The Daughters of the Late Colonel"  
V. S. Pritchett, "The Saint"

Graham Greene, "The Destructors"  
Alan Sillitoe, "The Loneliness of a Long Distance Runner"  
Doris Lessing, "Notes for a Case History"  
Angela Carter, "The Courtship of Mr. Lyon"  
Penelope Fitzgerald, "The Means of Escape"  
Ian McEwan, "Pornography"

### **Non-Fictional Prose**

Virginia Woolf, "Modern Fiction"  
E. M. Forster, "What I Believe"  
George Orwell, "England Your England"  
Isaiah Berlin, "The Hedgehog and the Fox"  
G. K. Chesterton, "What is Right with the World"  
Aldous Huxley, "The Doors of Perception"  
J. G. Ballard, "Fictions of Every Kind"  
Angela Carter, "Notes from the Frontline"  
Salman Rushdie, "Outside the Whale"  
Zadie Smith, "That Crafty Feeling"

### **Course Outcome:**

Upon completion of the Course, the students will

1. Gain insights into the interactions between literature and culture in the 20<sup>th</sup> and 21<sup>st</sup> Century West, which developed in dialogue with those of the East.
2. Develop an understanding of the various literary (and some non-literary) movements in Europe and America during this time, most importantly Modernism and Postmodernism.
3. Learn to read texts and contexts in an intertextual and interdisciplinary mode in order to relate them with their own present habitus.
4. Have a clearer understanding of the intersections of literature, power, politics, identity, environment, and media through the prism of texts.
5. Be able to engage with the increasingly more fluid, decentred, cross-cultural, and cross-generic nature of modern textuality and identity.

### **ENG 508:**

#### **Rabindranath Tagore**

#### **Level 500**

#### **4 Credits**

For this paper, the contextual module is compulsory, and a rotating selection of texts drawn from different literary genres will be offered each year. This flexible structure allows successive offerings of the course to engage with diverse aspects of Tagore's oeuvre while maintaining a common critical and historical foundation.

### **Course Objectives:**

1. To introduce students to Rabindranath Tagore's life, intellectual evolution, and the historical, cultural, and political contexts that shaped his writings.
2. To enable students to analyse Tagore's works through interdisciplinary and contemporary critical approaches.
3. To develop a critical understanding of Tagore's literary, aesthetic, philosophical, and cultural contributions across multiple genres.
4. To examine Tagore's engagement with questions of nationalism, education, religion, ecology, rural reconstruction, and global humanism.
5. To familiarise students with major debates in Tagore scholarship and his place in Indian and world literature.

### **Module 1: General Background & Biographical Details: (compulsory)**

The focus will be on key nodal points in Tagore's life and times (Tagore & the Bengal Renaissance, Tagore & Politics, Tagore & Bangla Literature, Tagore & the West, Tagore & Visva-Bharati, etc.). Emphasis will also be given to different phases in Tagore's life, like the Jorasanko phase, the Shelaidaha phase, or the Santiniketan phase. Discussions will range from his involvement with the cooperative movements to his 'modernist' experiments in painting, to showcase Tagore as a polymath, polemicist, activist, multifaceted artist, and a major literary, intellectual, and cultural figure in Indian culture.

### **Modules 2-5: Texts across genres**

**(Not all modules will be offered every year.)**

#### **Module 2: Poetry**

All major collections of poems. Each year, selections will be made from 1 or 2 collections.

#### **Module 3: Novel and Short Story**

One (1) novel, from among the major novels, will be taught in a semester. Two short stories will be selected from the major short stories.

#### **Module 4: Drama**

One (1) play, from among the major plays, will be taught in a semester.

#### **Module 5: Non-fictional Prose**

This category includes essays, travelogues, lectures, and other polemical writings and letters. A new selection of 1 or 2 texts will be made each time the course is taught.

**Please note:** Available English translations of Tagore's texts will be the mainstay of classroom discussions. If available, auto-translations will also be consulted. However, students will be asked to consult the original Bangla texts whenever possible, as these will feature regularly in the course.

### **Course Outcomes:**

On successful completion of the course, students will be able to:

1. Explain the major phases of Tagore's life and their significance in the making of modern Indian literary and intellectual history.
2. Critically analyse selected works of Tagore using appropriate literary concepts and theoretical frameworks.

3. Evaluate Tagore's interventions in debates on nationalism, colonialism, education, religion, aesthetics, ecology, and modernity.
4. Produce well-researched, independent critical arguments based on primary texts and relevant scholarship.
5. Situate Tagore's writings within the broader traditions of Indian Knowledge Systems (IKS), comparative literature, and world literature.

