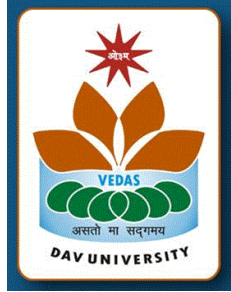


**DAV UNIVERSITY, JALANDHAR**

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**Faculty of Languages and Literature**

**Course Scheme & Syllabus**

**For**

**M.A. (HONOURS) ENGLISH**

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

**2014–2015 Session Onwards**

DAV UNIVERSITY, JALANDHAR

**Syllabi Applicable for Admissions in 2014**

**Scheme of Courses MA (Hons.) in English**

**Master of Arts**

**Semester 1**

S. no.	Course Code	Course Name	L	T	P	Credit	A	B	C	D	Marks
1	ENG501	Literary Criticism-I	4	1	0	4	25	25	25	25	100
2	ENG502	British Drama	4	1	0	4	25	25	25	25	100
3	ENG503	British Fiction	4	1	0	4	25	25	25	25	100
4	ENG504	British Poetry	4	1	0	4	25	25	25	25	100
5	ENG505	History of English Literature-I	4	1	0	4	25	25	25	25	100
6	ENG506	Academic Activity-I	4	0	0	4	N A	NA	NA	NA	100

A: Continuous Assessment: Based on Objective Type Tests

B: Mid-Term Test-1: Based on Objective Type & Subjective Type Test

C: Mid-Term Test-2: Based on Objective Type & Subjective Type Test

D: End-Term Exam (Final): Based on Objective Type Tests

E: Total Marks

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

## DAV UNIVERSITY, JALANDHAR

### Semester 2

S. no.	Course Code	Course Title	L	T	P	Credit	A	B	C	D	MARKS
1	ENG507	Literary Criticism-II	4	1	0	4	25	25	25	25	100
2	ENG508	Modern World Drama	4	1	0	4	25	25	25	25	100
3	ENG509	Modern World Fiction	4	1	0	4	25	25	25	25	100
4	ENG510	Modern World Poetry	4	1	0	4	25	25	25	25	100
5	ENG511	History of English Literature-II	4	1	0	4	25	25	25	25	100
6	ENG512	Academic Activity-II	4	0	0	4	N A	NA	NA	NA	100

A: Continuous Assessment: Based on Objective Type Tests

B: Mid-Term Test-1: Based on Objective Type & Subjective Type Test

C: Mid-Term Test-2: Based on Objective Type & Subjective Type Test

D: End-Term Exam (Final): Based on Objective Type Tests

E: Total Marks

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

## DAV UNIVERSITY, JALANDHAR

### Semester 3

S. no.	Course Code	Course Title	L	T	P	Credit	A	B	C	D	MARKS
1	ENG601	Literary Theory	4	1	0	4	25	25	25	25	100
2	ENG602	Indian Writing in English-I	4	1	0	4	25	25	25	25	100
3	ENG603	Literature in Translation/ Linguistics	4	1	0	4	25	25	25	25	100
4	ENG604	Postcolonial Literature and Theory	4	1	0	4	25	25	25	25	100
5	ENG605	American Literature/ Non- fictional Prose	4	1	0	4	25	25	25	25	100
6	ENG606	Academic Activity-III	4	0	0	4	N A	N A	N A	N A	100

A: Continuous Assessment: Based on Objective Type Tests

B: Mid-Term Test-1: Based on Objective Type & Subjective Type Test

C: Mid-Term Test-2: Based on Objective Type & Subjective Type Test

D: End-Term Exam (Final): Based on Objective Type Tests

E: Total Marks

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

## DAV UNIVERSITY, JALANDHAR

### Semester 4

S. no.	Course Code	Course Title	L	T	P	Credit	A	B	C	D	Marks
1	ENG607	Literary Criticism in India	4	1	0	4	25	25	25	25	100
2	ENG608	Indian Writing in English-II	4	1	0	4	25	25	25	25	100
3	ENG609	Cultural Studies	4	1	0	4	25	25	25	25	100
4	ENG610	New Literatures in English	4	1	0	4	25	25	25	25	100
5	ENG611	Mini Dissertation	4	1	0	4	25	25	25	25	100
6	ENG612	Academic Activity-IV	4	0	0	4	NA	NA	NA	NA	100

A: Continuous Assessment: Based on Objective Type Tests

B: Mid-Term Test-1: Based on Objective Type & Subjective Type Test

C: Mid-Term Test-2: Based on Objective Type & Subjective Type Test

D: End-Term Exam (Final): Based on Objective Type Tests

E: Total Marks

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

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### **Instruction for candidates (Theory Paper)**

- The question paper for end-semester examination will have a weightage of 25%. It will consist of 100 objective questions of equal marks. All questions will be compulsory.
- Two preannounced test will be conducted having a weightage of 25% each. Each preannounced test will consist of 20 objective type, 5 short questions/problems on the UGC-NET (objective type) pattern as well as one long answer type question. The student is expected to provide reasoning/solution/working for the answer. The candidates will attempt all question. Choice will be given only in long answer type. The question paper is expected to contain problems to the extent of 40% of total marks.
- Four objective/MCQ type surprise test will be taken. Two best out of four objective/MCQ type surprise test will be considered towards final each of 12.5% weightage to the final. Each surprise test will include 20-25 questions.
- The books indicated as text-book(s) are suggestive However, any other book may be followed.

The above process of evaluation is applicable to all the courses included in B.A. (Hons.) in English programme except the following:

### **ENG506/ENG512/ENG606/ENG612**

This academic activity carries the weightage of 100 marks. 50 marks are for research paper written by student, whereas oral presentation cum viva carries the weightage of 50 marks. Marks will be given for originality, creativity and presentation of thoughts. There is only one evaluation in the End-Term Exam.

### **Instructions for Academic Activities:**

1. Each student will write a paper of 3000-7000 words and give a seminar on it under the guidance of Activity teacher. Evaluator, other teachers, and students will be allowed to ask questions after the seminar. Student will follow latest MLA style for seminar paper.

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2. Seminar Topic will cover any of the texts prescribed in the semester along with two or more texts of student's choice, approved by Activity Teacher. With regard to it, relaxation may be given to a student who opts for innovative/creative area of research.
3. Seminar may be of Inter-disciplinary nature.
4. Suggestive Organisation for drafting the paper-
  - (a). Introduction
  - (b). Literature Review
  - (c). Body of Original Research
  - (d).Conclusions
  - (e). Sources Used
5. Plagiarism is using others' ideas and words without clearly acknowledging the source of that information. Avoid plagiarism and acknowledge all sources.
6. A student remains responsible for the academic honesty of work submitted in this course, even after the student has received a final course grade.
7. Ignorance of these standards will not be considered a valid excuse or defense. If a student is ever in doubt about an issue of academic honesty, he/she should consult his/her Activity teacher. The penalties for academic dishonesty can be very painful and can affect a student's entire educational experience at the University.

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### **Instruction for candidates (Practical Paper)**

- The question paper for end-semester examination will have a weightage of 25%. It will consist of 100 objective questions of equal marks. All questions will be compulsory.
- Two preannounced test will be conducted having a weightage of 25% each. Each preannounced test will consist of 20 objective type, 5 short questions/problems on the UGC-NET (objective type) pattern as well as one long answer type question. The student is expected to provide reasoning/solution/working for the answer. The candidates will attempt all question. Choice will be given only in long answer type. The question paper is expected to contain problems to the extent of 40% of total marks.
- Four objective/MCQ type surprise test will be taken. Two best out of four objective/MCQ type surprise test will be considered towards final each of 12.5% weightage to the final. Each surprise test will include 20-25 questions.
- The books indicated as text-book(s) are suggestive However, any other book may be followed.

\* Wherever specific instructions are required these are given at the starting of that particular subject/paper



DAV UNIVERSITY, JALANDHAR

Syllabus M.A. English (Hons.)

Semester 1

Paper 1

Course Title: Literary Criticism-I

Course Code: ENG 501

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

**Objective:** –The course intends to provide a critical understanding of the developments in literary criticism from the beginnings to the end of 19th century. Moreover some selected texts/critics are prescribed for detailed study whose contribution to this area constitutes a significant benchmark in each era. It also provides a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

**Prescribed Texts:**

Unit - A

Aristotle: *Poetics* (Chapters i-xvi, xxv) (18 hours)

- a. Definition of Tragedy: 2 hours
- b. Concept of Imitation: 2 hour
- c. Plot and Character: 2 hours
- d. Ideal Tragic Hero: 3 hours
- e. Function of tragedy: 2 hour
- f. Poetic truth: 2 hour
- g. Tragedy and epic poetry: 3 hours

Unit - B

William Wordsworth: *Preface to Lyrical Ballads* (12 hours)

- a. Wordsworth's design behind The Preface: 3 hours
- b. Poetic diction; The Preface as manifesto of Romantic poetry: 3 hours
- c. Process and stages in Poetic creation: 3 hours
- d. Function of poetry – poetic pleasure: 3 hour
- e. Poetic pleasure and qualifications for a poet: 3 hours

Unit - C

Matthew Arnold: *The Function of Criticism in the Present Time* (18 hours)

- a. Criticism and creation: 3 Hours
- b. The 'power of the man' and the 'power of moment': 3 hours
- c. The 'business of criticism': 2 hours

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- d. Criticism as an exercise of 'disinterested curiosity': 3 hours
- e. Scope of criticism: literary texts as well 'life in general': 1 hour
- f. Socio-ethical criticism and its social utility: 1 hour
- g. Touch-stone method: 3 hours

Unit - D T. S. Eliot: *Tradition and the Individual Talent* (12 hours)

- a. Three partite structure of the essay: 3 hours
- b. 'Significance of tradition' and 'Sense of literary history': 3 hours
- c. Historical sense and tradition: 2 hours
- d. Theory of 'impersonality': 2 hour
- e. The poetic process: 2 hours
- f. Poet as a 'catalytic agent' / receptacle: 2 hours

### **Suggested readings:**

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

## DAV UNIVERSITY, JALANDHAR

**Course Title: British Drama**  
**Course Code: ENG 502**  
**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** Drama combines the literary arts of storytelling and poetry with the world of live performance. As a form of ritual as well as entertainment, it has served to unite communities and challenge social norms, to vitalize and disturb its audiences. In order to understand this rich art form more fully, a sampling of plays, which exemplify different kinds of dramatic structure, will be examined. Students will be encouraged to read widely for enrichment and enjoyment.

