

**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**

**2021-22 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. In view of 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 to 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 clearly, 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, organise 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-centred.

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 course books 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-centred. 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 recognises 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 individualised 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 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 website, 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.	ENG531D	Literary Criticism	Core	4	0	0	4
2.	ENG532D	British Poetry	Core	4	0	0	4
3.	ENG533D	British Drama	Core	4	0	0	4
4.	ENG534D	History of English Literature-I	Compulsory Foundation	4	0	0	4
5.	ENG535D	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.	ENG541D	Literary Theory	Core	4	0	0	4
2.	ENG542D	Modern World Poetry	Core	4	0	0	4
3.	ENG543D	Modern World Drama	Core	4	0	0	4
4.	ENG544D	History of English Literature-II	Compulsory Foundation	4	0	0	4
5.	ENG545D	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.	ENG631D	Indian Literary Criticism	Core	4	0	0	4
2.	ENG632D	Indian Literature in Translation	Core	4	0	0	4
3.	ENG633D	British Fiction	Core	4	0	0	4
4.	ENG634D	American Literature	Core	4	0	0	4
5.	ENG635D	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.	ENG641D	Literary Theory and Cultural Studies	Core	4	0	0	4
2.	ENG642D	Indian Writing in English	Core	4	0	0	4
3.	ENG643D	Modern World Fiction	Core	4	0	0	4
4.	ENG644D	Seminar – IV	Core	0	0	0	2
4.	Departmental 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.	ENG651D	Postcolonial Literature and Theory	Departmental Elective	4	1	0	4
2.	ENG652D	New Literatures in English	Departmental Elective	4	1	0	4
3.	ENG653D	Prose	Departmental Elective	4	1	0	4
4.	ENG654D	Linguistics	Departmental Elective	4	1	0	4

**Semester 1**



**Course Title: Literary Criticism**

**Course Code: ENG531D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:**

The course has been designed to:

- i. develop an understanding of the history of literary criticism among students.
- ii. provide a conceptual framework of traditional modes and practices of literary criticism.
- iii. understand the relevance of classical criticism.

**Learning Outcomes:**

After completing this course, the students will have:

- i. an understanding of literature as a body of knowledge open to multiple interpretations.
- ii. a familiarity with the major schools of thought and their relevance in everyday life as they impact the critical reception(s) of texts and authors.
- iii. a better understanding of the text as a product of cultural and material conditions.

**Unit-A**

**Aristotle: *Poetics* (Chapters 1-3)**

**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: "The Metaphysical Poets"**

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

**Unit-D**

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

**Literary Concepts:** Formalism, Affective Fallacy and Intentional Fallacy.

### 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.

### Audio-Visual Materials:

1. Francis, Irene. "The Metaphysical Poets. T. S. Eliot." Irene Francis. Online video clip. YouTube. YouTube, 19 Feb. 2021. Web. 20 March 2021.
2. Fry, Paul. "Russian Formalism." Yale Courses. Online video clip. YouTube. YouTube, 1 Sep. 2009. Web. 2 May 2019.
3. Iqbal, Ayesha. "Literary Theory and Literary Criticism." Literary Theory and Literary Criticism. Online video clip. YouTube. YouTube, 3 Dec 2014. Web. 2 May 2019.
4. 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.
5. Khurana, Sashi. "Formalism: Cleanth Brooks (ENG)." Vidya-Mitra. Online video clip. YouTube. YouTube, 5 June 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. Study Lovers. "Literary Criticism: Aristotle." Online video clip. YouTube. YouTube, 24 Oct. 2019. Web. 20 March 2021.

L	T	P	Credits	Marks
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**Course Title: British Poetry**

4	1	0	4	100
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**Course code: ENG532D**

**Total Lectures: 60**

**Course Objectives:**

The course has been designed to:

- i. introduce some prominent poems in British poetry.
- ii. teach various ways of reading poetry, focusing on its creative and technical aspects.
- iii. enable readers to develop a critical sense to interpret poetry.

**Learning Outcomes:**

After completing this course, the students will:

- i. interpret and critically appreciate poetry.
- ii. learn about various developmental stages in poetry and how poems from different eras differ in their forms, contents, imagery, etc.
- iii. comprehend and evaluate artistic impressions.

