

**DAV UNIVERSITY JALANDHAR**



**Faculty of Languages and Literature  
Course Scheme & Syllabus**

**For**

**M.A. in ENGLISH**

**1<sup>st</sup> to 4<sup>th</sup> SEMESTER EXAMINATIONS**

**2020-21 Session Onwards**

## **1. Mission:**

The Department of English aims to engage young minds in creative and analytical thinking through literary studies that can effectively help in building a holistic and healthier human community. This objective is achieved by creating space for students to discuss both local and global issues critically and creatively. Given it, the texts prescribed in the curricula are thoughtfully selected and taught through discussion, project work, and power-point presentation. Students are encouraged to express their views on the questions at issue to help them how to think and speak their hearts and minds.

This programme will provide opportunities for graduates to acquire a deeper insight into the English language and literature. It will enhance and reinforce creativity, understanding, teaching, and critical appreciation of literature.

The department's long term goals for this programme include these legacies: That each person who graduates with an MA in English from DAVU will have an enduring interest in language and literature; a sense of the presence of the literary and rhetorical past; an awareness of the depth and complexity of human existence perceived across the boundaries of time, place, culture, race, ethnicity, gender, socio-economic class, and sexual orientation; a sense of involvement in aesthetic, cultural and intellectual life, as well as in social and political issues; a developing understanding of the ability of great literature and language to awaken and challenge people to struggle with profound questions of human identity and values; and a personal critical perspective and sense of intellectual independence.

## **2. Programme Learning Outcomes:**

Students will demonstrate the ability to:

- a) read closely in a variety of forms, styles, structures, and modes.
- b) show familiarity with major literary works, genres, periods, and critical approaches to British, American, and World Literature.
- c) write, effectively, and creatively. They will ensure that their writing style is appropriate to the content, context, and topic under discussion.
- d) develop and carry out research projects and locate, evaluate, organize and incorporate information effectively.
- e) articulate the relations among culture, history, and texts.

### **3. Teaching Methodology:**

The cultural model views a literary text as a product. This means that it is treated as a source of information about the target culture. It is the most traditional approach used in university courses on literature. The cultural model will examine the social, political, and historical background to a text, literary movements, and genres. There is no specific language work done on a text. This approach tends to be quite teacher-centered.

The language model aims to be more learner-centered. As learners proceed through a text, they pay attention to the way language is used. They come to grips with the meaning and increase their general awareness of English. Within this model of studying literature, the teacher can choose to focus on general grammar and vocabulary (in the same way that these are presented in coursebooks for example) or use stylistic analysis. The stylistic analysis involves the close study of the linguistic features of the text to enable students to make meaningful interpretations of the text – it aims to help learners read and study literature more competently.

The personal growth model is also a process-based approach and tries to be more learner-centered. This model encourages learners to draw on their own opinions, feelings, and personal experiences. It aims for interaction between the text and the reader in English and helps to make the language more memorable. Learners are encouraged to "make the text their own". This model recognizes the immense power that literature can have to move people and attempts to use that in the classroom.

#### **Teaching-learning strategies should be as follows:**

- i. Interactive and participative learning.
- ii. Individual and collaborative learning.
- iii. Making learning a process of construction of knowledge.
- iv. Experiential learning.
- v. To make learning individualized creative and dynamic through digital resources.

#### 4. Testing:

The examinations will be conducted as per the norms of the university.

##### a) Assessment for All Theory Papers:

Exam Type/Component	Weightage (%)
Mid Semester Examination	25
Written Quiz (Objective Type /MCQs)	10
Assignment and Project Work/Seminar (Evidence-based)	10
End Semester Examination	50
Class Attendance	05
<b>Total</b>	<b>100%</b>

#### 5. MOOCs:

In the interest of students, the department is committed to including MOOCs in the programme as per the norms of the university and the UGC. It is to mention here that to take appropriate action for the introduction of MOOCs/online courses for the benefit of students, the UGC Gazette of India Notification No. 295, dated July 20, 2016 (Credit Framework for Online Learning Courses through SWAYAM Regulation 2016, New Delhi) was approved by the BoM in its meeting held at New Delhi DAVCMC on 26.10.2018.

Each student will be allowed to opt for MOOCs in lieu of Discipline Specific Electives and Compulsory Foundation Courses. The list of those MOOCs which will be considered equivalent to the prescribed courses in the syllabus will be prepared by the department. The department shall select a number of courses to be permitted for the transfer of credits through SWAYAM (e.g., courses in high demand for which faculty members are not available or for supplementing the teaching-learning process) while ensuring that physical facilities like laboratories, computer facilities, library, etc. required for such courses are made available to students. The maximum credits that can be transferred to a student's degree will be as per the norms of the university and the UGC.

The department shall designate a Course Coordinator/Facilitator to guide students throughout these courses and facilitate/conduct the lab/practical sessions/examinations (if any) as per the norms.

The department shall widely disseminate information about MOOCs and motivate students through faculty members, notice boards, student forums, workshops, university websites, etc. The department shall facilitate the registration of students.

On receipt of the course completion certificate from the host institute, the university will give equivalent credit weightage (as per the norms of the university) for the credits earned through SWAYAM.

The courses offered on SWAYAM would supplement the teaching-learning process in the university.

## Scheme of Courses MA in English

### Master of Arts

#### Semester 1

S. no.	Course Code	Course Name	Course Type	L	T	P	Credit
1.	ENG531C	Literary Criticism	Core	4	0	0	4
2.	ENG532C	British Poetry	Core	4	0	0	4
3.	ENG533C	British Drama	Core	4	0	0	4
4.	ENG534C	History of English Literature-I	Compulsory Foundation	4	0	0	4
5.	ENG535C	Seminar – I	Core	0	0	0	2

**Total Credits: 18**

**L: Lectures T: Tutorial P: Practical Cr: Credits**

#### Semester 2

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG541C	Literary Theory	Core	4	0	0	4
2.	ENG542C	Modern World Poetry	Core	4	0	0	4
3.	ENG543C	Modern World Drama	Core	4	0	0	4
4.	ENG544C	History of English Literature-II	Compulsory Foundation	4	0	0	4
5.	ENG545C	Seminar – II	Core	0	0	0	2

**Total Credits: 18**

**L: Lectures T: Tutorial P: Practical Cr: Credits**

### Semester 3

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG631C	Indian Literary Criticism	Core	4	0	0	4
2.	ENG632C	Indian Literature in Translation	Core	4	0	0	4
3.	ENG633C	British Fiction	Core	4	0	0	4
4.	ENG634C	Contemporary American Literature	Core	4	0	0	4
5.	ENG635C	Seminar – III	Core	0	0	0	2

**Total Credits: 18**

**L: Lectures T: Tutorial P: Practical Cr: Credits**

### Semester 4

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG641C	Literary Theory and Cultural Studies	Core	4	0	0	4
2.	ENG642C	Indian Writing in English	Core	4	0	0	4
3.	ENG643C	Modern World Fiction	Core	4	0	0	4
4.	ENG644C	Seminar - IV	Core	0	0	0	2
4.	Department Elective						

**Total Credits: 18**

**L: Lectures T: Tutorial P: Practical Cr: Credits**

### Departmental Electives

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG651C	Postcolonial Literature and Theory	Departmental Elective	4	1	0	4
2.	ENG652C	New Literatures in English	Departmental Elective	4	1	0	4
3.	ENG653C	Non-fiction Prose	Departmental Elective	4	1	0	4
4.	ENG654C	Linguistics	Departmental Elective	4	1	0	4

**Semester 1**



**Course Title: Literary Criticism**

**Course Code: ENG531C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** The course has been designed to:

- i. to make students understand what Literature is and what Criticism is.
- ii. offer pupils with a conceptual framework for comprehending conventional literary critics, their function, and activity.
- iii. provide students with a critical grasp of literary criticism's evolution across time.

**Learning Outcomes:**

After completing this course, students will have:

- i. a better grasp of literature as a corpus of knowledge that may be interpreted in a variety of ways
- ii. acquaintance with key schools of thought and their influence on critical reception(s) of texts and authors in daily life.
- iii. a greater comprehension of the text as a result of social and cultural circumstances
- iv. to see literature and philosophy as tools for social and political change.

**Unit-A**

**Aristotle:** *Poetics*

**Literary Concepts:** Mimesis (Plato) and Sublime (Longinus)

**Unit-B**

**William Wordsworth:** "Preface to Lyrical Ballads"

**Literary Concepts:** Fancy and Imagination (Samuel Taylor Coleridge) and Negative Capability (Keats)

**Unit-C**

**T. S. Eliot:** "Tradition and the Individual Talent"

**Literary Concept:** Culture (Mathew Arnold and Raymond Williams).

**Unit-D**

**Cleanth Brooks:** "Irony as a Principle of Structure"

## **Viktor Shklovsky: “Art as Technique”**

**Literary Concepts:** Russian Formalism and New Criticism.

### **Suggested Readings:**

1. Abrams, M. H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pt. Ltd., 2000.
2. Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.
3. Daiches, David. *Critical Approaches to Literature, 2nd ed.* Hyderabad: Orient Longman, 2001.
4. Ford, Boris (ed). *The Pelican Guide to English Literature, Vols. 4 & 5*. London: Pelican, 1980.
5. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005.
6. House, Humphrey. *Aristotle’s Poetics*. Ludhiana: Kalyani Publishers, 1970.
7. Lucas, F. L. *Tragedy in Relation to Aristotle’s Poetics*. New Delhi: Allied Publishers, 1970.
8. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006.
9. Wellek, Rene. *A History of Modern Criticism: 1750-1950, Vols. I-IV*. London: Jonathan Cape, 1958.

### **Audio-Visual Materials:**

1. Fry, Paul. “Russian Formalism.” Yale Courses. Online video clip. YouTube. YouTube, 1 Sep. 2009. Web. 2 May 2019.
2. Iqbal, Ayesha. “Literary Theory and Literary Criticism”. Literary Theory and Literary Criticism. Online video clip. YouTube. YouTube, 3 Dec 2014. Web. 2 May 2019.
3. James Chandler, James. “Lyrical Ballads: A Revolution in Poetry.” The University of Chicago. Online video clip. YouTube. YouTube, 22 Dec 2011. Web. 2 May 2019.
4. Khurana, Sashi. “Formalism: Cleanth Brookes (ENG).” Vidya-Mitra. Online video clip. YouTube. YouTube, 5 June 2017. Web. 2 May 2019.
5. Mathew, Thomas. “Tradition and the Individual Talent. T. S. Eliot.” Prof. Thomas Mathew. Online video clip. YouTube. YouTube, 24 Nov. 2017. Web. 2 May 2019.
6. McGee, Tim. “Aristotle's Poetics”. Dr. McGee Lectures on Aristotle's "Poetics". Online video clip. YouTube. YouTube, 13 Sep. 2013. Web. 2 May 2019.
7. Nityanandan, Indira. “Lyrical Ballads.” Sandhan Bisag. Online video clip. YouTube. YouTube, 7 Feb. 2013. Web. 2 May 2019.

8. Vidya-mitra. "Matthew Arnold as a Culture Critic (ENG)." Online video clip. YouTube. YouTube, 5 June 2017. Web. 1 May 2020.

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
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4	1	0	4	100
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**Course Title: British Poetry**

**Course code: ENG532C**

**Total Lectures: 60**

**Course Objectives:** The course is designed to:

- i. introduce some well-known British poets and their well-known literary works.
- ii. provides a variety of methods to poetry interpretation, focusing on its creative and technical features.
- iii. allow students to acquire critical thinking skills in order to analyze poetry.

