

DAV UNIVERSITY JALANDHAR



Faculty of Languages and Literature
Course Scheme & Syllabus

For

M.A. in ENGLISH

1st to 4th SEMESTER EXAMINATIONS

2019-20 Session Onwards

Syllabi Applicable for Admissions in 2019

1. **Mission:**

The Department 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 in order to help them how to think and speak their hearts and minds.

This programme will provide opportunities to graduates with particular interest in English Language to acquire deeper insight into English Language and Literature. It will enhance and reinforce creativity, understanding, teaching and critical appreciation of English 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, socioeconomic 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, and articulate the value of close reading in the study of literature, creative writing, or rhetoric.
- b) Show familiarity with major literary works, genres, periods, and critical approaches to different Literature.
- c) Write clearly, effectively, and creatively, and adjust writing style appropriately to the content, the context, and nature of the subject.

- d) Develop and carry out research projects, and locate, evaluate, organize, and incorporate information effectively.
- e) Articulate the relations among culture, history, and texts.

3. Teaching Methodology:

The cultural model views a literary text as a product. This means that it is treated as a source of information about the target culture. It is the most traditional approach, often 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-centred. As learners proceed through a text, they pay attention to the way language is used. They come to grips with the meaning and increase their general awareness of English. Within this model of studying literature, the teacher can choose to focus on general grammar and vocabulary (in the same way that these are presented in coursebooks for example) or use stylistic analysis. 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, helping 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.

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
Total	100%

5. MOOCs:

In the interest of students, the Department of English 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) has been approved by the BoM in its meeting dated 26.10.2018 held at New Delhi DAVCMC.

The department shall select the courses to be permitted for credit transfer through SWAYAM. (eg courses in high demand for which faculty is not available, elective courses or for supplementing teaching-learning process) while ensuring that physical facilities like laboratories, computer facilities, library etc. required for the course are made available free to the students in adequate measure

The department shall designate a Course Coordinator/facilitator to guide the students throughout the course and to facilitate/conduct the Lab/Practical sessions/examinations.

The department shall widely disseminate information about selected courses and motivate the students through faculty members, notice boards, student forums, workshops and university website etc.

The department shall facilitate registration of students.

As per the norms of the University, the marks/grades communicated by the Host Institution in the final mark sheet of the student which counts for award of

degree/diploma will be considered by the university. However, the University shall evaluate the students for the practical/lab component, if any, and incorporate these marks/grades in the overall mark sheet of the student.

On receipt of MOOCs completion certificate from Host Institute, the University to give equivalent credit weight (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 Institution.

Scheme of Courses MA in English

Master of Arts

Semester 1

S. no.	Course Code	Course Name	Course Type	L	T	P	Credit
1.	ENG531A	Literary Criticism	Core	4	0	0	4
2.	ENG532A	British Poetry	Core	4	0	0	4
3.	ENG533A	British Drama	Core	4	0	0	4
4.	ENG534A	History of English Literature-I	Compulsory Foundation	4	0	0	4
5.	ENG535A	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.	ENG541A	Literary Theory	Core	4	0	0	4
2.	ENG542A	Modern World Poetry	Core	4	0	0	4
3.	ENG543A	Modern World Drama	Core	4	0	0	4
4.	ENG544A	History of English Literature-II	Compulsory Foundation	4	0	0	4
5.	ENG545A	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.	ENG631A	Indian Literary Criticism	Core	4	0	0	4
2.	ENG632A	Indian Literature in Translation	Core	4	0	0	4
3.	ENG633A	British Fiction	Core	4	0	0	4
4.	ENG634A	Contemporary American Literature	Core	4	0	0	4
5.	ENG635A	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.	ENG641A	Literary Theory and Cultural Studies	Core	4	0	0	4
2.	ENG642A	Indian Writing in English	Core	4	0	0	4
3.	ENG643A	Modern World Fiction	Core	4	0	0	4
4.	ENG644A	Seminar - IV	Core	0	0	0	2
4.	Open Elective						

Total Credits: 18

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

Departmental Elective

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG651A	Postcolonial Literature and Theory	Departmental Elective	4	1	0	4
2.	ENG652A	New Literatures in English	Departmental Elective	4	1	0	4
3.	ENG653A	Non-fiction Prose	Departmental Elective	4	1	0	4
4.	ENG654A	Linguistics	Departmental Elective	4	1	0	4

Semester 1

Course Title: Literary Criticism

Course Code: ENG531A

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 beginning to the end of the 19th century. Additionally, a few texts/critics have been prescribed for a detailed study, whose contribution to this area constitutes a significant benchmark in each era. The paper also provides a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

Learning Outcomes: After completing this course, students will have:

- i. a familiarity with the origin of critical ideas in literature from Aristotle to the present.
- ii. a better understanding of the relevance and function of criticism.
- iii. a historical understanding of literary criticism(s).

Unit -A

Aristotle: *Poetics*

Unit -B

William Wordsworth: *Preface to Lyrical Ballads*

Unit -C

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

Unit-D

New Criticism and Russian Formalism:

1. Cleanth Brooks: "Irony as a Principle of Structure"
2. Viktor Shklovsky: "Art as Technique"

References:

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

Web Sources:

1. Fry, Paul. "Russian Formalism." YaleCourses. 1 Sep. 2009. Web. 2 May 2019.
https://www.youtube.com/watch?v=11_oVlwfv2M

2. Iqbal, Ayesha. "Literary Theory and Literary Criticism". Literary Theory and Literary Criticism. 3 Dec 2014. Web. 2 May 2019.
https://www.youtube.com/watch?v=HiqTvv3BjE8&list=PL9QS4mSP_yrYMLBm7ykk5Y7M_P6qQ2765. 2 May 2019. Video
3. James Chandler, James. "Lyrical Ballads: A Revolution in Poetry." The University of Chicago. 22 Dec 2011. Web. 2 May 2019.
https://www.youtube.com/watch?v=OTfiEHm3_pQ
4. Khurana, Sashi. "Formalism: Cleanth Brookes (ENG)." Vidya-Mitra. 5 June 2017. Web. 2 May 2019.
<https://www.youtube.com/watch?v=8K7WveYprsg>
5. Mathew, Thomas. "Tradition and the Individual Talent. T.S.Eliot." Prof. Thomas Mathew. 24 Nov. 2017. Web. 2 May 2019.
<https://www.youtube.com/watch?v=rWrRdBPAuFw>
6. McGee, Tim. "Aristotle's Poetics". Dr. McGee Lectures on Aristotle's "Poetics". 13 Sep. 2013. Web. 2 May 2019.
<https://www.youtube.com/watch?v=3sGENILfFFw>
7. Nityanandan, Indira. "Lyrical Ballads." Sandhan Bisag. 7 Feb. 2013. Web. 2 May 2019.
<https://www.youtube.com/watch?v=-6EZDlqYOOQ>

Course Title: British Poetry

Course code: ENG532A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The course is designed to:

- i. give a broad perspective of major developments in poetry.
- ii. enhance ways to read poetry keenly and understand its deeper dimensions.