**Unit-A**

**John Milton**

1. *Paradise Lost* (Book I)

**Unit –B**

**John Donne**

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

**John Keats**

1. “Ode to Psyche”
2. “Ode to a Nightingale”

**Unit-C**

**Samuel Taylor Coleridge**

1. “Dejection: An Ode”

## **Unit-D**

### **Matthew Arnold**

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

### **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. Sperry, Stuart M. *Keats: The Poet*. New Jersey: Princeton University Press, 1973.
9. 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. You tube, 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: ENG533D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been designed to:

- i. study the development of British drama up to the modern times through a detailed analysis of texts with an emphasis on significant playwrights.
- ii. explore the texts by understanding the social and political environments surrounding them.
- iii. understand how the written text can be performed.
- iv. make the students understand the difference between British Drama and other world dramas.

**Learning Outcomes:**

At the end of the course, students will:

- i. understand plays both as literature and performative texts.
- ii. come to understand the relation between literary texts and their socio-political environments.
- iii. show ability to understand critical reasoning and analytical thinking.
- iv. comprehend the literary aspects of Drama.

**Unit-A**

William Shakespeare: *King Lear*

**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: ENG534D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been designed to:

- i. develop a critical understanding of relations between literature and its socio-political and cultural contexts.
- ii. help students to have an understanding of the literary history and its role in the creation of significant, continuous and local/global traditions.
- iii. introduce some major and minor works of different writers.

**Learning Outcomes:**

At the end of the course, 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.

**Literary Periods**

**Unit-A**

1. Age of Chaucer
2. English and Scottish Chaucerians
3. Elizabethan Age (University Wits and Shakespeare)

**Unit-B**

1. Jacobean Age (Jacobean Drama)
2. Caroline Age (Metaphysical and Cavalier Poets)
3. Puritan or Age of Milton (commonwealth)

**Unit-C**

1. Restoration
2. Augustan Age (or Age of Pope)
3. Neoclassical (or Age of Dryden and Johnson)

## Unit-D

1. Romantic Poets (Lake Poets)
2. Romantic Prose
3. Rise of Novel

### 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.

**Course Title: Seminar-I**

**Course Code: ENG535D**

L	T	P	Credits	Marks
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 responsibility for giving effective presentations lies with students.
5. The evaluation will be based on contents 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: ENG541D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been designed to:

- i. identify, describe and define a variety of literary theories from the beginning of the twentieth century to the present times.
- ii. study critical responses to literature grounded in different literary theories.
- 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. do a close reading of texts.
- iii. apply literary theory to research works.

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

**Literary Terms and Movements**

Gynocriticism, **Androgyny**, Simulacra, Langue and Parole, **New Historicism**, Cultural Materialism, 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

### Poststructuralism and Postmodernism

- 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 Criticism

1. Stephen Greenblatt: “Introduction” in *Renaissance Self–Fashioning*. Chicago: University of Chicago Press, 1980. 1-9.
2. Terry Eagleton : Sections I and II of *Marxism and Literary Criticism*

### 3. 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. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005.
5. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.
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: ENG542D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been designed to:

- 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. develop a sense to study the aesthetics of poetry.
- iii. get an opportunity to read, understand and appreciate major forms of poetry.

**Learning Outcomes:**

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

- i. 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.

**Unit – A**

**Modern British Poetry**

**W. B. Yeats**

1. “Aedh wishes for the cloths of Heaven”
2. “Adam’s Curse”

**T.S. Eliot**

1. “The Wasteland”
2. “Macavity: the Mystery Cat”

**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 Luis Borges**

1. "The Art of Poetry"
2. "Limits"

## **Unit – D**

### **Modern European Poetry**

#### **Fernando Pessoa**

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

#### **Rainer Maria Rilke**

1. Sonnet 9
2. "Orpheus, Eurydice, Hermes"

### **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. Perkins, David. *A History of Modern Poetry*. Cambridge, MA: Belknap Press of Harvard University Press, 1976-1987.
10. Sadlier, Darlene J. *An Introduction to Fernando Pessoa*. Florida: University Press of Florida. 2009.

**Audio-Video Materials:**

1. Barsky, Robert. "W B 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: ENG543D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been designed to:

- i. study the evolution of drama with an emphasis on some seminal plays and playwrights of the modern and post-modern eras.
- ii. learn important literary terminology in the study of drama both as a text and a performative art.
- iii. be able to analyse the prescribed texts in different contexts and learn the literary values that are beyond time and space.