**Learning Outcomes:** After studying this course, learners will be able to identify the relationship between drama and its social context. They will be able to clearly communicate the knowledge, understanding and insights appropriate to literary study.

### Unit - A William Shakespeare: *King Lear*

- Historical Background 1 hour
- *King Lear* (Textual Analysis) 6 hours
- Aristotle's *Poetics* 2 hours
- Traditionalist Approach 2 hours
- Symbols : The Storm and blindness 3 hours

Motifs: Madness and Betrayal

Themes: Justice, Authority Vs. Chaos, Reconciliation, Gender, and Power

- The Comic Matrix 1 hour
- Dramatic Irony 2 hours

Character is Destiny /Destiny is Character

Poetic Justice

### Unit - B William Congreve : *The Way of the World*

- Introduction to Congreve and his Works 1 hour
- *The Way of the World* (Textual Analysis) 5 hours
- Comedy of Manners 2 hours
- Elements of Wit, Humour, and Satire 2 hours

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- Men and Women Relationships 1 hour
- Themes: Love a la Mode and Intrigues 1 hour
- The Restoration Drama 1 hour

### Unit - 3 John Osborne: *Look Back in Anger*

- Introduction to Osborne and his Works 1 hour
- *Look Back in Anger* (Textual Analysis) 6 hours
- The Angry Young Man 2 hours
- The Kitchen Sink Drama 2 hours
- Confrontation and Escape 1 hour
- Poetics of Anger 2 hours
- Masculinity in Art 1 hour
- Loss of Childhood 1 hour
- The Rise and Fall of the British Empire 1 hour
- Psychoanalytic Approach 2 hours

### Unit - DG. B. Shaw: *Arms and the Man*

- Introduction to Shaw and his Works 1 hour
- *Arms and the Man* (Textual Analysis) 5 hours
- Historical Background 1 hour
- Anti-Romantic Comedy 1 hour
- Romanticism Vs Realism 1 hour
- Themes of Marriage and War 1 hour
- Drama of Ideas 1 hour

### Background Readings:

(a). **Literary Terms-** Mystery Plays, Morality Plays, Miracle Plays, Interludes, Comedy, Tragedy, Tragi-Comedy, Melodrama, Chronicle Play, Revenge Play, Comedy of Humours, Comedy of Manners, Romantic Comedy, Plot, Character, Spectacle, Conflict, The Three Dramatic Unities, *Catharsis*, *Hamartia*, Chorus, Soliloquy and Aside, Irish Renaissance, Angry

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Young Man, Theatre of Absurd, Drama of Ideas, Poetic Drama, Epic Theatre, Gestus, and Alienation Effect

### (b). History of English Drama (An Overview):

#### **Suggested Reading:**

1. Abrams, M.H. *A Glossary of Literary Terms*. India: Macmillan, 1970. Print.
2. Adelman, Janet (ed.). *Twentieth Century Interpretations of King Lear*. New Delhi: Prentice Hall India, 1980. Print.
3. Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London: Pitman, 1976. Print.
4. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. USA: OUP, 2009 (3ed.). Print.
5. Bentley, Eric. *Bernard Shaw*. London: Limelight Editions, 1985. Print.
6. Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. New Delhi: Dodo Press, 2009. Print.
7. Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914. Print.
8. Harbage, Alfred. *Shakespeare: The Tragedies (A Collection of Critical Essays)*. New Delhi: Pearson, 2005. Print.
9. Hayman, Ronald. *John Osborne (Contemporary Playwrights Series)*. London: Heinemann Educational, 1970. Print.
10. Innes, Christopher (ed.). *Cambridge Companion to George Bernard Shaw*. Cambridge: Cambridge University Press, 2006. Print.
11. Loftis, J. *Comedy and Society from Congreve to Fielding*. Stanford: Calif, 1959. Print.
12. Loomba, Ania. *Post-colonial Shakespeare*. London: Routledge, 1998. Print.

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**Course Title: British Fiction**  
**Course Code: ENG503**  
**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** To introduce fiction as a genre of literature through a critical study of the thematic and stylistic aspects of the following prescribed texts.

**Learning Outcomes:** Students will become familiar with the salient features of fiction writing and analysis and will get some insight into the issues discussed in the prescribed texts.

**Unit - A *Jude the Obscure* by Thomas Hardy**

- Introduction to the Writer and His Works 1 hour
- Textual Analysis 4 hours
- Individual Vs. Society 1 hours
- Education as an Aristocratic Privilege 1 hours
- Marriage as an Institution 2 hours
- Philosophy of Fatalism 2 hours
- Pessimistic Vision of Life 1 hours
- Feminist Issues 1 hours
- Stylistic Features 2 hours

**Unit - B *Hard Times* by Charles Dickens**

- Introduction to the Writer and His Works 1 hour
- Textual Analysis 4 hours
- Mechanization of Human Beings 2 hours
- Contemporary Social Issues 2 hours
- Victorian Sensibility 2 hours
- The Concept of Time 2 hour
- Stylistic Features 2 hours

**Unit - C *Lady Chatterley's Lover* by D. H. Lawrence**

- Introduction to the Writer and His Works 1 hour

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• Textual Analysis	4 hours
• Primordial Instincts	2 hours
• Binary of Mind and Body	2 hours
• Class Struggle	2 hours
• Stream of Consciousness Technique	2 hours
• Symbolic Features	2 hours
<b>Unit - <i>DJoseph Andrews</i> by Henry Fielding</b>	
• Introduction to the Writer and His Works	1 hour
• Textual Analysis	4 hours
• The Vulnerability of Power of Goodness	2 hours
• Charity and Religion	2 hours
• Providence	2 hours
• Town and Country	1 hour
• Human Relations	1 hours
• Stylistic Features	2 hours

### References:

1. Chesterton, G.K. *Charles Dickens*. U.K.: House of Stratus, 2001. Print.
2. Gardner, John. *The Art of Fiction*. New York: Alfred A. Knopf, 1984. Print.
3. Kettle, Arnold. *An Introduction to the English Novel Vol. I*. London: Hutchinson, 1974. Print.
4. Lubbock, Percy. *The Craft of Fiction*. U.S.A.: Create Space, 2010. Print.
5. Lucas, George. *The Theory of Novel*. London: Merlin Press, 1971. Print.
6. Rimmon-Kenan, Shlomith. *Narrative Fiction*. London: Routledge: 2002. Print.
7. Williams, Ioan. *The Criticism of Henry Fielding*. Routledge and Kegan Paul Books, 1970. Print.
8. Williams, Raymond. *Culture and Society: 1780-1950*. New York: Columbia University, Press, 1958. Print.

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Course Title: British Poetry

Course code: ENG504

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

**Course objective:** This paper intends to generate an understanding of poetry as a genre and as a language form. Poetry is an expression, a different language in itself. It is the highest form of expression. The course focuses on the works of pioneer poets from the times of Milton to Browning. Moreover it includes the general awareness of the historical and literary developments in the field of poetry.

**Prescribed Texts:**

**Unit -1**

**ELIZABETHAN POETRY:**

**JOHN MILTON**

1. *Lycidas*

**JOHN DONNE**

1. *A Valediction: Forbidding Mourning*
2. *Holy sonnet XIV: Batter My Heart , Three – Person'd God*

**WILLIAM SHAKESPEARE**

1. *SONNET 116*  
“Let me not to the Marriage of True Minds”
2. *SONNET 73*

“That Time of Year thou mayst in me Behold”

**Unit -2**

**NEO-CLASSICAL POETRY:**

**JOHN DRYDEN**

1. *An Epilogue*
2. *Alexander's Feast ; or The Power of Music*

**ALEXANDER POPE**

1. *An Essay on Man : Epistle 1*



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**Unit -3**

**ROMANTIC POETRY:**

**JOHN KEATS**

1. *Ode to Grecian Urn*
2. *Ode to Nightingale*

**SAMUEL TAYLOR COLERIDGE**

1. *Kubla Khan*

**WILLIAM WORDSWORTH**

1. *Ode to Immortality*
2. *Daffodils*

**Unit -4**

**VICTORIAN POETRY:**

**MATTHEW ARNOLD**

1. *Dover Beach*

**LORD ALFRED TENNYSON**

1. *Ulysses*
2. *The Deserted House*

**ROBERT BROWNING**

1. *The Last Ride Together*
2. *A Grammarian's Funeral: Shortly After the Revival of Learning*

**Suggested Readings:**

1. Abrams, M.H. *English Romantic Poets: Modern Essays in Criticism, 2nd ed.* Oxford: Oxford University Press, 1975. Print.
2. Aers, David. *Chaucer (New Readings)*. Kent: The Harvester Press, 1986. Print.
3. Bate, Walter Jackson, ed. *Keats: A Collection of Critical Essays*. New Delhi: Prentice Hall India Pvt. Ltd., 1978. Print.
4. Bennett, Joan. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964. Print.
5. Benson, Robert G. and Susan J. Ridyard, ed. *New Readings of Chaucer's Poetry*. N.p.: D. S. Brewer, 2003. Print.
6. Drew, P. ed. *Robert Browning: A Collection of Critical Essays*. New Delhi: Macmillan, 1985. Print.

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7. Fraser, G.S. ed. *Keats: The Odes (Case Book Series)*. London: Macmillan, 1971. Print.
8. Gardner, Helen, ed. *John Donne: A Collection of Critical Essays (Twentieth Century Views Series)*. New Delhi: Prentice Hall India Ltd., 1979. Print.
9. Muriel A. Bowden. *A Reader's Guide to Geoffrey Chaucer*. London: Thames & Hudson. 1964. Print.
10. Sheila, Sullivan. ed., *Critics on Chaucer*. New Delhi, Universal Book Stall, 1994. Print.
11. Sperry, Stuart M. *Keats: The Poet*. New Jersey: Princeton University Press, 1973. Print.
12. Wasserman, Earl R. *The Finer Tone: Keats' Major Poems*. Baltimore: The John Hopkins Press, 1967. Print.
13. Watson, J.R. ed. *Browning: Men and Women and Other Poems (Case Book Series)*. New Delhi: Macmillan, 1986. Print.
14. Williamson, George. *A Reader's Guide to the Metaphysical Poets*. Yugoslavia: Thomas & Hudson, 1988. Print.

