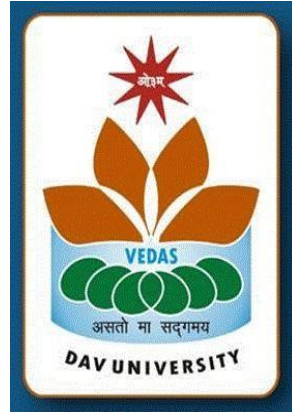


**DAV UNIVERSITY, JALANDHAR**

**Department of  
ENGLISH**



**Course Scheme and Syllabi**

**For**

**Master of Arts in English  
MA ENGLISH**

**(a two-year postgraduate programme)  
1<sup>st</sup> to 4<sup>th</sup> Semester Examinations**

**Batch-2023 & onwards**

# DAV UNIVERSITY, JALANDHAR

## **Mission of the University:**

- To facilitate our stakeholders to have a broad, encompassing access to knowledge & education, and to assist individuals unravel deeper dimensions of learning & experimentation.
- To enable students become imaginative, integrated beings who constructively and creatively contribute to environment and society and who play a vital role in the advancement of learning and understanding.

## **Vision of the University:**

- To ardently seek, consider and implement latest nuances, developments and innovations in Sciences, Languages, Engineering and Technology, Business Studies, and Computer Sciences in order to ensure that students develop a holistic acumen for making strategic and judicious decisions in the local and global spectra.
- To harness and transform natural, human, and technological resources to ensure sustainable development, so that they enhance, enrich and bequest human life with imagination, skills, and vision. Thereby, they become instrumental in the integral development of society and mankind.

## **Vision of the Department:**

- To develop the department as a centre of excellence through teaching that encourages and nurtures literary understanding and language competence.
- To continuously revise and implement new developments and innovations in the field to ensure that the knowledge disseminated remains relevant in the local as well as global context.
- To promote strong ethical values and a vision of community growth and development.

## **Mission of the Department:**

- To foster knowledge, love and appreciation of literature of India and of the world in our students.
- To offer effective communication skills to the students so that the fast-changing professional needs of the present times are met.
- To transform students into individuals with an inquisitive bent of mind through literary studies for a better social, economic, political and cultural environment in the country.

# DAV UNIVERSITY, JALANDHAR

## Master of Arts in English (A Two-Year Postgraduate Programme)

### Introduction:

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

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

### Programme Educational Objectives (PEOs)

**PEO1:** To facilitate the students for the advancement of knowledge by inculcating various methods of creativity and critical analysis.

**PEO2:** As Walt Whitman says, "that the powerful play goes on, and you may contribute a verse.", in order contribute to society ethically, the students will be equipped with, along with Pre-Socratic philosophy of Criticism to the latest, contemporary Literary trends in Theory, which will enable them to think logically and that too in various methodologies of thinking.

**PEO3:** To inculcate an awareness for an inclusive and metamorphic ecosystem, in which the graduates are easily equipped to understand the nuances of culture through language and literature.

# DAV UNIVERSITY, JALANDHAR

## Programme Outcomes (POs)

- PO1. Critical Thinking:** Take informed actions after identifying the assumptions that frame our thinking and actions, checking out the degree to which these assumptions are accurate and valid, and looking at our ideas and decisions (intellectual, organizational, and personal) from different perspectives.
- PO2. Effective Communication:** Speak, read, write and listen clearly in person and through electronic media in English and in one Indian language, and make meaning of the world by connecting people, ideas, books, media and technology.
- PO3. Social Interaction:** Elicit views of others, mediate disagreements and help reach conclusions in group settings.
- PO4. Effective Citizenship:** Demonstrate empathetic social concern and equity centered national development, and the ability to act with an informed awareness of issues and participate in civic life through volunteering.
- PO5. Ethics:** Recognize different value systems including your own, understand the moral dimensions of your decisions, and accept responsibility for them.
- PO6. Environment and Sustainability:** Understand the issues of environmental contexts and sustainable development.
- PO7. Self-directed and Life-long Learning:** Acquire the ability to engage in independent and life-long learning in the broadest context socio-technological changes.

## Programme Specific Outcomes (PSOs)

- PSO1:** To have an understanding and perspective on how the world works by critically reading the literature from India and the world.
- PSO2:** To have proficiency and efficiency in literature and literary studies so that the students may apply the learnt skills effectively in any type of work they opt to do. They are expected to participate in any sphere of life compassionately and by being considerate to others.