**Learning Outcomes:**

After studying this course, students will:

- i. identify the relationship between drama and its socio-cultural contexts.
- ii. comprehend the continual critical engagement of drama with society.
- iii. 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**

Arthur Miller: *Death of a Salesman*

### **Suggested Readings:**

1. Bachner, Saskia. *The Omnipresent Emptiness in Samuel Beckett's "Waiting for Godot"*. Germany: GRIN Verlag, 2008.
2. Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914.
3. Esslin, Martin. *The Theatre of the Absurd*. London: Penguin, 1980.
4. Gottlieb, Vera and Paul Allain, eds. *The Cambridge Companion to Chekhov*. Cambridge: Cambridge University Press, 2000.
5. Innes, C.D. *Modern British Drama 1890-1990*. Cambridge: Cambridge University Press, 1992.
6. MacDonald R. *The Cambridge Introduction to Samuel Beckett*. Cambridge: Cambridge University Press, 2006.
7. Marker, Fredrick J. and Lise-Lone Marker. *Strindberg and Modernist Theatre: Post-Inferno Drama on the Stage*. Cambridge: Cambridge UP, 2002.
8. Richard, Shaun. *The Cambridge Companion to Twentieth Century Irish Drama*. Cambridge: Cambridge UP, 2004.
9. 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. Gresham College. "Theatre and The Family, Anton Chekhov 'The Cherry Orchard' - Professor Belinda Jack." 18 March 2016. Web. 21 March.
3. Vageesh. "Waiting for Godot by Samuel Beckett". Online video clip. YouTube. 8 July 2017. Web. 25 March 2021
4. Manufacturing Intellect. "Meet Samuel Beckett with Richard Wilson (2015)." Online video clip. YouTube. YouTube, 5 Nov 2017. Web. 21 March 2020.
5. Vageesh. "Death of a salesman by Arthur Miller". Online video clip. Youtube. 21 August 2017. Web. 25 March 2021.
6. YaleBooks. "'Strindberg: A Life' Author Sue Prideaux Interviewed by Yale Books." Online video clip. . YouTube. YouTube, 7 Nov 2012. Web. 21 March 2020.
- 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: ENG544D**

**Total Lecture: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been 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:**

After completing this course, the 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 how literary trends emerge, function and dissolve.

**Unit-A**

1. Pre-Raphaelites and Victorian Compromise (poetry)
2. Victorian Women Writers
3. Stream of Consciousness

**Unit-B**

1. Modern Poetry (T. S. Eliot and W. B. Yeats)
2. War Poetry
3. Modern Prose

**Unit-C**

1. Comedy of Menace
2. Absurd Drama
3. Kitchen Sink Drama

**Unit-D**

1. War Novels
2. Postmodern Novels
3. Postmodern Playwrights

**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: ENG545D**

<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 contents 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 631D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

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

- i. introduce the indigenous literary theory and criticism with a view 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 an opportunity to study criticism available in translation from other Indian languages.

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

- i. become reasonably familiar with the major native critical theories.
- ii. learn to analyse diverse issues/thought processes that shape critical thinking.
- iii. learn the significance and relevance of native literary criticism and utilize their knowledge empirically by applying it to their immediate environments.

## **Unit-A**

### **Sanskrit Aesthetics**

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

## **Unit-B**

### **Psychological Approach**

1. Sigmund Freud: “Creative Writers and Day-dreaming”
- 2 Jacques Lacan: “The Symbolic Order” in M.A.R Habib: *A History of Literary Criticism And Theory: From Plato to the Present*. New Delhi: Wiley India, 2008.



## 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 Parkashan Pvt. Ltd., 2001.
2. Ghosh, Man Mohan. “Introduction”. *Natyashastra*. By Bharata. Tr. Man Mohan Ghosh. Calcutta: Granthalaya, 1967.
3. Loomba, Ania and Suvir Kaul eds. *Postcolonial Studies and Beyond*. Durham NC: Duke University Press, 2005.
4. Mishra, Brijvallabh. *Bharat Aur Unka Natyashashtra*. New Delhi: National Publishing House, 1988.
5. 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.
6. Nandy, Ashish. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. India: OUP, 2009.
7. Freud, Sigmund. Trans. Alix Strachey. “The ‘Uncanny.’” *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch. New York: W.W. Norton & Company, 2001.
8. Barry, Peter. *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd

ed.

Manchester: Manchester University Press, 2004.

9. Bertens, Hans. *Literary Theory: The Basics*, New York: Routledge, 2003.
10. Ransom, John Crowe. *The New Criticism*, New York: New Directions, 1941.
11. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*, Oxford: Blackwell, 2005.

### **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. videopostman. "Sanskrit Language: The Most Scientific, Ancient, Spiritual." Online video clip. YouTube. YouTube, 31 Jan 2011. Web. 20 April 2019.
9. Mendonce, Shiny, "Sigmund Freud: Creative Writers and Day Dreaming" Online video clip. You tube. You Tube, 2 May 2020. Web. 1 April 2021.
10. PHILO-notes. "What is Symbolic Order in Psycholoanalysis-Lacan Psycholoanalysis". Online video clip. You tube. You Tube, 20 Jan 2021. Web. 1 April 2021.