**Course Title: History of English Literature -1**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Code: ENG505**

**Total Lectures: 60**

**Course Objective:** The course objective is to augment a critical understanding among our students of the obvious interconnection between literature and its socio-political and cultural context. Apart from making them familiar with a chronological development of English literature right from the beginning to the end of Romantic period, this paper intends to help the students to have a sense of a literary history and its role in the creation of a significant, continuous, national, international or generic tradition.

### **Literary Periods-**

**Unit 1:** 1340-1400: Age of Chaucer

1400-1500: Barren Age

1500-1660: The Renaissance

**Unit 2:** 1558-1603: Elizabethan Age

1603-1625: Jacobean Age

1625-1649: Caroline Age

1649-1660: Commonwealth Period (or Puritan Interregnum)

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### Unit 3: 1660-1785: The Neoclassical Period

1660-1700: The Restoration

1700-1745: The Augustan Age (or Age of Pope)

1745-1785: The Age of Sensibility (or Age of Johnson)

### Unit 4: 1785-1830: The Romantic Period

#### Background Reading:

**Literary Movements/Terms** – Renaissance, Restoration, Reformation, Cavalier Poets, Metaphysical Poets, University Wits, Lake Poets, The Augustans, Romanticism, Gothic Novel, Elizabethan Drama, Sonnet, Comedy of Manners, Restoration Comedy, Mock Epic, Historical Novel, Enlightenment, Neo-Classicism.

#### Suggested Readings:

1. *The Cambridge History of English Literature*. Ed. Ward, A.W., Waller, A.R., 15 vols. - Cambridge University Press, 1907-1927. Print.
2. Daiches, D. *A Critical History of English Literature*. 2nd ed. in 4 vols.- Secker and Warburg, 1971-1972. Print.
3. Elton, O. *A Survey of English Literature, 1730-1780, 1780-1830, 1830-1880*, 6 vols - Edward Arnold Publishers, 1948. Print.
4. Ford, B. ed. *The New Pelican Guide to English Literature*, rev. and enlarged ed. in 9 vols.- Penguin Books, 1982-1988. Print.
5. Legouis, E. , Cazamian. L. *A History of English Literature*- Dent and Sons, 1964. Print.
6. *Longman Literature in English*. Gen. Ed. Carroll, D., Walsh, C. An M. Wheeler. (14 volumes in the series)Longman, 1987-2004. Print.
7. Rogers, Pat. *An outline of English Literature*- Oxford and New York: Oxford Univeristy Press, 1992. Print.
8. Sampson, G. *The Concise Cambridge History of English Literature*. 3rd ed. rev.- Cambridge University Press, 1970. Print.
9. Taine, H.A. *History of English Literature*, 4 vols- Chatto and Windus, 1883. Print.
10. *The Oxford History of English Literature*. Ed. Wilson, F.P., Dobree, B., 14 vols.- Oxford University Press, since 1945 (series not complete). Print.

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11. Ward, A.C. *Illustrated History of English Literature*. 3 vols. Longmans, 1953-1955. Print.

**Course Title: Academic Activity 1**

**Course Code: ENG506**

**Total Lectures:**

L	T	P	Credits	Marks
4	0	0	4	100

**Course Objective:** This paper is to generate opportunities for the students and to provide them space for application of their literary and theoretical acumen on page or in performance.

**Learning Outcomes:** After completion of this paper the students will find themselves capable and confident in the field of critical review writing.

Unit- A

One unseen poetry passage for critique (1 credit)

Unit- B

One unseen prose passage for critique (1 credit)

Unit- C& D

‘Seminar’ and ‘Research paper’ on some mutually decided topic (1 credit each)

**Note:** Every week two hours are allotted for the topic discussion between students and Activity Teachers.

## DAV UNIVERSITY, JALANDHAR

### Semester -2

**Course Title: Literary Criticism-II**

**Course Code: ENG 507**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Objectives:** The course intends to provide a textual, historical and critical study of the developments in literary criticism from the beginning of 20th century to the present times. The course undertakes to offer a survey of all the major developments in literary methodology from the beginning of 20th century up to the present times. It also provides a conceptual framework for developing an incisive understanding of the function and practice of different literary methodologies available to a student.

#### **Prescribed Texts:**

Unit 1 New Criticism and Russian Formalism:

- (i) Cleanth Brooks: "Irony as a Principle of Structure" (8 hours)
- (ii) Viktor Shklovsky: "Art as Technique" (7 hours)

Unit 2 Psychological Approach:

- (i) Sigmund Freud: "Creative Writers and Day-dreaming" (8 hours)
- (ii) Jacques Lacan: "The Symbolic Order" (7 hours)

Unit-3 Feminism:

- (i) 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. (8 hours)
- (ii) Simone de Beauvoir: "Myth and Reality" in *The Second Sex* (1949).  
(7hours)

Unit 4 Sociological/Marxist Approach:

- (i) Raymond Williams: "Base and Superstructure"; and "Dominant, Residual and Emergent." (8 hours)

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- (ii) Louis Althusser: "Ideology and Ideological State Apparatuses," from *Lenin and Philosophy and Other Essays*. (7 hours)

### Suggested readings:

1. Barry, Peter. *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed., Manchester: Manchester University Press, 2004. Print.
2. Bertens, Hans. *Literary Theory: The Basics*, New York: Routledge, 2003. Print.
3. Blamires, Harry. *A History of Literary Criticism*, Delhi: Macmillan, 2001. Print.
4. Eagleton, Terry. *Marxism and Literary Criticism*, University of California Press: London, 1976. Print.
5. 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. Print.
6. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005. Print.
7. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006. Print.
8. Ransom, John Crowe. *The New Criticism*, New York: New Directions, 1941. Print.
9. Richards, I. A. *Practical Criticism*, London: Routledge & Paul, 1964. Print.
10. Robey, David and Ann Jefferson, *Modern Literary Theory*, London: Batsford, 1986. Print.
11. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*, New Delhi: Oxford University Press, 2006. Print.
12. Wimsatt and Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford & IBH Pub Co., 1974. Print.

## DAV UNIVERSITY, JALANDHAR

**Course Title: Modern World Drama**

**Course Code: ENG508**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** Drama combines the literary arts of storytelling and poetry with the world of live performance. As a form of ritual as well as entertainment, it has served to unite communities and challenge social norms, to vitalize and disturb its audiences. In order to understand this rich art form more fully, a sampling of plays, which exemplify different kinds of dramatic structure, will be examined. Students will be encouraged to read widely for enrichment and enjoyment.

**Learning Outcomes:** After studying this course, learners will be able to identify the relationship between drama and its social context. They will be able to clearly communicate the knowledge, understanding and insights appropriate to literary study.

### **Unit 1 Bertolt Brecht: *The Caucasian Chalk Circle***

- Introduction to Brecht and His Works 1 hour
- *The Caucasian Chalk Circle*(Textual Analysis) 8 hours
- From a Chinese Tale: Adaptation and Alterations 2 hours
- Epic Theatre 2 hours
- Truth and Justice 2 hours

### **Unit 2 Henrik Ibsen: *A Doll's House***

- Introduction to Ibsen and His Works 1 hour
- *A Doll's House*(Textual Analysis) 7 hours
- Feminism 2 hours
- Materialism 2 hours
- Symbolism/Symbolic Use of Language 1.5 hours
- Individualism versus social conformity 1.5 hours
- Heredity versus free will

### **Unit 3 Samuel Beckett: *Waiting for Godot***

- Introduction to Beckett and His Works 1 hour
- Theatre of Absurd 2 hours
- *Waiting for Godot*(Textual Analysis) 7 hours
- Play as an Absurdist Comedy 1 hour
- Nihilism and the Eschaton (Philosophical View) 2 hours
- Post Modernist Study 2 hours

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### Unit 4 Dario Fo: Accidental Death of an Anarchist

• Introduction to Dario Fo and His Works	1 hour
• <i>Accidental Death of an Anarchist</i> (Textual Analysis)	8 hours
• A Play of Social and Political Comment	3 hours
• Play as a Subversive Critique of Official History	2 hours
• Identity and Insanity	1 hour

### Reference List:

1. Abrams, M.H. *A Glossary of Literary Terms*. India: Macmillan, 1970. Print.
2. Bachner, Saskia. *The Omnipresent Emptiness in Samuel Beckett's "Waiting for Godot"*. Germany: GRIN Verlag, 2008. Print.
3. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. USA: OUP, 2009 (3ed.). Print.
4. Behan, Tom. *Dario Fo: Revolutionary Theatre*. London: Pluto, 2000. Print.
5. Bloom, Harold. *Berthold Brecht*. USA: Chelsea House, 2002. Print.
6. - - -. *Brecht on Theater: The Development of an Aesthetic*, edited and translated by John Willett. London: Methuen, 1992. Print.
7. Brecht, Bertolt. *The Caucasian Chalk Circle*. trans. Frank McGuinness. London: Methuen, 2007. Print.
8. Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914. Print.
9. Cornwel, Neil. *The Absurd in Literature*. Manchester: Manchester University Press, 2006. Print.
10. Esslin, Martin. *The Theatre of the Absurd*. London: Penguin, 1980. Print.
11. Gray, Ronald. Bertolt Brecht. New York: Grove Press, 1961. Print.
12. Hirst, David. *Dario Fo and Franca Rame*. Hampshire: Macmillan, 1989. Print.
13. Northam, John. *Ibsen's Dramatic Method*. London: Fabor, 1953. Print.
14. Williams, Raymond. *Drama: From Ibsen to Eliot*. London: Chatto & Windus, 1952. Print.



## DAV UNIVERSITY, JALANDHAR

**Course Title: Modern World Fiction**

**Course Code: ENG509**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** To explore various themes and techniques of fiction writing popular in different parts of the world through a critical study of the prescribed texts.

**Learning Outcomes:** Students will develop a broad understanding of the issues that concern various communities and methods of narrating them.