Learning Outcomes: At the end of the course the student will be:

- i. able to engage in a creative restructuring of poetry.
- ii. able to trace various developmental stages of poetry, that implies the change a consistent change in its form and content.
- iii. able to understand the creative process and through what devices poetry creates impression.

Unit -A

John Milton

1. Paradise Lost (Book I)

John Donne

1. "A Valediction: Forbidding Mourning"
2. "The Flea"

Unit -B

John Dryden

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

Alexander Pope

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

Unit –C

John Keats

1. "Ode on a Grecian Urn"
2. "Ode to a Nightingale"

Samuel Taylor Coleridge

1. "Kubla Khan"
2. "Dejection: An Ode"

Unit -D

Matthew Arnold

1. "Dover Beach"
2. "The Forsaken Merman"

Robert Browning

1. "Andrea Del Sarto"
2. "One Word More"

References:

1. Abrams, M.H. *English Romantic Poets: Modern Essays in Criticism, 2nd ed.* Oxford:

- Oxford University Press, 1975. Print.
2. Bate, Walter Jackson, ed. *Keats: A Collection of Critical Essays*. New Delhi: Prentice Hall India Pvt. Ltd., 1978. Print.
 3. Bennett, Joan. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964. Print.
 4. Bhushan, R.K. "The Destiny of Man in Milton with special reference to Paradise Lost." In *Diversions and Distractions in Literature*. New Delhi, Author's Press. 2011. Print.
 5. Bush, Douglas. *Matthew Arnold: A Survey of His Poetry and Prose*. London: Macmillan, 1971. Print.
 6. Drew, P. ed. *Robert Browning: A Collection of Critical Essays*. New Delhi: Macmillan, 1985. Print.
 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. Joseph, T. *John Dryden: A Critical Study*. New Delhi: Anmol Publishers, 2005. Print.
 10. Sperry, Stuart M. *Keats: The Poet*. New Jersey: Princeton University Press, 1973. Print.
 11. Sowerby, Robin. *The Augustan art of Poetry*. Oxford: Oxford University Press, 2006.
 12. Watson, J.R. ed. *Browning: Men and Women and Other Poems (Case Book Series)*. New Delhi: Macmillan, 1986. Print.
 13. Williamson, George. *A Reader's Guide to the Metaphysical Poets*. Yugoslavia: Thomas & Hudson, 1988. Print.

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1. Cure, Monica. "How to Read Poetry [Torrey Honors Context Lecture]." BiolaUniversity. 3 Nov. 2013. Web. 2 May 2019.
<https://www.youtube.com/watch?v=6irYRriLvgA>
2. Hammer, Langod. "Introduction: Modern Poetry (ENGL 310) with Langdon Hammer." YaleCourses. 6 Dec. 2012. Web. 2 May 2019.
<https://www.youtube.com/watch?v=aG9el6hOjm8&list=PLh9mgdi4rNewA25FVJ-lawQ-yr-alf58z>
3. Jack, Belinda. "Poetry and Immortality: John Keats' 'Ode to a Nightingale' - Professor Belinda Jack." Gresham College. 4 June 2015. Web. 2 May 2019.
<https://www.youtube.com/watch?v=0N6KctWeXLs>
4. Lasky, Dorothea. "Poetry and the Metaphysical 'I': A Lecture by Dorothea Lasky | Woodberry Poetry Room." Harvard University. 8 Nov. 2013. Web. 2 May 2019.
<https://www.youtube.com/watch?v=ACk6EEQUFM0>
5. Prynne, J.H. "Poetry Lecture by J.H. Prynne." The University of Chicago. 8 Feb. 2011. Web. 2 May 2019.
<https://www.youtube.com/watch?v=rjM8SruqTdo>
6. Ward, Geoff. "Why is Modern Poetry Difficult? Talk by Professor Geoff Ward." CambridgeICE. 24 March 2015. Web. 2 May 2019.
<https://www.youtube.com/watch?v=RUF5QsH7liw>

Course Title: British Drama
Course Code: ENG533A
Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: In this course, the students will:

- i. study the development of British drama up till the modern times through a detailed analysis of texts with an emphasis on significant playwrights.
- ii. get acquainted with general trends in British literature over the ages.
- iii. explore the texts by understanding the social and political environment surrounding them.
- iv. understand how the written text can be performed.

Learning Outcomes: At the end of the course the student will:

- i. understand plays both as literature and performative texts.
- ii. come to understand the relation between literary texts and social environment.
- iii. attain a heightened ability for critical reasoning and analytical thinking.

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*

References:

1. Adelman, Janet (ed.). *Twentieth Century Interpretations of King Lear*. New Delhi: Prentice Hall India, 1980. Print.
2. Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London: Pitman, 1976. Print.
3. Bloom, Harold. *T.S Eliot's Murder in the Cathedral (Critical Interpretations)*. NY: Chelsea, 1988. Print.
4. Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. New Delhi: Dodo Press, 2009. Print.
5. Hayman, Ronald. *John Osborne (Contemporary Playwrights Series)*. London: Heinemann Educational, 1970. Print.
6. Nicolle, Allardyce. *Theatre and Dramatic Theory*. London: George G. Harrap & Co. Ltd, 1962. Print
7. Smart, John. *Twentieth Century British Drama*. Cambridge: Cambridge UP, 2001. Print.
8. Taylor, Richard. "Future Retrospection': Rereading Sheridan's Reviewers" in *Shendan 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. Print.
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. Print.

Web Sources:

1. Boyer, Katherine. "English 102 Introduction to Drama." Katherine Boyer. 22 May 2014. Web. 2 May 2019.
<https://www.youtube.com/watch?v=FrtEgQLTu78>
2. Bradley, Robert. "Introduction to Theatre and Drama Arts: Lecture 23 - The Visual Designers." Missouri State University. 8 Feb. 2013. Web. 2 May 2019.
<https://www.youtube.com/watch?v=Ipi0ni1zI9M>
3. Garber, Marjorie. "Harvard ENGL E-129 - Lecture 5: King Lear." Cosmo Learning. 18 Jan. 2015. Web. 2 May 2019.
<https://www.youtube.com/watch?v=FgRH2vpTZUU>
4. Iqbal, Ayesha. "Mod-01 Lec-01 Introduction to Drama." NPTEL. 11 Jan. 2013. Web. 2 May 2019.
<https://www.youtube.com/watch?v=bB2fLkVPtMs>
5. Kumar, Ajay. P. P. "John Osborne: Look Back in Anger." Vidya-mitra. 7 Jan. 2016. Web. 2 May 2019.
<https://www.youtube.com/watch?v=e8gT1ho9Gf0>
6. Parui, Avishek. "Look Back in Anger." NPTEL- Gender and Literature. 20 Aug. 2017. Web. 2 May 2019.
https://www.youtube.com/watch?v=1fy85Y_3upI

Course Title: History of English Literature –I

Course Code: ENG534A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: i. to augment a critical understanding among students of the interconnection between literature and its socio-political and cultural context.

ii. apart from making them familiar with the chronological development of English literature from the beginning to the end of Romantic period, the paper intends to help the students to have an understanding of a literary history and its role in the creation of a significant, continuous, national, international or generic tradition.