**Course Title: Indian Literature in Translation**

**Course Code: ENG632D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

### **Course Objectives:**

The course has been designed to:

- i. analyse the impact of social, political and economic factors on translation.
- ii. understand translation as a useful and enriching platform that bridges gaps among various linguistic regions.
- iii. view local literature in the global context.

### **Learning Outcomes:**

After completing this course, students will have:

- i. **the ability** to contextualise the prescribed texts.
- ii. **developed** a comparative perspective to critically evaluate the texts.
- iii. **learnt** as to how subjectivity creeps in while translating a text.

### **Unit-A**

#### **Ghalib's Ghazals**

- i. "It's a heart, after all, not stone or brick"
- ii. "The world is a child's game, before me"
- iii. "All the thousands of desires- and each of them, to die for!"

**GHALIB: Selected Poems and Letters, translated by Frances W. Pritchett and Owen T.A. Cornwall, Part One: Ghazals, no. 18, 25, 28.**

### **Unit-B**

**Mahasweta Devi: *Breast Stories* (translated by Gayatri Chakravorty Spivak)**

### **Unit-C**

**Kalidasa: *Ritusamharam* (translated by A.N.D. Haksar)**

### **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. Devi, Mahasweta. *Old Women: Statue and the Fairytale of Mohanpur*. Kolkata: Seagull Books, 2002.
3. ---. *Mother of 1084*. Kolkata: Seagull Books, 2014.
4. Gulzar. *Mirza Ghalib*. New Delhi: Rupa Publications, 2006.
5. Kumar, Akshaya. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. London: Routledge, 2009.
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. Saini, Kavita. "Sanskrit Theatre and Abhigyan Shakuntalam: An Analytical Study." *The Criterion: An International Journal in English*, vol. 11, no. 1, Feb. 2020, pp. 30-37.
8. Solanki, Pankaj. "A Comparative Study of Kalidasa's *Abhijnana Shakuntalam* and Namita Gokhale's *Shakuntala: The Play of Memory*." *International Journal of English Language, Literature and Humanities*, vol. 7, no. 12, Dec. 2019, pp. 220-228.
9. Swain, Pritilaxmi. "Social Values of Women in Anhijnanasakuntalam: An Analysis." *International Research Journal of Interdisciplinary & Multidisciplinary Studies*, vol. 1, no. 1, Feb. 2015, pp. 69-73.
10. Yadav, Kumkum. *Tribals in Indian Narratives*. Shimla: IAS, 2003.

### Audio-Visual Materials:

1. "Best of Mirza Ghalib Gazals by Jagjit Singh- Vol 1." *Saregama Ghazal*. Online video clip. YouTube. YouTube, 3 Aug. 2015. Web. 24 March 2021.
2. CEC. "Indian Literature in English Translation : Summing up." Online video clip .YouTube. YouTube, 1 April 2018. Web. 21 March 2020.
3. CEC/UGC. "Samskara by U R Anantha Murthy." Online video clip .YouTube. YouTube, Nov. 4 Sep 2017. Web. 27 March 2020.
4. Films Division. "Ananthamurthy...Not a Biography...but a Hypothesis." Online video clip .YouTube. YouTube, 1 Nov 2017. Web. 27 March 2020.
5. "GHALIB and 1857: A Tribute to Mirza Ghalib." *Rekhta*. Online video clip. YouTube. YouTube, 15 Feb. 2020. Web. 24 March 2021.

6. "Mahasweta Devi: An Eminent Personality in Bengali Literature." *Feminism in India*. Online video clip. YouTube. YouTube, 27 Jul. 2018. Web. 24 March 2021.
7. "Shakuntala by Kalidasa." *Study Lovers*. Online video clip. YouTube. YouTube, 28 Jan. 2020. Web. 24 March 2021.
8. "Tera Bayan Ghalib: Letters and Ghazals of Mirza Ghalib." *Saregama Ghazal*. Online video clip. YouTube. YouTube, 24 Jan. 2014. Web. 24 March 2021.