**ENG 509** – (One Option to be selected and offered by the teachers of the Department for every relevant semester):

**Level 500**

**4 Credits**

The teaching process would involve classroom lecture in a smart classroom, tutorials, invited lectures by literary stalwarts and critics, literary quiz with AI and public platform like Kahoot used. Classroom presentation by students and creation of Blog a on the course taught are encouraged as part of the internal assessment process.

**Course Objectives:**

1. Imparting special focused knowledge of one particular literary area
2. Providing knowledge of the possibilities of recent relevant critical tool and theory
3. Preparing students for intensive study and research on one subject

M. Op. 1A: Special Author

**or**

M. Op. 1B: Autobiographical Writings

M. Op. 2: Indian Fiction in English

M. Op. 3: Classical Literatures in Translation

M. Op. 4: Detective Fiction

M. Op. 5: Crime Fiction

M. Op. 6: Spy Thrillers

M. Op.7: Indian Women's Fiction in English

M. Op. 8: Bhasha Literatures in Translation

M. Op. 9: Literature and War

M. Op. 10: The Early Modern Epic and Romance

M. Op. 11: Theatre Studies

M. Op. 12: Literature and the Raj

M. Op. 13: Gender and Sexuality in any author/ literature

M. Op. 14: Diaspora Literature

M. Op. 15: Literature and the Visual Arts

M. Op. 16: Translation Studies

M. Op. 17: Orality and Literature

M. Op. 18: Canadian Literature: An Overview

M. Op. 19: Australian Literature

M. Op. 20: African Literatures in English

M. Op. 21: Caribbean Literature  
M. Op. 22: African- American Literature  
M. Op. 23: Multicultural American Literature  
M. Op. 24: Travel Writing  
M. Op. 25: Literature and Film  
M. Op. 26: Children's Literature  
M. Op. 27: Fairy Tales and Folklore  
M. Op. 28: Literature and Performing Arts  
M. Op. 29: Approaches to Comparative Literature  
M. Op. 30: Comparative Literature: Reception of Asian Literatures in Europe.  
M. Op. 31: Comparative Literature: Reception of European Literatures in India  
M. Op. 32: Early Modern Theatre / Drama  
M. Op.33: The Graphic Novel  
M. Op. 34: Literature and Films of the Holocaust  
M. Op. 35: Literature and Sports  
M. Op. 36: Politics and Literature  
M. Op. 37: Satirical Literature  
M. Op. 38: Nonsense Literature  
M. Op. 39: Race Ethnicity and Nation  
M. Op. 40: Canonical English Literature (any one period)  
M. Op. 41: Russian / French/ German/ Italian literature in Translation  
M. Op. 42: Indian Nationalist writings  
M. Op. 43: Modern European Drama (in translation)  
M. Op. 44: Modern European Novel (in translation)  
M. Op. 45: Modern European Poetry (in translation)  
M. Op. 46: Metaphysical Poetry  
M. Op. 47: The Romantic Movement  
M. Op. 48: The Pastoral Tradition  
M. Op. 49: Non-fictional prose writing  
M. Op. 50: Indian English poetry  
M. Op. 51: Literature of the Absurd  
M. Op. 52: Post World War II Drama  
M. Op. 53: Women and Literature / Literature by Women  
M. Op. 54. Subaltern/ Dalit Literature  
M. Op. 55: South Asian Literatures  
M. Op. 56: Science and Speculative Fiction  
M. Op. 57: Literature and the City  
M. Op. 58: Literature of the Uncanny  
M. Op. 59: Food and Literature  
M. Op. 60: Literature and Sartorial Practices  
M. Op. 61: Literature and Architecture  
M. Op. 62: Literature and the Social Network  
M. Op. 63: Digital Humanities  
M. Op. 64: Literature and the Body  
M. Op. 65: Literature and Santiniketan-Sriniketan  
M. Op. 66: Literature and Colonial Modernity

M. Op. 67: Text and Performance

M. Op. 68: Introduction to Northeast Indian Literature

M. Op. 69: Indian Knowledge Systems: Literary Culture in Colonial Bengal

M. Op.70: Indian Knowledge Systems: Religious and Folk Poetry of India

M. Op.71: Advanced Research Methodology

**Course Outcome:**

After completion of this course the students would be able to

1. Concentrate on one particular literary area
2. Utilise knowledge of the possibilities of recent relevant critical tool and theory
3. Make an intensive study and conduct research on one specialized subject

**ENG 510:**

**Dissertation**

**Level 500**

**20 Credits**