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POSTGRADUATE COURSE (MA) IN ENGLISH

(Under National Education Policy-2020)



**North-Eastern Hill University
Shillong**

Approved by Academic Council held on 20 October 2022

MA ENGLISH SYLLABUS
(Under NEP)
Department of English
North-Eastern Hill University

COURSE STRUCTURE

SEMESTER	CC	DSEC	GEC	RM	SEC	PAPER	CREDIT	MARKS
First Semester	02	02	01	-	-	05	200	500
Second Semester	02	02	-	01	01	06	24	600
Third Semester	03	03	-	-	-	06	24	600
Fourth Semester	Dissertation (DSEC)					01	20	500
Total						18	88	2200

CC-	Core Course
DSEC-	Discipline Specific Elective Course
GEC-	Generic Elective Course
RM-	Research Methodology
SEC-	Skill Enhancement Course

Note:

- i) 1 Credit hour is equivalent to 15 hours of teaching
- ii) GEC will be according to the instruction given
- iii) Upto 40% credit of the programme can be achieved through MOOCs (SWAYAM) platform

MA English Syllabus
(Under NEP)
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Preface

The MA programme in English comprises seven Core Courses (CC), seven Discipline Specific Elective Courses (DSEC), one Generic Elective Course (GEC), one Research Methodology Course (RM) and one Skill Enhancement Course (SEC) and a DSEC Dissertation. There are 18 papers and 88 credits with a total of 2200 marks over four semesters. The Generic Elective Course, comprising Communicative English (meant for students from within the Department and those from other disciplines) is taught in the first semester. The Skill Enhancement Course, comprising Creative Writing/Drama in Performance, and the Research Methodology (RM) Course are taken up in the second semester. The RM Course is preparatory to the DSEC Dissertation in the fourth semester.

The Core and Discipline Specific Elective Courses are organised to cover all the important genres of Poetry, Fiction, Literary Theory & Criticism and Drama, besides literary periods, movements, shifts and directions in canonical British and new/non-British literatures in English. The Department also offers courses on Environment and Indian Writing in English, Northeast Studies, Shakespeare Studies, Decolonial Studies, Asian Literary Cultures, American Literature, World Literature in Translation and Women's Studies.

Programme Outcome

The students will become acquainted with all the important genres of Poetry, Fiction, Literary Theory & Criticism and Drama, besides literary periods, movements, shifts and directions in canonical British and new/non-British literatures in English. They will additionally gain the aptitude to read and understand various literary texts, thus, enabling them to think critically and demonstrate a coherent and systematic knowledge of the different aspects of English literature. Communicative English will help them understand the many ways the English language functions while communicating; Creative Writing will help them understand the rudiments of creative writing practice and theory; Drama in Performance will give them practical training and enable them to understand, participate and manage a play production, and Research Methodology will introduce students to basic methods and approaches to research in literary studies.

FIRST SEMESTER					
Paper Code	Paper	No of Papers	Total Credit	Total Marks	Teaching Hours
ENG-CC-500	Core Course British Poetry	01	4	100	60
	British Fiction	01	4	100	60
ENG-CC-501					
ENG-DSEC-502	Discipline Specific Elective Course A. Indian Fiction in Translation Or B. MOOCs through SWAYAM	01	4	100	60
	A. Asian Literary Cultures Or B. MOOCS through SWAYAM	01	4	100	60
ENG-DSEC-503					
ENG-GEC-504	Generic Elective Course Communicative English	01	4	100	60
Total		05	20	500	

SECOND SEMESTER				
Paper Code	Paper	No of Papers	Total Credit	Total Marks
ENG-CC-505	Core Course British Drama	01	4	100
ENG-CC-506	Literary Criticism and Contemporary Theory	01	4	100
ENG-DSEC-507	Discipline Specific Elective Course A. World Literature in Translation Or B. MOOCs through SWAYAM	01	4	100
ENG-DSEC-508	A. Decolonial Studies Or B. MOOCS through SWAYAM	01	4	100
ENG-RM-509	Research Methodology and Proposal Writing	01	4	100
ENG-SEC-510	A. Creative writing Or B. Drama in Performance	01	4	100
Total		06	24	600

THIRD SEMESTER				
Paper Code	Paper	No of Papers	Total Credit	Total Marks
ENG-CC-600	Core Course Environment and Indian Writing in English	01	4	100
ENG-CC-601	American Literature	01	4	100
ENG-CC-602	Women's Studies	01	4	100
ENG-DSEC-603	Discipline Specific Elective Course (With Research Focus) A. Shakespeare Studies Or B. MOOCs through SWAYAM	01	4	100
ENG-DSEC-604	A. Northeast Studies Or B. MOOCS through SWAYAM	01	4	100
ENG-DSEC-605	A. Performance Studies/ B. Theory and Text Or C. MOOCS through SWAYAM	01	4	100
Total		06	24	600

FOURTH SEMESTER				
Paper Code	Paper	No. of Papers	Total Credit	Total Marks
ENG-DSEC-606	Dissertation	01	20	
	Problem Identification and Review of Related Literature		2	50
	Proposal Writing and Presentation		2	50
	Data Collection		2	50
	Data Analysis, Interpretation and Discussion.		4	100
	Dissertation Writing		6	150
	Viva voce		4	100
Total			20	500

EVALUATION					
Paper Credit	Marks	Type of Evaluation	Percentage	Marks	Total Marks
4	100	End Semester Evaluation	75%	75	100
		Sessional Evaluation	25%	25	

Note:

- 1) *Sessional Evaluation Marks: The average of the best two tests/seminars/Field Work marks will be considered out of three tests/seminars/Field Work. At least, 1 test is compulsory.*
- 2) *Grade Point: 10 Grade Point*

Grade Letter and Grade Points

The Grade Point Average (GPA) is computed from the grades as a measure of the student's performance. The GPA is based on the grades of the current term, while the Cumulative GPA (CGPA) is based on the grades in all courses taken after joining the programme of study. The contribution of each course to the GPA is the product of the number of credits and the grade point corresponding to the grade obtained. For instance, if it is a 3-credit course, and the student gets a B grade (which corresponds to 6 grade points, then the contribution of the course to the total grade points is equal to 3 x 7, or 21. To get the GPA for a semester, one adds the grade point contributions of all the courses taken in the semester, and divides this total by the number of credits. The CGPA is similarly calculated, the only difference being that one considers the grade point contributions of all the courses taken in all the terms. The GPA and CGPA are rounded off to the first decimal place.

Letter Grade	Grade Point
O (Outstanding)	10
A+ (Excellent)	9
A (Very good)	8
B+ (Good)	7
B (Above average)	6
C (Average)	5
P (Pass)	4
F (Fail)	0
Ab (Absent)	0

Entry and Credit Requirements at Various Levels of Programme of Study

Level of Programme	Requirements of the Programme	
Level 9 Master's Degree/Diploma	Entry requirements	A 3-year bachelor's Degree (Honours). A 4-year Bachelor's Degree (Honours/Research) Admission to a programme of study leading to the Master's Degree is open to those who have met the entrance requirements, including specified levels of attainment, specified in the programme admission regulations.
	Entry	First Semester/After completion of Level 9
	Credit requirements for a bachelor's Degree	A 1-year/2-semester master's programme builds on a bachelor's degree with Honours/Research and requires 44 credits for individuals who have completed a bachelor's degree (Honours/Research). A 1-year/2-semester Post- Graduate Diploma builds on a 3- year/6 semester bachelor's degree and requires 44 credits for individuals who have completed a Bachelor's programme. The 2-year/4-semester Master's programme builds on a 3-year/6- semester bachelor's degree and requires 88 credits from the first and second years of the programme, with 44 credits in each year of the programme.
	Exit	Second Semester/Fourth Semester

Note: 1 Credit Hour is equivalent to 15 hours of teaching for theory papers and 30 hours of practical activities for Practical Papers.

First Semester

ENG: CC 500

British Poetry

[Total Credits 4/ Total Marks 100]

This course is designed to familiarise students with developments in British poetry and expose them to varied poetic traditions. It begins with the Elizabethan Age, moves on to Metaphysical Poetry and as it navigates the neo-classicism of the Augustan Age, anticipates the spontaneous poetry of the Romantics. The complexities of Victorian Poetry and the disillusionment of Modern Poetry are also explored. It concludes with a contemporary Scottish poet that adds 'regional' flavour to the complexity and diversity of Modern British Poetry. All poems in the course are prescribed for detailed study.

Course Objectives

1. To provide a comprehensive guide to English poetry, its development, forms and movements over the ages.
2. To familiarise students with the "new" poetry, which came into being at the beginning of the 20th Century in the UK.
3. To equip them with the ability to understand and appreciate the various elements and aspects of poetry.
4. To encourage reading and discussion of poetry as a means to explore issues of identity, culture, human relationships, nature and topics relating to life and customs.

Learning Outcomes

This course will help students gain expertise in the study of poetry, its various elements, genres, techniques and devices. By engaging in close reading and analysis of literary texts, students will develop their critical thinking skills, thus inculcating the spirit of enquiry and questioning in them. Further, students will be provided with the relevant materials in their endeavour to explore culture, history, and human values.

Unit I

Edmund Spenser:

Amoretti Sonnet I: Happy ye leaves when as those lilly hands
Sonnet 34: Lyke as a ship, that through the ocean wyde
Sonnet 54: Of this worlds theatre in which we stay
Sonnet 79: Men call you fayre, and you doe credit it

John Donne: "The Canonization"
 "The Extasie"
 "The Sunne Rising"
 "Batter My Heart, Three-Person'd God"

Unit II

Alexander Pope: "The Rape of the Lock"

John Keats: "Ode to a Nightingale"
 "Ode on a Grecian Urn"

Unit III

Gerard Manley Hopkins: "God's Grandeur"
 "The Windhover"
 "Pied Beauty"
 "Felix Randall"

Wilfred Owen: "Anthem for Doomed Youth"
 "Mental Cases"
 "Dulce et Decorum Est"
 "Strange Meeting"

Unit IV

Thomas Stearns Eliot: "Preludes"
 "Gerontion"
 Selections from "Four Quartets"

Carol Ann Duffy: "Originally"
 "Standing Female Nude"
 "Shooting Stars"
 "Valentine"

Suggested Reading

Black, Joseph, ed. *The Broadview Anthology of British Literature (Concise Edition) Vol. A*. Broadview Press: London, 2007.

Bloom, Harold, ed. *English Romantic Poetry*. New York: Chelsea House Publishers, 2004.

Bowra, C.M. *The Romantic Imagination*. New Delhi: OUP, 1999.

Corcoran, Neil. *English Poetry since 1940*. London: Longmans, 1993.

Corns, T N, ed. *The Cambridge Companion to English Poetry*. Cambridge: University Press, 1973.