**Course Title: British Fiction**

**Course Code: ENG633D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been designed to:

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

**Learning Outcomes:**

After completing this course, the students will:

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

**Unit-A**

Charles Dickens: *A Tale of Two Cities*

**Unit-B**

Thomas Hardy: *Jude the Obscure*

**Unit-C**

Virginia Woolf: *To the Lighthouse*

**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. *A Tale of Two Cities By Charles Dickens*. English Literature Essay, Ukessays. 1 Jan 2015.
3. Bloom, Harold. *D.H. Lawrence*. Chelsea: Chelsea House Publishers, 1986.
4. Beckwith E. Charles. *Twentieth Century Interpretations of A Tale of Two Cities: A Collection of Critical Essays*. New Jersey: Prentice Hall Trade, 1972.
5. Chesterton, G.K. *Charles Dickens*. U.K.: House of Stratus, 2001.
6. Daniela Munka. Virginia Woolf's answer to "Women can't paint, women can't write" in *To the Lighthouse*. Journals and campus publisher. 2009
7. Gardner, John. *The Art of Fiction*. New York: Alfred A. Knopf, 1984.
8. Rimmon-Kenan, Shlomith. *Narrative Fiction*. London: Routledge: 2002.

### **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. Vageesh [language and literature]. "Sons and Lovers by DH Lawrence". Online video clip. YouTube, 4 September 2017. Web. 28 March, 2021

**Course Title: American Literature**

**Course Code: ENG634D**

**Total Lectures: 60**

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

**Unit-A**

Toni Morrison: *The Bluest Eye*.

**Unit-B**

August Wilson: *The Piano Lesson*

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

Francis, 2007.

12. Schneider, Dorothy Schneider Carl J. *An Eyewitness History of Slavery in America*. N. A: Checkmark, 2000.

13. Shannon, Sandra Garrett. *The Dramatic Vision of August Wilson*. Washington, D.C.: Howard University Press, 2004.

#### **Audio Video Materials:**

1. Bonetti, Kay. "James Baldwin interview 1984." Online video clip. YouTube. YouTube, 21 Oct 2015. Web. 25 April 2020
2. Collier, Michael. "Li-Young Lee, a Conversation of Poetry and Consciousness." Online video clip. YouTube. YouTube, 1 Dec 2012. Web. 25 April 2020
3. Eaton, Lance. "The Roots of American Literature." Online video clip. YouTube. YouTube, 11 Dec 2013. Web. 25 April 2020.
4. Eaton, Lance. "What is American Literature?" Online video clip. YouTube. YouTube, 11 Dec 2013. Web. 25 April 2020.
5. E. Miller, Ethelbert. "Amiri Baraka on his Poetry and Breaking Rules." Online video clip. YouTube. YouTube, 8 Nov 2012. Web. 25 April 2020.
6. Ivan, Charles. "The Holberg Interview 2016: Stephen Greenblatt." Online video clip. YouTube. YouTube, 17 Nov 2016. Web. 25 April 2020.
7. Mitra, Vidya. "History of American Literature." Online video clip. YouTube. YouTube, 11 Apr 2017. Web. 25 April 2020
8. Multitasker, Dana. "New Historicism." Online video clip. YouTube. YouTube, 29 Dec 2019. Web. 25 April 2020.
9. 60 Minutes. "From the 60 Minutes Archive: August Wilson." Online video clip. YouTube. YouTube, 4 Dec. 2020. Web. 23 March 2021.

**Course Title: Seminar III**

**Course Code: ENG635D**

<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 responsibility for giving effective presentations lies with students.
5. The evaluation will be based on contents 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: ENG641D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

### Course Objectives:

The course has been designed to:

- i. provide an insight into psychoanalysis as one of the perspectives of analysing a literary text.
- 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.

### Learning Outcomes:

After completing the course, students will have:

- i. acquaintance with major cultural theorists.
- ii. conceptual understanding of cultural studies.
- iii. an interdisciplinary perspective to understand culture.

### Unit-A

**Aijaz Ahmad:** “Literary Theory and Third World Literature” *In Theory*

### Unit-B

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

### Unit-C

**Raymond Williams:** “Dominant, Residual, and Emergent” *Marxism and Literature*

### 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. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New York: Columbia University Press, 1998.
3. Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. London: Sage, 1997.
4. Nayar. P.K. *An Introduction to Cultural Studies*. Viva. 2016. Print.
5. Nayar. P.K. *Contemporary Literature and Cultural Theory: From Structuralism to Ecocriticism*. Delhi: Pearson, 2010.
6. Sardar, Ziauddin. *Introducing Cultural Studies (A Graphic Guide)*. London: Icon Publishers, 2010.
7. Storey, John. "Introduction: The study of popular culture and cultural studies." *Cultural Theory and Popular Culture: A Reader*. Harlow: Pearson, 2009.
8. Williams, Raymond. *Marxism and Literature*. London: OUP, 1977.