# DAV UNIVERSITY, JALANDHAR

## Teaching Methodology:

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

The language model aims to be more learner-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. The stylistic analysis involves the close study of the linguistic features of the text to enable students to make meaningful interpretations of the text – it aims to help learners read and study literature more competently.

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

## Teaching- learning Strategies should be as follows:

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

## Testing:

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

The approved and generally followed pattern for a Four Credits Core Course with Four Lectures per week or Three Lectures and One Tutorial per week is:

Assessment Tools	Continuous Assessment				MSE	MSP	ESE	ESP	TOTAL
	Quiz	Assignment	ABL/PBL	Lab Performance					
Weightage	10	10	5	-	25	-	50	-	100

# DAV UNIVERSITY, JALANDHAR

## **MOOCs:**

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

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

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

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

The department shall facilitate the registration of students. On receipt of the course completion certificate from the host institute, the university will give equivalent credit weightage (as per the norms of the university) for the credits earned through SWAYAM. The courses offered on SWAYAM would supplement the teaching-learning process in the university.

# DAV UNIVERSITY, JALANDHAR

## Master of Arts

### Semester I

S. No.	Course Code	Course Name	Course Type	L	T	P	Credits
1.	ENG531F	Literary Criticism	Core	3	1	0	4
2.	ENG532F	British Poetry	Core	3	1	0	4
3.	ENG533F	British Drama	Core	3	1	0	4
4.	ENG534F	History of English Literature I	Core	3	1	0	4
5.	ENG535D	Seminar-I	Core	0	0	2	2

**Total Credits: 18**

**L: Lectures**

**T: Tutorial**

**P: Practical**

## Master of Arts

### Semester II

S. No.	Course Code	Course Name	Course Type	L	T	P	Credits
1.	ENG541F	Literary Theory	Core	3	1	0	4
2.	ENG542F	Modern World Poetry	Core	3	1	0	4
3.	ENG543F	Modern World Drama	Core	3	1	0	4
4.	ENG544F	History of English Literature II	Core	3	1	0	4
5.	ENG545D	Seminar II	Core	0	0	2	2

**Total Credits: 18**

**L: Lectures**

**T: Tutorial**

**P: Practical**

# DAV UNIVERSITY, JALANDHAR

## Master of Arts

### Semester III

S. No.	Course Code	Course Name	Course Type	L	T	P	Credits
1.	ENG631F	Indian Literary Criticism	Core	3	1	0	4
2.	ENG632F	Indian Literature in Translation	Core	3	1	0	4
3.	ENG633F	British Fiction	Core	3	1	0	4
4.		DSE	Core				4
5.	ENG635D	Seminar III	Core	0	0	2	2

**Total Credits: 18**

**L: Lectures**

**T: Tutorial**

**P: Practical**

## Master of Arts

### Semester IV

S. No.	Course Code	Course Name	Course Type	L	T	P	Credits
1.	ENG641F	Literary Theory and Cultural Studies	Core	3	1	0	4
2.	ENG642F	Indian Writing in English	Core	3	1	0	4
3.	ENG643F	Modern World Fiction	Core	3	1	0	4
4.		DSE	Core				4
5.	ENG645D	Seminar IV	Core	0	0	2	2

**Total Credits: 18**

**L: Lectures**

**T: Tutorial**

**P: Practical**



# DAV UNIVERSITY, JALANDHAR

## Department Specific Electives:

S. No.	Course Code	Course Name	Course Type	L	T	P	Credits
1.	ENG634F	Contemporary American Literature	Core	3	1	0	4
2.	ENG651F	Postcolonial Literature and Theory	Core	3	1	0	4
3.	ENG652F	New Literatures in English	Core	3	1	0	4
4.	ENG653F	Non-Fiction Prose	Core	3	1	0	4
5.	ENG654F	Linguistics	Core	3	1	0	4
6.	ENG661F	Indian Diaspora Literature	Core	3	1	0	4
7.		MOOC Course					4

**L: Lectures**

**T: Tutorial**

**P: Practical**

# DAV UNIVERSITY, JALANDHAR

## Semester I

**Course Title: Literary Criticism**

**Course Code: ENG531F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

### Course Objectives:

The course has been designed to develop an understanding of the history of literary criticism among students, provide a conceptual framework of traditional modes and practices of literary criticism and understand the relevance of classical criticism.