- Dowson, Jane. *Carol Ann Duffy Poet for our Times*. UK: Palgrave Macmillan, 2016.
- Draper, R. P. *An Introduction to Twentieth-Century Poetry in English*. New York: St Martin's Press, 1999.
- Duffy, Carol Ann. *The World's Wife: Poems*. London: Faber and Faber, 2001.
- Duncan, Andrew. *Centre and Periphery in Modern British Poetry*. UK: Liverpool University Press, 2005.
- Eliot, T.S. *On Poetry and Poets*. London: Faber and Faber, 1957.
- Ferguson, Margaret, Mary Jo Salter, and Jon Stallworth, eds. *The Norton Anthology of Poetry*, 5th edition. New York and London: W. W. Norton & Company, 2005.
- Howarth, Peter. *British Poetry in the Age of Modernism*. Cambridge: Cambridge University Press, 2005.
- Manning, Peter. *Reading Romantics: Texts and Contexts*. New York: Viking, 1990.
- Matthews, D, ed. *Keats: The Critical Heritage*. London: Routledge and Kegan Paul, 1971.
- Parry, G. *The Seventeenth Century: The Intellectual and Cultural Context of English Literature*. Harlow: Longman, 1989.
- Perkins, David. *A History of Modern Poetry* (2 Volumes). Harvard: Harvard University Press, 1987.
- Rivers, Isabel. *Classical and Christian Ideas in English Renaissance Poetry*. London: Penguin Books, 1979.
- Rogers, Pat. *The Cambridge Companion to Alexander Pope*. Cambridge, Massachusetts: Cambridge University Press, 2007.
- Schmidt, Michael. *An Introduction to Fifty Modern British Poets*. London: Pan Books, 1979.
- Sherwood, T.G. *Fulfilling the Circle: A Study of John Donne's Thought*. Toronto: Toronto Press, 1984.
- Untermeyer, Louis. *Modern British Poetry*. London: Kessinger Publishing, 2003.

First Semester

ENG: CC 501

British Fiction

[Total Credits 4/ Total Marks 100]

This course introduces students to the major developments in English fiction - novels and short fiction - from the early decades of the nineteenth century to the middle years of the twentieth century. These innovations provide a measure of the achievements of English fiction writers. Starting with Jane Austen who is credited with giving the novel its “modern turn” by focusing upon character and the tensions between the individual and the society, the texts included in the course record the experiments made by leading writers to deal with the complex realities of modern life. The role of the narrator, narrative structure, gender roles, definitions of nation hood and ethnicity, conceptions of history and politics are expected to feature prominently in the course.

Course Objectives

The course is intended to:

1. Introduce the students to the major developments in the field of British novels and short fictions from the early nineteenth century to mid-twentieth century.
2. Make them familiar with different genres of fiction as well as different narrative techniques.

Learning Outcomes

The students are expected to have comprehensive knowledge about British fiction belonging to the period between early nineteenth century to mid-twentieth century. They are also expected to appreciate the various forms and narrative techniques used in the texts.

Unit I

Jane Austen

Persuasion

Emily Bronte

Wuthering Heights

Unit II

Thomas Hardy *Tess of the D'Urbervilles*

D. H. Lawrence *The Fox* (Novella)

Unit III

Virginia Woolf Selected short stories ("The Mark on the Wall", "Mrs Dalloway in Bond Street")

E. M. Forster *A Passage to India*

Unit IV

William Golding *Lord of the Flies*

Alan Sillitoe *The Loneliness of the Long Distance Runner* (Novella)

Suggested Reading

Byrne, Paula. *The Real Jane Austen: A Life in Small Things*. Harper Collins, 2013.

Bailey, Stephen. *Heartlands: A Guide to D.H. Lawrence's Midland Roots*. Troubadour Publishing, 2013.

Berman, Jessica. Ed. *A Companion to Virginia Woolf*. Wiley Blackwell, 2016.

Carey, John. *William Golding: The Man who wrote Lord of the Flies*. Faber and Faber, 2009.

Devereux, Jo. *Patriarchy and its Discontents: Sexual Politics in Selected Novels and Stories of Thomas Hardy: Studies in Major Literary Authors Series*. Routledge, 2003.

Eagleton, Terry. *The English Novel: An Introduction*. Oxford: Blackwell Publishing, 2005.

Heather, Glen. *The Cambridge Companion to Brontes*. Cambridge University Press, 2002.

Hitchcock, Peter. *Working Class Fiction in Theory and Practice: A Reading of Alan Sillitoe*. UMI Research, 1989.

Hogle, Jerrold, ed. *The Cambridge Companion to Gothic Fiction*, 2002. Cambridge University Press, 2008.

Hoggart, Richard. *The Uses of Literacy: Aspects of Working-Class Life*. Penguin Classics, 2009.

Kramp, Michael, ed. *Jane Austen and Critical Theory* London: Routledge, 2021.

Lathan Sean and Rogers Gayle. *Modernism: Evolution of an Idea*. Bloomsbury Publishing, 2015.

Levenson, M.. *The humanities and everyday life: The literary Agenda*. Oxford University Press, 2017

Robinson, Roger. *Running in Literature*. New York: Breakaway Books, 2000.

Shape, J.H. *E.M. Forster: Critical Assessments*. London: Routledge, 1998.

Sutherland, John. *Victorian Fiction: Writers, Publishers, Readers*. Palgrave Macmillan, 1995.,

Thomas, Jane. *Thomas Hardy and Desire: Conceptions of the Self*. Palgrave Macmillan, 2013.

First Semester

ENG: DSEC 502 (Option A) Indian Fiction in Translation [Total Credits 4/Total Marks 100]

In recent years, Indian Fiction in Translation has emerged as an important category of literary studies. The course aims at providing students an overall exposure to the contemporary modern fiction in various languages of India. The course includes some of the significant works in languages such as Assamese, Bengali, Hindi, Kannada etc. with the view to help students develop deeper understanding and critical perspectives about the issues addressed by the works.

Course Objectives

1. To familiarise students with the trajectory of modern Indian fiction in various regional literatures from early modern to contemporary.
2. To give an exposure to the students to the rich repository of regional literature in various parts of the country.
3. To equip students with the ability to critically analyse the literary texts emerging from varied geo-cultural contexts of India.

Learning Outcomes

1. The students will get an opportunity to critically engage with some of the modern classics and seminal literary texts written in various regional languages.
2. The course will introduce students to the works of regional literary stalwarts like Tagore, Premchand to the more contemporary master storytellers like Fakir Mohan Senapati, Manto, and Ananthamurthy.

3. The students will also have an intimate literary journey with the politically potent women voices of the present time, like Indira Goswami and Baby Kamble. The course will help comprehend the value and significance of translation in literary studies.

Unit I

Rabindranath Tagore *The Home and the World*

Unit II

Fakir Mohan Senapati *Six Acres and a Third*

U. R. Anantha Murthy *Samskara*

Unit III

Indira Goswami *Pages Stained with Blood*

Baby Kamble *The Prisons We Broke*

Unit IV

Saadat Hasan Manto “Toba Tek Singh”
“The Return (Open It)”

Premchand Shatranj ke Khiladi (The Chess Players)
Thakur ka Kuwan (The Thakur’s Well)

Suggested Reading

Ahmed, Aijaz. *Indian Literature – Notes Towards a Definition of Category*. London: Verso, 1992.

Baral, K.C, D. Venkat Rao and Sura P. Rath. *U.R. Anantha Murthy’s Samskara: A Critical Reader*. New Delhi: Pencraft International, 2005.

- Butalia, Urvashi and Ritu Menon, eds. *In other words: new writing by Indian Women*. New Delhi: Kali for Women, 1992.
- Collins, Michael. *Empire, Nationalism and the Postcolonial World: Rabindranath Tagore's Writings on History, Politics and Society*. Edinburgh: Routledge, 2011.
- Dutt, K C, et.al, eds. *Encyclopedia of Indian Literature*. New Delhi: Sahitya Akademi, 1992.
- Flemming, Leslie A. *Another Lonely Voice: The Urdu Short Stories of Saadat Manto*. Berkeley: University of California, 1979.
- France, Peter, ed. *The Oxford Guide to Literature in English Translation*. London: OUP, 2000.
- Jalal, Ayesha. *The Pity of Partition: Manto's Life, Times and Work Across the India – Pakistan Divide*. New Delhi: Harper India, 2013.
- Kantak, V.Y. *Perspectives on Indian Culture*. New Delhi: Pencraft, 1996.
- Krishnamurthy, M.G., ed. *Modern Kannada Fiction: A Critical Anthology*. Madison: University of Wisconsin, 1967.
- Kumar, Jainendra. *Premchand: A Life in Letters*. Agra: Y K Publishers, 1993.
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in India*. London: Oxford University Press, 1988.
- Nagendra, A. *Emotive Basis of Literature*. New Delhi: B R Publishing, 1985.
- Pandey, Gyan. *Remembering Partition*. New York: Cambridge University Press, 2001.
- Sarkar, Sumit. *Modern India, 1885-1947*. New York: St. Martin's Press, 1989.
- Tagore, Rabindranath. *Grain of Salt*. New Delhi: Penguin, 2003.
- Sharma, D., ed. *Indian Fiction in Translation: Issues and Explorations*. Guwahati: M R Books, 2014.

First Semester

ENG: DSEC 503 (Option A)

Asian Literary Cultures

[Total Credits 4/Total Marks 100]

The course seeks to acquaint the students with contemporary trends in Asian literary cultures in English and English translation. The course includes fiction (novels and short stories), memoir/ autobiography, poems, and also a verse narrative. Texts from India, Pakistan, Bangladesh, Afghanistan, Sri Lanka, Nepal, Myanmar, Vietnam, China and Japan figure in this course. The socio-political conflicts, civil wars, partition, diasporic conditions, and exploration of human relationship with the environment in these works highlight the pivotal role of location (real or imaginary) in our understanding of literary cultures. Location also gets linked with postcoloniality, memory and identity; and the course, therefore, would address these issues as well.

Course Objectives

1. To acquaint the students with contemporary trends in Asian literary cultures.
2. To acquaint them with well-known literary works, including fiction, memoir/autobiography, poetry, and verse narratives, from select Asian countries.
3. To familiarise them with the socio-political realities, history, partition and diasporic conditions in the select Asian countries as reflected in their literary works.
4. To enable them to explore the human relationship with the environment in the select works.

Learning Outcomes

It is expected that students learning the course will become well versed with contemporary trends in Asian literary cultures and thus become familiar with the socio-political scenario, postcolonial discourse, civil wars, Partition, memory, identity, diasporic conditions and other thematic concerns reflected in the select literary works. It is also expected that students would learn more about the human-nonhuman experience and their relationship with the environment.