Learning Outcomes:

(i) The students will become familiar with the literary periods and their defining characteristics, and also get an insight into various influences that govern literary evaluation.

(ii) They will learn about lesser known works sometimes obscured by dazzling canons.

(iii) By studying the bygone ages they will learn as to how literary trends emerge, function and dissolve.

Literary Periods-

Unit A: Age of Chaucer

Barren Age

The Renaissance

Unit B: Elizabethan Age

Jacobean Age

Caroline Age

Commonwealth Period (or Puritan Interregnum)

Unit C: The Neoclassical Period

The Restoration

The Augustan Age (or Age of Pope)

The Age of Sensibility (or Age of Johnson)

Unit D: The Romantic Period

References:

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. Legouis, E. Cazamian. L. *A History of English Literature*- Dent and Sons, 1964. Print.
5. Rogers, Pat. *An outline of English Literature*- Oxford and New York: Oxford

- University Press, 1992. Print.
6. Sampson, G. *The Concise Cambridge History of English Literature*. 3rd ed. rev.- Cambridge University Press, 1970. Print.
 7. Taine, H.A. *History of English Literature*, 4 vols- Chatto and Windus, 1883. Print.
 8. *The Cambridge History of English Literature*. Ed. Ward, A.W., Waller, A.R., 15 vols. Cambridge University Press, 1907-1927. Print.
 9. *The Oxford History of English Literature*. Ed. Wilson, F.P., Dobree, B., 14 vols.- Oxford University Press, since 1945 (series not complete). Print.
 10. Ward, A.C. *Illustrated History of English Literature*. 3 vols. Longmans, 1953-1955. Print.

Web Sources:

1. Dahiya, Bhim Singh. "History of English Literature 1-53." Consortium for Education Communication. 30 March 2016. Web. 2 May 2019.
<https://www.youtube.com/watch?v=6MG3ILO9QJs&list=PLNspmbLKJ8KzWNRCn9G3T6LJEZEztPMA>
2. Raj, Merin Simi. "[History of English Language and Literature](#)" NPTEL. 6 July 2017. Web. 2 May 2019.
https://www.youtube.com/watch?v=LF_mFeBSuTY&list=PLzf4HHIsQFwLPuz88u5JtoFZIKGfmFWsq

Course Title: Seminar-I
Course Code: ENG535A

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 group coherently, this course is designed to prepare students for research presentations.
2. Seminar topic should be selected preferably from the area 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 presentation.
9. Slides must present student's work comprehensively.

Course Title: Literary Theory
Course Code: ENG541A
Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives:

- (i) 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.
- (ii) 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.
- (iii) It also provides a conceptual framework for developing an incisive understanding of the function and practice of different literary methodologies available to a student.

Learning Outcomes: After completion of the course, a student is expected to have:

- (i) An overview of major critical tools available to understand a text contextually.
- (ii) A close reading of a text.
- (iii) A sense of fact and interpretation.

Note: The second essay in each unit has been prescribed for in-depth comprehension of the related concept; hence these essays should be referred to for general study only.

Unit A

Feminist Criticism

- 1. Simone de Beauvoir: "Myth and Reality" 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. New Critics and Russian Formalism:

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

Unit C

Post Structuralism and Post Modernism

- 1. Roland Barthes: "The Death of the Author" from Roland Barthes, *Image, Music, Text*. London: Flamingo, 1977: 142-48. Also in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988.

2. Jean Francois Lyotard: “Answering the Question: What is Post Modernism?” translated by Regis Durand in *The Postmodern Condition*, Manchester University press, 1984. (8 hours)

Unit D

New Historicism and Marxist Approach

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

References:

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. Eagleton, Terry. *Marxism and Literary Criticism*, University of California Press: London, 1976. Print.
4. 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.
5. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006. Print.
6. Ransom, John Crowe. *The New Criticism*, New York: New Directions, 1941. Print.
7. Richards, I. A. *Practical Criticism*, London: Routledge & Paul, 1964. Print.
8. Robey, David and Ann Jefferson, *Modern Literary Theory*, London: Batsford, 1986. Print.
9. Williams, Raymond. *Marxism and Literature*. London: Oxford University Press. 1977. Print.
10. Wimsatt and Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford & IBH Pub Co., 1974. Print.

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1. Dahiya, Bhim Singh. “Literary Theory”. Consortium for Educational Communication, New Delhi. 5 May 2014. Web. 2 May 2019.
<https://www.youtube.com/watch?v=bu9eL8vBKUc>.
2. Iqbal, Ayesha. “Literary Theory and Literary Criticism”. *Literary Theory and Literary Criticism*. 3 Dec 2014. Web. 2 May 2019.
https://www.youtube.com/watch?v=HiqTv3BjE8&list=PL9QS4mSP_yrYMLBm7ykk5Y7M_P6qQ2765. May 2, 2019. Video

Course Title: Modern World Poetry

Course Code: ENG542A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: i. Modern World Poetry is indispensable to a mature understanding of poetry as verse today is fresh and experimental and technical.

ii. The prescribed poems would enable the reader to get a suitable glimpse into the fresh usage of language. This is done with an aim to help the students develop a keen and inquisitive mind for the genre.

Learning Outcomes: i. after studying this course, the learner will be able to correlate their own sensibilities with the literary expressions in the text.

ii. The subject will apprise students of a vast panorama of literary devices used to create poetic world(s).

Unit – A

Modern British Poetry

W.B. Yeats:

1. “Leda and the Swan”
2. “Adam’s Curse”

T.S. Eliot:

1. “The Wasteland”

Unit – B

Modern American Poetry

Bob Dylan:

1. “Blowing in the Wind”
2. “The Times they are A-Changing”

Ted Hughes:

1. “Hawk Roosting”
2. “After Lorca”

Unit – C

Modern Latin American Poetry

Pablo Neruda:

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

Jorge Louis Borges:

1. “The Art of Poetry”.

2. "To The Nightingale".