**Learning Outcomes:** At the end of the course, students will

- i. interpret and critically appreciate poetry.
- ii. understand the stages of poetic evolution and how poems from different eras differ in terms of form, substance, imagery,
- iii. and comprehend and evaluate artistic impressions.

### **Unit-A**

#### **John Milton**

1. *Paradise Lost* (Book I)

#### **John Donne**

1. "A Valediction: Forbidding Mourning"
2. "The Flea"
3. "The Sun Rising"

### **Unit-B**

#### **John Dryden**

1. "Alexander's Feast; or The Power of Music"

#### **Alexander Pope**

1. "An Essay on Man: Epistle-1 "

### **Unit-C**

#### **John Keats**

1. "Ode to Psyche"
2. "Ode to a Nightingale"

### **Samuel Taylor Coleridge**

1. "This Lime-Tree Bower my Prison"
2. "Dejection: An Ode"

### **Unit-D**

#### **Matthew Arnold**

1. "Dover Beach"
2. "The Scholar Gypsy"

#### **Robert Browning**

1. "Andrea Del Sarto"
2. "The Patriot"

### **Suggested Readings:**

1. Bate, Walter Jackson, ed. *Keats: A Collection of Critical Essays*. New Delhi: Prentice Hall India Pvt. Ltd., 1978.
2. Bennett, Joan. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964.
3. Bhushan, R.K. "The Destiny of Man in Milton with special reference to Paradise Lost." *Diversions and Distractions in Literature*. New Delhi, Author's Press. 2011.
4. Bush, Douglas. *Matthew Arnold: A Survey of His Poetry and Prose*. London: Macmillan, 1971.
5. Drew, P. ed. *Robert Browning: A Collection of Critical Essays*. New Delhi: Macmillan, 1985.
6. Fraser, G.S. ed. *Keats: The Odes (Case Book Series)*. London: Macmillan, 1971.
7. Gardner, Helen, ed. *John Donne: A Collection of Critical Essays (Twentieth Century Views Series)*. New Delhi: Prentice Hall India Ltd., 1979.
8. Joseph, T. *John Dryden: A Critical Study*. New Delhi: Anmol Publishers, 2005.
9. Sperry, Stuart M. *Keats: The Poet*. New Jersey: Princeton University Press, 1973.
10. Sowerby, Robin. *The Augustan art of Poetry*. Oxford: Oxford University Press, 2006.
11. Watson, J.R. ed. *Browning: Men and Women and Other Poems (Case Book Series)*. New Delhi: Macmillan, 1986.
12. Williamson, George. *A Reader's Guide to the Metaphysical Poets*. Yugoslavia: Thomas & Hudson, 1988.

**Audio-Video Materials:**

1. Cure, Monica. "How to Read Poetry -Torrey Honors Context Lecture." Biola University. Online video clip. YouTube. YouTube, 3 Nov 2013. Web, 2 May 2019.
2. Hammer, Langod. "Introduction: Modern Poetry with Langdon Hammer." Online video clip. YouTube. YouTube, 6 Dec 2012. Web, 2 May 2019.
3. Jack, Belinda. "Poetry and Immortality: John Keats' Ode to a Nightingale." Online video clip. YouTube. Youtube, 4 June 2015. Web. 2 May 2019.
4. Lasky, Dorothea. "Poetry and the Metaphysical "I": A Lecture by Dorothea Lasky| Woodberry Poetry Room." Online video clip. YouTube. YouTube, 8 Nov. 2013. Web. 2 May 2019.
5. Prynne, J.H. "Poetry Lecture by J.H. Prynne." The University of Chicago. Online video clip. YouTube. YouTube, 8 Feb. 2011. Web. 2 May 2019.
6. Ward, Geoff. "Why is Modern Poetry Difficult? Talk by Professor Geoff Ward." Online video clip. YouTube. YouTube, 24 March 2015. Web. 2 May 2019.
7. Mitra, Vidya "Mathew Arnold: The Study of Poetry." Online video clip. YouTube. YouTube, 5 June 2017. Web. 1 May 2020
8. Raj, Merin Simi. "The Age of Pope." Online video clip. YouTube. YouTube, 4 September 2017. Web. 1 May 2020.

**Course Title: British Drama**

**Course Code: ENG533C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

In this course, students will:

- i. explore the development of British theatre from the Middle Ages to the current day by examining texts closely, with a concentration on important playwrights.
- ii. investigate the writings by learning about the social and political contexts in which they were written.
- iii. comprehend how the written text can be put into action.

**Learning Outcomes:**

At the end of the course, students will:

- i. be able to recognize plays as both literary and performative texts.
- ii. learn about the connections between literary pieces and their sociopolitical contexts.
- iii. show the ability to understand critical reasoning and analytical thinking.

**Unit-A**

William Shakespeare: *Macbeth*

**Unit-B**

Richard Sheridan: *The School for Scandal*

**Unit-C**

T.S Eliot: *Murder in the Cathedral*

**Unit-D**

John Osborne: *Look Back in Anger*

**Suggested Readings:**

1. Adelman, Janet, ed. *Twentieth Century Interpretations of King Lear*. New Delhi: Prentice Hall India, 1980.
2. Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London: Pitman, 1976.
3. Bloom, Harold. *T.S Eliot's Murder in the Cathedral (Critical Interpretations)*. NY: Chelsea, 1988.

4. Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. New Delhi: Dodo Press, 2009.
5. Hayman, Ronald. *John Osborne (Contemporary Playwrights Series)*. London: Heinemann Educational, 1970.
6. Nicolle, Allardyce. *Theatre and Dramatic Theory*. London: George G. Harrap & Co. Ltd, 1962.
7. Smart, John. *Twentieth-Century British Drama*. Cambridge: Cambridge UP, 2001.
8. Taylor, Richard. "Future Retrospection: Rereading Sheridan's Reviewers." *Sheridan Studies*, edited by James Morwood and David Crane, Cambridge University Press, 1995, pp. 47-57.
9. Taylor, John Russell. *John Osborne Look Back in Anger: A Casebook (A Selection of Critical Essays)*. NY: Macmillan, 1975.
10. Wiesenthal, Christine. "Representation and Experimentation in the Major Comedies of Richard Brinsley Sheridan" in *Eighteenth-Century Studies*. Vol. 25, no 3, pp. 309-30...

**Audio-Visual Materials:**

1. Boyer, Katherine. "English 102 Introduction to Drama." Katherine Boyer. Online video clip. YouTube. YouTube, 22 May 2014. Web. 2 May 2019.
2. Bradley, Robert. "Introduction to Theatre and Drama Arts: Lecture 23 - The Visual Designers." Missouri State University. Online video clip. YouTube. YouTube, 8 Feb. 2013. Web. 2 May 2019.
3. Garber, Marjorie. "Harvard ENGL E-129 - Lecture 5: King Lear." Cosmo Learning. Online video clip. YouTube. YouTube, 18 Jan. 2015. Web. 2 May 2019.
4. Iqbal, Ayesha. "Mod-01 Lec-01 Introduction to Drama." NPTEL. Online video clip. YouTube. YouTube, 11 Jan. 2013. Web. 2 May 2019.
5. Kumar, Ajay. P. P. "John Osborne: Look Back in Anger." Vidya-mitra. 7 Jan. 2016. Web. 2 May 2019.
6. Sharma, Raja, "Look Back in Anger, Brief Summary." Online video clip. YouTube. YouTube, 25 April 2019. Web. 25 April 2020.
7. Parui, Avishek. "Look Back in Anger." NPTEL- Gender and Literature. Online video clip. YouTube. YouTube, 20 Aug. 2017. Web. 2 May 2019.
8. "King Lear." Stratford Festival on Film. Online video clip. YouTube. *You Tube*. 24 April 2020. Web. 25 April 2020.
9. Buccola, Regina. "King Lear by William Shakespeare." Themes. Course Hero. Online video clip. You Tube. YouTube, 20 January 2020. Web. 22 April 2020.



**Course Title: History of English Literature –I**

**Course Code: ENG534C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** The course is designed to:

- i. assist students in grasping literary history and its significance in the development of significant, ongoing, and local/global traditions.
- ii. introduce major writers and their works in chronological order.
- iii. examine how England's religious, social, and political past has influenced its authors.

**Learning Outcomes:** Students will:

- i. learn as to how literary trends emerge, function, and dissolve.
- ii. be able to compare and differentiate English Literature of one period from that of another.
- iii. get an insight into various factors that influenced the literary evaluation.

### **Literary Periods**

#### **Unit-A**

1. Age of Chaucer
2. Barren Age
3. The Renaissance

#### **Unit-B**

1. Elizabethan Age
2. Jacobean Age
3. Caroline Age
4. Commonwealth Period (or Puritan Interregnum)

#### **Unit-C**

1. Neoclassical Period
2. Restoration
3. Augustan Age (or Age of Pope)
4. Age of Sensibility (or Age of Johnson)

#### **Unit-D**

1. Romantic Period

### **Suggested Readings:**

1. Buxton, John, Norman Davis, Bonamy Dobrée, and F. P. Wilson, eds. *The Oxford History of English Literature*. 15 vols. Oxford: OUP, 1935-90.
2. Daiches, D. *A Critical History of English Literature*. 4 vols. London: Secker and Warburg, 1971-1972.
3. Ford, Boris, ed. *The New Pelican Guide to English Literature*. 9 vols. New York: Penguin Books, 1982-1988.
4. Hudson, W. H. *An Outline History of English Literature*. Ed. Deepti Gupta. Chandigarh: Vishal Publishers, 2002.
5. Legouis, Emile and Louis Cazamian. *A History of English Literature*. London: Dent and Sons, 1964.
6. Rogers, Pat. *An Outline of English Literature*. Oxford and New York: Oxford University Press, 1992.
7. Sampson, G. *The Concise Cambridge History of English Literature*. Cambridge: CUP, 1970.
8. Sharma, Tej Ram. Preface. *Historiography: A History of Historical Writing*. New Delhi: Concept Publishing Company, 2005.
9. Taine, H.A. *History of English Literature*. 4 vols. London: Chatto and Windus, 1883.
10. Ward, A.W. and A. R. Waller, eds. *The Cambridge History of English Literature*. 15 vols. Cambridge: CUP, 1907-1927.
11. Wayper, C.L. *Political Thought*. Delhi: B.L. Publications, 1989.

**Audio-Visual Materials:**

1. CEC. "Twentieth-Century Literary Trends." Online video clip. YouTube. YouTube, 8 June 2018. Web. 2 May 2019.
2. Dahiya, Bhim Singh. "History of English Literature 1-53." Consortium for Education Communication. Online video clip. YouTube. YouTube, 30 March 2016. Web. 2 May 2019.
3. IUG Video Lectures. "Introduction to English Literature." Online video clip. YouTube. YouTube, 10 Feb. 2018. Web. 2 May 2019.
4. Learn English with Gill (engVid). "Discover the History of English." Online video clip. YouTube. YouTube, 13 April 2016. Web. 2 May 2019.
5. Raj, Merin Simi. "History of English Language and Literature" NPTEL. Online video clip. YouTube. YouTube, 6 July 2017. Web. 2 May 2019.
6. UChicago Division of the Humanities. "The History of the Novel by Thomas Pavel." Online video clip. YouTube. YouTube, 3 Feb. 2014. Web. 2 May 2019.