Unit I

Sorraya Khan: *Noor*

Tahmima Anam: *A Golden Age*

Unit II

Khaled Hosseini: *The Kite Runner*

Bao Ninh: *The Sorrow of War*

Unit III

Mo Yan: *Change*

Haruki Murakami: *First Person Singular: Stories* (Selections)

Unit IV

Amitav Ghosh: *Jungle Nama: A Story of the Sundarban*

Romesh Gunsekera: 'A House in the Country'

Manjushree Thapa: 'The European Fling'

Tin Moe: 'New Pages', 'Oh, What a Poet'

Suggested Reading

Anwar, Waseem. *Transcultural Humanities in South Asia: Critical Essays on Literature and Culture*. Routledge, 2022.

Bose, Sugata & Ayesha Jalal. *Modern South Asia: History, Culture, Political Economy*. 1998. OUP, 2004.

Breckenridge, Carol A. and Peter van der Veer (eds.). *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*. University of Pennsylvania Press, 1993.

Farmer, B.H. *An Introduction to South Asia*. Methuen, 1983.

Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. Penguin, 2016.

Goscha, Christopher. *The Penguin History of Modern Vietnam*. Penguin, 2017.

Gunsekera, Romesh. *Monkfish Moon*. Granta, 1992.

Hettige, S. T. & Markus Mayer, eds. *Sri Lanka at Crossroads: Dilemmas and Prospects after 50 Years of Independence*. Macmillan, 2000.

Karashima, David. *Who We're Reading When We're Reading Murakami*. Soft Skull Press, 2020.

Pollock, Sheldon. *Literary Cultures in History: Reconstructions from South Asia*. University

- of California Press, 2003.
- Schendel, Willem Van. *A History of Bangladesh*. CUP, 2009.
- Sujimoto, Yoshio (ed.). *The Cambridge Companion to Modern Japanese Culture*. CUP, 2009.
- Talbot, Ian. *Pakistan: A Modern History*. Cambridge, 2009.
- Tanner, Stephen. *Afghanistan: A Military History from Alexander the Great to the War against the Taliban*. 2002. Da Capo Press, 2009.
- Thapa, Manjushree. *The Lives We Have Lost: Essays and Opinions on Nepal*. Penguin, 2011.
- Thapa, Manjushree. *Tilled Earth: Stories*. Penguin, 2007.
- Wood, Michael. *The Story of China: A Portrait of a Civilisation and its People*. Simon & Schuster, 2020.

First Semester

ENG: GEC 504

Communicative English

[Total Credits 4/ Total Marks 100]

With more than 1.5 billion people speaking English as their native or second language, English has emerged as the world's most widely spoken language. Strengthening one's communication skills in the language is a powerful tool that can be used for business, travel, professional purposes or simply to have a conversation in daily life. This course is designed to help the students work on their communication skills and explore the many ways in which the English language functions while communicating. Along with a theoretical component, the course includes practical sessions designed to help the students build their confidence in oral and interpersonal communication by developing their listening, speaking, reading, and writing skills.

Course Objectives

1. To help the students work on their communication skills.
2. To help them explore the many ways in which the English language functions while communicating.
3. To acquaint them with the theoretical and practical components of communicative English.
4. To help them build their confidence in oral, interpersonal and written communication.

Learning Outcomes

By affording opportunities for students to work on their communication skills, this course will help them understand the many ways the English language functions while communicating. By developing their listening, speaking, reading, and writing skills, the course will also help them develop their vocabulary, improve their grammar and build their confidence in oral, interpersonal and written communication.

Unit I

Processes of communication, types of communication, non-verbal communication—body language.

Listening Skills: types of listening, effective listening, active and passive listening, traits of a good listener.

Comprehension: types of reading (rapid reading, skimming, scanning), silent and loud

reading, etc. Bad reading habits, introduction to books of English literature, practice reading and exercises (comprehension tests).

Unit II

Sounds of the English Language: speech mechanism, English vowel and consonant sounds, stress and intonation, using an English pronouncing dictionary.

Speaking Skills and Effective Communication in English: communicative functions (modality, moral discipline and evaluation, suasion, argument, rational enquiry and exposition, personal emotion, emotional relations, interpersonal relations), semantico-grammatical categories (duration, frequency, quantity, dimension, location), etiquette of conversation (stark responses), public speaking skills, presentation skills.

Unit III

Vocabulary/Word Formation: types of word formation in English (affixation: roots, prefixation, suffixation with examples of productive prefixes and suffixes in English, compounding, conversion, back-formation, etc.), phrases and idioms, recent coinages.

Unit IV

Writing Skills: personal communication (letters, messages, notes, emails, etc.) and essay types.

Drafting: bio-data, resume, curriculum vitae.

Report Writing: structure, types and exercises.

Suggested Reading

- Carter, Ronald. *Language and Creativity*. Taylor & Francis, 2016.
Eastwood, John. *Oxford Practice Grammar*. Oxford University Press, 2000.
Greenbaum, Sidney. *Oxford English Grammar*. Oxford University Press, 2006.
Hashemi, Loius & Murphy, Raymond. *Essential Grammar in Use* (Supplementary Exercises). Cambridge University Press, 2007.
Jones, Daniel. *English Pronouncing Dictionary* (Special Indian Edition). Cambridge University Press, 1997
Leech, Geoffrey & Svartik, Jan. *A Communicative Grammar of English*. Pearson Longman, 2004.
Leigh, Judith. *CVs and Job Applications*. Oxford University Press, 2006.

- Mounsey, Chris. *Essays & Dissertations*. Oxford University Press, 2006.
- Murphy, Raymond. *Essential Grammar in Use*. Cambridge: Cambridge University Press, 2007.
- Raman, Meenakshi. *Business Communication*. Oxford University Press, 2006.
- Reader's Digest. *How To Increase Your Word Power*. The Reader's Digest Asia Ltd, 1971.
- Riley, Brian.T. *Introduction to Phonetics*. Cosmo Publications, 1997.
- Seeley, John. *Writing Reports*. Oxford University Press, 2006.
- Seely, John. *The Oxford Guide to Writing and Reading*. Oxford University Press, 2004.
- Sen, Leena. *Communication Skills*. Prentice Hall, 2007.
- Swan, Michael & Walter, Catherine. *How English Works*. Oxford University Press, 1997.
- Wardhaugh, Ronald. *Understanding English Grammar*. Blackwell Science, 2002.
- Widdowson, H.G. *Teaching Language As Communication (Oxford Applied Linguistics)*. Oxford University Press, 1978.
- Wilkins, D. A. *National Syllabuses*. Oxford University Press, 1979.

Second Semester

ENG: CC 505

British Drama

[Total Credits 4/ Total Marks 100]

The course introduces students to the beginnings of English drama and will trace its development through the Elizabethan, Jacobean, Restoration and modern ages. Representative texts will be studied for their thematic concerns, techniques and structural innovations.

Course Objectives

1. To trace the development of drama from the Elizabethan age to the post-war era of the twentieth century.
2. To introduce drama as a literary / dramatic genre with due emphasis on dramatic elements (like plot, structure, etc.).

Learning Outcomes

The outcome provides students with

1. An understanding of the major dramatic works
2. A sense of the historical and cultural contexts of the plays
3. The comprehension of the techniques that inform these plays.

Unit I

Christopher Marlowe	<i>Doctor Faustus*</i>
Ben Jonson	<i>Volpone</i>

Unit II

William Congreve	<i>The Way of the World</i>
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Unit III

Samuel Beckett	<i>Waiting for Godot*</i>
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Unit IV

Harold Pinter	<i>The Room*</i>
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*Asterisk marks indicate the texts for detailed study. Reference to the context question is compulsory.

Suggested Reading

- Braunmuller, A.R., and Michael Hattaway, eds. *The Cambridge Companion to English Renaissance Drama*. Cambridge and NY: Cambridge UP, 1990.
- Canfield, J. Douglas. *Trickster and Estates: On the Ideology of Restoration Comedy*. Levington: U of Kentucky, 1997.
- Clark, Sandra. *Renaissance Drama*. Cambridge: Polity, 2007.
- Cheney, P. *The Cambridge Companion to Christopher Marlowe*. Cambridge : CUP, 2004.
- Dietrich, R. *British Drama-1890 to 1950: A Critical History*. Boston: Twayne Pubns,1989.
- Esslin, Martin. *The Theatre of the Absurd*. New York: Penguin, 1991.
- Gordon, Lois. *Pinter at 70: A Casebook*. New York: Routledge, 2001.
- Innes, Christopher. *Modern British Drama, 1890-1990*. Cambridge: CUP, 1995.
- Gibbons, Brian. *Jacobean City Comedy*. London and New York: Methuen & Co., 1980
- Goodman, J. R. *British Drama before 1660: A Critical History*. Boston: Twayne Pubn, 1990.
- Gurr, Andrew. *The Shakespearean Stage, 1574-1642*. Cambridge & NY: CUP, 1980.
- Hopkins, L. *Christopher Marlowe, Renaissance Dramatist*. Ithaca, New York: Cornell UP, 2002.
- Leggatt, Alexander. *English Drama: Shakespeare to the Restoration, 1590-1660*. London & NY: Longman, 1988.
- Owen, Susan J. *The Cambridge Companion to Restoration Drama*. Oxford: Blackwell Publishing, 2008
- Sanford Sternlich. *A Reader's Guide to Modern British Drama*. Syracuse: Syracuse UP, 2004.
- Shepherd, Simon. *The Cambridge Introduction to Modern British Theatre*. London: CUP, 2009.

Second Semester
ENG: CC 506
Literary Criticism and Contemporary Theory
[Total Credits 4/ Total Marks 100]

This course traces the development of the major theoretical frameworks, from classical Greek theories of mimesis, through the Romantic literary tradition to the present-day concerns of postmodernism, feminisms, ecocriticism and postcolonialism, which are used as tools for analyzing texts within the discipline of English literary studies. Apart from giving a comprehensive overview of the salient features that inform each school of literary theory, the course also connects these theoretical frameworks to the social, political, and cultural contexts that underline them. Students would be exposed to Classical criticism, Romantic criticism, Structuralism, Feminisms, Contemporary Theories in Literary Studies and Ecocriticism. It is hoped that this course will enable the students to have a firm understanding of the various eclectic concepts that inform the field of literary theory and also to engage with literature more critically.

Course Objectives

1. Enable Students to read dense theoretical texts critically and independently.
2. Introduce students to major contemporary theoretical movements shaping literary and cultural criticism
3. Encourage application of theoretical frameworks to literary and cultural texts.
4. Develop advanced conceptual understanding of discourse, ideology, subjectivity and representation.

Learning Outcomes

1. Develop critical, reflective and analytical thinking through an examination of the verity and validity of various ways of interpretation and analyses.
2. Develop interdisciplinary research aptitude.
3. Construct well argued, research based critical responses towards literary/cultural texts.