### Course Outcomes:

Course Outcomes (COs): After successfully completing this course the students will be able to
CO1: identify the essential elements of a tragedy as outlined by Aristotle.
CO2: gain a comprehensive understanding of the Romantic literary movement, getting familiar with the techniques used by Wordsworth and Coleridge to create a distinct style that emphasizes emotional expression and a connection with nature.
CO3: gain a strong understanding of psychological theories, concepts, and frameworks that are commonly used to analyse literature.
CO4: gain a comprehensive understanding of key Marxist concepts, including class struggle, ideology, and the base-superstructure relationship.

## UNIT A

Aristotle: *Poetics* (Sentences from 47a to 50b)

Literary Concept(s): Mimesis, (Plato)

## UNIT B

William Wordsworth: "Preface" to *Lyrical Ballads*

(Available in the book *English Critical Texts* edited by Enright and Chickera)

Literary Concept(s): Fancy and Imagination (Samuel Taylor Coleridge) and Negative Capability (Keats)

## UNIT C

*Psychological Approach*

from Wilfred Guerin et al, ed., *A Handbook of Critical Approaches to Literature*, OUP, 2005.

Literary Concept(s): Psyche

## UNIT D

Terry Eagleton: "Literature and History"

from the book *Marxism & Literary Criticism*

Literary Concept(s): Literature and Superstructure

# DAV UNIVERSITY, JALANDHAR

## Suggested Readings:

Aristotle, *Poetics*.

*English Critical Texts* edited by Enright and Chickera.

Eagleton, Terry. *Marxism & Literary Criticism*. Methuen & Co. Ltd, 1976.

Peter Barry: *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2<sup>nd</sup> ed.,  
Manchester: Manchester University Press, 2004.

Abrams, M. H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pt. Ltd., 2000.

Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001.

Daiches, David. *Critical Approaches to Literature, 2nd ed.* Hyderabad: OrientLongman,  
2001.

Ford, Boris (ed). *The Pelican Guide to English Literature, Vols. 4 & 5*. London: Pelican,  
1980.

Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Oxford:  
Blackwell, 2005.

House, Humphrey. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970.

Lucas, F. L. *Tragedy in Relation to Aristotle's Poetics*. New Delhi: Allied Publishers, 1970.

Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006.

# DAV UNIVERSITY, JALANDHAR

## Semester I

**Course Title: British Poetry**

**Course Code: ENG532F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

**Course Objectives:** Expose students to a diverse range of British poets from different backgrounds, perspectives, and styles, enhance students' awareness in the aesthetics of poetry and to empower them to read, appreciate and critically evaluate poetry independently, help students analyse and appreciate the various techniques employed by British poets. This includes studying aspects such as meter, rhyme, imagery, figurative language, and poetic forms and acquaint students with the terminology in poetry criticism.

### Course Outcomes:

Course Outcomes (COs): After successfully completing this course the students will be able to
<b>CO1:</b> explore John Milton's epic poetry, particularly "Paradise Lost," and gain an appreciation for his use of blank verse, religious themes, and complex characters.
<b>CO2:</b> gain an understanding of the historical and literary context in which these poets wrote, including the Renaissance and Metaphysical poetry movements.
<b>CO3:</b> develop a nuanced appreciation for Romantic poetry, as demonstrated through their proficient analysis and interpretation of key works. They will exhibit a keen understanding of the thematic depth, stylistic elements, and historical context of these poems, reflecting their mastery of the Romantic literary tradition.
<b>CO4:</b> develop the ability to compare and contrast the distinctive styles, themes, and literary approaches of each poet, fostering a comprehensive understanding of Victorian poetry.

## UNIT A

Brief History of British Poetry

John Milton: *Paradise Lost* (Book I)

## UNIT B

William Shakespeare: "Shall I compare thee to a summer's day?"

John Donne: "A Valediction: Forbidding Mourning"

George Herbert: "The Collar"

Andrew Marvell: "To His Coy Mistress"

## UNIT C

William Wordsworth: "The Solitary Reaper"

Samuel Taylor Coleridge: "The Rime of the Ancient Mariner"

John Keats: "Ode to a Nightingale"

P.B. Shelley: "Ode to the West Wind"

# DAV UNIVERSITY, JALANDHAR

## UNIT D

Elizabeth Barrett Browning: "If Thou Must Love Me, Let It Be for Naught"

Robert Browning: "Andrea del Sarto"

Matthew Arnold: "The Scholar-Gipsy"

Christina Rossetti: "Goblin Market"

### Suggested Readings:

Bate, Walter Jackson, ed. *Keats: A Collection of Critical Essays*. New Delhi: Prentice Hall India Pvt. Ltd., 1978.