Unit – D

Modern European Poetry

Fernando Pessoa:

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

Rainer Maria Rilke

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

References:

1. Acheson, James and Romana Huk, eds. *Contemporary British Poetry: Essays in Theory and Criticism*. Albany NY: SUNY Press, 1996. Print.
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. Court hope, William John. *A History of English Poetry*. London: Macmillan and Co., 1903-35. Print.
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. Print.
6. Finneran, Richard J., ed. *The collected poems of W.B. Yeats*. A New Edition. New York: Macmillan publishing company, 1983. Print.
7. Gifford, Terry. *Ted Hughes*. London: Routledge, 2008. 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. Perkins, David. *A History of Modern Poetry*. Cambridge, MA: Belknap Press of Harvard University Press, 1976-1987. 2 v. Print.
11. Ryan, Judith. *Rilke, Modernism and Poetic Tradition*. Cambridge: Cambridge University Press. 1999. Print.
12. Sadlier, Darlene J. *An Introduction to Fernando Pessoa*. Florida: University Press of Florida. 2009. Print.
13. Williamson, Edwin. *Borges: A Life*. New York: Viking, 2004. Print.
14. Wilson, Jason. *A Companion to Pablo Neruda*. Suffolk: Tamesis0 Books, 2008. Print.

Web Sources:

1. Barsky, Robert. "W B Yeats and the Meaning of the Poetry in the Modern World". Vanderbilt University. April 4, 2016. Web. 2 May 2019.
<https://www.youtube.com/watch?v=-aujcOweqHY>.
2. "Jorge Luis Borges". BBC Podcasts. 12 Aug 2018. Web. 2 May 2019.
<https://www.youtube.com/watch?v=m7zRKZ39MdE>.
3. "Interviewing Great Writers: The Agenda with Steve Paikin." 25 Aug 2016. 2 May 2019. Web. https://www.youtube.com/watch?time_continue=4&v=6DKJMfqnP8.

Course Title: Modern World Drama

Course Code: ENG543A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: In this course, the students will:

- i. study the modern evolution of drama, its changing trends and movements, with significant emphasis on seminal plays and playwrights of modern and post-modern era.
- ii. learn important literary terminology in the study of drama both as text and performative art.

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

- i. be able to identify the relationship between drama and its socio-cultural context.
- ii. be able to comprehend the continual critical engagement of drama with society.
- iii. get acquainted with the technicalities and themes of the playwrights.
- iv. gain insight into variety of issues related to English drama in the modern context.

Unit – A

August Strindberg: *Miss Julie*

Unit – B

Anton Chekhov: *The Cherry Orchard*

Unit – C

Samuel Beckett: *Waiting for Godot*

Unit – D

Dario Fo: *Accidental Death of an Anarchist*

References:

1. Bachner, Saskia. *The Omnipresent Emptiness in Samuel Beckett's "Waiting for Godot"*. Germany: GRIN Verlag, 2008. Print.
2. Behan, Tom. *Dario Fo: Revolutionary Theatre*. London: Pluto, 2000. Print.
3. Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914. Print
4. Esslin, Martin. *The Theatre of the Absurd*. London: Penguin, 1980. Print.
5. Gottlieb, Vera and Paul Allain, eds. *The Cambridge Companion to Chekhov*. University of Kent, 2000. Print.
6. Innes, C.D. *Modern British Drama 1890-1990*. Cambridge: Cambridge UP, 1992. Print.
7. MacDonald R. *The Cambridge Introduction to Samuel Beckett*. Cambridge: Cambridge UP, 2006. Print.
8. Marker, Fredrick J. and Lise-Lone Marker. *Strindberg and Modernist Theatre: Post-*

- Inferno Drama on the Stage*. Cambridge: Cambridge UP, 2002. Print.
9. Richard, Shaun. *The Cambridge Companion to Twentieth Century Irish Drama*. Cambridge: Cambridge UP, 2004. Print.
 10. Rayfield, Ronald. *The Cherry Orchard: Catastrophe and Comedy*. USA: University of California, 1994. Print.
 11. Williams, Raymond. *Drama: From Ibsen to Eliot*. London: Chatto & Windus, 1952. Print.

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1. Balagovindan, Hariharn. Paper 4 Twentieth Century English Literature. Module 5 “Twentieth Century: Major Writers and Works”. UGC-MHRD E-Pathshala. NME-ICT. Web. <https://epgp.inflibnet.ac.in/ahl.php?csrno=13>. May 2, 2019. PDF
2. Nagpal, Payal. Twentieth Century Drama. Consortium for Educational Communication, New Delhi. June 28, 2018. Web. <https://www.youtube.com/watch?v=XoFjgE0xNs4>. May 2, 2109. Video

Course Title: History of English literature-II

Paper Code: ENG544A

Total Lecture: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: This paper has been designed:

- i. to cover up further themes/trends/movements in the History of English Literature-I.
- ii. 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:

- i. the student will develop a comprehensive idea of the prescribed periods of history.
- ii. they will be able to relate themselves to the millennia-long tradition of knowledge.

UNIT- A

Victorian Period

1. Historical overview
2. Victorian Compromise
3. Pre-Raphaelite Poetry

UNIT –B

Victorian Period

1. Victorian Poetry
2. Victorian Novel
3. Aestheticism and Decadence

UNIT- C

Early Modern Period

1. Historical Overview
2. War Poetry
3. War Novel

UNIT-D

Late Modern Period

1. Major trends in the late modern novel and poetry

References:

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. Taine, H.A. *History of English Literature*, 4 vols- Chatto and Windus, 1883. Print.
 8. *The Cambridge History of English Literature*. Ed. Ward, A.W., Waller, A.R., 15 vols. Cambridge University Press, 1907-1927. Print.
 9. *The Oxford History of English Literature*. Ed. Wilson, F.P., Dobree, B., 14 vols.- Oxford University Press, since 1945 (series not complete). Print.
 10. Ward, A.C. *Illustrated History of English Literature*. 3 vols. Longmans, 1953-1955. Print.

Web Sources:

1. Raj, Merin Simi. “Introduction: Literary History”. History of English Language and Literature. NPTEL. July 6, 2017. Web. <https://www.youtube.com/watch?v=UghgTDWSyQM>. May 2, 2019. Video
2. “A Brief History of English and American Literature by Henry A. Beers”. Full Audio Books for Everyone. May 12, 2013. Web. <https://www.youtube.com/watch?v=oYplPX-yH5M>. May 2, 2019. Video

Course Title: Seminar-II
Course Code: ENG545A

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 group coherently, this course is designed to prepare students for research presentations.
2. Seminar topic should be selected preferably from the area 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 presentation.
9. Slides must present student's work comprehensively.

Course Title: Indian Literary Criticism

Course Code: ENG 631A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: i. 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.

ii. 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.

Learning Outcomes: i. Students will become reasonably familiar with the major native critical theories. By drawing a parallel between these and the other non-Indian critical literature, they will learn to analyze the diverse issues/thought processes that shape critical thinking. Immediate environs, hands on ready ground to apply their learning. Above all, they will utilize their knowledge empirically by applying to their immediate environs.

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

Nativism:

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

Unit-C

Dalit Aesthetics:

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

Unit D Postcolonial Theory in India:

1. Ania Loomba: "Challenging Colonialism" in *Colonialism / Post colonialism*. 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.