Unit I

Plato	<i>Republic</i> , Book X
Aristotle	<i>Poetics (Theory of Mimesis)</i>

Unit II

Philip Sidney	<i>Apology for Poetry</i>
S.T. Coleridge	<i>Biographia Literaria</i> , Chapters XIII, XIV.

Unit III

T.S. Eliot	“Hamlet and His Problems”
Roland Barthes	“The Death of the Author”

Unit IV

Aijaz Ahmad:	“Indian Literature’: Notes towards the Definition of a Category” (from <i>In Theory: Classes, Nations, Literatures</i>)
Vandana Shiva:	“Science, Nature and Gender” (from <i>Staying Alive</i> Ch. 2)

Suggested Reading

- Adams, Hazard. *Critical Theory Since Plato*, 3rd ed. Boston: Heinle & Heinle, 2005.
- Bakhtin, M.M. *The Dialogic Imagination: Four Essays*. Austin: The University of Texas Press, 1981.
- Daiches, David. *Critical Approaches to Literature*. New Delhi: Orient Longman, 1956.
- Enright, D. J. and E. D. Chickera, eds. *English Critical Texts*. Kolkata: Oxford University Press, 2002.
- Lodge, David and Nigel Wood. *Modern Criticism and Theory: A Reader*. Delhi: Pearson Education 2007.
- Groden, Michael, Martin Kreiswirth, and Imre Szeman, eds. *The Johns Hopkins Guide to Literary Theory and Criticism*, 2nd Edition. Baltimore: Johns Hopkins University Press, 2004.

- Glotfelty, Cheryl and Harold Fromm. *The Eco-Criticism Reader: Landmarks in Literary Ecology*. Athens and London: University of Georgia Press, 1996.
- Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Los Angeles: Blackwell Publishing, 2007.
- Lentricchia, Frank and McLaughlin, Thomas, eds. *Critical Terms for Literary Study*. Chicago: Univ. of Chicago Press, 1990.
- Miri, Mrinal. *The Idea of Surplus: Tagore and the Contemporary Human Sciences*. New Delhi: Routledge, 2015.
- Rice, Philip and Waugh, Patricia eds. *Modern Literary Theory: A Reader*. London: New York, 1992.
- Sedgwick, Eve Kosofsky. *Between Men: English Literature and Male Homosocial Desire*. New York: Columbia University Press, 1985.
- Sontag, Susan. *A Barthes Reader*. London: Barnes and Noble, 2009.

Second Semester

ENG: DSEC 507 (Option A)

World Literature in Translation

[Total Credits 4/ Total Marks 100]

The literary canon moulded by the English-speaking West was largely Eurocentric. By expanding the literary canon, World literature in Translation has emerged as an engaging category of literary studies. The course aims at acquainting students with contemporary literary masterpieces, originally written in languages such as French, Italian, Russian, Spanish, Japanese and Arabic, and emerging from diverse contexts and cultures, histories, and literary traditions. Besides covering the genres of drama, fiction and poetry, the course also introduces students to literary techniques and styles like magic realism, *commedia dell'arte* and literature of the absurd.

Course Objectives

The course is intended to:

1. Provide the students the basic knowledge of literature from various parts of the world.
2. Acquaint them with literary masterpieces translated into English from different languages.
3. Facilitate their understanding of various literary styles and techniques used in the texts included in the syllabus.

Learning Outcomes

1. The students are expected to have comprehensive knowledge and understanding of literature from different countries, written in different languages through their translation in English.
2. They are also expected to develop their skill of comparative analyses of the texts.

Unit I

Lorca *The House of Bernarda Alba*

Unit II

Orhan Pamuk *Snow*

Unit III

Albert Camus *The Outsider*

Unit IV

Pablo Neruda

- i) “Everyday You Play”
- ii) “Poetry”
- iii) “Ode to a Tomato”

Anna Akhmatova

- i) “Lot’s Wife”
- ii) “March Elegy”
- iii) “For M.B.”

Mahmoud Darwish

- i) “Earth Presses Against Us”
- ii) “When the Martyrs Go to Sleep
- iii) “Who Am I, without Exile”

Suggested Reading

Akash, Munir, Carolyn Forché, Sinan Antoon, and Amira El-Zein (trans. and eds.).
Unfortunately, It Was Paradise: Selected Poems of Mahmoud Darwish. Oakland:
University of California Press, 2003.

Bloom, Harold, ed. *Albert Camus’s The Stranger*. New York: Chelsea House, 2001.

Claremont, Yasuko. *The Novels of Kenzaburo Oe*. UK: Routledge, 2009.

Clifford, Jo (tr.). *The House of Bernarda Alba*. London: Nick Hern Books, 2012.

D’haen, Theo, David Damrosch, and Djelal Kadir eds. *The Routledge Companion to World Literature*. New York: Routledge, 2012.

Damrosch, David ed. *World Literature in Theory*. Chichester: John Wiley & Sons, Ltd, 2014.

Diamond, Dr. Marie Josephine, ed. *Encyclopaedia of World Writers: Nineteenth and Twentieth Centuries*. New York: Facts on File, Inc., 2005.

Nye, Simon, trans. *Accidental Death of an Anarchist*. UK: Methuen, 2003.

Wells, David. *Anna Akhmatova: Her Poetry*. Washington D.C.: Berg Publishers, 1996.

Wilson, Jason. *A Companion to Pablo Neruda*. London: Tamesis Books, 2008.

Second Semester

ENG: DSEC 508 (Option A)

Decolonial Studies

[Total Credits 4/ Total Marks 100]

The decolonial turn is one of the recent theoretical developments in the Global South. It refers to the political, artistic and cultural positions that reject European intellectual supremacy. Decolonization in general and decoloniality in particular are significant shifts that underline the colonial divide as seen in theories of embodiment, production of knowledge, economic and political exploitation. The course is designed to expose students to the trajectories of these theoretical developments and equip them with the critical insights to analyse texts from the decolonial perspectives.

Course Objectives

1. The course is designed to
2. Provide a comprehensive understanding of Decolonial discourses as a theoretical concept as well as a literary movement.
3. Give an opportunity to the students to learn about the development of Decolonial writings in Latin America, North America as well as in the Indian subcontinent.

Learning Outcomes

1. The course will provide an overall orientation of Decolonial literary and critical writings emerging in the Global South.
2. The course will provide a significant scope to students to understand the critical nuances of the Decolonial thoughts and ideas across genres including literary and critical writing as well as film narratives.

Unit I

Frantz Fanon: “Concerning Violence” (from *The Wretched of the Earth*) /

Boaventura de Sousa Santos: “Pathways toward the Epistemologies of the South”
(from *The End of the Cognitive Empire*)

Mario Lugones: “Toward a Decolonial Feminism”

Unit II

Walter D. Mignolo: “DELINKING: The rhetoric of modernity, the logic of
coloniality and the grammar of de-coloniality”

Leanne Betasamosake

Simpson: “Theorizing Resurgence from within Nishnaabeg Thought”
(from *Dancing on Our Turtle’s Back*)

Unit III

Amos Tutuola: *The Palm-Wine Drinkard*

Amitav Ghosh: *The Living Mountain: A Fable for Our Times*

Unit IV

Davi Kopenawa: *The Falling Sky: Words of a Yanomami Shaman*

James Cameron (Dir): *Avatar* (Film)

Suggested Reading

Ashcroft, Bill, et al. eds. *The Empire Writes Back: Theory and Practice in
Post-Colonial Literatures*. New York: Routledge, 1995.

De Sousa Santos, Boaventura. *The End of the Cognitive Empire: The Coming of Age of
Epistemologies of the South*. Duke University, 2018

Grosfoguel, Ramon. 2011. “Decolonizing Post-Colonial Studies and Paradigms of Political-
Economy: Transmodernity, Decolonial Thinking, and Global

Coloniality.” *Transmodernity: Journal of Peripheral Cultural Production of the Luso-Hispanic World*. 2011

Fanon, Frantz – “The Black Man and Hegel” and “By Way of Conclusion” from *Black Skin White Masks*. Penguin, 2021.

Eagleton, Terry, Fredric Jameson, and Edward Said. *Nationalism, Colonialism, and Literature*. Minneapolis: University of Minnesota, 2011.

Guha, Ranajit, and Gayatri Spivak. *Selected Subaltern Studies*. New York: Oxford University Press, 1988.

Mignolo, Walter. “DELINKING: The rhetoric of modernity, the logic of coloniality and the grammar of de-coloniality”. *Cultural Studies*, 1 March 2007.

<http://dx.doi.org/10.1080/09502380601162647>

Mignolo, Walter D. ‘Coloniality at Large: Time and the Colonial Difference’, in *Time in the Making*, eds Candido Mendez and Enrique Larreta. Rio de Janeiro: UNESCO/Universidad Candido Mendes. 2000

Said, Edward. *Orientalism*. New Delhi: Penguin India, 2001.

Simpson, Leanne Betasamosake. *Dancing on Our Turtle’s Back: Stories from Nishnaabeg Recreation, Resurgence, and a New Emergence*. Arbeiter Ring Publishing, 2011.

Smith, L. (2012). *Decolonizing methodologies: Research and Indigenous peoples*, 2nd edition. London: Zed Books.

Spivak, Gayatri Chakravorty. *Outside in the Teaching Machine*. Routledge. 2008.

Walia, Harsha. *Undoing Border Imperialism*. Oakland: AK Press, 2013.

Wynter, Sylvia. “Unsettling the Coloniality of Being/Power/Truth/ Freedom” <https://muse.jhu.edu/article/51630>

Second Semester

ENG: RM 509

Research Methodology and Proposal Writing

[Total Credits 4/ Total Marks 100]

This paper would introduce students to basic methods and approaches to research in Literary Studies. The emphasis would be on the use of literary tools for interpretation and production of meanings. Students would be encouraged to engage in critical and close reading of texts, leading to interdisciplinary research. Students would also be familiarized with critical literary terms, different forms of research and ethical conduct involved in proposal and dissertation writing.

Course Objectives

1. To demonstrate an understanding of fundamental research concepts, methodologies and types of research in Literary Studies.
2. To apply appropriate research tools, documentation styles, citation rules and ethical parameters in academic writing.
3. To critically engage with key literary theories and contemporary interdisciplinary research approach.
4. To develop coherent research proposals and papers through close reading and critical interpretation.

Learning Outcomes

This course will equip students with foundational research skills and critical tools necessary for advanced study in literary studies. By introducing key research types and methodologies, it develops students' ability to identify and frame research problems, conduct literature surveys and select appropriate sources. The course fosters close and interdisciplinary reading practices, familiarizes students with essential theoretical terms and current critical trends, and teaches the mechanics of academic writing like proposal and report preparation, documentation, citation, and formatting while emphasizing research ethics.

Unit –I

Definition and types of research.

Purpose of writing--Identification of a research problem and the choice of subject--Types of research : Qualitative and Quantitative research--Selecting sources.