### Unit – A *The Stranger* by Albert Camus

- Introduction to the Writer and His Works 1 hour
- Textual Analysis 4 hours
- Existentialist Philosophy 2 hours
- The Meaninglessness Of Human Existence 3 hours
- Physical/Material World Vs. Abstract Supernatural/Religious Realm 2 hours
- Faith Vs. Rationality 3 hours

### Unit – B *The Trial* by Franz Kafka

- Introduction to the Writer and His Works 1 hour
- Textual Analysis 5 hours
- Alienated Human Self 3 hours
- Totalitarian Regime 3 hours
- Justice as an Instrument of Repression by the State 4 hours

### Unit – C *Scarlett Letter* by Nathaniel Hawthorne

- Introduction to the Writer and His Works 1 hour
- Textual Analysis 5 hours
- The Biblical Idea of Sin and Redemption 3 Hours
- The Puritan Ideology 3 hours
- Adultery and Punishment 3 hours

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### Unit – D *The Brothers Karamazov* by

- Introduction to the Writer and His Works 1 hour
- Textual Analysis 5 hours
- Human/Moral Values and their Practical Relevance 3 hours
- Free Will Vs. Foreordained Future 2 hours
- Existence of God: A Philosophical Debate 2 hour
- Redemption through Suffering/Repentance 2 hours

### **Suggested Readings:**

1. Fatemeh, Azizmohammadi. "A Study of Franz Kafka's *The Trial*". *Journal of Basic and Applied Scientific Research*, Vol. II, 2012. Print.
2. Fisher, J. Williams. *The American Literature of the Nineteenth Century: An Anthology*. New Delhi: Eurasia Publishing House, 1970. Print.
3. Kafka, Franz. *The Office Writing*. Princeton: Princeton University, 2008. Print.
4. Moore, Ray. *The Stranger: A Critical Introduction*. N. A.: Createspace, 2012. Print.
5. Terras, Victor. *A Karamazov Companion: Commentary on the Genesis, Language, and Style of Dostoevsky's Novel*. Wisconsin: University of Wisconsin Press, 1981. Print.
6. Wilhelm, Emrich. *Franz Kafka: A Critical Study of His Writings*. Mishawaka: Better World Books, 1981. Print.

## DAV UNIVERSITY, JALANDHAR

**Course Title: Modern World Poetry**

**Course Code: ENG510**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** Poetry, in general sense, may be defined to be – the expression of the imagination: and poetry is connate with the origin of man. Poets are the unacknowledged legislators of the world as P.B.Shelley claims. In order to understand and imbibe the essential value and worth of this art form, a collection of poems, based in diverse geography, persona and context, will be analysed. This paper assures a sound reason and imagination to the students along with enjoyment and learning.

**Learning Outcomes:** After studying this course, learners will be able to identify the relationship between drama and its social context. They will be able to clearly communicate the knowledge, understanding and insights appropriate to literary study.

### **Unit – A Modern British Poetry (15 hours)**

1. **W.B. Yeats***Sailing To Byzantium*

*The Second Coming*

2. **T.S. Eliot***The Love Song Of J Alfred Prufrock*

*The Wasteland (Section 3-The Fire Sermon)*

3. **Ted Hughes***Hawk Roosting*

### **Unit – B Modern American Poetry (15 hours )**

1. **Bob Dylan***Blowing In The Wind*

*The Times they are A-Changing*

2. **Sylvia Plath***Hope is the Thing with Feathers*

*Lady Lazarus*

*Morning star*

### **Unit - C Modern Latin American Poetry**

1. **Pablo Neruda***Tonight I Can Write the Saddest Lines*

*Night Sea (From Canto General) / A Song*

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*of Despair*

*Ode to Tomato*

2. **Jorge Luis Borges** *The Art of Poetry*

*To The Nightingale*

**Unit – D Modern European Poetry**

**1. Fernando Pessoa**

- If I Could Carve my Poems in Wood
- The Broken Window

**2. Rainer Maria Rilke**

- *The Swan*
- *Spanish Dancer*
- *The Panther*

**Background Readings:**

(a). **Literary Terms-** modernism, post modernism , existentialism, Celtic revival, stream of consciousness, gender, imagism, magic realism, transcendentalism Harlem renaissance, confessional poetry, great depression, jazz blues, beat movement, negro spirituals, free verse , imagery, figures of speech/ figurative language, symbol/symbolism, surrealism, narrator, setting, character, irony, parallelism, paradox, epigraph, personification, point of view, dramatic irony , hyperbole, extended metaphor, realism, style, allusion, diction, rhyme.

(b). **History of world poetry (An Overview)**

**Reference List:**

1. Acheson, James and Romana Huk, eds. *Contemporary British Poetry: Essays in Theory and Criticism*. Albany NY: SUNY Press, 1996. Print.

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2. Altieri, Charles. *Painterly Abstraction in Modernist American Poetry*. Cambridge: CUP, 1989. Print.
3. Bysshe, Edward. *The Art of English Poetry*. N.A.: 1739. Print.
4. *Contemporary Poets*. Ed. James Vinson. 5th ed. New York: St. Martin's Press, 1991. Print.
5. Courthope, William John. *A history of English poetry*. London: Macmillan and Co., 1903-35. Print.
6. 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. Print.
7. Finneran, Richard J., ed. *The collected poems of W.B. Yeats*. A New Edition. New York : macmillan publishing company, 1983. Print.
8. Gregson, Ian. *Poetry and Postmodernism: Dialogue and Estrangement*. Basingstoke: Macmillan, 1996. Print.
9. MacNeice, Louis. *Modern Poetry: A Personal Essay*. London: OUP, 1938. Print.
10. - - -. *The Poetry of W.B. Yeats*. London: Faber, 1941. Print.
11. Perkins, David. *A History of Modern Poetry*. Cambridge, MA: Belknap Press of Harvard University Press, 1976-1987. 2 v. Print.

## DAV UNIVERSITY, JALANDHAR

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

**Paper Code: ENG511**

**Total Lecture: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** This paper is designed to prepare the student in the vast and extensive history of English literature and the social, political and cultural conditions in which the inception and evolution of the diversity of literature propelled itself.

**Learning Outcomes:** The proper study of this paper will prove to be the skeleton of knowledge for the student of literary study.

**UNIT- A Early Victorian period** 1848-1860: The Pre-Raphaelites

**UNIT –B Late Victorian period** 1880-1901: Aestheticism and Decadence

**UNIT- C Early Modern Period** (i) 1901-1914: The Edwardian Period  
(ii) 1910-1936: The Georgian Period

**UNIT-D Modern Period** 1914-1945: The Modern Period

### **Suggested readings:**

1. Daiches, D. *A Critical History of English Literature*. 2nd ed. in 4 vols.- Secker and Warburg, 1971-1972. Print.
2. Elton, O. *A Survey of English Literature*, 1730-1780, 1780-1830, 1830-1880, 6 vols - Edward Arnold Publishers, 1948. Print.
3. Ford, B. ed. *The New Pelican Guide to English Literature*, rev. and enlarged ed. in 9 vols.- Penguin Books, 1982-1988. Print.
4. *Longman Literature in English*. Gen. Ed. Carroll, D., Walsh, C. An M. Wheeler. (14 volumes in the series) Longman, 1987-2004. Print.
5. Legouis, E. , Cazamian. L. *A History of English Literature*- Dent and Sons, 1964. Print.
6. Rogers, Pat. *An outline of English Literature*- Oxford and New York: Oxford University Press, 1992. Print.
7. Sampson, G. *The Concise Cambridge History of English Literature*. 3rd ed. rev.- Cambridge University Press, 1970. Print.
8. Taine, H.A. *History of English Literature*, 4 vols- Chatto and Windus, 1883. Print.

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9. *The Cambridge History of English Literature*. Ed. Ward, A.W., Waller, A.R., 15 vols. Cambridge University Press, 1907-1927. Print.
10. *The Oxford History of English Literature*. Ed. Wilson, F.P., Dobree, B., 14 vols.- Oxford University Press, since 1945 (series not complete). Print.
11. Ward, A.C. *Illustrated History of English Literature*. 3 vols. Longmans, 1953-1955. Print.

## DAV UNIVERSITY, JALANDHAR

**Course Title: Academic Activity - II**

**Paper Code: ENG512**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	0	0	4	100

**Course Objective:** This paper intends to develop students' critical ability. Apart from it, this paper is research oriented.

**Learning Outcomes:** Students will develop their own points of view.

### Unit A & B

- Textual Analysis of *Anandamath* (Novel) - translations of Aurobindo, Basant Kumar Roy, and Julius Lipner)
- Textual Analysis of *Anandamath* (Movie)
- "History and the Nationalization of Hinduism" by Partha Chatterjee  
(Chatterjee, Partha. "History and the Nationalization of Hinduism." *The Oxford India Hinduism Reader*. Dalmia, Vasudh and Henrich von Stietencron, ed. Delhi: OUP, 2007. Print.)
- Comparison of Representations/Constructions
- Construction of 'truth' and Making of History

### Unit C & D

Students will write a paper and present Seminar on any of the following topics under the guidance of teacher:

#### 1. Indian Independence Movement: A Comparative View

- Indian Nationalist View
- Cambridge/Western View
- Subaltern View

#### 2. Representation of India: A Comparative View

- Max Muller: India -What can it Teach Us? (Non-Fictional Prose)



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- Swami Yogananda Paramhanda: My India (Poem)
- Aravind Adiga : The White Tiger (Novel)
- Danny Boyle: Slumdog Millionaire (Movie)
- Vikas Swarup: Slumdog Millionaire (Novel)

N.B.-Students can opt for another topic with the approval of Activity teacher.

# DAV UNIVERSITY, JALANDHAR

## Semester 3

**Course Title: Literary theory**

**Course Code: ENG601**

**Total Lectures: 60**

### Objectives:

The paper proposes to study literary theory as an intellectual and critical activity in the 20<sup>th</sup> Century. Central to this course is the analysis of some of the major essays that are central to the understanding of these literary and critical theories. The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism.