### **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: ENG642D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been designed to:

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

**Learning Outcomes:**

After completing this course, students will have:

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

**Unit-A**

**Agha Shahid Ali**

1. “The Country Without a Post Office”

**Nissim Ezekiel**

1. “Poet, Lover, Birdwatcher”
2. “Background Casually”

**Kamala Das**

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

**Unit-B**

**Githa Hariharan: *I Have Become the Tide***

## Unit-C

**Satish Alekar: *The Dread Departure***

## Unit-D

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

### Suggested Readings:

1. Alekar, Satish. *Collected Plays of Satish Alekar*. Delhi: OUP, 2010.
2. Chaudhuri, Amit. *Friend of My Youth*. London: Faber and Faber, 2017.
3. Chindade, Shirish. *Five Indian English Poets: Nissim Ezekiel, A.K. Ramanujan, Arun Kolatkar, Dilip Chitre, Parthasarthy*. Delhi: Atlantic, 2001.
4. Dwivedi, A.N. *Kamala Das and Her Poetry*. New Delhi: Atlantic Publishers, 2000.
5. Hariharan, Githa. *I Have Become the Tide*. India: Simon and Schuster, 2019.
6. Mehrotra, A. K., ed. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003.
7. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press, 2000.
8. Naik, M. K. ed., *Aspects of Indian Writing in English*. Delhi: Macmillan, 1979.
9. 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 English - Kamala Das." Online video clip. YouTube. YouTube, 4 Sep 2014. Web 31 March 2020.

4. 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.
5. EFLU EMMRC. “LESSON-12-Final Solutions by Mahesh Dattani- Part 1.” Online video clip. YouTube. YouTube, 10 Jan. 2019. Web 31 March 2020.
6. “Interview: Kamala Surayya”. Asianet News Archive. Online Video Clip. YouTube. YouTube, 2 June 2013.Web. 24 March 2021.
7. “Making of Indian Writing in English: Introduction –II.” Online video clip .YouTube. YouTube, 29 June 2014. Web. 24 March 2020.
8. “Shahid Ali Agha lecture, English in its tri-cultural moment, 1997-02-20”. Ball State University Libraries. Online Video Clip. YouTube. YouTube, 19 Oct 2016. Web. 24 March 2021.



**Course Title: Modern World Fiction**

**Course Code: ENG643D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been designed to:

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

**Learning Outcomes:**

After studying this course, students will/will be:

- 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 the 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**

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

**Suggested Readings:**

1. Cheuse, Alan. "Rereading A Portrait of the Artist as a Young Man." *The Sewanee Review* 114.3 (2006): 448-455.
2. Chaudhuri, Amit. *Friend of My Youth*. UK: Faber and Faber, 2018.
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. Wachtel, Albert, ed. *A Portrait of the Artist as a Young Man (Critical Insights)*. Ipswich: Salem Press, 2011.
9. Posada-Carbo, Eduardo. "Fiction as History: The Bananeras and Gabriel Garcia Marquez's One Hundred Years of Solitude". *Journal of Latin American Studies*.30.2 (1998): 395-414.
10. Ciplijauskaitė, Birutė. "Foreshadowing as Technique and Theme in "One Hundred Years of Solitude" 47.3 (1973) : 479-484
11. Conniff, Brian. "The Dark Side of Magical Realism: Science, Oppression, and Apocalypse in " One Hundred Years of Solitude". *Modern Fiction Studies*.36.2 (2003):167-179

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

1. BBC Podcast. "Camus (In Our Time)." Online Audio Clip. YouTube. YouTube, 11 Aug 2018. Web. 20 April 2020.
2. CEC. "The Modernist Movement." Online video clip. YouTube. YouTube, 10 May 2016. Web. 22 April 2019.
3. CEC. "The Modern Novel." Online video clip. YouTube. YouTube, 2 June 2016. Web. 22 April 2019.
4. CEC. "What is World Literature?: Defining Parameters." Online video clip. YouTube. YouTube, 4 June 2018. Web. 22 April 2019.
5. New York University. "Uncle Tom's Cabin." Online video clip. YouTube. YouTube, 21 Sep 2010. Web. 20 April 2020.
6. Rishian Delon. "Camus and the Stranger." Online video clip. YouTube. YouTube, 8 Oct 2012. Web. 22 April 2019.
7. Literature Notes. "One Hundred Years of Solitude". Online video clip. YouTube. YouTube, 2 June 2020. Web. 27 March 2021.