Unit-II

The Mechanics of Writing

Literature survey-- Report writing-- Proposal writing--Documentation--Formatting and style -- citation from different sources, bibliography-- research ethics.

Unit III

Trends and Approaches

Critical Terms and Key Theoretical Trends in Literature

Unit IV

Critical Reading and Writing

Analysis of specimen research writings--Practice writing research papers on various contemporary areas.

Suggested Reading

Anderson, Jonathan, Millicent Poole (1994). *Thesis and Assignment Writing*. Brisbane: John Wiley & Sons. (2nd Edition).

Altick, Richard D (1950/1987). *The Scholar Adventurers*. Columbus: Ohio State University Press.

Altick, Richard D (1963/1992). *The Art of Literary Research*. London: WW. Norton.

Eliot, Simon and W.R. Owens (eds) (1998). *A Handbook to Literary Research*. London: Routledge.

Griffin, Gabriele (ed.) (2005). *Research Methods for English Studies*. Jaipur: Rawat Publications.

- Philips, Louise and Marianne Jorgensen (eds) (2002). *Discourse Analysis as Theory and Method*. London: SAGE.
- Tanselle, Thomas G. (2002). *Introduction to Scholarly Editing*. Univ. of Virginia: Book Arts Press.
- Williams, Sadie (2003). *Postgraduate Training in Research Methods: Current Practice and Future Needs in English*. London: English Subjects Centre, Royal Holloway College.

Second Semester

ENG: SEC 510 (Option A)

Creative Writing

[Total Credits 4/ Total Marks 100]

This course is designed to lead the students through the theory and practice of creative writing. The module opens by inviting students to use their own memories and experiences as source material. It introduces students to the usefulness of keeping notebooks and journals, and considers research procedures. Concentrating primarily on the short story, poetry and creative non-fiction, the course will consider, in practical terms, the basic skills and components of creative writing: the artful manipulation of language, sensory observation, the development of character and plot, monologue and dialogue, writing about places, rhyme and metre and their alternatives. Ideally, students selected for this course should have an innate aptitude ‘combined with a creative imperative that will brook no interference in the drive to get written what needs to be written.’

Course Objectives

1. To lead the students through the theory and practice of creative writing.
2. To familiarise students with the various genres of literature and creative literature.
3. To equip them with the ability to understand and appreciate the various elements and aspects of creative writing.
4. To encourage reading and discussion of poetry, short fiction and creative non-fiction as ways to explore issues of identity, culture, human relationships, nature and topics relating to life and customs.

Learning Outcomes

The intended learning outcomes include understanding the rudiments of creative writing practice and theory, understanding the importance of language and appropriate form in creative writing and appreciation of writing in contrasting genres and idioms. Students will also gain the ability to research and explore a wide range of sources for creative writing and the ability to relate the practice of creative writing to the theoretical study of literary texts on other modules.

Unit I

Introduction to Creative Writing: methods, procedures, subject matter, notebooks and journals.

Unit II

Poetry: introduction, the essential elements and genres.

Unit III

The Short Story: introduction, character, plot and dialogue.

Unit IV

Creative non-fiction.

Suggested Reading

- Allen, Walter, *The Short Story in English*. Oxford, 1981.
- Astley, Neil, *Staying Alive: real poems for unreal times*. Bloodaxe, 2002.
- Brande, Dorothea, *Becoming a Writer*. Tarcher Perigee, 1981.
- Dillon, Brian, *Essayism*. Fitzcarraldo Editions, 2017.
- Carver, Raymond, *Short Cuts*. Harvill, 1993.
- Chekhov, Anton, *'The Lady With The Little Dog' and Other Stories*. Penguin Classics, 2002.
- Davis, Lydia, *Essays One*. Farrar, Straus and Giroux, 2019.
- Fenton, James, *An Introduction of English Poetry*. Penguin, 2003.
- Harper, Graeme, Editor. *New Writing: The International Journal for the Practice and Theory of Creative Writing*. Routledge.
- Jenkins, Nigel, *Blue: 101 haiku, senryu and tanka*. Planet, 2003.
- Jenkins, Nigel, *Footsore on the Frontier*. Gomer, 2001.
- Lennard, John. *The Poetry Handbook*. Oxford, 2010.
- Mills, Paul, *The Routledge Creative Writing Coursebook*. Routledge, 2006.
- Newland, Courttia, *Writing Short Stories: A Writers' and Artists' Companion*). Bloomsbury India. 2014.
- Queneau, Raymond, *Exercises in Style*. London, 1979.
- Roberts, P D, *How Poetry Works*. Penguin, 1983.
- Singleton, John, *The Creative Writing Workbook*. Palgrave, 2001.

Second Semester

ENG: SEC 510 (Option B)

Drama in Performance

[Total Credits 4/ Total Marks 100]

The course aims to impart the study of drama as theatre art, through study of its origin, history and development and select theatre theories. The course culminates in close reading and performance of select dramatic texts. It aims to give practical training to understand, participate and manage a play production, through both literary and performance interpretation of a play. The student, expected to possess some histrionic skills, requires choosing one home assignment from the following performance practice methods: performance of a play; detailed review of a production seen by the students; artistic work on a hypothetical production.

Objectives

1. To familiarise students with the basic concepts of Theatre and Performance.
2. To equip students with practical knowledge and understanding of theatre and performance.
3. To encourage creative expression, thinking and collaborative exploration.

Learning Outcomes

Students will gain the basics of theatre and performance, a theoretical introduction to theatre and performance and the ability to translate dramatic theory into practice. The course will also facilitate an understanding of technical aspects such as stagecraft and theatre design, scriptwriting and acting etc.

Unit I

Introduction to Theatre

Sanskrit theatre – Indian theory of aesthetics

Folk theatre forms

Unit II

Stanislavsky An Actor Prepares

Artaud Theatre of Cruelty

Brecht Epic Theatre

Grotowski Towards a Poor Theatre

Unit III

Introduction to Acting

Introduction to Design (Stage/Costume/Lighting/Makeup)

Unit IV

Performance Practice: Selected Play Performance

Practice of Selected Script: Selected Design, Production Planning, Design Planning

Practice and Rehearsal Process—Design Process

Technical Rehearsal—Grand Rehearsal—Performance

Suggested Reading

Bermel, Albert. *Artaud's Theatre of Cruelty* (Plays and Playwrights). Methuen Drama. London et al.: Bloomsbury, 2014.

Brockett, O.G & F. Hildy. *History of the Theatre*. Allyn & Bacon, 9th edn, 2003.

Brook, Peter. *Empty Space*. London: Penguin, 2008.

Carlson, Marvin. *Theories of the Theatre: A Historical and Critical Survey from the Greeks to the Present*. Ithaca and London: Cornell University Press, 1993 [1984].

Elam, Keir. *The Semiotics of Theatre and Drama*. London: Methuen.1980.

Fraser, Neil. *Lighting and Sound*, Oxford: Phaidon, 1994.

Gillette, J. Michael. *Theatrical Design and Production: An Introduction to Scene Design and Construction, Lighting, Sound, Costume, and Makeup* Mountain View, CA: Mayfield Pub Co. (4th edition), 2000).

Grotowski, Jerzy and Eugenio Barba. *Towards a Poor Theatre*. New York: Routledge, 2012.

Hodge, Alison. *Twentieth Century Actor Training*. London: Taylor & Francis, 1999.

Olfson, Lewy. *50 great Scenes for Student Actors*. New York: Banton Books, 1970.

Rangacharya, Adya. *Introduction to Bharata's Natyasastra*. Bombay: Popular Prakashan, 1966.

Richmond, P. Farley et al. *Indian Theatre: Traditions and Performance*. Hawaii: University of Hawaii P, 1990.

Schechner, Richard. *Performance Studies: An Introduction*. London & NY: Routledge, 2002.

Stanislavsky, Constantin. *An Actor Prepares*. New York and London: Routledge, 2003.

Varadpande, M.L. *Concise Dictionary of Indian Theatre*. New Delhi: Abhinav Pub., 2007.

---. *History of Indian Theatre: Loka Ranga: Panorama of Indian Folk Theatre*. New Delhi: Abhinav Pub., 1991.

Walters, Graham. *Stage Lighting* (Step by step). London A&C Black, 1997.

Wickham, Glynne. *A History of the Theatre* 2nd ed. Oxford: Phaidon, 1992.

Willet, John and Bertolt Brecht. *Brecht on Theatre: The Development of an Aesthetic*. York: Methuen, 2014.

Worthen, W.B. *The Wadsworth Anthology of Drama*. New York: Wadsworth Pub, 2006.

Third Semester

ENG: CC 600

Environment and Indian Writing in English

[Total Credits-4/ Total Marks-100]

The course covers literature written in English by Indian writers. It includes major voices including pioneers like Raja Rao as well as contemporary writers like Rohinton Mistry, Temsula Ao and Hoshang Merchant. The aim is to provide a comprehensive understanding of the major shifts and trends in Indian Writing in English. The Environment component is of 1 credit. The texts chosen for the component on Environment have been selected on the basis of their treatment of environmental concerns through literature. The course also strives to provide representation to different genres within the ambit of Indian writing in English such as novel, non-fictional prose, poetry, drama and short stories. The course is intrinsically conscious of India's diversity and strives to represent writers from different communities and regions.

Course Objectives

1. To familiarise students with the genre of Indian writing in English in order to acquaint them to 'Indian sensibility' as represented in literature.
2. To acquaint them to the process of identity formation in India mediated through the prism of English, the only pan-Indian language.
3. To read critically a plethora of representative texts from all relevant genres: prose, poetry, drama and novel and to examine the issues of language, culture, history and representation in these various genres that constitute the rubric of Indian writing in English.
4. To trace the evolution of Indian Writing in English across the ages.

Learning Outcomes

The course is structured around representative writers and intends to encourage advanced study of major Indian literary texts from different periods and offer ways to situate the major writers in their proper historical context.

The course shall facilitate students to read the history of Indian writing in English critically and grasp larger issues of nation, nationalism, gender, social stratification, assimilation and acculturation in the Indian context.

Unit I

Ruskin Bond	<i>The Book of Nature</i>
Dipesh Chakrabarty	“Anthropocene Time” from <i>The Climate of History in a Planetary Age</i>

Unit II

Raja Rao	<i>Kanthapura</i>
Rohinton Mistry	<i>A Fine Balance</i>

Unit III

Mahesh Dattani	<i>On a Muggy Night in Mumbai</i>
Temsula Ao	Selections from <i>These Hills Called Home: Stories from a War Zone</i>

Unit IV

Keki N. Daruwalla	i. “Mandwa” ii. “Migrations” iii. “The Last Howl”
Arun Kolatkar:	i. “The Bus” ii. “Heart of Ruin” iii. “Chaitanya”
Hoshang Merchant:	i. “Daddy” ii. “Shillong, 29 October 2009” iv. “The Christ of Bombay 1950”

Suggested Reading

- Bhatia, Nandi. *Acts of Authority/Acts of Resistance: Theatre and Politics in Colonial and Post-colonial Theatre*. Ann Arbor: The University of Michigan Press, 2004.
- Chakrabarty, Dipesh. *The Climate of History in a Planetary Age*. Chicago: The University of Chicago Press, 2021.
- Chaudhuri, Asha Kuthari. *Mahesh Dattani: An Introduction*. New Delhi: Foundation Books, 2005.