### Prescribed Texts:

Unit - A

Structuralism:

- (i) 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. (7 hours)
- (ii) Roland Barthes: "The Structuralist Activity" in *Critical Theory since Plato*. Ed. Hazard Adams. New York: Harcourt Brace Jovanovich, 1971. 1128-1130. (7 hours)

Unit - B

Poststructuralism and Deconstruction:

- (i) 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. (8 hours)
- (ii) Jacques Derrida: "Structure, Sign & Play in the Discourse of Human Sciences" from J. Derrida, *Writing and Difference*, trans. Alan Bass, Chicago: University of Chicago Press, 1978: 278-93. Also in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988: 108-23. (8 hours)

Unit - C

Postmodernism:

- (i) Jean Francois Lyotard: "Answering the Question: What Is Postmodernism?" translated by Regis Durand in *The Postmodern Condition*, Manchester University press, 1984. (8 hours)

L	T	P	Credits	Marks
4	1	0	4	100

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- (ii) Jean Baudrillard: "The Spirit of Terrorism," trans. by Chris Turner in *The Spirit of Terrorism and Other Essays*. London: Verso, 2003. (7 hours)

### Unit - D

#### New Historicism and Cultural Materialism:

- (i) Stephen Greenblatt: "Introduction" in *Renaissance Self-Fashioning*. Chicago: University of Chicago Press, 1980. 1-9. (7 hours)
- (i) Alan Sinfield and Jonathan Dollimore: "Foreword" and "Introduction" in *Political Shakespeare: New Essays in Cultural Materialism*. Ithaca: Cornell, 1985. vii-viii & 2-17. (8 hours)

#### Suggested Reading:

1. Barry, Peter. *Beginning Theory*. Manchester and New York: Manchester University Press, 1995. Print.
2. Culler, Jonathan. *Barthes*. Great Britain: Fontana, 1983. Print.
- Eagleton, Terry. *Literary Theory: An Introduction*, Minneapolis: University of Minnesota Press, 1983. Print.
3. ---. *Marxism and Literary Criticism*, Berkeley and Los Angeles: University of California Press, 1976. Print.
5. Hawthorn, Jeremy. *A Concise Glossary of Contemporary Literary Theory*, London: Edward Arnold, 1992. Print.
6. Derrida, Jacques. *Positions*. Trans. Alan Bass. Chicago: U of Chicago P, 1981. Print.
7. Derrida, Jacques. *Speech and Phenomena and Other Essays on Husserl's Theory of Signs*. Trans. David B. Allison. Evanston: Northwestern UP, 1973. Print.
8. Jefferson, Ann and David Robey, eds. *Modern Literary Theory*, New York: Barnes and Noble, 1982. Print.
9. Krishnaswamy, et al. *Contemporary Literary Theory: A Student's Companion*, New Delhi: Macmillan, 2000. Print.
10. Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*, New Jersey: Prentice-Hall, 1985. Print.
11. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford UP, 2005. Print.

## DAV UNIVERSITY, JALANDHAR

**Course Title: Indian Writing in English-I**

**Paper Code: ENG602**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** The different language clusters in India are distinctive but share a common heritage and core identity. Nurturing its plural and diverse traditions, emergent India is engaged in an act of constant and ongoing cultural translation and interpretation.

Indian writing in English reverberates with many voices trying to articulate the essence of Indianess. To quote V. K. Gokak, “Indianness of Indian writing consists in the writer’s intense awareness of his entire culture,” and that of K. R. Srinivas Iyengar, India or Indianness includes “the choice of subject,” “texture of thought and play of sentiment”, “the organization of material,” and “the creative use of language.” This course introduces students to a wide range of Indian Writing in English. Students will be encouraged to read widely for enrichment and enjoyment.

**Learning Outcomes:** After the completion of this course, the participants would gain the knowledge of “Indianness” through representative works. They will be able to identify the relationship between Indian Writing in English and its social context. They will be able to clearly communicate the knowledge, understanding and insights appropriate to literary study.

### Unit –A

#### 1. A. K. Ramanujan:

- Introduction to Ramanujan and his Works 1 hour
- “Small-Scale Reflections on a Great House” (Textual Analysis) 1.5 hours
- “Obituary” (Textual Analysis) 1.5 hours
- “Love Poem for a Wife 1” (Textual Analysis) 1.5 hours
- Major Themes in Ramanujan’s Poems: Search for Roots, Family Relationships, and Retrospection 1.5 hours

#### 2. Nizzim Ezekeil:

- Introduction to Ezekeil and his Works 1 hour
- “Poet, Lover, Birdwatcher” (Textual Analysis) 2 hours
- “Enterprise” (Textual Analysis) 1.5 hours
- “Night of the Scorpion” (Textual Analysis) 1 hour
- Major Themes in Ezekeil’s Poems: Self Exploration, Journey of Life, and Superstition 1.5 hours
- Parallelism and Symbolism in Ezekeil’s Poems 1 hour

### Unit-B

#### Raja Rao: *Kanthapura*

- Introduction to Raja Rao and *Kanthapura* 1 hour
- *Kanthapura* (Textual Analysis) 7 hours
- A Gandhian/ Nehruvian Novel 2 hours

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- Nationalism 1 hour
- Narrative Technique 1 hour
- Myths and Symbols 1 hour
- Politics of Caste, Class, and Gender 2 hours

### Unit-C

#### Asif Currimbhoy: *Goa*

- Introduction to Asif Currimbhoy and *Goa* 1 hour
- *Goa* (Textual Analysis) 9 hours
- Racism : A Colour Paradigm 1 hour
- Love, Lust, and Sexual Corruption 1 hour
- Colonization 2 hours
- Portrayal of Women 1 hour

### Unit-D

#### Nehru: *Discovery of India* (Chapter 3: “The Quest” and Chapter 4: “The Discovery of India”)

- Introduction to Nehru and *Discovery of India* 1 hour
- Chapter 3- “The Quest” (Textual Analysis): The Panorama of India's Past, Nationalism and Internationalism, India's Strength and Weakness, The Search for India, 'Bharat Mata', The Variety and Unity of India, Travelling through India, General Elections, The Culture of the Masses, Two Lives 6 hours
- Chapter 4- “The Discovery of India” (Textual Analysis): The Indus Valley Civilization, The Coming of the Aryans, What is Hinduism?, The Earliest Record, Scripture and Mythology, The Vedas, The Acceptance and the Negation of Life, Synthesis and Adjustment, The Beginnings of the Caste System, The Continuity of Indian Culture, The Upanishads, The Advantages and Disadvantages of an Individualistic Philosophy, Materialism, The Epics. History, Tradition, and Myth, The Mahabharata, .The Bhagavad Gita, Life and Work in Ancient India, Mahavira and Buddha: Caste, Chandragupta and Chanakya. The Maurya Empire Established, The Organization of the State, Buddha's Teaching, The Buddha Story, Ashoka 8 hours

### Reference List:

1. Bharvani, Shakuntala. Nissim Ezekiel. New Delhi: Sahitya Akademi, 2000. Print
2. Bowers, Faubian. *The World of Asif Currimbhoy*. Calcutta: Writers Workshop, 1972. Print. Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling, 1985. Print.
3. Currimbhoy, Asif. *Asif Currimbhoy's Plays*. Oxford & IBH Publishing Company, 1972. Print.
4. Damodhar, G. “Search for Identity: An Estimate of Ezekiel’s Poetry.” *Nissim Ezekiel: A Critical Companion*. Ed. G. S. Balarama Gupta. New Delhi: Pencraft, 2012. 79-85. Print

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5. King, Bruce. *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 1987. Print.
6. Kumar, Akshay. A. K. *Ramanujan: In Profile and Fragment*. Jaipur: Rawat Publications, 2004. Print.
7. Lal, E.N. *The Poetry of Encounter: Dom Moraes, A.K. Ramanujan and Nissim Ezekiel*. New Delhi: Sterling, 1983. Mehrotra, A. K. ed., *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003. Print.
8. Mukherjee, Meenakshi. *Twice Born Fiction*. New Delhi: Heinemann, 1971. Print.
9. ---. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press, 2000. Print.
10. Naik, M. K. ed., *Aspects of Indian Writing in English*. Delhi: Macmillan, 1979. Print.
11. ---: *Raja Rao*. New York: Twayne Publishers Inc., 1972. Print.
12. Nehru, Jawahar Lal. *Discovery of India*. India: OUP, 1994 (6<sup>th</sup> ed.). Print.
13. Parthasarathy, R. ed., *Ten Twentieth Century Indian Poets*, Delhi: Oxford University Press, 1976. Print.
14. Rao, Raja. *Kanthapura*. Delhi: Orient Paperbacks, 1970. Print. Sethi, Rumina: *Myths of the Nation*. Oxford: Clarendon Press, 1999. Print.
15. Shyamala, A. Narayan : *Raja Rao (Man and His Works)*. New Delhi: Sterling, 1988. Print.
16. Tharu, S. and K. Lalitha, *Women Writing in India: 600BC to the Present*, 2 vols. New Delhi: Oxford University Press, 1995. Print.

## DAV UNIVERSITY, JALANDHAR

**Course Title: Literature In Translation**

**Course Code: ENG603**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** To introduce fiction as a genre of literature through a critical study of the thematic and stylistic aspects of the following prescribed texts.

**Learning Outcome:** Students will become familiar with the fundamental aspects of American literary trends.

### Unit – A Devotional Poetry

#### Songs of Meerabai:

8 hours

i. *Harivar Mukyo Kem Jai*

(How Can I Abandon My Beloved Hari?)

ii. *Meto Tare Sharan Pari Re*

(Lord! I Have Surrendered Myself To You)

#### Songs of Kabir:

7 hours

i. *Sadhu Brahm Alakh Lakhaya*

(When He Himself reveals Himself, Brahma brings into manifestation)

ii. *Tohi Mori Lagan Lagaye re Phakir Wa*

(To Thee Thou hast drawn my love, O Fakir!)