7. Wes Cecil. "English Language and Literature." Online video clip. YouTube. YouTube, 7 April 2014. Web. 2 May 2019.
8. YaleCourses. "Introduction to Theory of Literature (ENGL 300)." Online video clip. YouTube. YouTube, 1 Sept. 2009. Web. 2 May 2019.

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
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**Course Title: Seminar-I**

**Course Code: ENG535C**

**Instructions and Guidelines for Seminar**

1. Since M.A. students must demonstrate the ability to interact with their peer groups coherently, this course is designed to prepare students for research presentations.
2. Seminar topics should be selected preferably from the areas of interest.
3. During the course, students are expected to meet their guides regularly to seek guidance.
4. The final responsibility for giving effective presentations lies with students, not guides.
5. The evaluation will be based on the content and presentation skills of students.
6. Students will have to meet the deadlines given by their respective guides and the department.
7. Each student will have to prepare a PPT on the topic approved by his/her guide.
8. Each student will be given 30-40 minutes for a presentation.
9. Slides must present a student's work comprehensively.

**Course Title: Literary Theory**

**Course Code: ENG541C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** In this course, students will:

- i. identify, describe, and define a wide range of literary theories from the turn of the century to the present.
- ii. apply the theoretical concepts or arguments successfully in a close reading of a literary text.
- iii. learn about the major theorists and thinkers of literary theory and criticism.

**Learning Outcomes:** At the end of the course, students will be able to:

- i. use critical tools to understand a text contextually.
- ii. demonstrate an understanding of important theoretical methodologies by summarizing key concepts or arguments.
- iii. apply literary theory to research works.

**Note: The second essay in each unit is for extensive reading.**

### **Literary Terms and Movements**

Gynocriticism, Simulacra, Langue and Parole, Cultural Materialism, Postcolonialism, Orientalism, Hybridity, Mimicry, and Ambivalence.

#### **Unit-A**

##### **Feminist Criticism**

1. Simone de Beauvoir: "Introduction" in *The Second Sex* (1949).
2. Elaine Showalter: "Feminist Literary Criticism in the Wilderness" in David Lodge (ed.), *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988. 331-53.

#### **Unit-B**

##### **Structuralism**

1. Ferdinand de Saussure: "The Nature of Linguistic Sign" in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London, and New York: Longman, 1988: 10-14.

2. Claude Levi Strauss “The Structural Study of Myth” in *Structural Anthropology*. Trans. Claire Jacobson. New York: Basic Books, 1963.

## **Unit-C**

### **Post Structuralism and Post Modernism**

- 1 Roland Barthes: “The Death of the Author” from Roland Barthes, *Image, Music, Text*. London: Flamingo, 1977: 142-48. Also in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988.
- 2 Derrida, Jacques: “Structure, Sign, and Play in the Discourse of the Human Sciences” in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988. 106-121.

## **Unit-D**

### **New Historicism and Marxist Approach**

1. Stephen Greenblatt: “Introduction” in *Renaissance Self–Fashioning*. Chicago: University of Chicago Press, 1980. 1-9.
2. Raymond Williams: “Base and Superstructure”; and “Dominant, Residual and Emergent.” in *Marxism and Literature*, London: OUP, 1977.

### **Suggested Readings:**

1. Barry, Peter. *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed., Manchester: Manchester University Press, 2004.
2. Bertens, Hans. *Literary Theory: The Basics*. New York: Routledge, 2003.
3. Eagleton, Terry. *Marxism and Literary Criticism*, University of California Press: London, 1976.
4. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
5. Richards, I. A. *Practical Criticism*, London: Routledge& Paul, 1964.
6. Robey, David, and Ann Jefferson, *Modern Literary Theory*, London: Batsford, 1986.
7. Williams, Raymond. *Marxism and Literature*. London: Oxford University Press. 1977.
8. Wimsatt and Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford & IBH Pub Co., 1974.

### **Audio-Visual Materials:**

1. Bertz, Andrew. "5 Elements of New Historicism". *The Scholemaster*. Online video clip. YouTube. YouTube, 20 June 2017. Web. 22 April 2020.
2. "Postcolonialism and Deconstruction". *Consortium for Educational Communication*. Online video clip. YouTube. YouTube, 1 Aug 2014. Web. 22 April 2020.
3. Chattopadhyay, Sayan. "Feminism and Literature II: woolf and de Beauvoir". An Introduction to Literary Theory. Online video clip. YouTube. YouTube, 23 Sep 2018. Web. 23 April 2020.
4. Chattopadhyay, Sayan. "Marxist Literary Theory III: Raymond Williams". An Introduction to Literary Theory. Online video clip. YouTube. YouTube, 2 Sep 2018. Web. 23 April 2020.
5. Chattopadhyay, Sayan. "Poststructuralism: Jacques Derrida". An Introduction to Literary Theory. Online video clip. YouTube. YouTube, 26 Aug 2018. Web. 23 April 2020.
6. Chattopadhyay, Sayan. "Structuralism: Ferdinand de Saussure". An Introduction to Literary Theory. Online video clip. YouTube. YouTube, 26 Aug 2018. Web. 23 April 2020.
7. Dahiya, Bhim Singh. "Literary Theory". *Consortium for Educational Communication*. Online video clip. YouTube. YouTube, 5 May 2014. Web. 2 May 2019.
8. Iqbal, Ayesha. "Literary Theory and Literary Criticism". *Literary Theory and Literary Criticism*. Online video clip. YouTube. YouTube, 3 Dec 2014. Web. 2 May 2019.

**Course Title: Modern World Poetry**

**Course Code: ENG542C**

**Total Lectures: 60**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
4	1	0	4	100

**Course Objectives:**

In this course, students will:

- i. be able to understand the basic structure of poetry and the use of figurative devices in the same to learn various techniques in poetry writing.
- ii. recognize, comprehend, and write about—with clarity and accuracy—a variety of styles and themes exemplifying poetry written in the 20th and 21st centuries.
- iii. get an opportunity to read, understand and appreciate major forms of poetry.

**Learning Outcomes:**

Students will:

- i. be able to comprehend and critically appreciate poetry.
- ii. gain an insight into the intrinsic and artistic aspects of poetry.
- iii. get their intellectual faculties sharpened by developing a requisite critical insight.
- iv. recognize and respond to ethical issues in course readings.

**Unit – A**

**Modern British Poetry**

**W. B. Yeats**

1. “The Lake Isle of Innisfree”
2. “Adam’s Curse”

**T.S. Eliot**

1. “The Wasteland”
2. “Rhapsody on a Windy Night”

**Unit – B**

**Modern American Poetry**

**Amy Lowell**

1. “The Wind”
2. “The Poet”

**Ted Hughes**

1. “Hawk Roosting”
2. “After Lorca”



## **Unit-C**

### **Modern Latin American Poetry**

#### **Pablo Neruda**

1. "Tonight I Can Write the Saddest Lines"
2. "Night Sea (From Canto General) – "A Song of Despair"

#### **Jorge Louis Borges**

1. "The Art of Poetry"
2. "To The Nightingale"

## **Unit – D**

### **Modern European Poetry**

#### **Fernando Pessoa**

1. "If I Could Carve my Poems in Wood"
2. "The Broken Window"

#### **Rainer Maria Rilke**

1. "The Swan"
2. "Spanish Dancer"

### **Suggested Readings:**

1. Acheson, James, and Romana Huk, eds. *Contemporary British Poetry: Essays in Theory and Criticism*. New York: SUNY Press, 1996.
2. Altieri, Charles. *Painterly Abstraction in Modernist American Poetry*. Cambridge: CUP, 1989.
3. Bysshe, Edward. *The Art of English Poetry*. N.A.1739.
4. Court hope, William John. *A History of English Poetry*. London: Macmillan and Co., 1903-35.
5. Eliot, T.S. *The Wasteland. A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*. Edited by Valerie Eliot. New York: A Harvest Special, Harcourt Brace Jovanovich, Inc., 1971.
6. Finneran, Richard J., ed. *The Collected Poems of W.B. Yeats*. A New Edition. New York: Macmillan publishing company, 1983.
7. Gifford, Terry. *Ted Hughes*. London: Routledge, 2008.

8. Gregson, Ian. *Poetry and Postmodernism: Dialogue and Estrangement*. Basingstoke: Macmillan, 1996.
9. MacNeice, Louis. *Modern Poetry: A Personal Essay*. London: OUP, 1938.
10. Perkins, David. *A History of Modern Poetry*. Cambridge, MA: Belknap Press of Harvard University Press, 1976-1987.
11. Ryan, Judith. *Rilke, Modernism and Poetic Tradition*. Cambridge: Cambridge University Press. 1999.
12. Sadlier, Darlene J. *An Introduction to Fernando Pessoa*. Florida: University Press of Florida. 2009.
13. Williamson, Edwin. *Borges: A Life*. New York: Viking, 2004.
14. Wilson, Jason. *A Companion to Pablo Neruda*. Suffolk: Tamesis Books, 2008.

**Audio-Video Materials:**

1. Barsky, Robert. "WB Yeats and the Meaning of the Poetry in the Modern World". Online video clip. YouTube. YouTube, April 4, 2016. Web. 2 May 2019.
2. "Jorge Luis Borges." BBC Podcasts. Online video clip. YouTube. YouTube, 12 Aug 2018. Web. 2 May 2019.
3. "Interviewing Great Writers: The Agenda with Steve Paikin." Online video clip. YouTube. YouTube, 25 Aug 2016. Web. 2 May 2019.
4. Sadler, Gregory. "Rainer Maria Rilke/Letters to a Young Poet". Online video clip. YouTube. YouTube, 5 May 2017. Web. 25 April 2020.
5. RTHS\_ MamieHall: "Modern and Postmodern Poets." Online video clip. YouTube. YouTube, 16 Jan 2015. Web. 26 April 2020.
6. Cec. "Post Modern English Literature." Online video clip. YouTube. YouTube, 19 Feb 2014. Web. 26 April 2020.
7. Stevens, Ralph. "Characteristics of Contemporary Poetry"- Pt 2. Online video clip. YouTube. YouTube, 25 Feb 2018. Web. 26 April 2020.
8. Nazir, Bilal. "What is Poetry?" Online video clip. YouTube. YouTube, 3 May 2019. Web. 1 May 2020.

**Course Title: Modern World Drama**

**Course Code: ENG543C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** In this course, students will:

- i. study the evolution of drama with an emphasis on some seminal plays and playwrights of the modern and post-modern eras.
- ii. analyze, and interpret texts and performances both in writing and orally.
- iii. demonstrate understanding of the social and artistic movements that have shaped theatre and drama as we know it today.

**Learning Outcomes:** After studying this course, students will:

- i. identify the relationship between drama and its socio-cultural contexts.
- ii. be able to analyze the prescribed texts in different contexts and learn the literary values that are beyond time and space.
- iii. comprehend the continual critical engagement of drama with society.
- iv. gain an insight into a variety of issues related to drama in various contexts.

#### **Unit-A**

August Strindberg: *The Great Highway*

#### **Unit-B**

Anton Chekhov: *The Cherry Orchard*

#### **Unit-C**

Samuel Beckett: *Waiting for Godot*

#### **Unit-D**

Dario Fo: *Accidental Death of an Anarchist*

#### **Suggested Readings:**

1. Bachner, Saskia. *The Omnipresent Emptiness in Samuel Beckett's "Waiting for Godot"*. Germany: GRIN Verlag, 2008.
2. Behan, Tom. *Dario Fo: Revolutionary Theatre*. London: Pluto, 2000.
3. Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914.