- Guha, Ramchandra. *Environmentalism: A Global History*. New Delhi: Penguin Books, 2000.
- Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. New Delhi: OUP, 2001.
- King, Bruce. *Modern Indian Poetry in English*. 2nd ed. New Delhi: OUP, 2001.
- King, Bruce. *Three Indian Poets*. 2nd ed. New Delhi: OUP, 2005.
- Kumar, Akhaya. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. New York, London and New Delhi: Routledge, 2009.
- Lall, E. N. *The Poetry of Encounter: Three Indo-Anglian Poets (Dom Moraes, A K Ramanujan and Nissim Ezekiel)*. New Delhi: Sterling Publishers, 1983.
- Mehrotra, A.K. ed. *A History of Indian Literature in English*. New York: Columbia University Press, 2003.
- Merchant, Hoshang. *Forbidden Sex/Forbidden Texts: New India's Gay Poets*. London, New York and New Delhi: Routledge, 2009.
- Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: OUP, 2003.
- _____. *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English*. New Delhi: Pencraft International, 2001.
- Mukherjee, Upamanyu Pablo. *Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English*. London: Palgrave Macmillan, 2010.
- Naik, M.K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.
- Paranjape, Makarand. *Towards a Poetics of the Indian English Novel*. Shimla: Indian Institute of Advanced Study, 2000.
- Peeradina, Saleem , ed. *Contemporary Indian Poetry in English*. Chennai: Macmillan India, 1972.
- Prasad, G.J.V. *Writing India, Writing English: Literature, Language, Location*. London, New York and New Delhi: Routledge, 2011.
- Sen, Krishna. *Writing India Anew: Indian English Fiction 2000-2010*. Amsterdam: Amsterdam University Press, 2014.
- Shahane, Vasant A. & M. Sivaramakrishna, eds. *Indian Poetry in English: A Critical Assessment*. Delhi: Macmillan, 1980.
- Walsh, William. *Indian Literature in English*. London & New York: Longman, 1990.
- Williams, H.M. *Studies in Modern Indian Fiction in English*. Calcutta: Writers Workshop, 1973.

Third Semester

ENG-CC-601

American Literature

[Total Credits-4/ Total Marks-100]

This course offers a comprehensive exploration of American Literature, by analysing the intricate interplay of historical, social, and cultural factors that have influenced its development. Students will examine works of American authors across diverse genres and periods to gain an understanding of the complex and multi-faceted nature of American culture, including its ethnic, racial, and regional identities.

Course Objectives

1. To acquaint the students with major American writers and significant literary and cultural movements through representative texts across genres.
2. To familiarise them with the historical, social, political, and intellectual contexts that have shaped American literary production from the nineteenth century to the contemporary period.
3. To encourage critical engagement with issues of race, ethnicity, identity, language, memory, and representation as articulated by diverse voices, including African American, Native American, and Chicana writers.
4. To enable them to undertake detailed textual study of poetry and drama, with compulsory reference to context, thereby developing skills in close reading and critical interpretation.

Learning Outcomes

It is expected that students learning the course will become well versed with the evolution and diversity of American literature and thus become familiar with the historical, social, and cultural contexts that have influenced its development across periods and genres. They would be able to critically examine questions of selfhood, race, ethnicity, language, memory, and national identity as reflected in the select essays, novels, poems, and play, and would gain an informed understanding of the marginalised and immigrant experiences that exist alongside the dominant traditions of American writing. It is also expected that students would develop the ability to perform close textual analysis of poetry and drama with reference to context.

Unit I

Ralph Waldo Emerson
Edgar Allan Poe

- i) The American Scholar
- i) The Philosophy of Composition

Susan Sontag
Gloria Anzaldua

i) Regarding the Pain of Others
i) How to Tame a Wild Tongue

Unit II

F. Scott Fitzgerald
Ralph Ellison

The Great Gatsby
Invisible Man

Unit III

Emily Dickinson

i) "I Have a King, Who Does Not Speak"
ii) "I Felt a Funeral in My Brain"
iii) "I Heard a Fly Buzz"
iv) "Why Do They Shut Me Out of Heaven?"

Allen Ginsberg

"Howl" (Selections)

Joy Harjo

i) "Equinox"
ii) "When the World Ended As We Knew It"
iii) "Anchorage"
iv) "Eagle Poem"

Rita Dove

i) "Rosa"
ii) "Daystar"
iii) "American Smooth"
iv) "Exit"

Unit IV

Eugene O'Neill

Long Day's Journey into Night

NB: Compulsory reference to the context questions from the poetry section. Poems and plays are meant for detailed study

Suggested Reading

Baym, Nina, ed. *The Norton Anthology of American Literature*. New York: W.W. Norton & Company, 2007.
Gates, Henry Louis. *The Norton Anthology of African American Literature*. New York: W.W. Norton & Company, 2004.
Bloom, Harold, ed. *Ralph Waldo Emerson (Bloom's Modern Critical Views)*. New York: Infobase Publishing, 2007.
Bloom, Harold, ed. *Emily Dickinson*. New York: Infobase Publishing, 2009.
Carlson, Eric Walter. *A Companion to Poe Studies*. Westport: Greenwood Press, 1996.
Gray, Richard. *A History of American Literature*. West Sussex: Blackwell, 2004.

- Gura, Philip F. *American Transcendentalism: A History*. New York: Hill and Wang, 2007.
- Hayes, Kevin J. *The Cambridge Companion to Edgar Allan Poe*. Cambridge: Cambridge University Press, 2002.
- Myerson, Joel. *A Historical Guide to Ralph Waldo Emerson*. New York: Oxford University Press, 2000.
- Martin, Wendy, ed. *The Cambridge Companion to Emily Dickinson*. Cambridge: Cambridge University Press, 1984.
- Ruland, Richard, and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*. New York: Penguin, 1992.
- Stocks, Kenneth. *Emily Dickinson and the Modern Consciousness: A Poet of Our Time*. New York: St. Martin's, 1988.
- Wolff, Cynthia Griffin. *Emily Dickinson*. New York: Alfred A. Knopf, 1986.
- Ashton, Jennifer. *The Cambridge Companion to F. Scott Fitzgerald*. Cambridge: Cambridge University Press, 2006.
- Brucocolli, Matthew J. *New Essays on The Great Gatsby*. Cambridge: Cambridge University Press, 1985.
- Faggen, Robert. *The Cambridge Companion to Robert Frost*. Cambridge: Cambridge University Press, 2006.
- Poirier, Richard. *Robert Frost: The Work of Knowing*. Stanford University Press, 1990.
- Bradbury, Malcolm. *The Modern American Novel*. Oxford: 1983.
- Brater, Enoch. *Arthur Miller's Global Theatre*. University of Michigan Press, 2007.
- Fitzgerald, F. Scott. *Echoes of the Jazz Age*. New York: New Directions Publishing Inc., 1945.
- Gates Jr. Henry Louis. *The Signifying Monkey: A Theory of African-American Literary Criticism*. New York: Oxford University Press, 1988.
- Kar, P.C. & Ramakrishna, D. *The American Classics Revisited: Recent Studies of American Literature*. Hyderabad: American Studies Research Centre, 1985.
- Krassner, David. *American Drama 1945-2000*. Blackwell 2006.
- Murphy, Brenda. *The Theatre of Tennessee Williams*. London and New York: Bloomsbury, 2017.
- Belletto, Steven. *The Cambridge Companion to the Beats*. Cambridge: Cambridge University Press, 2017.
- Raskin, Jonah. *American Scream: Allen Ginsberg's Howl and the Making of the Beat Generation*. University of California Press, 2006.
- Rollyson, Carl. *Understanding Susan Sontag*. University of South Carolina Press, 2016.
- Sayres Sohnya. *Susan Sontag: The Elegiac Modernist*. Routledge, 2015.
- Swann, Brian ed. *Recovering the Word Essay on Native American Literature*. University of California Press, 1987.
- Steffen, Therese. *Crossing Color: Transcultural Space and Place in Rita Dove's Poetry, Fiction, and Drama*. Oxford University Press, 2001.
- Righelato, Pat. *Understanding Rita Dove*. University of South Carolina Press, 2006.
- Anzaldua, Gloria and Keating, Ana Louise. *Light in the Dark/Luz en lo Oscuro: Rewriting Identity, Spirituality, Reality*. Duke University Press, 2015.
- Keating, Analouise and Gonzalez-Lopez, Gloria. *Bridging: How Gloria Anzalda's Life and Work Transformed Our Own*. University of Texas Press, 2012.

Third Semester

ENG: CC 602

Women's Studies

[Total Credits-4/ Total Marks-100]

The course introduces students to the intersections between feminist thought, women's writing and the wider social and cultural debates that shape Women's Studies as an interdisciplinary field. The texts chosen for the course cover both critical and creative genres to help students comprehend the notion of patriarchy, gendered power structures, intersectionality, sexualities and their inter-linkages with socio-political institutions like caste, religion, class and race, among others. The conditions under which women conceptualized their own subject positions vis-à-vis phallogentric cultures, wrote and published and were written into history through a plethora of social movements, would also be explored. The course is intended to expose students to a range of feminist perspectives on literature and the theories of sexual difference.

Course Objectives

1. To equip the students with the ability to understand and engage with key concepts within the field of gender and feminist studies
2. To train students to identify the role of literature in formulating experiences of women.
3. To enable students to trace current and past attitudes toward different issues of gender through literary representations, and to identify ways in which gender roles and sexual codes are constructed, understood and performed.
4. To inculcate in students the ability to challenge everyday formulations of gender and understand how they inform our approaches, assumptions and biases about the 'other'.

Learning Outcomes

1. On completion of this course, the students will be able to demonstrate knowledge of core

- themes in gender and feminist studies and its role in literary works.
2. The students will gain the ability to apply concepts of feminism and gender in analysing literary texts, and express and convey ideas referring to these approaches.
 3. Further, students will be able to use literary representations to form critical perspectives on power relations placing these in a wider social and cultural context.