Bennett, Joan. *Five Metaphysical Poets*. Cambridge: Cambridge University Press, 1964.

Bhushan, R.K. "The Destiny of Man in Milton with special reference to Paradise Lost."

*Diversions and Distractions in Literature*. New Delhi, Author's Press. 2011.

Bush, Douglas. *Matthew Arnold: A Survey of His Poetry and Prose*. London: Macmillan, 1971.

Drew, P. ed. *Robert Browning: A Collection of Critical Essays*. New Delhi: Macmillan, 1985.

Fraser, G.S. ed. *Keats: The Odes (Case Book Series)*. London: Macmillan, 1971.

Gardner, Helen, ed. *John Donne: A Collection of Critical Essays (Twentieth Century Views Series)*. New Delhi: Prentice Hall India Ltd., 1979.

Sperry, Stuart M. *Keats: The Poet*. New Jersey: Princeton University Press, 1973.

Williamson, George. *A Reader's Guide to the Metaphysical Poets*. Yugoslavia: Thomas & Hudson, 1988.

# DAV UNIVERSITY, JALANDHAR

## Semester I

**Course Title: British Drama**

**Course Code: ENG533F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

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

### Course Outcomes:

After successfully completing this course, the students will be able to
CO1: develop the ability to analyse the structure, characters, themes, and literary techniques used in Shakespeare's tragic plays, demonstrating a deep understanding of the genre.
CO2: identify and evaluate the use of satire and social commentary in the play, exploring how Sheridan satirizes the manners, hypocrisy, and scandals of the society of his time.
CO3: Identify and explore major themes and symbols in the play, such as martyrdom, temptation, and the clash between secular and spiritual authority, and analyse how they are developed and intertwined in the narrative.
CO4: Understand the historical and cultural context of the play, including the post-World War II era in Britain, and analyse how societal changes and the rise of the Angry Young Men movement influenced the play's themes and characters.

### UNIT A

William Shakespeare: *King Lear*

### UNIT B

Richard Brinsley Sheridan: *The School for Scandal*

### UNIT C

T.S. Eliot: *Murder in the Cathedral*

### UNIT D

John Osborne: *Look Back in Anger*

### Suggested Readings:

Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London: Pitman, 1976.

Bloom, Harold. *T.S. Eliot's Murder in the Cathedral (Critical Interpretations)*. NY: Chelsea, 1988.

Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*.

# DAV UNIVERSITY, JALANDHAR

New Delhi: Dodo Press, 2009.

Hayman, Ronald. *John Osborne (Contemporary Playwrights Series)*. London: Heinemann Educational, 1970.

Nicolle, Allardyce. *Theatre and Dramatic Theory*. London: George G. Harrap & Co.Ltd, 1962.

Smart, John. *Twentieth Century British Drama*. Cambridge: Cambridge UP, 2001.

Taylor, Richard. "Future Retrospection: Rereading Sheridan's Reviewers." *Sheridan Studies*, edited by James Morwood and David Crane, Cambridge University Press, 1995, pp. 47-57.

Taylor, John Russell. *John Osborne Look Back in Anger: A Casebook (A Selection of Critical Essays)*. NY: Macmillan, 1975.

Wiesenthal, Christine. "Representation and Experimentation in the Major Comedies of Richard Brinsley Sheridan" in *Eighteenth-Century Studies*. Vol. 25, no 3, pp. 309-30.

# DAV UNIVERSITY, JALANDHAR

## Semester I

### Course Title: History of English Literature I

(From Chaucer to Romantic Age)

Course Code: ENG534F

Total Lectures: 60

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

**Course Objectives:** Provide students with a chronological overview of English literature, from its earliest known works till Romantic Age. Students will develop an understanding of the major literary periods and their characteristics, including Old English, Middle English, Renaissance, Restoration, Romantic periods, explore the cultural, historical, social, and political contexts that shaped English literature at different periods, examine major literary movements, trends, and themes that have shaped English literature. This includes studying concepts such as the Renaissance, Enlightenment, Romanticism and provide students with a solid foundation in the history, major works, and critical analysis of English literature.

#### Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> demonstrate a comprehensive understanding of the historical and cultural context of the Age of Chaucer, and the contributions of English and Scottish Chaucerians.
<b>CO2:</b> demonstrate a nuanced understanding of the literary landscape from the Jacobean Age to the Puritan Interregnum, analyzing the distinctive features of Jacobean Drama, Cavalier and Metaphysical Poetry, and the cultural shifts during the Caroline Age and Commonwealth Period. Students will develop the ability to critically evaluate the historical significance, thematic complexities, and stylistic innovations of the literature from this transitional period in English literary history
<b>CO3:</b> critically evaluate the literature of the Restoration Age, the Augustan Age (Age of Pope), and the Neoclassical Age (Age of Dryden and Johnson) in terms of style, themes, and socio-political influences
<b>CO4:</b> examine the works of Romantic Poets (Lake Poets) and Romantic Prose, highlighting the distinctive features of the Romantic Era and its impact on literature.

### UNIT A

Age of Chaucer

English and Scottish Chaucerians

Elizabethan Age (University Wits and Shakespeare)

### UNIT B

Jacobean Age (Jacobean Drama)

Caroline Age (Metaphysical and Cavalier Poets)

Puritan Interregnum (Commonwealth Period)

### UNIT C

Restoration Age



# DAV UNIVERSITY, JALANDHAR

Augustan Age (Age of Pope)

Neoclassical Age (Age of Dryden and Johnson)

## UNIT D

Romantic Poets (Lake Poets)

Romantic Prose

Rise of Novel

### Suggested Readings:

Buxton, John, Norman Davis, Bonamy Dobrée, and F. P. Wilson, eds. *The Oxford History of English Literature*. 15 vols. Oxford: OUP, 1935-90.

Daiches, D. *A Critical History of English Literature*. 4 vols. London: Secker and Warburg, 1971-1972.

Ford, Boris, ed. *The New Pelican Guide to English Literature*. 9 vols. New York: Penguin Books, 1982-1988.

Hudson, W. H. *An Outline History of English Literature*. Ed. Deepti Gupta. Chandigarh: Vishal Publishers, 2002.

Legouis, Emile and Louis Cazamian. *A History of English Literature*. London: Dent and Sons, 1964.

Rogers, Pat. *An Outline of English Literature*. Oxford and New York: Oxford University Press, 1992.

Sampson, G. *The Concise Cambridge History of English Literature*. Cambridge: CUP, 1970.

Sharma, Tej Ram. Preface. *Historiography: A History of Historical Writing*. New Delhi: Concept Publishing Company, 2005.

Taine, H.A. *History of English Literature*. 4 vols. London: Chatto and Windus, 1883.

Ward, A.W. and A. R. Waller, eds. *The Cambridge History of English Literature*. 15 vols. Cambridge: CUP, 1907-1927.

Wayper, C.L. *Political Thought*. Delhi: B.L. Publications, 1989.

# DAV UNIVERSITY, JALANDHAR

## Semester I

**Course Title: Seminar I**

**Course Code: ENG535D**

In hours				
L	T	P	Credits	Marks
0	0	4	2	50

### **Instructions and Guidelines for Seminar:**

Since M.A. students must demonstrate the ability to interact with their peer groups coherently, this course is designed to prepare students for research presentations.

Seminar topics should be selected preferably from the areas of interest.

During the course, students are expected to meet their guides regularly to seek guidance.

The responsibility for giving effective presentations lies with students.

The evaluation will be based on contents and presentation skills of students.

Students will have to meet the deadlines given by their respective guides and the department.

Each student will have to prepare a PPT on the topic approved by his/her guide.

Each student will be given 30-40 minutes for a presentation.

Slides must present a student's work comprehensively.

# DAV UNIVERSITY, JALANDHAR

## Semester II

**Course Title: Literary Theory**

**Course Code: ENG541F**

**Total Lectures: 60**

In hours			Credit
L	T	P	
3	1	0	4

### Course Objectives:

Identify, describe and define a variety of literary theories from the beginning of the twentieth century to the present times, study critical responses to literature grounded in different literary theories and learn about the major theorists and thinkers of literary theory and criticism.

### Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> gain a foundational understanding of key concepts in literary theory and criticism, enabling them to articulate the significance of theoretical frameworks in literary analysis
<b>CO2:</b> critically evaluate and apply the concept of the "Death of the Author" in literary interpretation, recognizing its implications on semiotic analysis and the construction of meaning.
<b>CO3:</b> develop a nuanced understanding of the role of the reader in the interpretation of literary texts, employing phenomenological principles to analyze how readers actively engage with and construct meaning from the text.
<b>CO4:</b> demonstrate proficiency in understanding and applying New Historicism and Marxist approaches to literary analysis, emphasizing the role of historical and socio-political contexts in shaping literary works.
<b>CO5:</b> analyse literature through a feminist lens, having gained insights into the historical development and impact of feminist criticism on reshaping literary canons

### UNIT A

- "Introduction to Theory and Criticism", *The Norton Anthology of Theory and Criticism*. Edited by Vincent B. Leitch, 3<sup>rd</sup> edition.
- 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.

### UNIT B

Wolfgang Iser: "The Reading Process: A Phenomenological Approach" from David Lodge (editor) *Modern Criticism and Theory: A Reader* (London and New York: Longman, 1988).

### UNIT C

New Historicism and Marxist Approach

- Stephen Greenblatt: "Introduction" in *Renaissance Self-Fashioning*. Chicago: University of Chicago Press, 1980.
- Alan Sinfield: "Cultural Materialism, *Othello*, and the Politics of Plausibility" *Political Criticism*.

### UNIT D

Elaine Showalter: "Feminist Criticism in the Wilderness" in David Lodge (editor) *Modern*

# DAV UNIVERSITY, JALANDHAR

*Criticism and Theory: A Reader* (London and New York: Longman, 1988)

## **Suggested Readings:**

Barry, Peter. *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed., Manchester: Manchester University Press, 2004.

Bertens, Hans. *Literary Theory: The Basics*. New York: Routledge, 2003.

Eagleton, Terry. *Marxism and Literary Criticism*, University of California Press: London, 1976.

Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005.

Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006.

Pam Morris, *Literature and Feminism*, Oxford: Blackwell, 1993.

Virginia Woolf, *A Room of One's Own*, London: Harcourt, 1929.

Terry Eagleton: *Literary Theory: An Introduction*, Minneapolis: University of Minnesota Press, 1983.

\_\_\_\_\_, *Marxism and Literary Criticism*, Berkeley and Los Angeles: University of California Press, 1976.

# DAV UNIVERSITY, JALANDHAR

## Semester II

**Course Title: Modern World Poetry**

**Course Code: ENG542F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

**Course Objectives:** be able to understand the basic structure of poetry and the use of figurative devices in the same to learn various techniques in poetry writing, develop a sense to study the aesthetics of poetry and get an opportunity to read, understand and appreciate major forms of poetry.

**Course Outcomes:**

After successfully completing this course, the students will be able to
<b>CO1:</b> develop advanced analytical skills to interpret and critically evaluate the themes, styles, and cultural contexts present in Modern British Poetry
<b>CO2:</b> develop advanced analytical skills to interpret and critically evaluate the themes, styles, and cultural contexts present in Modern British Poetry
<b>CO3:</b> gain cultural awareness and sensitivity through the exploration of Modern Latin American Poetry, recognizing the impact of socio-cultural and historical factors on poetic themes
<b>CO4:</b> contextualize European Modern Poetry within the broader global landscape, considering its connections and distinctions with other poetic traditions

### UNIT A: Modern British Poetry

#### W. B. Yeats

“A Prayer for My Daughter”

“Adam’s Curse”

“He Wishes for the Cloths of Heaven”

#### T.S. Eliot

“The Wasteland”

“Macavity: The Mystery Cat”

### UNIT B: Modern American Poetry

#### Amy Lowell

“The Wind”

“The Poet”

#### Ted Hughes

“Hawk Roosting”

“After Lorca”.

### UNIT C: Modern Latin American Poetry

#### Pablo Neruda

“Tonight I Can Write the Saddest Lines”

“Night Sea (From Canto General) – “A Song of Despair”

#### Jorge Luis Borges

“The Art of Poetry”

# DAV UNIVERSITY, JALANDHAR

“Limits”

## UNIT D: Modern European Poetry

### Fernando Pessoa

“If I Could Carve my Poems in Wood”

“The Broken Window”

### Rainer Maria Rilke

“The Swan”

“Spanish Dancer”

### Suggested Readings:

Acheson, James and Romana Huk, eds. *Contemporary British Poetry: Essays in Theory and Criticism*. New York: SUNY Press, 1996.