4. Esslin, Martin. *The Theatre of the Absurd*. London: Penguin, 1980.
5. Gottlieb, Vera and Paul Allain, eds. *The Cambridge Companion to Chekhov*. Cambridge: Cambridge University Press, 2000.
6. Innes, C.D. *Modern British Drama 1890-1990*. Cambridge: Cambridge University Press, 1992.
7. MacDonald R. *The Cambridge Introduction to Samuel Beckett*. Cambridge: Cambridge University Press, 2006.
8. Marker, Fredrick J. and Lise-Lone Marker. *Strindberg and Modernist Theatre: Post-Inferno Drama on the Stage*. Cambridge: Cambridge UP, 2002.
9. Richard, Shaun. *The Cambridge Companion to Twentieth-Century Irish Drama*. Cambridge: Cambridge UP, 2004.
10. Rayfield, Ronald. *The Cherry Orchard: Catastrophe and Comedy*. USA: University of California, 1994.

**Audio-Visual Materials:**

1. BBC Podcast. "Chekhov (In Our Time)." Online audio clip. YouTube. YouTube, 13 Aug 2018. Web. 25 April 2020.
2. FunFillums. "The Theatre of Dario Fo." Online video clip. YouTube. YouTube, 19 May 2016. Web. 21 March 2020.
3. Gresham College. "Theatre and The Family, Anton Chekhov 'The Cherry Orchard' - Professor Belinda Jack." 18 March 2016. Web. 21 March.
4. Louisiana Channel. "Dario Fo: I am a Born Storyteller." Online video clip. . YouTube. YouTube, 19 Nov 2015. Web. 21 March 2020.
5. Manufacturing Intellect. "Meet Samuel Beckett with Richard Wilson (2015)." Online video clip. YouTube. YouTube, 5 Nov 2017. Web. 21 March 2020.
6. 2birdsswimming. "becketspeaks, 1987." Online video clip. YouTube. YouTube, 6 July 2009. Web. 21 March 2020.
7. YaleBooks. "'Strindberg: A Life' Author Sue Prideaux Interviewed by Yale Books." Online video clip. . YouTube. YouTube, 7 Nov 2012. Web. 21 March 2020.
8. xenos82. "Harold Pinter on Samuel Beckett." Online video clip. . YouTube. YouTube, 9 July 2011. Web. 21 March 2020.

**Course Title: History of English literature-II**

**Paper Code: ENG544C**

**Total Lecture: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** This paper is designed to:

- i. teach different themes, trends, and movements in the history of English literature.
- ii. make students understand the social, political, and cultural conditions in which the inception and evolution of the diversity of literature propelled itself.
- iii. introduce some major and minor works of different writers.

**Learning Outcomes:** Students will:

- i. become familiar with the literary periods and their defining characteristics.
- ii. get an insight into various factors that influenced the literary evaluation.
- iii. learn as to how literary trends emerge, function, and dissolve.

#### **Unit-A**

1. Pre-Raphaelite and Victorian Poetry
2. Victorian Novel
3. Aestheticism and Decadence

#### **Unit-B**

1. War Literature
2. Modern Poetry
3. Modern Prose

#### **Unit-C**

1. Stream of Consciousness Novel
2. Absurd Drama
3. Kitchen Sink Drama

#### **Unit-D**

1. Trends in Postmodern Literature
2. Postmodern Poetry and Prose
3. Postmodern Novels and Drama

### **Suggested Readings:**

1. Abrams, M H, and Geoffrey G. Harpham. *A Glossary of Literary Terms*. Boston, Mass: Thomson Wadsworth, 1999.
2. Childs, Peter, and Roger Fowler. *The Routledge Dictionary of Literary Terms*. London: Routledge, 2006.
3. Dahiya, Bhim S. *A New History of English Literature*. Delhi: Doaba Publications, 2005.
4. Daiches, David. *A Critical History of English Literature: In Four Volumes*. London: Secker and Warburg, 1960.
5. Legouis. E., Cazamian. L. *A History of English Literature-* Dent and Sons, 1964.
6. Loewenstein, David, and Janel M. Mueller. *The Cambridge History of Early Modern English Literature*. Cambridge, UK: Cambridge University Press, 2002.
7. Sampson, George, and Reginald C. Churchill. *The Concise Cambridge History of English Literature*. London: Cambridge University Press, 1972.
8. Ward, A.C. *Illustrated History of English Literature*. 3 vols. Longmans, 1953-1955.

### **Audio-Visual Sources:**

1. CEC. "An Overview of 19th Century English Literature - Part 1." Online video clip. YouTube. YouTube, 22 January 2014. Web. 25 April 2020.
2. CEC. "Post-Modern English Literature." Online video clip. YouTube. YouTube, 9 February 2014. Web. 25 April 2020.
3. CEC. "The Vogue of Eliot and Pound." Online video clip. YouTube. YouTube, 12 May 2016. Web. 25 April 2020.
4. CEC. "The Postmodern Wave." Online video clip. YouTube. YouTube, 3 August 2016. Web. 25 April 2020.
5. History of English Language and Literature. "Modernist Prose and Fiction". Online video clip. YouTube. YouTube, 8 October 2017. Web. 25 April 2020.
6. History of English Language and Literature. "Prose in the Victorian Age". Online video clip. YouTube. YouTube, 1 October 2017. Web. 25 April 2020.
7. History of English Language and Literature. "Towards Modernism". Online video clip. YouTube. YouTube, 8 October 2017. Web. 25 April 2020.
8. History of English Language and Literature. "Victorian Novel and the Late Victorian Period." Online video clip. YouTube. YouTube, 1 October 2017. Web. 25 April 2020.

**Course Title: Seminar-II**

**Course Code: ENG545C**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
0	0	0	2	50

**Instructions and Guidelines for Seminar**

1. Since M.A. students must demonstrate the ability to interact with their peer groups coherently, this course is designed to prepare students for research presentations.
2. Seminar topics should be selected preferably from the areas of interest.
3. During the course, students are expected to meet their guides regularly to seek guidance.
4. The final responsibility for giving effective presentations lies with students, not guides.
5. The evaluation will be based on the content and presentation skills of students.
6. Students will have to meet the deadlines given by their respective guides and the department.
7. Each student will have to prepare a PPT on the topic approved by his/her guide.
8. Each student will be given 30-40 minutes for a presentation.
9. Slides must present a student's work comprehensively.

**Course Title: Indian Literary Criticism**

**Course Code: ENG 631C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** In this course, students will

- i. be introduced to the indigenous literary theory and criticism to offer a native critical framework for literary analysis.
- ii. learn about the evolution of literary criticism in India from the classical period to the modern period.
- iii. have the opportunity to study criticism in other Indian languages that have been translated.

**Learning Outcomes:** After studying this course, students will

- i. gain a basic understanding of the key native critical theories.
- ii. learn to analyze diverse issues/thought processes that shape critical thinking.
- iii. understand the importance and relevance of native literary criticism, and apply what they've learned empirically to their immediate surroundings.

### **Unit-A**

#### **Sanskrit Aesthetics**

1. Bharata: *Natyashastra*, tr. Manmohan Ghosh (Chapter 6: 'Sentiments) revd. 2nd edn. (Calcutta: Granthalaya, 1967), vol. I, pp 100-18.

### **Unit-B**

#### **Nativism**

1. G.N. Devy: "Tradition and Amnesia" in *After Amnesia*.
2. Bhal Chander Nemade: "Sahityateel Desiyata" (Nativism in Literature) in *Nativism: Essays in Criticism*. New Delhi: Sahitya Akademi, 1997. 233-254.

### **Unit-C**

#### **Dalit Aesthetics**

1. Saran Kumar Limbale: "Dalit Literature: Form and Purpose" and



“Dalit Literature and Aesthetics” in *Towards an Aesthetics of Dalit Literature: History, Controversies, and Considerations*. Trans. and ed. by Alok Mukherjee. New Delhi: Orient Longman, 2004.

## Unit D

### Postcolonial Theory in India

1. Ania Loomba: “Challenging Colonialism” in *Colonialism / Postcolonialism*. London: Routledge, 1998. 154 – 212.
2. Namwar Singh: “Decolonising the Indian Mind” translated by Harish Trivedi and published in *Indian Literature*. Vol. 35, No. 5, 1992. 145-157.

### Suggested Readings:

1. Balmiki, Om Prakash. *Dalit Sahitya Ka Soundrya Shastra*. New Delhi: Radha Krishna Prakashan Pvt. Ltd., 2001.
2. Devy, G. N. *Of Many Heroes*. Mumbai: Orient Longman, 1998.
3. Ghosh, Man Mohan. “Introduction”. *Natyashastra*. By Bharata. Tr. Man Mohan Ghosh. Calcutta: Granthalaya, 1967.
4. Loomba, Ania and Suvir Kaul eds. *Postcolonial Studies and Beyond*. Durham NC: Duke University Press, 2005.
5. Mishra, Brijvallabh. *Bharat Aur Unka Natyashashtra*. New Delhi: National Publishing House, 1988.
6. Mukherjee, Alok. “Reading Sharan Kumar Limbale’s Towards an Aesthetic of Dalit Literature”. *Towards an Aesthetic of Dalit Literature*. By Sharan Kumar Limbale. Hyderabad: Orient Black swan, 2014.
7. Nandy, Ashish. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. India: OUP, 2009.
8. Nemade, Bhalchander. *The Influence of English on Marathi: A Sociolinguistic and Sylistic Study*. Mumbai: Popular Prakashan Pvt. Ltd., 2014.

### Audio-Visual Materials:

1. Bhasha Research. “Towards an Indian Aesthetics.” Online video clip. YouTube. YouTube, 20 May 2015. Web. 29 April 2019.
2. Cardo Maximus. “The Ancient Greece: The Greatest Show on Earth.” Online video clip. YouTube. YouTube, 17 Sep 2013. Web. 15 March 2019.
3. cec. “History of Sanskrit Literature.” Online video clip. YouTube. YouTube, 23 Feb 2016. Web. 27 April 2019.

4. cec. "Kalidas's Abhigyan Shakuntalam – A View." Online video clip. YouTube. YouTube, 4 Oct. 2017. Web. 20 April 2019.
5. Life at Jamia Milia Islamia. "International Seminar on Dalit Literature and Historiography." Online video clip. YouTube. YouTube, 31 March 2014. Web. 27 April 2019.
6. NDTV. "The Big Fight Over Language." Online video clip. NDTV.com, 15 June 2014. Web. 27 April 2019.
7. Prasar Bharati Archives. "Namvar Singh/Hindi Alochak/Srijan Namvar Singh se Batchit." Online video clip. YouTube. YouTube, 29 Jan 2019. Web. July 29, 2011.
8. video postman. "Sanskrit Language: The Most Scientific, Ancient, Spiritual." Online video clip. YouTube. YouTube, 31 Jan 2011. Web. 20 April 2019.

**Course Title: Indian Literature in Translation**

**Course Code: ENG632C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** In this course, the student will:

- i. to get a glimpse of the regional literature translated into English.
- ii. to analyze the impact of social, political, and economic factors on translation.
- iii. understand translation as a useful and enriching platform that bridges gaps among various linguistic regions.

**Learning Outcomes:** At the end of the semester, students will:

- i. be able to contextualize the prescribed texts.
- ii. develop a comparative perspective to critically evaluate the texts.
- iii. as to how subjectivity creeps in while translating a text.