### Unit – B U. R. Ananthamurthy: *Samskara*

- Introduction to the Writer and His Works 1 hour
- Textual Reading 5 hours
- Hindu Class Structure 3 hours
- Socio-cultural Moral Code of Conduct 3 hours
- Thematic/Stylistic Analysis 3 hours

### Unit – C Kalidasa: *Abhijñānaśākuntalam*

- Introduction to the Writer and His Works 1 hour
- Textual Reading 5 hours
- Thematic Analysis 3 hours
- Poetic Imagery 3 hours
- Structural Analysis 3 hours

### Unit – D Rabindaranath Tagore: *Nationalism in India*

- Introduction to the Writer and His Works 1 hour
- Textual Reading 5 hours
- Racial Problem 3 hours
- Socio-cultural Perspective Towards Racism 3 hours
- Eastern and Western Ideas of Nationalism 3 hours

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### Suggested Reading:

1. Baral K. C. , D. Venkat Rao, Sura Prasad Rath. *U.R. Anantha Murthy's Samskara: A Critical Reader*. New Delhi: Pencraft International, 2005. Print.
2. Devadhar, C. R. *Works of Kalidasa Vol.II (Poetry): Edited with an Exhaustive Introduction, Critical and Explanatory Notes and English Translation*. New Delhi: Motilal Banarasidas, 2010. Print.
3. Gupt, Bharat. *Dramatic Concepts Greek and Indian: A Study of the Poetics the Natyasastra*. New Delhi: D.K. Printworld (P) Ltd., 2006. Print.
4. Roy, Vijay Kumar. "Devotional Literature of India: A Critical Study of the Poetry of Kabirdas, Tulsidas and Meerabai." *Writers Editors Critics*. 2.1 (2012). Print.
5. Sharma, Milan Swaroop. "Rituals In Conflict With Modernization: A Critical Perspective On U.R. Ananthamurthy's *Samskara*." *Journal of Literature, Culture and Media Studies*. 4. 7 & 8 (2012). Print.
6. Subramaniam, V. K. *Mystic Songs of Meera*. N.A.: Abhinav Publications, 2005. Print.



## DAV UNIVERSITY, JALANDHAR

**Course Title: LINGUISTICS**

**Paper Code: ENG 603**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

### **Course Objective:**

The course aims at providing 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, and also will be assisted in developing an understanding of the language study through a scientific and analytical approach. A strong component of the training to be imparted to the students will comprise the focus on cultivating the essential capability for the usage of the subtle aspect of language

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

- The meaning and role of language
- The mechanism and history of linguistics as a science
- The contribution of various linguists towards the growth of language
- The operational aspect of various branches of linguistics
- The practical usage of the sounds of English in our speech
- The significance of developing language skills

### **UNIT-A**

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

(15 hours)

### **UNIT –B**

Modern Linguistics:

Linguistics as a Science, The descriptive approach, the early structuralists, the contribution of Bloomfield. Ferdinand de Saussure and Dichotomies, Langue and Parole, Syntagmatic and Paradigmatic relationships, synchronic and diachronic approaches. Branches of Linguistics; Psycholinguistics, Sociolinguistics and the study of the variation in language, particularly, dialect, accent and register.

(15 hours)

### **UNIT- C**

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Levels of linguistic analysis I - Phonetics (speech organs, description and classification of sounds, IPA system, phonemes, allophones, minimal pairs);  
Morphology, (free and bound morphemes, allomorphs, zero morphemes)

(15hours)

### UNIT-D

Phonology:

Introduction to Phonetics, the description and classification of English Vowels and consonants, syllable structure, word stress. Transcription of English words, marking stress. Weak forms, assimilation and elision in connected speech, basic patterns of intonation

Word formation; derivation, affixation, compounding.

(15 hours)

### Suggested Readings:

1. Culler, Jonathan D. *Ferdinand de Saussure*. London: Fontna Modern Classics, 1978. Print.
2. Gimson, A.C. *Introduction to the Pronunciation of English*. London: Arnold, 1988. Print.
3. Ladefoged, P. *A Course in Phonetics*. New York: Harcourt Brace College Publishers, 1993. Print.
4. Lyons, J. *Language and Linguistics*. Cambridge, CUP 1982. Print.
5. Radford, A. *Linguistics: An Introduction*. Cambridge: Cambridge University Press, 1999. Print.
6. Roach, Peter. *English Phonetics and Phonology*. Cambridge: CUP, 1983. Print.
7. Sethi, J. and P.V. Dhamija, *Course in Phonetics and Spoken English*. New Delhi: Prentice Hall of India, 2002. Print.
8. Syal, Pushpinder and Jindal. *Introduction to Linguistics, Grammar and Semantics*. New Delhi: Prentice Hall of India, 2007. Print.
9. Yule, G. *The Study of Language*. Cambridge: Cambridge University Press, 2009. Print.

DAV UNIVERSITY, JALANDHAR

**Course Title: Postcolonial Literature and theory**

**Course Code: ENG604**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Objectives:** This course intends to familiarize students with literatures of two erstwhile colonies – Asia and Africa– which have remained outside discourse making for a long time. Also it proposes to give a voice to the indigenous efforts towards decolonizing the local people from colonial and neo-colonial hegemonies. The course is introduced as a revisionary discipline which primarily focuses on interrogating the Western canon.

**Prescribed Texts:**

Unit - A

**Edward Said: “Introduction” to *Orientalism***, London: Routledge, 1978. 1-28.

- a. Colonial context: 3 hours
- b. Key concepts: 3 hours
- c. Textual analysis: 7 hours
- d. Critique of Said: 2 hours

Unit - B

**GayatriChakravartySpivak: ‘Can the Subaltern Speak?’** in *Colonial Discourse and Postcolonial Theory: A Reader*, eds. Patrick Williams and Laura Chrisman London: Harvester Wheatsheaf, 1993.

- a. Colonialism in Indian Context: 3 hours
- b. Subaltern theory: 3 hours
- c. Colonial Discourse: 5 hours
- d. Critique of Spivak: 4 hours

Unit - C

**Chinua Achebe: *Things Fall Apart***, Oxford: Heinemann, 1958.

- a. Introduction: 1 hours
- b. Textual analysis: 6 hours
- c. Language:2 hours
- d. Individual and society: 4 hours
- e. Colonialism: 2 hours

Unit - D

**Salman Rushdie: *Midnight’s Children***, New York: Avon, 1980.

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- a. Magic realism: 2 hours
- b. History and narrative: 3 hours
- c. Textual analysis: 7 hours
- d. Postcolonial context: 3 hours

### **Suggested Readings:**

1. Ashcroft, Bill Ashcroft et al, eds. *The Post-Colonial Studies Reader*, London and New York: Routledge, 2006. Print.
2. Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993. Print.
3. Bhabha, Homi. *Nation and Narration*, London and New York: Routledge, 1990. Print.
4. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *Key Concepts in Post-Colonial Studies*, London and New York: Routledge, 1998. Print.
5. Brennan, Timonthy. *Salman Rushdie and the Third World*, New York: St. Martin's Press, 1989. Print.
6. King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996. Print.
7. Killam, G. D. *The Novels of Chinua Achebe*. Studies in African Literature Series, London: Heinemann, 1978. Print.

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**Course Title: American Literature**

**Course Code: ENG605 (Option A)**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** To introduce American literature as a distinct branch of English literature through a critical study of the thematic and stylistic aspects of the following prescribed texts.

**Learning Outcome:** Students will become familiar with the fundamental aspects of American literary trends.

**Unit – A Toni Morrison: *Beloved***

- |  |         |         |
|--|---------|---------|
| • Introduction to the Writer and Her Works | 1 hour  | 1 hour  |
| • Beloved (Textual Analysis)               | 4 hours | 4 hours |
| • Black History                            | 2 hours | 2 hours |
| • Psychoanalytic Study of Mourning         | 3 hours | 3 hours |
| • Novel as a Historiographical Record      | 3 hours | 2 hours |
| • Stylistic and Thematic Analysis          | 3 hours | 3 hours |

**Unit – B Edward Albee: *Who is Afraid of Virginia Woolf***

- |  |  |         |
|--|--|---------|
| • Introduction to the Writer and His Works |  | 1 hour  |
| • Who is Afraid... (Textual Analysis)      |  | 3 hours |
| • Absurd Theatre                           |  | 3 hours |
| • Life of Reality Vs. Life of Illusion     |  | 2 hours |
| • The Idea of Alienation                   |  | 3 hours |
| • Stylistic and Thematic Analysis          |  | 3 hours |

**Unit – C i. Walt Whitman: *Song of Myself* (I & II)**

**ii. Emily Dickinson: “*Hope*” is the Thing with Feathers**

**iii. Emily Dickinson: “*Unto Me? I Don’t Know You*”**

- |   |  |         |
|---|--|---------|
| • Introduction to the Writers and Their Works |  | 1 hour  |
| • The Poems (Textual Analysis)                |  | 6 hours |
| • Individualism                               |  | 2 Hours |
| • Celebration of the Self                     |  | 2 hours |
| • Quest for the Meaning in Life               |  | 2 hours |
| • Poetic Features                             |  | 1 hours |

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- Structural analysis 1 hour

### Unit – D i. Emerson: *The American Scholar*

#### ii. Thoreau: *Civil Disobedience*

- Introduction to the Writer and Her Works 1 hour
- (Textual Analysis) 5 hours
- The American Scholar as the Forerunner of American Intellect 3 hours
- Civil Disobedience as a Rebellious Document 3 hours
- Stylistic and Thematic 3 hours

### Suggested Reading:

1. Barrett, M. O. *The Irrational Man*. <[http://www.philosophymagazine.com/others/MO\\_Barrett\\_Irrational.html](http://www.philosophymagazine.com/others/MO_Barrett_Irrational.html)>. 20 August 2011. Web.
2. Camus, Albert. *The Myth of Sisyphus*. <http://www.sccs.swarthmore.edu/users/00/pwillen1/lit/msysip.htm>>. 14 January 2005. Web.
3. Fisher, William J. *The American Literature of the Nineteenth Century: An Anthology*. New Delhi Eurasia Publishing House Pvt Ltd, 1970. Print.
4. Jacob, J. *History of American Literature*. New Delhi: Sublime Publishers, 2005.
5. Milton, Jane, Caroline Polmear and Julia Fabricius. *A Short Introduction To Psychoanalysis*. New Delhi: Sage Publications, 2004. Print.
6. Schneider, Dorothy Schneidercarl J. *An Eyewitness History Of Slavery In America*. N. A.: Checkmark, 2000. Print.

**DAV UNIVERSITY, JALANDHAR**

**Course Title: Non-Fiction Prose**  
**Course Code: ENG605 (Option B)**  
**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** this course is designed to improve student's creative and critical faculties through the intensive study of original nonfiction prose. It focuses on developing greater insight for studying elements of the nonfiction writer's craft including description, voice, veracity (authenticity), audience awareness, style, design, and the ethical dilemmas inherent in writing nonfiction.