References:

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

Web Sources:

1. Brown, Dean. "Sanskrit Language: The Most Scientific, Ancient, Spiritual." 31 Jan. 2011. Web. 20 April 2019. <https://www.youtube.com/watch?v=FAkLTWQUbG8>.
2. Devy, Ganesh. "Towards an Indian Aesthetics." 20 May 2015. Web. 29 April 2019. <https://youtu.be/RtDnPyzuJmQ>.
3. Mishra, Pankaj. "History of Sanskrit Literature." 23 February 2016. Web. 27 April 2019. <https://www.youtube.com/watch?v=VbljsRbupZo>.
4. Pandey, Pramod Kumar. "Namvar Singh Hone Ka Matlab" *Sahitya, Sanskriti Va Bhasha Ka Antarrashtriya Manch*. Web. July 29, 2011. <http://www.srijangatha.com>
5. Prakash, Anand. "Kalidas's Abhigyan Shakuntalam – A View." 4 Oct. 2017. Web. 20 April 2019. <https://www.youtube.com/watch?v=pR5LE3X7Jko>.
6. Scott, Michael. "The Ancient Greece: The Greatest Show on Earth." 17 Sep. 2013. Web. 15 March 2019. <https://www.youtube.com/watch?v=FAkLTWQUbG8>.

Course Title: Indian Literature in Translation

Course Code: ENG632A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The course is designed

- i. to analyse the impact of social, political and economic factors on translation.
- ii. to understand translation as a useful and enriching transporter of thought bridging the gap among various linguistic regions.
- iii. to release literature from local confines and exposing it to universal readership.

Learning Outcomes: After the completion of the semester students will

- i. attain accessibility to regional and international literary forms.
- ii. be able to contextualize the texts.
- iii. develop a comparative perspective to study the texts.

Unit – A

Sangam Poetry

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

Unit - B

Devotional Poetry

Songs of Meerabai

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

Unit – C

Munshi Prem Chand: *Godan*

Unit – D

U. R. Ananthamurthy: *Samskara*

Suggested Reading:

1. Alston, A J. *The Devotional Poems of Mira Bai*. Delhi: Motilal Banarsidass, 1980. Print.
2. Baral K. C., D. VenkatRao, Sura Prasad Rath. *U.R. Anantha Murthy's Samskara: A Critical Reader*. New Delhi: Pencraft International, 2005. Print. .
3. Kumar, Akshaya. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. London: Routledge, 2009. Print.
4. Premchand, Munshi. *Godan*. New Delhi: Vishv Books Pvt Ltd, 2011. Print.

5. Roy, Vijay Kumar. "Devotional Literature of India: A Critical Study of the Poetry of Kabirdas, Tulsidas and Meerabai." *Writers Editors Critics.2.1* (2012). Print.
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). Print
7. Sen, Nivedita and Nikhil Yadav. *Mahasweta Devi: An Anthology of Recent Criticism*. New Delhi: Pencraft International, 2008. Print.
8. Subramaniam, V. K. *Mystic Songs of Meera*. N.A.: Abhinav Publications, 2005. Print.
9. Yadav, Kumkum. *Tribals in Indian Narratives*. Shimla: IAS, 2003. Print.

L	T	P	Credits	Marks
4	1	0	4	100

Course Title: British Fiction

Course Code: ENG633A

Total Lectures: 60

Course Objectives: The course is designed

- i. to introduce novel as a literary genre
- ii. to analyze the reasons for the rise and growth of the novel
- iii. to familiarize students with the technical aspects of the novel
- iv. to discuss various types of fiction in order to explore the literary and socio-politico-cultural factors that are called forth in the making of the novel.

Learning Outcomes: At the end of the semester, students

- i. will become familiar with the salient features of the novel
- ii. will be able to study the origin of the novel from a historical perspective
- iii. will have an enhanced critical understanding of the characteristic traits of the types of the novel and its technical aspects

Unit – A

Henry Fielding: *Joseph Andrews*

Unit - B

Charles Dickens: *A Tale of Two Cities*

Unit - C

Thomas Hardy: *Jude the Obscure*

Unit – D

D. H. Lawrence: *Women in Love*

References:

1. Aeschliman, Michael D. *A Tale of Two Cities (Ignatius Critical Traditions)*. USA: Ignatius Press, 2012. Print.
2. Bloom, Harold. *Women in Love (Bloom's Modern Critical Interpretations)*. Chelsea: Chelsea House Publishers, 1988. Print.
3. Beckwith E. Charles. *Twentieth Century Interpretations of A Tale of Two Cities: A Collection of Critical Essays*. New Jersey: Prentice Hall Trade, 1972. Print.
4. Chesterton, G.K. *Charles Dickens*. U.K.: House of Stratus, 2001. Print.
5. Ebbatson, Roger. *The Mayor of Casterbridge (Critical Studies, Penguin)*. UK: Penguin Books, 1995. Print.
6. Gardner, John. *The Art of Fiction*. New York: Alfred A. Knopf, 1984. Print.
7. Goldberg, Homer. *Joseph Andrews With Shamela and Related Writing (Norton*

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

Web Sources:

1. Brag, Malvyn. "The Enclosures of 18th Century." BBC Radio. 5 August 2018. Web. 25 April. 2019. <https://youtu.be/-4xfzDTFDIc>
2. Nagpal, Dr. Payal. "18th Century as Background." *Consortium for Educational Communication*, New Delhi, India. 4 January. 2019. Web. 1 May 2019. <https://youtu.be/I6sJJHuu-oo>
3. Prakash, Dr. Anand. "18th and 19th Century English Literature." *Consortium for Educational Communication*, New Delhi, India. 3 Dec. 2013. Web. 25 April, 2019. <https://youtu.be/JoAcIYNROLg>

Course Title: Contemporary American Literature

Course Code: ENG634A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: This course is designed

- i. to cover a wide area of American literature across genres, ethnicities and historical times.
- ii. to help the student understand the changes brought about by modernism and urbanization in the American cultural landscape.
- iii. to engage the student in understanding the changing notions of class, gender, ethnicity in a postcolonial, diasporic and neo-colonial world order.
- iv. to enable the student in understanding the cultural milieu of America through the various forms and movements in literature.

Learning Outcomes: At the end of the course the student will be able to

- i. analyse American literary texts in the light of several movements in literature.
- ii. understand the changing faces of texts with developments in culture.
- iii. analyse the progression of ideas across genres and times.
- iv. get a clear idea of the literary space of America.