8. Juan Bookish Islander. "One Hundred Years of Solitude". Online video clip. YouTube. YouTube, 10 October 2020. Web. 27 March 2021.
9. Audio Books. "A Portrait of the Artist as Young Man". Online video clip. YouTube. YouTube, 4 Sept 2013. Web. 30 March 2021
10. Guinness book of Literature. "A Portrait of the Artist as Young Man". Online video clip. YouTube. YouTube, 12 June 2020. Web. 30 March 2021

## Departmental Elective

**Course Title: Postcolonial Literature and Theory**

**Course Code: ENG651D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

### Course Objectives:

The course has been designed to:

- i. develop students' understanding of cultural politics of imperialism.
- ii. trace the trajectory from the colonial subaltern's subordination to the assertions of agency.
- iii. interpret culturally dispersed authors who can be subsumed as 'postcolonial writers'.

### Learning Outcomes:

After studying this course, students will/will be:

- i. have familiarity with some seminal works on colonialism.
- ii. acquainted with the key concepts of postcolonial literary theory.
- iii. able to make association with the aspects of subjectivity, race, class and feminism.

### 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

**Joseph Conrad:** *Heart of Darkness*

### Suggested Readings:

1. Ashcroft, Bill Ashcroft et al, eds. *The Post-Colonial Studies Reader*. London: Routledge, 2006.
2. Brydon, Diana and Helen Tiffin. *Decolonising 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 Literatures: 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. Conard, J. *Heart of Darkness*. Harmondsworth: Penguin Modern Classes, 198, first published 1902.
10. Kulkarni, H. B. "Buddhistic Structure and Significance in Joseph Conard's *Heart Of Darkness*", *Souyj Asian Review* (July,1979)
11. Saravan, C.P. "Racism and Heart of Darkness"(1980), reprinted in Kimbrough(ed.)1988.

### 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. 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: ENG652D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been designed to:

- i. acquaint students with counter-canonical readings of texts from different parts of the world.
- ii. explore literary issues and arguments related to post-colonialism.
- iii. introduce students to some major issues and problems common to literatures across different nation.

**Learning Outcomes:**

After studying this course, students will/will be:

- i. review and re-examine hidden voices within a text.
- ii. able to appreciate literature and writers from diverse nations and cultures.
- iii. learn to evaluate the roles of globalisation, capitalism and multi-culturalism.

**Unit-A**

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

**Unit-B**

**Margaret Atwood:** *Surfacing*

**Unit-C**

**V S Naipaul:** *A House for Mr Biswas*

**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. Anthony Boxill. *V S Naipaul's Fiction: In Quest of the Enemy*. New Brunswick: York Pr, 1983.
5. Bell-Villada, Gene H. *Garcia Marquez: The Man and His Work*. Chapel Hill: UNC Press, 1990. Print.
6. Bruce King (ed). *West Indian Literature*. London: Macmillan, 1995.
7. Cooke, Nathalie. *Margaret Atwood: A Critical Companion*. Westport: Greenwood P, 2004. Print.
8. Gallagher, D.P. *Modern Latin American Literature*. Oxford: OUP, 1973. Print.
9. Joshipura, Pranav. *Critical Study of Mahesh Dattani Plays*. New Delhi: Sarup Book Publishers, 2009.
10. Kakar, Sudhir. *The Colours of Violence: Cultural Identities, Religion and Conflict*. Chicago: U of Chicago P, 1996.
11. Huggan, Graham and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. London: Routledge, 2010.
12. King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996.
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. Bruce King, 'Anand's Recherche du Temps Perdu', *Commonwealth*, 6, No.1 (Autumn 1983), 1-18.
4. Bruce King, ed., *West Indian Literature* (London: Macmillan, 1979), enlarged 1995); Kenneth Ramchand, *The West Indian Novel and its Background* (London Faber, 1970); Louis James, *Caribbean Literature in English* (London: Longman, 1999)
5. Chattopadhyay, Sayan. "Commonwealth Literature." Online video clip. YouTube. YouTube, 5 Jan 2017. Web. 2 May 2019.
6. Hutner, Heidi. "Eco-Grief and Ecofeminism." Online video clip. YouTube. YouTube, 17 Nov 2017. Web. 2 May 2019.
7. Interview. Christine Low. "An Introduction to post-Colonialism in Latin America." Online video clip. YouTube. YouTube, 28 Nov 2017. Web. 2 May 2019.
8. Nellickappilly, Sreekumar. "Postmodernism: Major trends and Chief Characteristic features; conceptions." Online video clip. YouTube. YouTube, 29 Apr 2015. Web. 2 May 2019.
9. Raj, Merin Simi. "Postmodernism in Literature- Introduction." Online video clip. YouTube. YouTube, 26 Nov 2017. Web. 2 May 2019.
10. Raj, Merin Simi. "Reading Postmodern-Postcolonial Fiction." Online video clip. YouTube. YouTube, 11 March 2018. Web. 2<sup>nd</sup> May 2019.
11. Talwar, Neelima. "Critical Reading of Important Writers: Margaret Atwood." Online video clip. YouTube. YouTube, 11 Jan 2015. Web. 2 May 2019.