### **Unit-A**

Sangam Poetry

Thiruvalluvar: *Thirukkural* (First two parts: “The Praise of God” and “The Excellence of Rain”)

### **Unit-B**

Devotional Poetry

Songs of Meerabai

1. “Harivar Mukyo Kem Jai” (“How Can I Abandon My Beloved Hari?”)
2. “Meto Tare Sharan Pari Re” (“Lord! I Have Surrendered Myself to You”)

### **Unit-C**

Munshi Prem Chand: *Godan*

### **Unit-D**

U. R. Ananthamurthy: *Samskara*

**Suggested Reading:**

1. Baral K. C., D. VenkatRao, Sura Prasad Rath. *U.R. Anantha Murthy's Samskara: A Critical Reader*. New Delhi: Pencraft International, 2005.
2. Iston, A J. *The Devotional Poems of Mira Bai*. Delhi: Motilal Banarsidass, 1980.
3. Kumar, Akshaya. *Poetry, Politics, and Culture: Essays on Indian Texts and Contexts*. London: Routledge, 2009.
4. Premchand, Munshi. *Godan*. New Delhi: Vishv Books Pvt Ltd, 2011.
5. Roy, Vijay Kumar. "Devotional Literature of India: A Critical Study of the Poetry of Kabirdas, Tulsidas and Meerabai." *Writers Editors Critics.2.1 (2012)*.
6. Sharma, Milan Swaroop. "Rituals In Conflict With Modernization: A Critical Perspective on U.R. Ananthamurthy's *Samskara*." *Journal of Literature, Culture and Media Studies (2012)*.
7. Subramaniam, V. K. *Mystic Songs of Meera*. N.A.: Abhinav Publications, 2005. Print.
8. Yadav, Kumkum. *Tribals in Indian Narratives*. Shimla: IAS, 2003.

#### **Audio-Visual Materials:**

1. CEC. "Indian Literature in English Translation: Summing up." Online video clip.YouTube. YouTube, 1 April 2018. Web 21 March 2020.
2. CEC/UGC. "Samskara by U R Anantha Murthy." Online video clip.YouTube. YouTube, Nov. 4 Sep 2017.Web 27 March 2020
3. Films Division. "Ananthamurthy...Not a Biography...but a Hypothesis." Online video clip.YouTube. YouTube, 1 Nov 2017.Web 27 March 2020.
4. Let's Know. "Munsi Premchand || Short Biography ||" Online video clip.YouTube. YouTube, 1 August 2018.Web 21 March 2020.
5. Shemaroo Movies "Meera." Online video clip.YouTube. YouTube, 30 Dec 2018.Web 20 March 2020
6. Sangam, Tamil Literature, "CEC/UGC: 01: Language and Literature managed by CEC, DELHI." Online video clip.YouTube. YouTube, 4 Sep 2017 Web 17 April 2020.
7. Study Lovers. "Godaan: A Ritual Novel by Munshi Premchand." Online video clip. YouTube. YouTube, 29 August 2018.Web 19 March 2020.
8. "Thirukkural in English - 1. The Praise of God." Online video clip.YouTube. YouTube, 16 May 2017.Web 17 March 2020.

**Course Title: British Fiction**

**Course Code: ENG633C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** The course is designed to

- i. introduce novels as a literary genre.
- ii. analyze the possible reasons for the rise and growth of novels.
- iii. familiarize students with the artistic and technical aspects of the novel.

**Learning Outcomes:** On the completion of the course, students will

- i. become familiar with the salient features of the novel
- ii. know the origin of the novel and its evolution over the ages.
- iii. have a critical understanding of the different types of novels.

#### **Unit-A**

Henry Fielding: *Joseph Andrews*

#### **Unit-B**

Charles Dickens: *A Tale of Two Cities*

#### **Unit-C**

Thomas Hardy: *Jude the Obscure*

#### **Unit-D**

D. H. Lawrence: *Sons and Lovers*

#### **Suggested Readings:**

1. Aeschliman, Michael D. *A Tale of Two Cities (Ignatius Critical Traditions)*. USA: Ignatius Press, 2012.
2. Bloom, Harold. *D.H. Lawrence*. Chelsea: Chelsea House Publishers, 1986.
3. Beckwith E. Charles. *Twentieth Century Interpretations of A Tale of Two Cities: A Collection of Critical Essays*. New Jersey: Prentice Hall Trade, 1972.
4. Chesterton, G.K. *Charles Dickens*. U.K.: House of Stratus, 2001.
5. Ebbatson, Roger. *The Mayor of Casterbridge (Critical Studies, Penguin)*. UK: Penguin Books, 1995.
6. Gardner, John. *The Art of Fiction*. New York: Alfred A. Knopf, 1984.

7. Goldberg, Homer. *Joseph Andrews with Shamela and Related Writing (Norton Critical Editions)*. New York: W. W. Norton & Company, 1987.
8. Hardy, Thomas. *The Return of the Native*. New York: Penguin Classics, 1999.
9. Mallett, Phillip, ed. *The Mayor of Casterbridge (Second Edition) (Norton Critical Editions)*. New York: W. W. Norton & Company, 2000.
10. Miko, S. J. D. *H. Lawrence's "Women in Love": A Collection of Critical Essays (20<sup>th</sup> Century Interpretations)*. New Jersey: Prentice Hall, 1970.
11. Rimmon-Kenan, Shlomith. *Narrative Fiction*. London: Routledge: 2002.
12. Williams, Ioan. *The Criticism of Henry Fielding*. Routledge and Kegan Paul Books, 1970.

#### **Audio-Visual Materials:**

1. Brag, Malvyn. "The Enclosures of 18<sup>th</sup> Century." BBC Radio. Online video clip. YouTube. YouTube, 5 August 2018. Web. 25 April. 2019.
2. Cec. "Rise of the Novel in English." Online video clip. YouTube. YouTube, 7 January 2020. Web. 1 May 2020.
3. David Anthony Brayboy. "Charles Dickens Documentary England hosted by Sir Derek Jacobi." 11 February 2019. Web. 1 May 2020.
4. Her Aeolian Harp. "Burgess on Lawrence - D.H. Lawrence Documentary." Online video clip. YouTube. YouTube, 26 April 2017. Web. 1 May 2020.
5. Michael Dunsdon. "Heart of Thomas Hardy Doc." Online video clip. YouTube. YouTube, 4 September 2017. Web. 1 May 2020.
6. Nagpal, Dr. Payal. "18<sup>th</sup> Century as Background." *Consortium for Educational Communication*, New Delhi, India. Online video clip. YouTube. YouTube, 4 January. 2019. Web. 1 May 2019.
7. Prakash, Dr. Anand. "18<sup>th</sup> and 19<sup>th</sup> Century English Literature." *Consortium for Educational Communication*, New Delhi, India. Online video clip. YouTube. YouTube, 3 Dec. 2013. Web. 25 April 2019.
8. Vidya-mitra. "Henry Fielding." Online video clip. YouTube. YouTube, 7 February 2018. Web. 1 May 2020.

**Course Title: American Literature**

**Course Code: ENG634C**

**Total Lectures: 60**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
4	1	0	4	100

**Course Objectives:**

This course is designed to:

- i. introduce the wide arena of American literature spreading across various genres, ethnicities, and socio-cultural events.
- ii. help students to understand the changes ushered in by modernity and their eventual impact on the American literary landscape.
- iii. make students understand the nuances in creative, stylistic, and lingual structures in the prescribed texts.

**Learning Outcomes:**

At the end of the course, students will be able to

- i. analyze some prominent American texts and critically evaluate their styles and structures.
- ii. understand socio-cultural factors that have influenced American literature.
- iii. analyze, compare and contrast the rapid progression of ideas in different cultural setups.

**Unit-A**

Toni Morrison: *The Bluest Eye*

**Unit-B**

Sam Shepard: *The Buried Child*

**Unit-C**

**Amiri Baraka**

1. "As Agony. As now"
- 2 "As a Possible lover"

**Robert Frost**

1. "Home Burial"
2. "The Death of the Hired Man"

**Langston Hughes**

1. "Harlem"

2. "I, too"

**Li-Young Lee**

1. "Immigrant Blues"

2. "I Ask My Mother to Sing"

**Unit – D**

**James Baldwin**

"The Stranger in the Village"

**Stephen Greenblatt**

"Culture"

**Suggested Readings:**

1. Cain, Montez. *The Voice of Harlem Renaissance: The Life and Work of Langston Hughes*. USA: Webster's Digital Services, 2011.
2. Faggen, Robert. *The Cambridge Companion to Robert Frost*. UK: Cambridge University Press, 2001.
3. Field, Douglas. *All Those Strangers: The Art and Lives of James Baldwin*. USA: 2015.
4. Graham, Maryemma and Jerry W. Ward. *The Cambridge History of African-American Literature*. USA: Cambridge University Press, 2011.
5. Gillespie, Carmen. *Critical Companion to Toni Morrison: Her Life and Work*. New York: Infobase Publishing, 2008.
6. Hughes, Langston. *The Langston Hughes Reader*. New York: George Braziller Inc, 1981.
7. Ingersoll, Earl G. *Breaking the Alabaster Jar*. USA: Consortium Books, 2006.
8. Jacob, J. *History of American Literature*. New Delhi: Sublime Publishers, 2005.
9. Milton, Jane, Caroline Polmear, and Julia Fabricius. *A Short Introduction To Psychoanalysis*. New Delhi: Sage Publications, 2004.
10. Robson, Mark. *Stephen Greenblatt: Critical Thinkers Series*. New Delhi: Taylor and Francis, 2007.
11. Schneider, Dorothy Schneider Carl J. *An Eyewitness History of Slavery in America*. N. A: Checkmark, 2000.



**Audio-Video Materials:**

1. Bonetti, Kay. "James Baldwin interview 1984." Online video clip. You Tube. You Tube, 21 Oct 2015. Web. 25 April 2020
2. Collier, Michael. "Li-Young Lee, a Conversation of Poetry and Consciousness." Online video clip. You Tube. YouTube, 1 Dec 2012. Web. 25 April 2020
3. Dansato. "Sam Shepard on his Family Plays." Online video clip. YouTube. YouTube, 1 March 2010. Web. 25 April 2020
4. Eaton, Lance. "The Roots of American Literature." Online video clip. YouTube. YouTube, 11 Dec 2013. Web. 25 April 2020.
5. Eaton, Lance. "What is American Literature?" Online video clip. YouTube. YouTube, 11 Dec 2013. Web. 25 April 2020.
6. E. Miller, Ethelbert. "Amiri Baraka on his Poetry and Breaking Rules." Online video clip. YouTube. YouTube, 8 Nov 2012. Web. 25 April 2020.
7. Ivan, Charles. "The Holberg Interview 2016: Stephen Greenblatt." Online video clip. YouTube. YouTube, 17 Nov 2016. Web. 25 April 2020.
8. Mitra, Vidya. "History of American Literature." Online video clip. YouTube. YouTube, 11 Apr 2017. Web. 25 April 2020
9. Multitasker, Dana. "New Historicism." Online video clip. YouTube. YouTube, 29 Dec 2019. Web. 25 April 2020.

**Course Title: Seminar III**

**Course Code: ENG635C**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
0	0	0	2	50

**Instructions and Guidelines for Seminar**

1. Since M.A. students must demonstrate the ability to interact with their peer groups coherently, this course is designed to prepare students for research presentations.
2. Seminar topics should be selected preferably from the areas of interest.
3. During the course, students are expected to meet their guides regularly to seek guidance.
4. The final responsibility for giving effective presentations lies with students, not guides.
5. The evaluation will be based on the content and presentation skills of students.
6. Students will have to meet the deadlines given by their respective guides and the department.
7. Each student will have to prepare a PPT on the topic approved by his/her guide.
8. Each student will be given 30-40 minutes for a presentation.
9. Slides must present a student's work comprehensively.