**Learning Outcomes:** After studying this course, learners will be able to identify the relationship between nonfiction prose and its worth and value in the growth to human mental faculties i.e. reason and imagination. They will be able to clearly communicate the knowledge, understanding and insights appropriate to literary study.

**Prescribed texts:**

**Unit A: Activist Prose:**

**Arundhati Roy: "Walking with the Comrades"**

- a. Perspective on Maoist problem In India (4 Hours)
- b. Textual analysis (6 hours)
- c. Role of media (2 hours)
- d. Social activism in India (2 hours)
- e. Freedom of speech (1 hour)

**Unit B: Autobiographical Prose:**

**Kamla Das: *My Story***

- a. Textual analysis (6 hours)
- b. Autobiography and subversion (2 hours)
- c. Marriage as a social Institution (3 hours)
- d. Women in domestic spheres (2 hours)
- e. Woman and writer (2 hours)

**Unit C: Historical Writing:**

**Gail Omvedt: *Understanding Caste: From Buddha to Ambedkar and Beyond***

- a. Historical issues of caste and anti-caste movements (5 hours)
- b. Textual analysis (5 hours)
- c. Dalit vision and dalit politics (3 hours)

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- d. Hinduism and its caste ideology (2 hours)

### Unit D: Travel Prose:

#### Amitav Ghosh: *Dancing in Cambodia*

- a. Modern directions in travel writings (3 hours)
- b. Textual analysis (5 hours)
- c. Muddy boundaries of facts and fiction (2 hours)
- d. Nation, culture, family, individual and Ghosh (5 hours)

### Reference List:

1. Ambedkar, B. R. "Annihilation of Caste" (1936). In Moon (1979). Print.
2. Amooore, L. *The Global Resistance Reader*. London: Routledge, 2005. Print.
3. Chambers, Claire. "Anthropology as Cultural Translation: Amitav Ghosh's *In an Antique Land*". *Postcolonial Text*, 2.3, 2006. Print.
4. Clark, Steve. (ed.) *Travel writing and empire: postcolonial theory in transit*. London: Zed books, 1999. Print.
5. Clifford, James. *Routes: Travel and translation in the late twentieth century*. Harvard University Press, 1997. Print.
6. Devi, Mahashweta and Spivak, Gayatri Chakravorty. *Imaginary maps*. Routledge 1994. Print.
7. Dumont, Louis 1980. *Homo-hierarchicus: The caste system and its implications*. 2nd ed. Trans. M. Sainsbury, L. Dumont & B. Gulati. Chicago: University of Chicago Press. Print.
8. Guha, Ramachandra. "Where Fact Crosses Fiction: In an Antique Land by Amitav Ghosh: Review". *Economic and Political Weekly* 28.11: 451. Print.
9. Ilaiah, Kancha. *Why I am not a Hindu*. Calcutta: Samya (Bhatkal & Sen), 1996. Print.
10. Justin Edwards, ed. *Postcolonial Travel Writing: Critical Exploration*. Palgrave Macmillan. 2010. Print.
11. Keer, Dhananjay. *Dr. Ambedkar: Life and Mission*. Bombay: Popular Prakashan, 1990. Print.
12. Kuehn and Smethurst (eds.) *Travel Writing, Form and Empire: the poetics and politics of mobility*. Routledge 2008. Print.
13. Omvedt, Gail. *Cultural Revolt in a Colonial Society: The Non-Brahman Movement in Western India, 1873-1930*. Bombay: Scientific Socialist Education Trust, 1976. Print.
14. ---, *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Sage, 1994.
15. ---. *Dalit Visions*. New Delhi: South Asia Books. 1998. Print.
16. ---. "Caste, Race and Sociologists." *The Hindu*, 14 March 2001. Print.
17. White, Jonathan.(ed.). *Recasting the world: writing after colonialism*. Michigan: John Hopkins university press, 1993. Print.



DAV UNIVERSITY, JALANDHAR

**Course Title: Academic Activity - III**

**Course Code: ENG606**

**Total Lectures:**

L	T	P	Credits	Marks
4	0	0	4	100

**Course Objective:** To encourage the habit of reading among students. Further, it aims at providing a comparative perspective to analyze and interpret prescribed texts.

**Learning Outcome:** It will benefit students in terms of self-expressions and vocabulary. Moreover, students will be able to interpret texts from multiple points of view.

**Texts for reading:**

1. *Vanity Fair* by William Thackeray
2. *Oliwer Twist* by Charles Dickens
3. *Far From the Madding Crowd* by Thomas Hardy
4. *Uncle Tom's Cabin* by Harriet Beecher Stowe
5. *Sense and Sensibility* by Jane Austen
6. *Bye Bye Black Bird* by Anita Desai
7. *The Shadow Lines* by Amitav Ghosh
8. *The Kite Runner* by Khalid Hussaini

**Note:** Every week two hours are allotted for the topic discussion between students and Activity Teachers.

## DAV UNIVERSITY, JALANDHAR

### Semester 4

**Course Title: Literary Criticism in India**

**Course Code: ENG607**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Objective:** The purpose of this paper is to introduce our students with indigenous criticism and critical theories. Here the selection of texts is carried out keeping in mind two vital objectives: first, antiquity and contemporary are brought together; second, various schools of criticism provide contestation grounds for each other. It will also provide the students an opportunity to study criticism available in translation from other Indian languages.

#### **Unit A Sanskrit Aesthetics:**

- (i) Bharata: *Natyashastra*, tr. Manomohan Ghosh (chapter 6: ‘Sentiments’) revd. 2nd edn. (Calcutta: Granthalaya, 1967), vol. I, pp 100-18. (15 Hours)

#### **Unit B Nativism:**

- (i) G.N. Devy: “Tradition and Amnesia” in *After Amnesia*. (10 Hours)
- (ii) Bhalchander Nemade: “*Sahityateel Desiyata*” (Nativism in Literature) in *Nativism: Essays in Criticism*. New Delhi: Sahitya Akademi, 1997. 233-254. (5 Hours)

#### **Unit C Dalit Aesthetics:**

Sarankumar Limbale:

- (i) “Dalit Literature: Form and Purpose” (8 Hours)
- (ii) “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. (7 Hours)

#### **Unit D Postcolonial Theory in India:**

- (i) Ania Loomba: “Challenging Colonialism” in *Colonialism / Postcolonialism*. London: Routledge, 1998. 154 – 212. (10 Hours)
- (ii) Namwar Singh: “Decolonising the Indian Mind” translated by Harish Trivedi and published in *Indian Literature*. Vol. 35, No. 5, 1992. 145-157. (5 Hours)

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### Suggested readings:

1. Balmiki, Om Prakash. *Dalit SahityakaSoundryaShastra*. New Delhi: RadhakrishanaParkashan Pvt. Ltd., 2001. Print.
2. Bharata. *Natyashastra*, tr. Manomohan Ghosh. Calcutta: Granthalaya, 1967, vol. I, pp 100-18. Chari, V.K. *Sanskrit Criticism*. New Delhi: Motilal Banarsidass Pvt. Ltd., 1993. Print.
3. Chaitananya, Krishna. *New History of Sanskrit Literature*. 2<sup>nd</sup>. ed. New Delhi: Manohar, 1977. Print.
4. Devy, Ganesh N. *After Amnesia*. Mumbai: Orient Longman, 1992. Print.
5. ---. "Swa& Para: Self and the Other." *Of Many Heroes*. Mumbai: Orient Longman, 1998. 143-147. Print.
6. Kane, P. V. *History of Sanskrit Poetics*. 3<sup>rd</sup>. ed. New Delhi: Motilal Banararsidas, 2002. Print.
7. Kapoor, Kapil and Nalini M. Ratnam. *Literary Theory: Indian Conceptual Framework*. New Delhi: Affiliated East-West Press, 1998. Print.
8. Limbale, Sharan Kumar. *Towards an Aesthetics of Dalit Literature: History, Controversies and Considerations*. Trans. and ed. by Alok Mukherjee. New Delhi: Orient Longman, 2004. Print.
9. Loomba, Ania. *Colonialism/ Postcolonialism*. 2<sup>nd</sup> ed. London and New York: Routledge, 2005. Print. Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. New Delhi: OUP, 1992. Print.
10. Nemade, Bhalchander. "Nativism in Literature." Trans. and ed. by Arvind Dixit and MakarandParanjape. *Nativism: Essays in Criticism*. New Delhi: SahityaAkademi. 233-254. Print.
11. Rayan, Krishna. *Sahitya, A Theory: For Indian Critical Practice*. New Delhi: Sterling Publishers, 1987. Print.
12. Shastri, Gaurinath. *A Concise History of Classical Sanskrit Literature*. Delhi: MotilalBanarsidass, 1998. Print.

## DAV UNIVERSITY, JALANDHAR

**Course Title: Indian Writing in English-II**

**Paper Code: ENG608**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** The different language clusters in India are distinctive but share a common heritage and core identity. Nurturing its plural and diverse traditions, emergent India is engaged in an act of constant and ongoing cultural translation and interpretation.

Indian writing in English reverberates with many voices trying to articulate the essence of Indianness. To quote V. K. Gokak, “Indianness of Indian writing consists in the writer’s intense awareness of his entire culture,” and that of K. R. Srinivas Iyengar, India or Indianness includes “the choice of subject,” “texture of thought and play of sentiment”, “the organization of material,” and “the creative use of language.” This course introduces students to a wide range of Indian Writing in English. Students will be encouraged to read widely for enrichment and enjoyment.

**Learning Outcomes:** After the completion of this course, the participants would gain the knowledge of “Indianness” through representative works. They will be able to identify the relationship between Indian Writing in English and its social context. They will be able to clearly communicate the knowledge, understanding and insights appropriate to literary study.