**Course Title: Prose**

**Course Code: ENG 653D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been designed to:

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

**Learning Outcomes:**

After studying this course, learners will be able to:

- i. be able to understand the relationship between non-fiction prose and the growth of human reason and imagination.
- ii. get the knowledge of the growth of non-fiction as a genre.
- iii. get the recognition of creative, literary, social, political and cultural aspects of non-fiction prose.

**Unit-A**

Thomas De Quincey: "Confessions of an English Opium-Eater"

**Unit-B**

Zadie Smith: *Intimations*

**Unit-C**

Amitav Ghosh: *The Great Derangement: Climate Change and the Unthinkable*

**Unit-D**

Olivia Laing: *The Lonely City: Adventures in the Art of Being Alone*

**Suggested Readings:**

1. Baxter, Edmund. *De Quincey's Art of Autobiography*. Edinburgh: Edinburgh University Press, 1990.
2. Chambers, Claire. "Anthropology as Cultural Translation: Amitav Ghosh's In An Antique Land." *Postcolonial Text*, 2.3, 2006.
3. Clark, Steve, ed. *Travel Writing and Empire: Postcolonial Theory in Transit*. London: Zed Books, 1999.
4. Devlin, D.D. *De Quincey, Wordsworth and the Art of Prose*. London: Macmillan, 1983.
5. Devi, Mahashweta and Spivak, Gayatri Chakravorty. *Imaginary Maps*. Routledge 1994.
6. Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. Delhi: Penguin, 2016.
7. Guha, Ramachandra. "Where Fact Crosses Fiction: In an Antique Land by Amitav Ghosh: Review". *Economic and Political Weekly* 28.11: 451.
8. Kuehn and Smethurs , eds. *Travel Writing, Form and Empire: The Poetics and Politics of Mobility*. London: Routledge 2008.
9. Laing, Olivia. *The Lonely City: Adventures in the Art of Being Alone*. UK: Picador, 2016.
10. Omvedt, Gail. *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Sage, 1994.
11. Punter, David. "Confessions of an English Opium Eater". London: The London Magazine, 2018.
12. .Shah, Nila. *Novel as History: Salman Rushdie, Shashi Tharoor, Rohinton Mistry, Vikram Seth, Mukul Kesavan*. New Delhi: Creative Books, 2003.
13. Smith, Zadie. *Intimations: Six Essays*. Australia: Penguin, 2020.

#### **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. Quayle, Anthony. "Confessions of an English Opium Eater". Online video clip. YouTube. YouTube, 23 April 2019. Web. 23 March 2021.
8. Wordsworth Grasmere. "Stories from the collection- Thomas De Quincey." Online video clip. YouTube. YouTube, 14 December 2018. Web. 23 March 2021.

**Course Title: LINGUISTICS**

**Paper Code: ENG654D**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objectives:**

The course has been designed 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:**

After studying this course, learners will be able to understand/acquire:

- 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, general Indian English.

**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, **IPA**, 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.
1. 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
9. Crown Academy of English. "International Phonetic Alphabet". Online video clip. YouTube. YouTube, 26 August 2014. Web. 1 April 2021.
10. ESL. "Characteristics of General English". Online video clip. YouTube. YouTube, 8 April 2019. Web. 1 April 2021

**Course Title: Seminar-IV**

**Course Code: ENG644D**

<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 responsibility for giving effective presentations lies with students.
5. The evaluation will be based on contents 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: .....

Course Code: ENG 631A

Course Name: Indian Criticism in English

Regd. No.:

Roll No.:

Time: 1 Hour30

Minutes

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.

- Name six types of laughter and the people associated with it.
- Write the Dominant State, Determinants, Consequents and Transitory States of the Comic Sentiment.
- Define the term “Dalit”.
- Briefly describe Baba Sahib Ambedkar’s contribution to education.
- 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 dominate(s) 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

Name:

Regd. No.:

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Course Code: ENG543A

Time: 3 Hours

Maximum

Course Name: Modern World Drama

Marks: 50

**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 analyse 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