## Semester – 4

**Course Title: Literary Theory and Cultural Studies**

**Paper Code: ENG641C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** The course is designed to:

- i. provide an intellectual interpretation of psychoanalysis as a perspective in literature.
- ii. make students understand postcolonialism in its inherent diplomacy and manipulation.
- iii. engage the critical reception of students to study cultural forms through acquaintance with cultural theory.
- iv. make students understand how culture changes with developments in technology.

**Learning Outcomes:** At the end of the course, students will/will be:

- i. acquainted with major cultural theorists.
- ii. develop conceptual understanding of cultural studies.
- iii. able to relate theoretical knowledge with the actual day-to-day situations.
- iv. able to develop an interdisciplinary perspective to understand the culture.

### Unit-A

**Aijaz Ahmad:** “The Politics of Literary Postcoloniality”

### Unit-B

**Jacques Lacan:** “The Mirror Stage as Formative of the Function of the ‘I’ as Revealed in Psychoanalytic Experience”

### Unit-C

**Raymond Williams:** “Culture is Ordinary”

### Unit-D

**Walter Benjamin:** “The Work of Art in the Age of Mechanical Reproduction”

### Suggested Readings:

1. Caygil, Howard, and Alex Coles. *Introducing Walter Benjamin*. London: Icon Books, 2014.

2. Eagleton, Terry. *Walter Benjamin: Or Towards a Revolutionary Criticism*. London: Random House, 1981.
3. Engh, Barbara. *Walter Benjamin: Routledge Critical Thinkers Series*. London: Routledge, 2011.
4. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New York: Columbia University Press, 1998.
5. Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. London: Sage, 1997.
6. Nayar. P.K. *An Introduction to Cultural Studies*. Viva. 2016. Print.
7. Nayar. P.K. *Contemporary Literature and Cultural Theory: From Structuralism to Ecocriticism*. Delhi: Pearson, 2010.
8. Padmini, Mongia. *Contemporary Postcolonial Theory: A Reader*. London: Oxford University Press, 1997.
9. Procter, James. *Stuart Hall: Critical Thinkers Series*. London: Routledge, 2004.
10. Rojek, Chris. *Stuart Hall (Key Contemporary Thinkers)*. Cambridge: Polity Press, 2002.
11. Sardar, Ziauddin. *Introducing Cultural Studies (A Graphic Guide)*. London: Icon Publishers, 2010.
12. Storey, John. "Introduction: The study of popular culture and cultural studies." *Cultural Theory and Popular Culture: A Reader*. Harlow: Pearson, 2009.
13. Waugh, Patricia. *Literary Theory and Criticism*. London: OUP, 2014.
14. Williams, Raymond. *Culture and Society*. London: Vintage Classics, 2017.
15. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. London: OUP, 2014.

#### **Audio-Visual Materials:**

1. CEC. "The Post Colonialism." Online video clip. YouTube. YouTube, 9 September 2016. Web. 1 May 2020.
2. IIT Kanpur July 2018. "Noc18-hs31-Lecture 23- Marxist Literary Theory (III): Raymond Williams." Online video clip. YouTube. YouTube, 2 September 2018. Web. 1 May 2020.
3. Jason Crouch. "The Theodor W Adorno, Walter Benjamin Debate." Online video clip. YouTube. YouTube, 23 February 2017. Web. 1 May 2020.

4. NPTEL-NOC IITM. "Introduction to Cultural Studies." 19 April 2018. Web. 1 May 2020.
5. Vidya-mitra. "Marxism and Culture Studies (ENG)." Online video clip. YouTube. YouTube, 6 June 2017. Web. 1 May 2020.
6. Yale Courses. "The Frankfurt School of Critical Theory." Online video clip. YouTube. YouTube, 1 September 2009. Web. 1 May 2020.
7. Yale Courses. "Jacques Lacan in Theory." Online video clip. YouTube. YouTube, 1 September 2009. Web. 1 May 2020.
8. Yale Courses. "Post-Colonial Criticism." Online video clip. YouTube. YouTube, 1 September 2009. Web. 1 May 2020.

**Course Title: Indian Writing in English**

**Paper Code: ENG642C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** In this course, students will/will be:

- i. introduced to a wide range of Indian writings in English.
- ii. learn about some prominent issues, such as the representation of culture, identity, history, nation, gender, and politics.
- iii. understand the culture of India through the various forms and movements in literature.

**Learning Outcomes:** At the end of the course, students will /will be:

- i. critically analyze Indian literary texts in the light of several movements in literature.
- ii. gain insight into “Indianness” through some representative works.
- iii. identify the relationship between Indian Writing in English and its social-cultural contexts.

### **Unit-A**

#### **A. K. Ramanujan**

1. “*Small Scale Reflections on a Great House*”

#### **Nissim Ezekiel**

1. “Poet, Lover, Birdwatcher”
2. “Night of the Scorpion”

#### **Kamala Das**

1. “The Freaks”
- 2 “The Sunshine Cat”

### **Unit-B**

**Amitav Ghosh:** *The Hungry Tide*

### **Unit-C**

**Mahesh Dattani:** *Final Solutions*

### **Unit-D**

**Amit Chaudhuri: *Friend of My Youth***

**Suggested Readings:**

1. Chaudhuri, Amit. *Friend of My Youth*. London: Faber and Faber, 2017.
2. Chindade, Shirish. *Five Indian English Poets: Nissim Ezekiel, A.K. Ramanujan, Arun Kolatkar, DilipChitre, Parthasarthy*. Delhi: Atlantic, 2001.
3. DattaniMahesh. *Final Solutions*, London: Penguin, 2017.
4. Dwivedi, A.N. *Kamala Das, and Her Poetry*. New Delhi: Atlantic Publishers, 2000.
5. Ghosh, Amitav. *The Hungry Tide*, New Delhi: Harper Collins, 2011.
6. Kumar, Akshay. *A. K. Ramanujan: In Profile and Fragment*. Jaipur: Rawat Publications, 2004.
7. Mehrotra, K., ed. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003.
8. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press, 2000.
9. Naik, M. K. ed., *Aspects of Indian Writing in English*. Delhi: Macmillan, 1979.
10. Rangacharya, Adya. *The Indian Theatre*. New Delhi: National Book Trust, 1971.

**Audio-Visual Materials:**

1. Amit Chaudhuri Archive. "What is Amit Chaudhuri's My Friend of My Youth about?" Online video clip. YouTube. YouTube, 22 July 2018. Web 28 March 2020.
2. Avid Learning. "Friend of My Youth: Amit Chaudhuri in Conversation with Anil Dharker." Online video clip. YouTube. YouTube, 13 May 2017. Web 28 March 2020.
3. CH\_01: VAGEESH [Language & Literature]. "Indian Writing In English - Modern Poetry - A. K. Ramanujan." Online video clip. YouTube. YouTube, 4 Sep 2014. Web 31 March 2020.
4. CH\_01: VAGEESH [Language & Literature]. "Indian Writing English - Kamala Das." Online video clip. YouTube. YouTube, 4 Sep 2014. Web 31 March 2020.

5. CH\_01: VAGEESH [Language & Literature]. "Indian Writing In English - Modern Poetry - Nissim Ezekiel (CH\_01)." Online video clip.YouTube. YouTube, 4 Sep 2017.Web 28 March 2020.
6. EFLU EMMRC. "LESSON-12-Final Solutions by Mahesh Dattani- Part 1." Online video clip. YouTube. YouTube, 10 Jan. 2019. Web 31 March 2020.
7. "Making of Indian Writing in English: Introduction –II." Online video clip.YouTube. YouTube, 29 June 2014. Web. 24 March 2020.
8. SANDHAN AGIC. "Small Scale Reflection on a Great House." Online video clip. YouTube. YouTube, 15 April 2014. Web. 21 March 2020.



**Course Title: Modern World Fiction**

**Course Code: ENG643C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** In this course, students will:

- i. study diverse socio-political issues that affect the world.
- ii. be introduced to narration, structure, style, characterization, etc
- iii. study some human and literary values that raise certain texts to the level of world literature.
- iv. analyze the prescribed texts in the context of the local-global binary.

**Learning Outcomes:** After studying this course, students will

- i. learn about the spatial and temporal aspects of fiction.
- ii. able to evaluate the issues related to fictional representations.
- iii. able to critically appreciate what makes world fiction truly international in its approach.

#### **Unit-A**

**Albert Camus:** *The Stranger*

#### **Unit-B**

**Harriet Beecher Stowe:** *Uncle Tom's Cabin*

#### **Unit-C**

**James Joyce:** *A Portrait of the Artist as a Young Man*

#### **Unit-D**

**Fyodor Dostoevsky:** *Crime and Punishment*

#### **Suggested Readings:**

1. Bloom, Harold, ed. *Fyodor Dostoevsky's "Crime and Punishment" (Bloom's Modern Critical Interpretations)*. Chelsea: Chelsea House Publishers, 2003.
2. Cheuse, Alan. "Rereading A Portrait of the Artist as a Young Man." *The Sewanee Review* 114.3 (2006): 448-455.
3. Donovan, Josephine. *Uncle Tom's Cabin: Evil, Affliction and Redemptive Love*. Boston: Twayne Masterworks Studies, 1991.

4. Fisher, J. Williams. *The American Literature of the Nineteenth Century: An Anthology*. New Delhi: Eurasia Publishing House, 1970.
5. Francev, Peter, ed. *Albert Camus's The Stranger: Critical Essays*. Cambridge: Cambridge Scholars Publishing, 2014.
6. Gossett, Thomas F. *Uncle Tom's Cabin and American Culture*. Dallas: Southern Methodist University Press, 1985.
7. Moore, Ray. *The Stranger: A Critical Introduction*. N. A.: Createspace, 2012.
8. Rubinstein, S. Leonard. "Dostoevsky: The Identity of Crime and Punishment." *The Journal of General Education* 26.2 (1974): 139-146.
9. Wachtel, Albert, ed. *A Portrait of the Artist as a Young Man (Critical Insights)*. Ipswich: Salem Press, 2011.

**Audio-Visual Materials:**

1. Antiquaria. "Biography: Dostoevsky." Online video clip. YouTube. YouTube, 7 Nov 2017. Web. 22 April 2019.
2. BBC Podcast. "Camus (In Our Time)." Online Audio Clip. YouTube. YouTube, 11 Aug 2018. Web. 20 April 2020.
3. cec. "The Modernist Movement." Online video clip. YouTube. YouTube, 10 May 2016. Web. 22 April 2019.
4. cec. "The Modern Novel." Online video clip. YouTube. YouTube, 2 June 2016. Web. 22 April 2019.
5. cec. "What is World Literature?: Defining Parameters." Online video clip. YouTube. YouTube, 4 June 2018. Web. 22 April 2019.
6. David Grier. "Dostoevsky." Online video clip. YouTube. YouTube, 30 April 2012. Web. 22 April 2019.
7. New York University. "Uncle Tom's Cabin." Online video clip. YouTube. YouTube, 21 Sep 2010. Web. 20 April 2020.
8. Rishian Delon. "Camus and the Stranger." Online video clip. YouTube. YouTube, 8 Oct 2012. Web. 22 April 2019.

## Departmental Elective

**Course Title: Postcolonial Literature and Theory**

**Course Code: ENG651C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** The course attempts to:

- i. develop students' understanding of the cultural politics of imperialism.
- ii. trace the trajectory from the colonial subaltern's subordination to the assertions of the agency.
- iii. problematize the idea of postcolonial literature and ask whether the geographically and culturally dispersed authors can be subsumed under the umbrella term 'postcolonial'.