Unit I

Virginia Woolf: “Shakespeare’s Sister” (From *A Room of One's Own*)

Hélène Cixous: “The Laugh of the Medusa”

Sandra Gilbert & Susan Gubar: “Infection in the sentence: The women writer and the anxiety of authorship” (from *The Madwoman in the Attic: The Woman Writer and Nineteen Century Literary Imagination*)

Unit II

Rass Sundari Devi: *My Life*

Mirza Hadi Ruswa: *Umrao Jaan Ada*

Alice Walker: “In Search of Our Mothers’ Gardens” (From *In Search of Our Mothers’ Gardens: Womanist Prose*)

Unit III

Katherine Mansfield: *The Garden Party and Other Stories* (Selection/s)/

Ismat Chughtai: *Lifting the Veil* (Selection/s)

Jhumpa Lahiri: “Sexy” and “Mrs Sen’s” (From *Interpreter of Maladies*)

Unit IV

Ursula K. Le Guin: *Finding My Elegy: New and Selected Poems* (Selection/s)

Maya Angelou: “Phenomenal Woman”, “Still I Rise”, “Weekend Glory”, “Our Grandmother’s”) from *Phenomenal Woman: Four Poems Celebrating Women*

Suggested Reading

- Adichie, Chimamanda Ngozi. *We Should All Be Feminists*. Vintage. 2014.
- Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*. Routledge, 2000.
- Gillis, Melissa J., Jacobs, Andrew T. *Introduction to Women's and Gender Studies: An Interdisciplinary Approach*. Oxford University Press. 2017.
- Launus, Christie and Holly, Hassel. *Threshold Concepts in Women's and Gender Studies: Ways of Seeing, Thinking, and Knowing*. Routledge. 2018.
- Mccann Carole R, Seung Kyung, Kim, Ergun Emek (eds). *Feminist Studies Reader: Local and Global Perspectives*. Routledge. 2021.
- McNay, Lois. *Foucault & Feminism: Power, Gender and the Self*. Northeastern University Press. 1992.
- Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. Methuen. 1985.
- Ramusack, Barbara N., and Sharon Sievers. *Women in Asia*. Indiana University Press. 1999. Ruth, Sheila. *Issues in Feminism*. Mayfield Publishing Company. 2001.
- Sangari, Kumkum and Suresh Vaid (eds.). *Recasting Women: Essays in Colonial India*. Oxford University Press. 2003.
- Sarkar, Tanika. *Words to Win: The Making of Amar Jiban : A Modern Autobiography*. Kali for Women. 1999.
- Sellers, Susan. *The Helene Cixous Reader*. Routledge, 1995.
- Showalter, Elaine. *Inventing Herself: Claiming a Feminist Intellectual Heritage*. Scribner. 2001.
- Stein, R. *New Perspective on Environmental Justice: Gender, Sexuality and Activism*. Rutgers University Press. 2004.
- Strigley, Katrina, Zymbryzcki Stacey, Iacovetta Franca (eds). *Beyond Women's Words: Feminisms and the Practices of Oral History in the Twenty-First Century*. Routledge. 2018.
- Tharu, Susie and K. Lalita(eds.). *Women Writing in India: 600 B.C. to the Present*. Volume I. Feminist Press, 1991.
- Traister, Rebecca. *Good and Mad: The Revolutionary Power of Women's Anger*. Simon and Schuster, 2018.

Third Semester

ENG: DSEC 603 (Option A)

Shakespeare Studies

[Total Credit-4/ Total Marks-100]

This course primarily seeks to introduce the students to Shakespeare's poetic and dramatic genius but along the way, it also aims at deconstructing the text and the subtext of cultural enterprise by means of criticism, translation, stage performance and cinema. The course includes five sonnets and three plays, two of which are meant for detailed study. The plays offer a meaningful range of themes and issues which are both universal as well as specific to Shakespeare's cultural context. The course also includes seminal critical essays which examine the structure of Shakespearean tragedy and also the way in which his oeuvre has been critiqued especially from the standpoint of postcolonialism and gender. The last unit of the course includes film adaptations of three significant plays – of which two are in English and one in Hindi. This unit also includes two powerful stage productions from Manipur that highlight how Shakespeare has been adapted and received in the Northeast. Through the course, the students will also learn to appreciate how Shakespeare remains relevant in our own contemporary cultural environment.

Course Objectives

1. To develop a comprehensive understanding of Shakespeare's poetic and dramatic techniques through the study of selected sonnets and plays.
2. To examine major Shakespearean concerns such as power, kingship, ambition, identity, love, gender, justice, and human relationships within their historical and cultural contexts.
3. To introduce students to significant critical approaches to Shakespeare, particularly theories of tragedy, performance, adaptation, and cultural reception.
4. To explore the transformation of Shakespeare's texts across diverse media including theatre and cinema, with special emphasis on Indian and Northeastern adaptations, and to cultivate advanced analytical and interpretive skills.

Learning Outcomes

Students will develop an understanding of Shakespeare's selected sonnets and plays through close analysis of language, form, themes, and dramatic techniques. They will

apply literary and critical approaches to explore issues of power, identity, gender, morality, and representation within their historical and cultural contexts. Students will also evaluate the role of performance, adaptation, and intercultural reinterpretation in shaping Shakespeare's continuing relevance, while developing advanced analytical, research, and argumentative skills to engage with scholarly debates and produce nuanced interpretations of his works and their global impact.

Unit I

Sonnets (Selections)* Sonnet Nos. 1, 18, 127, 130,

Critical Essay A.C. Bradley: Lecture I/ Lecture II (from *Shakespearean Tragedy*)

Unit II

*Richard III**

Unit III

*As You Like It**

Unit IV

Films:

Richard III (Dir. Richard Loncraine, 1995)

Omkara (Dir. Vishal Bharadwaj, 2006)

Theatre:

Macbeth (Manipuri Theatre adaptation, Dir. Ratan Thiyam/ Ranabir Mangang)

* The texts with asterisks are meant for detailed study.

Suggested Reading

Bate, Jonathan. *The Genius of Shakespeare*. New York: Oxford University Press, 1998.

Bloom, Harold. *Shakespeare: The Invention of the Human*, Riverhead Books, 1999

- Burnett, Mark Thornton, *Shakespeare and World Cinema*. Cambridge: Cambridge University Press, 2013.
- Hatchuel, Sarah and Nathalie-Guerrin. *Shakespeare on Screen: Othello*. Cambridge: Cambridge University Press, 2015.
- Dobson, Michael, and Stanley Wells, eds. *The Oxford Companion to Shakespeare*. Oxford: Oxford University Press, 2001.
- Dollimore, Jonathan, and Alan Sinfield, eds. *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell University Press, 1985.
- Dollimore, Jonathan. *Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and His Contemporaries*. Basingstoke and New York: Palgrave, Macmillan, 1984.
- Drakakis, John. Ed. *Alternative Shakespeares*. London: Methuen, 1985.
- Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. London: Pimlico, 2004.
- Hillman, Richard. *William Shakespeare: The Problem Plays*. Twayne Publishers, 1993.
- Holderness, Graham. *Shakespeare: The Histories*. Macmillan, 2000.
- Trivedi, Poonam. "'Filmi' Shakespeare" In Manju Jain ed. *Narratives of Indian Cinema*, 229-248. Delhi: Primus Books, 2009.
- Kermode, Frank. *The Age of Shakespeare*. New York: Modern Library, 2004.
- Loomba, Ania. *Shakespeare, Race and Colonialism*. Oxford: Oxford University press, 2002.
- Maguire, Laurie E. *Studying Shakespeare: A Guide to the Plays*. Oxford, England: Blackwood, 2004.
- Marelj, Jelena *Shakespearean Character: Language in Performance*. Arden Shakespeare Studies in Language and Digital Methodologies), 2020
- Nagarajan, S. and S. Viswanath eds. *Shakespeare in India*. New Delhi: OUP.1987.
- Ryan, Kiernan, ed. *Shakespeare: Texts and Contexts*. New York: St. Martin's, 2000.
- Singh, Jyotsna. "Different Shakespeares: The Bard in Colonial/Postcolonial India" in *Theatre Journal*, Dec., 1989, Vol. 41, No. 4, Theatre and Hegemony (Dec., 1989), pp. 445-458. The Johns Hopkins University Press Stable URL: <https://www.jstor.org/stable/3208007>
- Smallwood, Robert *Players of Shakespeare 4: Further Essays in Shakespearean Performance by Players with the Royal Shakespeare Company*. Cambridge University Press, 2000.
- Trivedi, Harish. "Shakespeare in India: Colonial Contexts." in *Colonial Transactions, English Literature in India*, 10-28. Manchester, Manchester University Press, 1995.
- Widdicombe, Toby. *Simply Shakespeare*. San Francisco: Longman, 2002.

Third Semester

ENG: DSEC 604 (Option A)

Northeast Studies

[Total Credit 4/ Total Marks-100]

Literature in English from North East India is a significant literary development which has invited considerable academic attention in recent times, especially the Anglophone writings of Northeast. The course provides students with the opportunity to study the emerging literature of the Northeast across genres as a formal discipline and to evolve critically informed perspectives for deeper understanding and analysis of these texts. The course includes novels, short stories, poems and a play by the representative authors from the region.

Course Objectives

1. To familiarise the students with a range of texts that exhibit the rich cultural diversity of the North-East and also the uniqueness of oral lores, political tales, historical and folk narratives of the region.
2. To make the students understand the variegated ways of 'localising' and 'locating' knowledge in the light of the texts included in the course.
3. To facilitate a deeper exploration of the underlying nuances of poetry, fiction, drama and short stories.
4. To enable the students to compare myriad social settings, political realities, historical projections and cultural representations of the eight states of the North-East.

Learning Outcomes

1. This course would enhance the students' ability to think critically by making them adept in analytical skills, diverse reading strategies, and vital patterns of comparative studies.
2. This course would make the students navigate through different time periods and historical settings, thus helping them understand the socio-political contours of the region better.

Unit I

Easterine Iralu	<i>When the River Sleeps</i>
Kaushik Barua	<i>Windhorse</i>

Unit II

Mamang Dai	“The Silence of Adela and Kepi” (<i>Legends of Pensam</i>)
Arup Dutta	“A Bunch of Litchis”
Jahnavi Baruah	“Falling”
Ashim Basnet	“The Momos”

Unit III

Robin Singh Ngangom	“My Invented Land” “Laitmukhra” “Poem for Joseph”
Kynpham Sing Nongkynrih	“Sundori” “Laitkynsew” / “Self-Actualisation” Haiku (Selections from <i>Time’s Barter</i>)
Esther Syiem	“U Ksuid Tynjang” “Who Rules the Roost” “To the Rest of India from Another Indian”
Mona Zote	“What Poetry Means to Ernestina in Peril” “Anti-Love Poem” “Homecoming”

Unit IV

Ratan Thiyam	<i>Nine Hills and a Valley</i>
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Suggested Reading

- Baishya, Amit R. *Contemporary literature from Northeast India: Deathworlds, terror and survival*. Routledge. 2019.
- Baral, K.C. “Articulating Marginality: Emerging Literatures from Northeast India” in Margaret Ch. Zama (Ed.). *Emerging Literatures from Northeast India: The dynamics of culture, society and identity*. (pp3-13). Sage, 2013..
- Baruah, Sanjib. *In the Name of the Nation: India and Its Northeast*. Navayana. (2021).
- Bharucha, Rustom. *The Theatre of Kanhailal: Pebet and Memoir of Africa*. Calcutta: Seagull, 1998.
- Bhattacharya, Neeladri and Joy L.K. Pachau. *Landscape. Culture and Belonging: Writing the History of Northeast India* Cambridge University Press, 2019.