Unit – A

Toni Morrison: *The Bluest Eye*

Unit – B

Edward Albee: *Who is Afraid of Virginia Woolf?*

Unit – C

Sylvia Plath:

1. “Daddy”
2. “Ariel”

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

1. “The Stranger in the Village”

Stephen Greenblatt:

1. “Culture”

References:

1. Bronsen, Elisabeth. *Sylvia Plath*. UK: Northcote House, 2010. Print.
2. Cain, Montez. *The Voice of Harlem Renaissance: The Life and Work of Langston Hughes*. USA: Webster's Digital Services, 2011. Print.
3. Faggen, Robert. *The Cambridge Companion to Robert Frost*. UK: Cambridge University Press, 2001. Print.
4. Field, Douglas. *All Those Strangers: The Art and Lives of James Baldwin*. USA: OUP, 2015. Print.
5. Graham, Maryemma and Jerry W. Ward Jr., eds. *The Cambridge History of African-American Literature*. USA: Cambridge University Press, 2011. Print.
6. Gillespie, Carmen. *Critical Companion to Toni Morrison: Her Life and Work*. New York: Infobase Publishing, 2008. Print.
7. Hughes, Langston. *The Langston Hughes Reader*. New York: George Braziller Inc., 1981. Print.
8. Ingersoll, Earl G. *Breaking the Alabaster Jar*. USA: Consortium Books, 2006. Print.
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. Print.
11. Robson, Mark. *Stephen Greenblatt: Critical Thinkers Series*. New Delhi: Taylor and Francis, 2007. Print.
12. Roudane, Matthew Charles. *Understanding Edward Albee*. South Carolina: University of South Carolina Press, 1987. Print.
13. Schneider, Dorothy Schneider Carl J. *An Eyewitness History of Slavery in America*. N. A: Checkmark, 2000. Print.
14. Zinman, Toby Silverman. *Edward Albee (Michigan Modern Dramatists)*. Michigan: University of Michigan Press, 2008. Print.

Web Sources:

1. Eaton, Lance. "The Roots of American Literature; An Introduction." 11 Dec. 2013. Web 21 April 2019. <https://youtu.be/WLWSiOa7Q1o>.
2. Eaton, Lance. "What is American Literature?" 11 Dec. 2013. Web 21 April 2019. <https://youtu.be/pzbug5gtVIw>.
3. Mitra, Vidya. "History of American Literature (1800-1900)." 11 Apr 2017. Web 28 April 2019. <https://youtu.be/.5y7of6LiKFA>.

Course Title: Seminar III
Course Code: ENG635A

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 group coherently, this course is designed to prepare students for research presentations.
2. Seminar topic should be selected preferably from the area 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 presentation.
9. Slides must present student's work comprehensively.

Semester – 4

Course Title: Literary Theory and Cultural Studies

Paper Code: ENG641A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The course is designed to:

- i. Provide an intellectual interpretation of psychoanalysis as a perspective in literature.
- ii. To understand post colonialism in its inherent diplomacy and manipulation.
- iii. Engage the critical reception of the student to study cultural forms, through acquaintance with cultural theory.
- iv. Make the student understand how culture changes with developments in technology.

Learning Outcomes: At the end of the course the student will be:

- i. Acquainted with major cultural theorists.
- ii. Develop fluency in the terminology of cultural studies.
- iii. Able to relate theoretical knowledge with actual day to day life situations.
- iv. Able to develop an interdisciplinary perspective to understand culture.

UNIT-A

Aijaz Ahmad: “The Politics of Literary Postcoloniality”

UNIT –B

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

UNIT- C

Stuart Hall: “Cultural Studies and its Theoretical Legacies”

UNIT-D

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

References:

1. Caygil, Howard, and Alex Coles. *Introducing Walter Benjamin*. London: Icon Books, 2014. Print.
2. Eagleton, Terry. *Walter Benjamin: Or Towards a Revolutionary Criticism*. London: Random House, 1981. Print.
4. Engh, Barbara. *Walter Benjamin: Routledge Critical Thinkers Series*. London: Routledge, 2011. Print.
5. Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New York: Columbia University Press, 1998. Print.
6. Hall, Stuart. *Representation: Cultural Representations and Signifying*

- Practices*. London: Sage, 1997. Print.
7. Nayar, P.K. *An Introduction to Cultural Studies*. Viva. 2016. Print.
 8. *Contemporary Literature and Cultural Theory: From Structuralism to Ecocriticism*. Delhi: Pearson, 2010. Print
 9. Padmini, Mongia. *Contemporary Postcolonial Theory: A Reader*. London: Oxford University Press, 1997. Print.
 10. Procter, James. *Stuart Hall: Critical Thinkers Series*. London: Routledge, 2004. Print.
 11. Rojek, Chris. *Stuart Hall (Key Contemporary Thinkers)*. Cambridge: Polity Press, 2002, Print.
 12. Sardar, Ziauddin. *Introducing Cultural Studies (A Graphic Guide)*. London: Icon Publishers, 2010. Print.
 13. 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. Print.

Web Sources:

1. Chattopadhyay, Sayan. "Literature and Psychoanalysis (V): Jacques Lacan." *Introduction to Literary Theory*. Kanpur: IIT (NPTEL), 9 September. 2018. Web. 1 May, 2019. <https://www.youtube.com/watch?v=9Jns7PhwcBo>
2. Das, Lisa. "Understanding Cultural Studies." *Cultural Studies: An Introduction*. Guwahati: IIT (NPTEL), 25 October. 2012. Web. 1 May, 2019. <https://www.youtube.com/watch?v=CPjcdIFERGk>
3. Fry, Paul. H. "The Frankfurt School of Critical Theory." *Introduction to Theory of Literature*. US: Yale University, 1 September. 2009. Web. 1 May, 2019. <https://www.youtube.com/watch?v=FFpGf7aPXNA>
4. Fry, Paul. H. "Post-Colonial Criticism." *Introduction to Theory of Literature*. US: Yale University, 1 September. 2009. Web. 1 May, 2019. <https://www.youtube.com/watch?v=UarXGSuyyrw&t=23s>

Course Title: Indian Writing in English

Paper Code: ENG642A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The course is designed

- i. to introduce students to a wide range of Indian Writing in English.
- ii. to emphasize on the issues such as the representation of culture, identity, history, national and gender politics, etc.
- iii. to engage the students in understanding the culture of India through the various forms and movements in literature.

Learning Outcomes: At the end of the course the student will be able to

- i. critically analyze Indian Literary texts in light of several movements in literature.
- ii. gain insight into “Indianness” through representative works.
- iii. the students to identify the relationship between Indian Writing in English and its social context.
- iv. analyze the texts critically.

UNIT-A

A K Ramanujan:

1. “Love Poem for a Wife, 1”
2. “Obituary”

Nissim Ezekiel

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

Kamala Das:

1. “The Freaks”
2. “The Sunshine Cat”

UNIT -B

Amitav Ghosh: *The Hungry Tide*

UNIT- C

Mahesh Dattani: *Final Solutions*

UNIT-D

Amit Chaudhuri: *Friend of My Youth*

Reference List:

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

Course Title: Modern World Fiction

Course Code: ENG643A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives:

- i. this course is designed to introduce regional variety of fictional techniques.
- ii. It intends to study how local elements assert themselves and compel the accepted norms/forms to redefine themselves.
- iii. It aims to study the shared and personal spaces occupied by individual writers.