**Learning Outcomes:** Students will be:

- i. familiarized with some seminal works on colonialism.
- ii. well-acquainted with the key concepts of postcolonial literary theory through the study of postcolonial texts.
- iii. introduced with the aspects of subjectivity, race, class, and feminism as they inhere in the postcolonial space.
- iv. able to understand and evaluate the key debates in postcolonial theory.

### Unit-A

**Edward Said:** "Introduction" to *Orientalism*

### Unit-B

**Elleke Boehmer:** "Postcolonialism" from Patricia Waugh

**Chandra Talpade Mohanty:** "Under Western Eyes Revisited: Feminist Solidarity through Anticapitalist Struggles"

### Unit-C

**Jean Rhys:** *Wide Sargasso Sea*

### Unit-D

**Chinua Achebe:** *Things Fall Apart*

### **Suggested Readings:**

1. Ashcroft, Bill Ashcroft et al, eds. *The Post-Colonial Studies Reader*. London: Routledge, 2006.
2. Brydon, Diana, and Helen Tiffin. *Decolonizing Fictions*. Sydney: Dangaroo, 1993.
3. Brennan, Timonthy. *Salman Rushdie and the Third World*. New York: St. Martin's Press, 1989.
4. King, Bruce, ed. *The New National and Postcolonial Literature: An Introduction*, Oxford: Clarendon, 1996.
5. Killam, G. D. *The Novels of Chinua Achebe*. Studies in African Literature Series, London: Heinemann, 1978.
6. Kennedy, Valerie. *Edward Said (Key Contemporary Thinkers)*. Boston: Polity Press, 2000.
7. Loomba, Ania. *Colonialism/ Post Colonialism*. Routledge: London and NY: Routledge, 2000.
8. Savory, Elaine. *The Cambridge Introduction to Jean Rhys*. UK: Cambridge UP, 2009.
9. Whittaker, David, and Mpalive- Hangson Msiska. *Chinua Achebe's Things Fall Apart (A Routledge Study Guide)*. London: Taylor and Francis, 2007.

### **Audio-Visual Materials**

1. Chattopadhyay, Sayan. "Introduction: What is Postcolonialism?" *Postcolonial Literature*. Online video clip. Youtube. Youtube, 5 Jan 2017. Web. 7 May 2019.
2. Dahiya, Bhim Singh. "The Post Colonialism." *Consortium for Educational Communication*. Online video clip. YouTube. YouTube, 8 Sep 2016. Web. 7 May 2019.
3. Flynn, Christopher. "Post Colonial Theory." Online video clip. YouTube. YouTube, 16 Sep 2014. Web. 7 May 2019.
4. Fry, Paul. "Post-colonial Criticism". *Introduction to Theory of Literature*. Yale Courses. Online video clip. YouTube. YouTube, 1 Sep 2017. Web. 7 May 2019.
5. Gikandi, Simon. "African Literature in the World: Imagining the Postcolonial Public Sphere." Yale University. Online video clip. YouTube. YouTube, 16 July 2017. Web. 7 May 2019.
6. Drvodelic, Marina. "Foe by J. M. Coetzee." PPT. Prezi. Prezi.com. 8 April 2015. Web. 16 March 2020.
7. Cochran, Aidan. "Haroun and the Sea of Stories." PPT. SlideServe. SlideServe.com. Web. 16 March 2020.

8. Simmy, Sandeep. “[Leela gandhi] postcolonial\_theory\_a\_critical.” PPT.  
SlideShare. SlideShare.net. 6 May 2014 Web. 16 March 2020.

**Course Title: New Literatures in English**

**Course Code: ENG652C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** The course will:

- i. acquaint students with counter-canonical readings of texts from different parts of the world.
- ii. explore literary issues and arguments related to postcolonialism.
- iii. introduce students to some major issues and problems common to literature across different nations.
- iv. familiarize students with the historical, political, sociological, and literary backgrounds of the prescribed texts.

**Learning Outcomes:** Students will:

- i. read the history of colonial rules and liberation movements in various nations
- ii. have a critical understanding of post-colonialism.
- iii. undertake a revisionary reading to discover hidden voices within a text.
- iv. interrogate of the Western canon.
- v. learn to appreciate literature and writers from various nations and cultures.
- vi. learn to critically evaluate the roles of globalization, capitalism, and multi-culturalism in the world.

#### **Unit-A**

**Gabriel Garcia Marquez:** *The Story of a Shipwrecked Sailor*

#### **Unit-B**

**Margaret Atwood:** *Surfacing*

#### **Unit-C**

**Khaled Hosseini:** *The Kite Runner*

#### **Unit-D**

**Mahesh Dattani:** *Dance Like a Man*

### **Suggested Readings:**

1. Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: House of Anansi, 1972.
2. Ashcroft, Bill et al, eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 2006.
3. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983
4. Bell-Villada, Gene H. Garcia Marquez: The Man and His Work. Chapel Hill: UNC Press, 1990. Print.
5. Cooke, Nathalie. *Margaret Atwood: A Critical Companion*. Westport: Greenwood P, 2004. Print.
6. Gallagher, D.P. *Modern Latin American Literature*. Oxford: OUP, 1973. Print.
7. Joshipura, Pranav. *Critical Study of Mahesh Dattani Plays*. New Delhi: Sarup Book Publishers, 2009.
8. Kakar, Sudhir. *The Colours of Violence: Cultural Identities, Religion, and Conflict*. Chicago: U of Chicago P, 1996.
9. Huggan, Graham and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. London: Routledge, 2010.
10. Hosseini, Khaled. *The Kite Runner*. Riverhead Books, 2003.
11. King, Bruce, ed. *The New National and Postcolonial Literature: An Introduction*, Oxford: Clarendon, 1996.
12. Satpathy, Sumanyu. *Southern Postcolonialisms*. London: Routledge, 2009.
13. Shiva, Vandana. *Staying Alive: Women, Ecology, and Survival in India*. London: Zed Books, 1988.
14. Van Der, Peter. *Religious Nationalism: Hindus and Muslims in India*. New Delhi: Oxford UP, 1996.

### **Audio-Visual Materials:**

1. Anad, Gullermo, and Demuro, Eugenia. "Literature and Decoloniality." Online video clip. YouTube. YouTube, 22 Nov 2015.
2. Banerjee, Swati. "Ecofeminism." Online video clip. YouTube, 1 Aug 2017. Web 2 May 2019.

3. Chattopadhyay, Sayan. "Commonwealth Literature." Online video clip. YouTube. YouTube, 5 Jan 2017. Web. 2 May 2019.
4. Hutner, Heidi. "Eco-Grief and Ecofeminism." Online video clip. YouTube. YouTube, 17 Nov 2017. Web. 2 May 2019.
5. Interview. Christine Low. "An Introduction to post-Colonialism in Latin America." Online video clip. YouTube. YouTube, 28 Nov 2017. Web. 2 May 2019.
6. Nellickappilly, Sreekumar. "Postmodernism: Major trends and Chief Characteristic features; conceptions." Online video clip. YouTube. YouTube, 29 Apr 2015. Web. 2 May 2019.
7. Raj, Merin Simi. "Postmodernism in Literature- Introduction." Online video clip. YouTube. YouTube, 26 Nov 2017. Web. 2 May 2019.
8. Raj, Merin Simi. "Reading Postmodern-Postcolonial Fiction." Online video clip. YouTube. YouTube, 11 March 2018. Web. 2<sup>nd</sup> May 2019.
9. Talwar, Neelima. "Critical Reading of Important Writers: Margaret Atwood." Online video clip. YouTube. YouTube, 11 Jan 2015. Web. 2 May 2019.



**Course Title: Non-Fiction Prose**

**Course Code: ENG 653C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** This course will help students to:

- i. hone their creative and critical skills through the intensive study of some original non-fictional prose.
- ii. develop an insight into the art of non-fiction writing.
- iii. understand description, voice, veracity (authenticity), audience awareness, style, design, and ethical dilemmas inherent in writing nonfiction.
- iii. understand different types of literary non-fiction.

**Learning Outcomes:** After studying this course, learners will be able to:

- i. identify the relationship between non-fiction prose and the growth of human reason and imagination.
- ii. know the growth of non-fiction as a genre.
- iii. explore creative, literary, social, political, and cultural aspects of non-fiction prose.

### **Unit-A**

#### **Activist Prose**

Arundhati Roy: "Walking with the Comrades"

### **Unit-B**

#### **Memoir**

Shashi Tharoor: *Bookless in Baghdad* (Essay no. 6, 9, 12, 22)

### **Unit-C**

#### **Autobiographical Writing**

George Orwell: "Why I Write"

### **Unit-D**

#### **Travel Prose**

Amitav Ghosh: *Dancing in Cambodia*

### **Suggested Readings:**

1. Chambers, Claire. "Anthropology as Cultural Translation: Amitav Ghosh's In An Antique Land." *Postcolonial Text*, 2.3, 2006.
2. Clark, Steve, ed. *Travel Writing and Empire: Postcolonial Theory in Transit*. London: Zed Books, 1999.
3. Omvedt, Gail. *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Sage, 1994.
4. Devi, Mahashweta and Spivak, Gayatri Chakravorty. *Imaginary Maps*. Routledge 1994.
5. Guha, Ramachandra. "Where Fact Crosses Fiction: In an Antique Land by Amitav Ghosh: Review". *Economic and Political Weekly* 28.11: 451.
6. Keer, Dhananjay. *Dr. Ambedkar: Life and Mission*. Bombay: Popular Prakashan, 1990.
7. Kuehn and Smethurst, eds. *Travel Writing, Form and Empire: The Poetics and Politics of Mobility*. London: Routledge 2008.
8. Orwell, George. "Why I Write." *Grange*. 1945-1946.
9. Shah, Nila. *Novel as History: Salman Rushdie, Shashi Tharoor, Rohinton Mistry, Vikram Seth, Mukul Kesavan*. New Delhi: Creative Books, 2003. Print.

#### **Audio-Visual Materials:**

1. Books on Toast. "Interview with Amitav Ghosh feat Sharin Bhatti and Srishti Jha". Online video clip. YouTube. YouTube, 26 June 2019. Web. 7 April 2020.
2. Fora. TV. "Why all the Global Anti-Americanism?" Online video clip. YouTube. YouTube, 22 September 2008. Web. 2 May 2019.
3. Indiesolidaritet. "Walking with the Comrades". Online video clip. YouTube. YouTube, 22 November 2011. Web. 2 May 2019.
4. Institute of Humanities and Global Cultures. "Amitav Ghosh: A Conversation on the Great Derangement". Online video clip. YouTube. YouTube, 26 September 2017. Web. 2 May 2019.
5. Louisiana Channel. "Arundhati Roy Interview: The Characters Visited Me". Online video clip. YouTube. YouTube, 14 June 2018. Web. 25 April 2020.
6. Radical Conversations. "Capitalism is not Working for the Masses. BBC Newsnight". Online video clip. YouTube. YouTube, 11 November 2014. Web. 2 May 2019.
7. Rebecca Sadler. "George Orwell-Why I Write." Online video clip. YouTube. YouTube, Web. April 25, 2020.

8. The School of Life. "LITERATURE - George Orwell." Online video clip. YouTube. YouTube, 25 November 2016. Web. 7 April 2020.