### UNIT-A

#### **Kamla Das:**

- Introduction to Kamla Das and her Works 1 hour
- “The Freaks” (Textual Analysis) 2 hours
- “My Grandmother's House” (Textual Analysis) 2 hours
- “A Hot Noon in Malabar” (Textual Analysis) 2 hours
- “The Sunshine Cat” (Textual Analysis) 2 hours
- “The Invitation” (Textual Analysis) 2 hours
- Major Themes in Kamla Das’s Poems: Female Sensibility, Love as a Quest for Identity, Nostalgia, Confession, Conflict between Morality and Sexuality, and Man-Woman Relationship 4 hours

### UNIT -B

#### **Arundhati Roy: The God of Small Things**

- Introduction to Arundhati Roy and *The God of Small Things* 1 hour
- *The God of Small Things* (Textual Analysis) 9 hours
- Trauma and Ethical Dilemma 1.5 hours
- Woman as the Oppressed 1.5 hours
- Untouchability and Social Exclusion 1 hour
- Linguistic Innovations 1 hour

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### UNIT- C

#### **Mahesh Dattani: Where There's a Will**

- Introduction to Dattani and *Where There's a Will* 1 hour
- *Where There's a Will* (Textual Analysis) 5 hours
- Play as a Comedy 1 hour
- Male Egoism 1 hour
- Portrayal of Women Characters 1 hour
- Irony of the Title 1 hour

### UNIT-D

#### **Nirad C. Chaudhuri: The Autobiography of an Unknown Indian**

- Introduction to Nirad C. Chaudhuri and his *Autobiography* 1 hour
- *The Autobiography of an Unknown Indian* (Textual Analysis) 12 hours
- Indian/Anti-Indian Stance of a Self Professed Anglophile 4 hours
- Self-Discovery 1.5 hours
- Elements of Autobiography 1.5 hours

#### **Reference List:**

1. Chaudhuri, Kuthari, Asha, *Contemporary Indian Writers in English: Mahesh Dattani*. New Delhi: Foundation Books Pvt.Ltd.Cambridge House, 2005. Print.
2. Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling, 1985. Print.
3. Karnani, C., *Nirad C. Chaudhuri*. USA: Twayne Publishers, 1980. Print.
4. Kaul, R. K. *Nirad C. Chaudhuri: The Renaissance Man*, Delhi: Rawat Publications, 1998. Print.
5. King, Bruce *Modern Indian Poetry in English*. New Delhi: Oxford University Press, 1987. Print.
6. Kohli, Devendra. *Kamla Das*, Arnold Heinemann, New Delhi. Print.
7. Mehrotra, K. ed. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003. Print.
8. Mukherjee, Meenakshi. *Twice Born Fiction*. New Delhi: Heinemann, 1971. Print.
9. - - -. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press, 2000. Print.
10. Multani, Angelie ed.: *Mahesh Dattani's Plays: Critical Perspectives*. Delhi: Pencraft, 2007. Print.
11. Naik, M. K. ed., *Aspects of Indian Writing in English*. Delhi: Macmillan, 1979. Print.
12. Raina, Sita, "A Note on the Play", *Where There's a Will in Collected Plays Mahesh Dattani*, New Delhi: Penguin Books, 2000. Print.
13. Rangacharya, Adya. *The Indian Theatre*. New Delhi: National Book Trust, 1971. Print.

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14. Roy, Amitabh. *The God of Small Things : A novel of social commitment*. New Delhi, India: Atlantic Publishers and Distributors, 2005. Print.
15. Sinha, T. *Nirad C. Chaudhuri: A Sociological and Stylistic Study of His Writings During the Period 1951–72*. Patna: JanakiPrakashan.1981. Print.
16. Surendran, K.V. *The God of Small Things: A Saga of Lost Dreams*. New Delhi, India: Atlantic Publishers and Distributors, 2000. Print.
17. Tharu, S. and K. Lalitha, *Women Writing in India: 600BC to the Present*, 2 vols. New Delhi: Oxford University Press, 1995. Print.

## DAV UNIVERSITY, JALANDHAR

**Course Title: Cultural Studies**

**Paper Code: ENG609**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Course Objective:** Objectives of this course are to prepare students for the participation in critical debates surrounding the historical contexts and modes of analysis of different cultural products of the Anglophone sphere by

- developing an understanding of the issues and questions dealt with in Cultural Studies
- developing the necessary (practical) skills for historical contextualization and cultural analysis
- applying these skills to selected topic areas and cultural products/phenomena in the context of
- Historical developments and current critical debates

**Learning Outcomes:** This course will enable the students to identify and become familiar with

- a variety of discourses and different conceptions of 'culture'
- concepts, traditions, revisions, and perspectives in the field of Cultural Studies
- critical schools of thought
- media-specific forms and methods of cultural analysis

### UNIT-A

- **Stuart Hall:** *Cultural Studies and its theoretical legacies.* (15 hours)

### UNIT -B

- **Raymond Williams:** *Culture is ordinary.* (15 hours)

### UNIT- C

- **Walter Benjamin:** *The Work of Art in the Age of Mechanical Reproduction.* (15 hours)

### UNIT-D

- **Theodore Adorno and Max Horkheimer:** *The Culture Industry: Enlightenment and Mass Deception.* (15 hours)

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### Suggested Readings :

1. Eagleton, Terry. *Ideology: An introduction* London and New York: Verso, 1991.
2. Hall, Stuart. *Representation: Cultural representations and signifying practices*. London: Sage, 1997.
3. Michel de Certeau, *The Practice of Everyday Life*.2002.
4. Said, Edward. *Orientalism*. New York: Vintage Books, 1978.
5. Spivak, Gayatri Chakravorty. *In Other Words Essays in Cultural Politics*. New York: Methuen, 1988.
6. Storey, John. 'Introduction: The study of popular culture and cultural studies' in (ed) *Cultural Theory and Popular Culture: A Reader*. Harlow: Pearson Education Ltd., 2009.
7. Theodore Adorno and Max Horkheimer, *The Dialectic of Enlightenment* (2002)
8. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press, 1988.
9. - - -. *Culture*. London: Fontana, 1986.



## DAV UNIVERSITY, JALANDHAR

**Course Title: New Literatures in English**

**Course Code: ENG610**

**Total Lectures: 60**

L	T	P	Credits	Marks
4	1	0	4	100

**Objectives:** The course concerns New Literatures in English which will introduce students to some major issues and problems common to such literatures. After centuries of colonial rule and British Literature, we find that decolonization has shown that there are simply too many writers and writing, new nations and old hegemonies to be scrutinized. This course attempts to familiarize students to literatures of the 'new' world – Caribbean, Asian, Australian and Canadian – which have remained outside discourse making for a long time. The course is introduced as a revisionary discipline which primarily focuses on interrogating the Western canon.

Unit - A

Jean Rhys: *Wide Sargasso Sea*

- Introduction to the Writer and His Works: 1 hour
- Textual Analysis: 4 hours
- Caribbean History: 2 hours
- The novel as a postmodern and postcolonial response to *Jane Eyre*: 3 hours
- plurality of voice in the novel: 2 hours
- Stylistic Analysis: 3 hours

Unit - B Amitav Ghosh: *Sea of Poppies*

- Introduction to the Writer and His Works: 1 hour
- Textual Analysis: 4 hours
- An Introductory Note on British Opium Trade: 3 hours
- Cross-cultural Interaction: 2 hours
- Symbolic Analysis: 3 hours
- Stylistic Features: 3 hours

Unit - C Patrick White: *The Tree of Man*

- Introduction to the Writer and Her Works: 1 hour
- Textual Analysis: 5 hours

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- Jungian idea of Mandala: 3 hours
- Australian folklore and cultural myth: 3 hours
- Stylistic Analysis: 3 hours

Unit - D Margaret Atwood: *Surfacing*

- Introduction to the Writer and Her Works: 1 hour
- The Poems (Textual Analysis): 4 hours
- Search for the Self: 2 Hours
- Alienation and its Trauma: 2 hours
- American Expansionist Forces: 2 hours
- Symbolic Analysis: 2 hours
- Stylistic Features: 2 hours

### Suggested Readings:

1. Ashcroft, Bill et al, eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 2006. Print.
2. - - -. *Key Concepts in Post-Colonial Studies*, London and New York: Routledge, 1998. Print.
3. Bhabha, Homi. *Nation and Narration*, London and New York: Routledge, 1990. Print.
4. Birns, Nicholas. "The Solid Mandala and Patrick White's Late Modernity." *Transnational Literature*. 4.1, November 2011. <<http://fhrc.flinders.edu.au/transnational/home.html>>. Web.
5. Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993. Print.
6. Johnson, Manly. "Patrick White's Fiction: The Paradox of Fortunate Failure" (review). *MFS Modern Fiction Studies*. 33.4 (1987).764-765. Print.
7. King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996. Print.
8. McMahon, Elizabeth and Brigitta Olubas, eds. "Remembering Patrick White: Contemporary Critical Essays." Amsterdam: Rodopi, 2010. Print.

## DAV UNIVERSITY, JALANDHAR

**Course Title: Mini Dissertation**

**Course Code: ENG611**

L	T	P	Credits	Marks
0	0	0	4	100

### **Instructions and Guidelines for Mini Dissertation-**

Supervisors will be allotted to students by coordinator of the department, and title of the dissertation will be approved by supervisor in the meeting of Board of Studies. In normal circumstances, a student will have to submit his/her dissertation before appearing in the end term examination.

The purpose of the dissertation is to show that the candidate is able to carry out supervised research, has a grasp of the research tools in the chosen field and is familiar with the important publications on the subject. It should also demonstrate that the candidate is able to communicate results and to evaluate his or her own work and that of others critically. Dissertation may be of Inter-disciplinary nature.

A mini-dissertation should have a limited focus, e.g. on one research question rather than many. Candidates will need to work closely with their supervisor to focus the question to make the project manageable with limited resources. The research could be one part of a larger research project.

The literature review should indicate that the candidate is capable of identifying the most important and up to date works in the field, of reading them critically and of synthesising the findings.

**DAV UNIVERSITY, JALANDHAR**

**Course Title: Academic Activity IV**

**Course Code: ENG612**

**Total Lectures:**

L	T	P	Credits	Marks
4	0	0	4	100

**Course Objective:** This paper is to generate opportunities for the students and to provide them space for application of their literary and theoretical acumen on page or in performance.

**Learning Outcomes:** After completion of this paper the students will find themselves capable and confident in the field of study they have been given to prepare. It makes them check their conceptual understanding of the respective field of study.

**UNIT- A** Special author: Robert Browning

John Keats

**UNIT- B** Student project: Children Literature

Poetry

**UNIT- C** Literary essay: Comprehension of unseen passage

**UNIT- D** Creative or Critical Writing: Film Review

Poem

**Note:** Every week two hours are allotted for the topic discussion between students and Activity Teachers.