Learning Outcomes:

- i. Students will learn about the spatial significance, in addition to temporal one, of fictional evolution.
- ii. They will be able to evaluate the impact of indigenous issues/concerns on fictional representation.
- iii. They will be able to appreciate that world fiction, with all its individual fragments, represents collective humanity.

Unit – A

Albert Camus: *The Stranger*

Unit – B

Harriet Beecher Stowe: *Uncle Tom's Cabin*

Unit – C

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

Unit – D

Fyodor Dostoevsky *The Brothers Karamazov*

References:

1. Bloom, Harold, ed. *Fyodor Dostoevsky's "Brothers Karamazov" (Bloom's Modern Critical Interpretations)*. Chelsea: Chelsea House Publishers, 1991. Print.
2. Donovan, Josephine. *Uncle Tom's Cabin: Evil, Affliction and Redemptive Love*. Boston: Twayne Masterworks Studies, 1991. Print.
3. Fisher, J. Williams. *The American Literature of the Nineteenth Century: An Anthology*. New Delhi: Eurasia Publishing House, 1970. Print.
4. Francey, Peter, ed. *Albert Camus's The Stranger: Critical Essays*. Cambridge:

Cambridge Scholars Publishing, 2014. Print.

5. Gossett, Thomas F. *Uncle Tom's Cabin and American Culture*. Dallas: Southern Methodist University Press, 1985. Print.
6. Moore, Ray. *The Stranger: A Critical Introduction*. N. A.: Createspace, 2012. Print.
7. Terras, Victor. *A Karamazov Companion: Commentary on the Genesis, Language, and Style of Dostoevsky's Novel*. Wisconsin: University of Wisconsin Press, 1981. Print.
8. Wachtel, Albert, ed. *A Portrait of the Artist as a Young Man (Critical Insights)*. Ipswich: Salem Press, 2011. Print.

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1. "Camus and the Stranger." 8 Oct. 2012. Web. 22 April 2019. <https://youtu.be/fJCjVcaRCos>.
2. Dahiya, Bhim Singh. "The Modernist Movement." 10 May 2016. Web. 22 April 2019. <https://youtu.be/8UVVQkHrscw>.
3. ---. "The Modern Novel." 2 June 2016. Web. 22 April 2019. <https://youtu.be/8PejeJ9eKUY>.
4. Muggeridge, Malcolm. "Biography: Dostoevsky." 7 Nov. 2017. Web. 22 April 2019. <https://youtu.be/8hDo436bnfk>.
5. Prakash, Anand. "What is World Literature?: Defining Parameters." 4 June 2018. Web. 22 April 2019. <https://youtu.be/ZySiYgJP8vc>.
6. Weil, Irwin. "Dostoevsky." 30 April 2012. Web. 22 April 2019. <https://youtu.be/ayh-ehvFVfU>.
7. Dahiya, Bhim Singh. "The Modernist Movement." 10 May 2016. Web. 22 April 2019. <https://youtu.be/8UVVQkHrscw>.
8. ---. "The Modern Novel." 2 June 2016. Web. 22 April 2019. <https://youtu.be/8PejeJ9eKUY>.
9. Muggeridge, Malcolm. "Biography: Dostoevsky." 7 Nov. 2017. Web. 22 April 2019. <https://youtu.be/8hDo436bnfk>.
10. Prakash, Anand. "What is World Literature?: Defining Parameters." 4 June 2018. Web. 22 April 2019. <https://youtu.be/ZySiYgJP8vc>.
11. Weil, Irwin. "Dostoevsky." 30 April 2012. Web. 22 April 2019. <https://youtu.be/ayh-ehvFVfU>.

Departmental Elective

Course Title: Postcolonial Literature and Theory

Course Code: ENG651A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The course attempts to:

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

Learning Outcomes: The student will be:

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

Unit - A

Edward Said: "Introduction" to *Orientalism*

Unit - B

EllekeBoehmer: "Postcolonialism" from Patricia Waugh

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

Unit - C

Jean Rhys: *Wide Sargasso Sea*

Unit - D

Chinua Achebe: *Things Fall Apart*

References:

1. Ashcroft, Bill Ashcroft et al, eds. *The Post-Colonial Studies Reader*. London: Routledge, 2006. Print.
2. Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993. Print.
3. Brennan, Timonhy. *Salman Rushdie and the Third World*. New York: St. Martin's

Press, 1989. Print.

4. King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996. Print.
5. Killam, G. D. *The Novels of Chinua Achebe*. Studies in African Literature Series, London: Heinemann, 1978. Print.
6. Kennedy, Valerie. *Edward Said (Key Contemporary Thinkers)*. Boston: Polity Press, 2000. Print.
7. Loomba, Ania. *Colonialism/ Post Colonialism*. Routledge: London and NY: Routledge, 2000. Print.
8. Savory, Elaine. *The Cambridge Introduction to Jean Rhys*. UK: Cambridge UP, 2009. Print.
9. Whittaker, David, and Mpalive- Hangson Msiska. *Chinua Achebe's Things Fall Apart (A Routledge Study Guide)*. London: Taylor and Francis, 2007. Print

Course Title: New Literatures in English
Course Code: ENG652A
Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The course will:

- i. acquaint the students with counter-canonical reading of texts from across the world.
- ii. emphasize on students' understating of post-colonialism and its related literary issues and arguments.
- iii. introduce the students to some major issues and problems common to literatures from across the nations.
- iv. familiarize students to the historical, political, sociological and literary background of each of the selected works.

Learning Outcomes: The students will:

- i. read a history of colonial rule, liberation movements in various nations and develop a critical thinking on the movement of post-colonialism.
- ii. undertake a revisionary reading to discover the hidden voices within a text and realize while focusing on an interrogation of the Western canon.
- iii. learn to appreciate literature and writers from various nations and cultures.
- iv. learn to see critically the rising trends of globalization, capitalism and multi-culturalism.

Unit - A

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

Unit – B

Margaret Atwood: *Surfacing*

Unit – C

Sally Morgan: *My Place*

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. Print.
2. Ashcroft, Bill et al, eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 2006. Print.
3. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983
4. Bell-Villada, Gene H. Garcia Marquez: *The Man and His Work*. Chapel Hill: UNC

- Press, 1990. Print.
5. Cooke, Nathalie. *Margaret Atwood: A Critical Companion*. Westport: Greenwood P, 2004. Print.
 6. Gallagher, D.P. *Modern Latin American Literature*. Oxford: OUP, 1973. Print.
 7. Joshipura, Pranav. *Critical Study of Mahesh Dattani Plays*. New Delhi: Sarup Book Publishers, 2009. Print.
 8. Kakar, Sudhir. *The Colours of Violence: Cultural Identities, Religion and Conflict*. Chicago: U of Chicago P, 1996. Print.
 9. Huggan, Graham. *Australian Literature: Postcolonialism, Racism and Transnationalism*. NY: Oxford UP, 2007. Print
 10. Huggan, Graham and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. London: Routledge, 2010. Print.
 11. King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996. Print.
 12. Satpathy, Sumanyu. *Southern Postcolonialisms*. London: Routledge, 2009. Print.
 13. Shiva, Vandana. *Staying Alive: Women, Ecology and Survival in India*. London: Zed Books, 1988. Print.
 14. Van Der, Peter. *Religious Nationalism: Hindus and Muslims in India*. New Delhi: Oxford UP, 1996. Print.