- Cederlöf, Gunnel. *Founding an Empire on India's Northeast Frontier 1790-1840: Climate, Commerce, Polity*. OUP, 2013
- Gill, Preeti, ed. *The Peripheral Centre Voices from India's Northeast*. New Delhi: Zubaan, 2010.
- Hazarika, Sanjoy. *Strangers of the Mist: Tales of War and Peace from India's Northeast*. New Delhi: Penguin, 2000.
- Kire, Easterine. *Walking the Roadless Road: Exploring the Tribes of Nagaland*. Aleph, 2019.
- Matta, Mara. "The novel and the North-East: Indigenous narratives in Indian literatures". In Ciocca, R., Srivastava, N. (Eds.). *Indian Literature and the World*. Palgrave Macmillan. Pp. 199-221. 2017. DOI:10.1057/978-1-137-54550-3_9
- Misra, Tilottoma. Ed. *The Oxford Anthology of Writings from North-East India: Poetry and Essays*. New Delhi: OUP, 2011.
- . Ed. *The Oxford Anthology of Writings from North-East India: Fiction*. New Delhi: OUP, 2011.
- Misra, Udayon. *The Periphery Strikes Back: Challenges of the Nation State of Assam and Nagaland*. Shimla: IAS. 2013.
- . *India's North-East: Identity Movements, State and Civil Society*. New Delhi: OUP, 2014.
- Ngangom, Robin S. and Kynpham S Nongkynrih (Eds.). *Dancing Earth: An Anthology of Poetry from Northeast India*. Penguin, 2009.
- Nongkynrih, Kynpham Sing, and Robin S. Ngangom. Eds. *An Anthology of Contemporary Poetry from the Northeast*. NEHU Press. 2003.
- Nongkynrih, Kynpham Sing, and Rimi Nath. Eds. *Lapbah: Stories from the Northeast* (Vols. 1&2). Penguin, 2025.
- Sen, Geeti. *Where the Sun Rises, When Shadows Fall: The North-east*. New Delhi: OUP, 2006.
- Sharma, Dwijen, Ed. *Writings from India's Northeast: Recovering the Small Voices*. Jaipur: Aadi Publications, 2019.
- Saxena, Akshaya. *Vernacular English: Reading the Anglophone in Postcolonial India*. Princeton University Press, 2022.
- Scot, James C. *The art of not being governed: An anarchist history of upland Southeast Asia*. Yale University Press, 2011.
- Zama, Margaret Ch. Ed. *Emerging Literatures from Northeast India: Dynamics of Culture, Society and Identity*. Sage, 2013.

Third Semester

ENG: DSEC 605 (Option A)

Performance Studies

[Total Credit 4/ Total Marks-100]

The course explores the world of performance from theatre, dance, music, film, anthropology, sociology etc. in order to familiarize students with Performance Studies and its influence in various forms of performances including theatre, ritual, music, art, films, popular culture as well as digital media. The course offers an understanding of the issues related to performance from classical to contemporary, its theories and practices. The course includes, among others, one classical Indian play, one Rock Play and one contemporary film to help students grasp and analyse some of the theoretical issues of the subject. The course is designed keeping in mind to offer students a holistic exposure to Performance Studies as a discipline.

Course Objectives

1. To familiarise students with the basic concept of Performance Studies.
2. To encourage an interdisciplinary exploration of the subject.

Learning Outcomes

Students will apply critical, reflective and collaborative approaches to performance-making and research. Students will achieve the ability to attempt performance criticism on the wider field of performance arts.

Unit I

Introduction to Performance Studies
Performance Space and Scenography

Unit II

Performance Traditions in India
Theatre Study: *Urubhangam* by Bhasa

Unit III

Postmodernism and Performance
Postmodern Play: *Mud* (1983) by Maria Irene Fornes

Unit IV

Performance and Popular Culture

Film *Birdman* (2014, Dir. Alejandro González Iñárritu)

Suggested Reading

Artaud, Antonin. *The Theatre and its Double*. Mary Caroline Richards. Trans. New York: Grove Weidenfeld, 1958.

Awasthi, Suresh. *Performance Tradition in India*, NBT, 2018

Bentley, Eric. Ed., *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama*, Penguin Books, 1968.

Birringer, Johannes. *Theater, Theory, Postmodernism*, Bloomington and Indianapolis: Indiana U P, 1991.

Bole, Augusto. *Theatre of the Oppressed*. London: Pluto P, 1979.

Brook, Peter. *Empty Space*. Harmondsworth: Penguin, 1990.

Carlson, Marvin. *Performance: A Critical Introduction*. London: Routledge, 2003.

Elam, Keir. *The Semiotics of Theatre and Drama*, London: Methuen, 1980.

Fontier, Mark *Theory/ Theatre: An Introduction*, New York: Routledge, 2002.

Grotowski, Jerzy. *Towards a Poor Theatre*. New York: Simon and Shuster, 1968.

Howard, Victoria and Catharine Mason Clackamas Chinook Performance Art: Verse Form Interpretations (Studies in the Anthropology of North American Indians). Univ of Nebraska Press, 2023

Pillai, Jagadeesh *The Indian Street Performances : A Cultural Exploration of India's Street Performances*. Notion Press, 2023

Prakash, Brahma *Cultural Labour: Conceptualizing the 'Folk Performance' in India*, OUP, 2019

Schechner, Richard. *Performance Theory*. PAJ, New York, 1977.

———. *Performance Studies: An Introduction*. London & New York: Routledge, 2002.

———. *Over, Under and Around. Essays on Performance and Culture*. London: Seagull, 2004.

Shannon, Jackson. *Professing Performance: Theatre in the Academy from Philology to Performativity*. CUP, 2004.

Stucky, Nathan and Cynthia Wimmer. *Teaching Performance Studies*. NLEB, 2002.

Varadpande, M.L. *History of Indian Theatre*, Abhinav Publication, 2005

Varadpande, M.L. *Critique of Indian Theatre : Selections from Author's Writings*. Originals 2019

Third Semester

ENG: DSEC 605 (Option B) Theory and Text [Total Credit 4/ Total Marks-100]

The course will introduce students to some of the leading theoretical approaches of the twentieth century which have provided the critical tools for interpreting literary texts. This would enable students to engage with a variety of texts across historical periods and genres and familiarize themselves with some of the most recent developments in literary studies and cultural criticism. Attention will be given to the understanding of the relationship between historicity and textuality, which has influenced paradigm shifts in critical reception, reading strategies of literary texts and hermeneutical practices.

Course Objectives

The course is intended to provide students with a basic historically informed knowledge of theoretical developments and practices for acquiring competence in the interpretation of literary texts.

Learning Outcomes

This would enable students to engage with a variety of texts across historical periods and genres and familiarise themselves with some of the most recent developments in literary studies and cultural criticism.

Unit I

Jean-Paul Sartre: "Existentialism Is a Humanism"

Franz Kafka: *The Trial*

Unit II

Ella Shohat: "Notes on the 'Post Colonial'"

Derek Walcott: "A Far Cry from Africa"
"Names"

Meena Alexander: "The House of a Thousand Doors"
"Birthplace with Buried Stones"

Dennis Brutus: "There Was a Time When the Only Worth"
"At a Funeral"

Unit III

Gayatri Chakravorty Spivak: "Can the Subaltern Speak?"

Mahasweta Devi: Selection/s from *Breast Stories*

Unit IV

Jean Baudrillard: "Simulation and Simulacra"

Sam Shepard: *The Tooth of Crime* (Original Version)

Suggested Reading

Arendt, Hannah. *The Origins of Totalitarianism*. New York. Henry. Holt. 1951.

Cohen, Philip G (ed.). *Texts and Textuality: Textual Instability, Theory, and Interpretation*, New York: Routledge.2018.

Conner, S. *Postmodernist Culture: An Introduction to Theories of the Contemporary*. Blackwell, 1989.

Seaton, James. *Literary Criticism from Plato to Postmodernism: The Humanistic Alternative* Cambridge University Press, 2014.

Deleuze and Guattari. *Anti- Oedipus: Capitalism and Schizophrenia*. Translated from the French by Robert Hurley, Mark Seem, and Helen R. Lane, University of Minnesota Press, 1983.

Foucault, M. "What is Enlightenment?" In P. Rabinow (Ed.), *The Foucault Reader* (pp. 32-50). Pantheon Books. 1984.

Foucault, Michel. "Society Must Be Defended," Lectures at The College De France, 1975-76

Habermas, Jürgen. "Modernity: An Unfinished Project" [1980]. In Craig J. Calhoun (ed.), *Contemporary Sociological Theory*. Blackwell. pp. 2--363 (2007).

Kant, Immanuel. "What is Enlightenment?" Translated by Ted Humphrey. Hackett Publishing, 1992.

McCann, Carole, Seung-kyung Kim, Emek Ergun (eds.) *Feminist Theory Reader: Local and Global Perspectives* .New York: Routledge.2021.

Nietzsche, Friedrich W. *Thus Spoke Zarathustra*. Penguin, 1974.

Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981-1991*. Granta Books. 1992

Young, R. *Colonial Desire: Hybridity in Theory, Culture and Race*. Routledge, 1995

Fourth Semester

ENG: DSEC 606

Dissertation

[Total Credit 20/ Total Marks-500]

The course will introduce students to the principles of research writing and allow them to present their findings in the form of a dissertation, written under supervision. Students would identify an area of interest, investigate into the area in greater depth by consolidating their previously acquired knowledge of research methodology and formulate research questions on the area of study.

Course Objectives

The aim of the course is to orient students towards research and inculcate in them independent research skills.

Learning Outcomes

Students would acquire basic knowledge of methods for identifying research problem and formulating research questions. The learners would be equipped to write research papers independently and would be motivated towards further research. Students would also be sensitized to the issue of ethics in research writing and publication.

Paper	No of Papers	Total Credit	Total Marks
Dissertation	01	20	
Dissertation Writing		16	400
Viva voce*		4	100
		20	500

*(Suggested in the Academic Council held on 19 May 2023)

Credit Distribution

Paper	No of Papers	Total Credit	Total Marks
Dissertation	01	20	
Pre-Synopsis Presentation		2	50
Synopsis Presentation		6	150
Dissertation Writing		8	200
Viva voce*		4	100
Total		20	500

*Resolved in the Department meeting held on 24 May 2023.