**Course Title: LINGUISTICS**

**Paper Code: ENG654C**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:** The course aims to:

- i. provide a comprehensive introduction to the studies of language. Through the course, students will be apprised of developments in the field of Linguistics in the 20<sup>th</sup> Century.
- ii. assist students to develop an understanding of language study through a scientific and analytical approach.
- iii. impart training to students to explore subtleties of any language.

**Learning Outcomes:** This course will enable the students to comprehend:

- i. the meaning and role of language.
- ii. the mechanism and history of linguistics as a science.
- iii. the contribution of various linguists towards the growth of language.
- iv. the operational aspects of various branches of linguistics.
- v. the practical usage of the sounds of English in our speech.
- vi. the significance of developing language skills.

### **Unit-A**

#### **Basics**

Language – origin, nature, and functions (arbitrariness of sign, speech and writing, animal and human language, conventionality, system of systems) and a brief history of linguistics

### **Unit-B**

#### **Modern Linguistics**

Linguistics as a science, langue and parole, syntagmatic and paradigmatic relationships, synchronic and diachronic approaches, neurolinguistics, psycholinguistics, sociolinguistics, and the study of the variation in language, dialect, accent, and register.

### **Unit-C**

#### **Levels of Linguistic Analysis**

Introduction to Phonetics, speech organs, description, and classification of sounds, RP system, phonemes, allophones, minimal pairs, morphology, morphophonemics, allomorphs, and zero morphemes

## **UNIT-D**

### **Phonology**

Phonetic symbols and transcription of English words, syllable structure, weak forms, contractions, word stress, sentence stress, assimilation and elision in connected speech, basic patterns of intonation morphology- word formation, derivation, affixation, and compounding

### **Suggested Readings:**

1. Conrad and Leech. *A Student Grammar of Spoken and Written English*. London, Longman. 1999.
2. Crystal, D. *Linguistics*, Harmondsworth: Penguin, 1980.
3. Culler, Jonathan. *Saussure*. London: Fontana Modern Classics, 1978.
4. Gimson, A.C. *Introduction to the Pronunciation of English*. London, Arnold, 1988.
5. Lyons, J. *Language, and Linguistics*. Cambridge: CUP 1982.
6. Radford, A. *Linguistics: An Introduction*. Cambridge: Cambridge University Press, 1999.
7. Roach, P. *English Phonetic, and Phonology*. New Delhi: Prentice Hall, 1995.
8. Sethi, J. and Dhamija. *A Course in Phonetics and Spoken English*. New Delhi: Prentice Hall, 1999.
9. Syal and Jindal. *Introduction to Linguistics, Grammar, and Semantics*. New Delhi: Prentice Hall, 2007.
10. Yule, G. *The Study of Language*. Cambridge: Cambridge University Press, 2009.

### **Audio-Visual Materials**

1. E-Pathshala. "Introduction to Phonetics and Phonology." Online video clip. YouTube. YouTube, 21 Oct. 2016. Web. 25 April 2019.
2. Fingtam Languages. "Morphology-Intro to Linguistics". Online video clip. YouTube. YouTube, 4 June 2014. Web. 25 April 2020.
3. Harvard Department of Linguistics. "Lectures in Linguistics." Online video clip. YouTube. YouTube, 1 Aug 2013. Web. 25 April 2019

4. Macmillan Education ELT. "Introduction to Teaching Pronunciation." Online video clip. YouTube. YouTube, 4 March 2011. 25 April 2020
5. N. P. "Classification and Description of Speech Sounds: English Vowels (ENG)." Online video clip. YouTube. YouTube, 5 Jun 2017. Web. 23 May 2020.
6. N.P. "Phonetic Transcription". Online video clip. YouTube. YouTube, 16 Nov 2017. Web. 23 Mar 2020
7. N.p. "The Speech Organs". Online video clip. YouTube. YouTube, 30Nov 216. Web. 23 May 2020
8. NPTEL. Chaudhary, Prof. Shreesh. "Introduction to Modern Linguistics." Online video clip. YouTube. YouTube, 13 Nov 2014. Web. 25 April 2019

**Course Title: Seminar-IV**

**Course Code: ENG644C**

<b>L</b>	<b>T</b>	<b>P</b>	<b>Credits</b>	<b>Marks</b>
4	1	0	4	100

**Instructions and Guidelines for Seminar**

1. Since M.A. students must demonstrate the ability to interact with their peer groups coherently, this course is designed to prepare students for research presentations.
2. Seminar topics should be selected preferably from the areas of interest.
3. During the course, students are expected to meet their guides regularly to seek guidance.
4. The final responsibility for giving effective presentations lies with students, not guides.
5. The evaluation will be based on the content and presentation skills of students.
6. Students will have to meet the deadlines given by their respective guides and the department.
7. Each student will have to prepare a PPT on the topic approved by his/her guide.
8. Each student will be given 30-40 minutes for a presentation.
9. Slides must present a student's work comprehensively.

## Sample Papers



DAV University, Jalandhar.

**MSE**

Name: .....

Regd. No.: .....

Course Code: ENG 631A

Roll No.: .....

Course Name: Indian Criticism in English

Time: 1 Hour30

Minute

Maximum Marks: 25

### Section – A

(Maximum Marks: 1 x 5 = 5)

Q.1 All Questions are compulsory.

Very Short Answer Type: Each question should be answered within 5-8 lines.

- i. Name six types of laughter and the people associated with it.
- ii. Write the Dominant State, Determinants, Consequents, and the Transitory States of the Comic Sentiment.
- iii. Define the term "Dalit".
- iv. Briefly describe Baba Sahib Ambedkar's contribution to education.
- v. Differentiate Dalit literature from Sant literature.

### Section – B

(Maximum Marks: 4 x 3 = 12)

Short Answer Type: Attempt any 3 Questions out of 5 Questions and each question should be answered in maximum 2 pages.

Q.2 Draw the diagram of the Hindu theatre.

Q.3 How are Sentiments and States complimentary?

Q.4 Out of the eight States, which dominates the modern film industry the most?

Q.5 Elaborate the term "Dalit Consciousness" based on the examples of the literary texts that you have read.

Q.6 Differentiate Dalit literature from Marathi literature.

### Section – C

(Maximum Marks: 8 x 1 = 8)

Long Answer Type: Attempt 1 Question out of 2 Questions and each question should be answered in maximum 4 pages.

Q.7 How has the theatre evolved over the last 50 years?

Q.8 Critically examine the Dalit aesthetics and the aesthetics of Marathi mainstream literature. Are both of them the same or different? If different, then critically illustrate your arguments.





DAV University, Jalandhar.  
(Term-18192)

**ETE**

**May 2019**

Regd. No.: .....

Name: .....

**Course Code: ENG543A**

**Time: 3 Hours**  
**Maximum Marks:**  
**50**

**Course Name: Modern World Drama**

**Section – A**

(Maximum Marks: 1 x 10 = 10)

All Questions are compulsory.

**Q.1** Very Short Answer Type: Each question should be answered within 5-8 lines.

- i. In Freytag's pyramid, which is the most important part and why?
- ii. Why does Firs detest freedom?
- iii. How does Varya and Lopakhin's relationship fail?
- iv. How does the Maniac's certified madness protect him?
- v. What does give rise to anarchy in the state?
- vi. Do you think Lucky is lucky? If not, why is his character named so by the writer?
- vii. Discuss the relationship between Pozzo and Lucky from the post-colonial perspectives.
- viii. Vladimir says, "... all mankind is us, whether we like it or not." What does it mean?
- ix. What is the significance of the canary in *Miss Julie*?
- x. Imagine that you are Jean in *Miss Julie*. What would you advise Miss Julie towards the end of the play?

**Section – B**

(Maximum Marks: 4 x 6 = 24)

Short Answer Type: Attempt any **6 Questions out of 8 Questions** and each question should be answered in maximum 2 pages.

**Q.2** Critically evaluate Anton Chekhov's art of characterization.

**Q.3** What causes Lyubov's misery: personal failures or social fall?

**Q.4** Sanity and insanity are juxtaposed throughout *The Accidental Death of an Anarchist*. What purpose does it serve?

**Q.5** What makes the Maniac an accomplished performer?

**Q.6** Do you believe that 'Waiting' itself emerges as a Character that binds Estragon and Vladimir in Samuel Beckett's *Waiting for Godot*?

**Q.7** Who, according to you, could possibly be Godot in Samuel Beckett's *Waiting for Godot*?

**Q.8** What is Naturalism? Discuss it in light of *Miss Julie*.

**Q.9** How would you analyze the following quote from *Miss Julie*: "I'm falling, I'm falling! John. Fall down to my level and then I'll lift you up again afterward. Julie. What awful power dragged **me down to you**, the power which draws the weak to the strong?—which draws him who falls to **him who rises**?"

**Section – C**

**(Maximum Marks: 8 x 2 = 16)**

Long Answer Type: Attempt **2 Questions out of 4 Questions** and each question should be answered in maximum 4 pages.

**Q.10** Comment on the interrelationship between leftism and the theatre of resistance.

Q.11 Lopakhin's attitude towards aristocrats is apathetic, rather hostile. Is it generated by the age-old system of serfdom? How can the serf's repression be released without victimizing the old master?

Q.12 How far is the main character of *Miss Julie* responsible for her own downfall? How important is the role of Kristine in *Miss Julie*?

Q.13 Discuss the elements of the Theatre of Absurd in Samuel Beckett's *Waiting for Godot*.

## Sample Assignment

Dear Student,

This is with regard to your assignment for this term. Your assignment carries the weightage of 10 marks. The marks you will get in this assignment will be added to your final marks in ENG654C (MST- 25%+ End Term- 50%+ Assignment- 10%+ Quiz-10%, Attendance- 5%= 100%). Your assignment is as follows:

1. Phonetic transcription (also known as phonetic script or phonetic notation) is the visual representation of speech sounds (or phones) by means of symbols. The most common type of phonetic transcription uses a phonetic alphabet, such as the International Phonetic Alphabet. Transcribe phonetically any editorial of *The Tribune* (must be published after 27th Jan. 2020). Use RP symbols. (Consult *English Pronouncing Dictionary* by Daniel Jones)
2. Identify technical words (related to the register of journalism, religion, science, law, etc., at least 10 from each field) in the newspaper you would take up for phonetic transcription. Use these words in sentences and write their meanings in simple English.
3. Anything related to your assignment (Your difficulties, personal experiences, something you have found interesting, etc. while doing this assignment)

Submit your assignment along with a copy of the newspaper. **Only handwritten** assignments will be accepted.

Or

1. Discuss different methods of and approaches to teaching in a nutshell.
2. Opt for a topic of your choice. Teach this topic, using any three methods of teaching one by one, in a classroom setting.
3. Discuss differences among these methods citing examples from your teaching demonstration.
4. Anything related to your assignment (Your difficulties, personal experiences, something you have found interesting, etc. while doing this assignment)

**Only video** assignments will be accepted.

The minimum word limit for handwritten assignments is 1500 words, whereas the duration of video assignments must not be more than fifteen minutes.

The deadline for submitting the assignment is **25<sup>th</sup> April 2020**.

Plagiarism is using others' ideas and words without clearly acknowledging the source of that information. Avoid plagiarism and acknowledge all sources. The student remains responsible for the academic honesty of the work submitted in this course, even after he/she has received a final course grade.

The evaluator may conduct a test to know whether the work submitted by the student is his/her original work or not. The student should be able to defend his/her work.

If you have any queries, please feel free to see me in my Room no. Ac-8.

Best wishes.

Regards,

Dr. Nakul Kundra