Web Sources:

1. Raj, Merin Simi. "Reading Postmodern-Postcolonial Fiction." 11 March 2018. Web. 2nd May 2019.
<https://www.youtube.com/watch?v=T6rLoVftj3s&rel=1&color1=0xcbba9f&color2=0xcbba9f&border=0&fs=1>
2. Chattopadhyay, Sayan. "Commonwealth Literature." 5 Jan 2017. Web. 2 May 2019.
<https://www.youtube.com/watch?v=nFT19042LcA&rel=1&color1=0xcbba9f&color2=0xcbba9f&border=0&fs=1>
3. Talwar, Neelima. "Critical Reading of Important Writers: Margaret Atwood." 11 Jan 2015. Web. 2 May 2019.
<https://www.youtube.com/watch?v=OQEwUryE9IQ>
4. Banerjee, Swati. "Ecofeminism." 1 Aug 2017. Web 2 May 2019.
<https://www.youtube.com/watch?v=DZyYxIItoHs>
5. Hutner, Heidi. "Eco-Grief and Ecofeminism." 17 Nov 2017. Web. 2 May 2019.
<https://www.youtube.com/watch?v=t6FuKhjfvK8>
6. Anad, Gullermo, and Demuro, Eugenia. "Literature and Decoloniality." 22 Nov 2015.
<https://www.youtube.com/watch?v=kAhGBkMKhMU>
7. Interview. Christine Low. "An Introduction to post-Colonialism in Latin America." 28 Nov 2017. Web 2 May 2019.
<https://www.youtube.com/watch?v=qJAmF1kDz1k>
8. Nellickappilly, Sreekumar. "Postmodernism: Major trends and Chief Characteristic features; conceptions." 29 Apr 2015. Web. 2 May 2019.
https://onlinecourses.nptel.ac.in/noc18_hs19/preview
9. Raj, Merin Simi. "Postmodernism in Literature- Introduction." 26 Nov 2017. Web 2 May 2019.
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Course Title: Non-Fiction Prose

Course Code: ENG 653A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: i. this course is designed to improve student's creative and critical faculties through the intensive study of original nonfictional prose.

ii. 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: i. after studying this course, learners will be able to identify the relationship between nonfiction prose and its worth and value in the growth of human mental faculties i.e. reason and imagination.

Prescribed texts:

Unit-A

Activist Prose

Arundhati Roy: "Walking with the Comrades"

Unit-B

Memoir

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

Unit-C

Historic Writing:

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

Unit-D

Travel Prose:

Amitav Ghosh: *Dancing in Cambodia*

References:

1. Chambers, Claire. "Anthropology as Cultural Translation: Amitav Ghosh's *In An Antique Land*". *Postcolonial Text*, 2.3, 2006. Print.
2. Clark, Steve. (ed.) *Travel writing and empire: postcolonial theory in transit*. London: Zed books, 1999. Print.
3. *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Sage, 1994. Print.
4. Devi, Mahashweta and Spivak, Gayatri Chakravorty. *Imaginary maps*. Routledge 1994. Print.

5. Guha, Ramachandra. "Where Fact Crosses Fiction: In an Antique Land by Amitav Ghosh: Review". *Economic and Political Weekly* 28.11: 451. Print.
6. Keer, Dhananjay. *Dr. Ambedkar: Life and Mission*. Bombay: Popular Prakashan, 1990. Print.
7. Kuehn and Smethurst (eds.) *Travel Writing, Form and Empire: The Poetics and Politics of Mobility*. London: Routledge 2008. Print.
8. Omvedt, Gail. *Cultural Revolt in a Colonial Society: The Non-Brahman Movement in Western India, 1873-1930*. Bombay: Scientific Socialist Education Trust, 1976. Print.
9. Shah, Nila. *Novel as history: Salman Rushdie, Shashi Tharoor, Rohinton Mistry, Vikram Seth, Mukul Kesavan*. New Delhi: Creative Books, 2003. Print.

Web Sources:

1. Roy, Arundhati. "Walking with the Comrades". Indiesolidaritet. November 22, 2011. Web. <https://www.youtube.com/watch?v=QpE9ces3deQ>. May 2, 2019. Video
2. Roy, Arundhati. "Capitalism is not Working for the Masses. BBC Newsnight". Radical Conversations. November 11, 2014. Web. <https://www.youtube.com/watch?v=5z9K2DZWJC8>. May 2, 2019. Video
3. Throor, Shashi. "Why all the Global Anti-Americanism?". Fora.TV. September 22, 2008. Web. <https://www.youtube.com/watch?v=kQwXqOxzkJ0>. May 2, 2019. Video
4. "Amitav Ghosh: A Conversation on the Great Derangement". Institute of Humanities and Global Cultures. September 26, 2017. Web. <https://www.youtube.com/watch?v=vOC-kRxGbhU>. May 2, 2019. Video

Course Title: LINGUISTICS

Paper Code: ENG654A

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives:

- i. 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 20th Century.
- ii. the subject will assist in developing an understanding of the language study through a scientific and analytical approach towards language.
- iii. 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:

- 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 aspect 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

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

UNIT –B

Modern Linguistics:

Linguistics as a Science, the descriptive approach, the early structuralists, Ferdinand de Saussure and Dichotomies, the contribution of Bloomfield, 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.

UNIT- C

Levels of linguistic analysis:

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

UNIT-D

Phonology:

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

References:

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

Course Title: Seminar-IV
Course Code: ENG644A

L	T	P	Credits	Marks
4	1	0	4	100

Instructions and Guidelines for Seminar

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

Sample Papers



DAV University, Jalandhar.

MSE

Name:

Regd. No.:

Course Code: ENG 631A

Roll No.:

Time: 1 Hour30
Minutes

Maximum Marks:
25

Course Name: Indian Criticism In English

Section – A

(Maximum Marks: 1 x 5 = 5)

Q.1 All Questions are compulsory.

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

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

Section – B

(Maximum Marks: 4 x 3 = 12)

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

Q.2 Draw the diagram of the Hindu theatre.

Q.3 How are Sentiments and States complimentary?

Q.4 Out of the eight States, which 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)

Name:

.....

Course Code: ENG543A

Course Name: Modern World Drama

ETE

May, 2019

Regd. No.:

.....

Time: 3 Hours

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

Section – C

(Maximum Marks: 8 x 2 = 16)

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

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

Q.11 Lopakhin's attitude towards aristocrats is apathetic, rather hostile. Is it generated by the age-old system of serfdom? How can the surf'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*.