Altieri, Charles. *Painterly Abstraction in Modernist American Poetry*. Cambridge: CUP, 1989.

Bysshe, Edward. *The Art of English Poetry*. N.A. 1739.

Court hope, William John. *A History of English Poetry*. London: Macmillan and Co., 1903-35.

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.

Finneran, Richard J., ed. *The Collected Poems of W.B. Yeats. A New Edition*. New York: Macmillan publishing company, 1983.

Gifford, Terry. *Ted Hughes*. London: Routledge, 2008.

Gregson, Ian. *Poetry and Postmodernism: Dialogue and Estrangement*. Basingstoke: Macmillan, 1996.

Perkins, David. *A History of Modern Poetry*. Cambridge, MA: Belknap Press of Harvard University Press, 1976-1987.

Sadlier, Darlene J. *An Introduction to Fernando Pessoa*. Florida: University Press of Florida. 2009

# DAV UNIVERSITY, JALANDHAR

## Semester II

**Course Title: Modern World Drama**

**Course Code: ENG543F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

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

**Course Outcomes:**

After successfully completing this course, the students will be able to
<b>CO1:</b> demonstrate a nuanced understanding of August Strindberg's dramatic techniques and thematic explorations in <i>Miss Julie</i> , encompassing socio-cultural, psychological, and gender-related aspects
<b>CO2:</b> analyse the intricate themes and character dynamics present in Anton Chekhov's <i>The Cherry Orchard</i> , with a focus on the blend of comedy and tragedy, as well as the portrayal of the social upheavals of the time
<b>CO3:</b> explore Samuel Beckett's existential themes and experimental theatrical techniques in <i>Waiting for Godot</i> , delving into the play's philosophical underpinnings and its influence on modern drama.
<b>CO4:</b> analyse Arthur Miller's portrayal of the American Dream and familial dynamics in <i>Death of a Salesman</i> , examining the tragic elements and their relevance to broader socio-economic contexts

### UNIT A

**August Strindberg:** *Miss Julie*

### UNIT B

**Anton Chekhov:** *The Cherry Orchard*

### UNIT C

**Samuel Beckett:** *Waiting for Godot*

### UNIT D

**Arthur Miller:** *Death of a Salesman*

### Suggested Readings:

Bachner, Saskia. *The Omnipresent Emptiness in Samuel Beckett's "Waiting for Godot"*. Germany: GRIN Verlag, 2008.

Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914.

Esslin, Martin. *The Theatre of the Absurd*. London: Penguin, 1980.

Gottlieb, Vera and Paul Allain, eds. *The Cambridge Companion to Chekhov*. Cambridge: Cambridge University Press, 2000.

Innes, C.D. *Modern British Drama 1890-1990*. Cambridge: Cambridge University Press, 1992.

MacDonald R. *The Cambridge Introduction to Samuel Beckett*. Cambridge: Cambridge University Press, 2006.

Marker, Fredrick J. and Lise-Lone Marker. *Strindberg and Modernist Theatre: Post-Inferno*

# DAV UNIVERSITY, JALANDHAR

*Drama on the Stage*. Cambridge: Cambridge UP, 2002.

Richard, Shaun. *The Cambridge Companion to Twentieth Century Irish Drama*.  
Cambridge: Cambridge UP, 2004.

Rayfield, Ronald. *The Cherry Orchard: Catastrophe and Comedy*. USA: University of  
California, 1994



# DAV UNIVERSITY, JALANDHAR

## Semester II

**Course Title: History of English Literature II**

**(Victorian Age to Postmodern Age)**

**Course Code: ENG544F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

### Course Objectives:

The course has been designed to teach different themes, trends and movements in the history of English literature, make students understand the social, political and cultural conditions in which the inception and evolution of the diversity of literature propelled itself and introduce some major and minor works of different writers.

### Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> develop a comprehensive understanding of the Pre-Raphaelite movement, Victorian Compromise, Victorian Women Writers, and the literary techniques associated with Stream of Consciousness
<b>CO2:</b> analyse and appreciate the modernist tendencies in the poetry of T.S. Eliot and W.B. Yeats, as well as the evolution of Modern Prose and the thematic nuances of War Poetry.
<b>CO3:</b> understand and interpret the key characteristics of Absurd Drama, Comedy of Menace, and Kitchen Sink Drama, exploring how these movements reflect societal concerns and changes
<b>CO4:</b> examine the thematic depth of War Novels, the complexities of Postmodern Novels, and the innovative approaches of Postmodern Playwrights, understanding their contributions to the literary landscape

### UNIT A

Pre-Raphaelites and Victorian Compromise(poetry)

Victorian Women Writers

Stream of Consciousness

### UNIT B

Modern Poetry (T.S Eliot and W.B Yeats)

Modern Prose

War Poetry

### UNIT C

Absurd Drama

Comedy of Menace

Kitchen Sink Drama

### UNIT D

War Novels

Postmodern Novels

Postmodern Playwright

### Suggested Readings:

Abrams, M H, and Geoffrey G. Harpham. *A Glossary of Literary Terms*. Boston, Mass:

## DAV UNIVERSITY, JALANDHAR

Thomson Wadsworth, 1999.

Childs, Peter, and Roger Fowler. *The Routledge Dictionary of Literary Terms*. London: Routledge, 2006.

Dahiya, Bhim S. *A New History of English Literature*. Delhi: Doaba Publications, 2005.

Daiches, David. *A Critical History of English Literature: In Four Volumes*. London: Secker and Warburg, 1960.

Legouis. E., Cazamian. L. *A History of English Literature*. Dent and Sons, 1964.

Loewenstein, David, and Janel M. Mueller. *The Cambridge History of Early Modern English Literature*. Cambridge, UK: Cambridge University Press, 2002.

Sampson, George, and Reginald C. Churchill. *The Concise Cambridge History of English Literature*. London: Cambridge University Press, 1972.

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

# DAV UNIVERSITY, JALANDHAR

## Semester II

**Course Title: Seminar II**

**Course Code: ENG545D**

In hours				
L	T	P	Credits	Marks
0	0	4	2	50

### **Instructions and Guidelines for Seminar:**

Since M.A. students must demonstrate the ability to interact with their peer groups coherently, this course is designed to prepare students for research presentations.

Seminar topics should be selected preferably from the areas of interest.

During the course, students are expected to meet their guides regularly to seek guidance.

The responsibility for giving effective presentations lies with students.

The evaluation will be based on contents and presentation skills of students.

Students will have to meet the deadlines given by their respective guides and the department.

Each student will have to prepare a PPT on the topic approved by his/her guide.

Each student will be given 30-40 minutes for a presentation.

Slides must present a student's work comprehensively.

# DAV UNIVERSITY, JALANDHAR

## Semester III

**Course Title: Indian Literary Criticism**

**Course Code: ENG631F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

### Course Objectives:

The course has been designed to introduce the indigenous literary theory and criticism with a view to offer a nativecritical framework for literary analysis, learn about the evolution of literary criticism in India from the classical period to themodern period and have an opportunity to study criticism available in translation from other Indianlanguages.

### Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> demonstrate an understanding of ancient Indian aesthetics through Bharatamuni's "On Natya and Rasa," recognizing the foundational principles of dramatic experience in Natyasastra
<b>CO2:</b> develop a comprehensive understanding of Kuntaka's theories on poetic expression, particularly the concept of "vakrokti" and the role of metaphor, enriching their ability to critically analyze and appreciate the nuances of poetic language
<b>CO3:</b> critically evaluate the impact of colonialism on Indian literature and culture, recognizing the ways in which postcolonial theory contributes to the understanding and critique of these legacies
<b>CO4:</b> recognize the socio-political context that informs Dalit literature, gaining insights into the struggles, aspirations, and aesthetic dimensions of marginalized voices in Indian literary traditions

### UNIT A

Bharatamuni: "On Natya and Rasa: Aesthetics of Dramatic Experience" from the Natyasastra (3rd century or older)", translated from Sanskrit by G.K. Bhatt. *Indian Literary Criticism*, edited by G.N. Devy, Orient Blackswan, 2020.

### UNIT B

Kuntak: "Language of Poetry and Metaphor" From the *Vakrokti-jivita* (late tenth century). Translated from Sanskrit by K. Krishnamoorthy. *Indian Literary Criticism*, edited by G.N. Devy, Orient Blackswan, 2020.

### UNIT C

Namwar Singh: "Decolonising the Indian Mind" translated by Harish Trivedi and published in *Indian Literature*. Vol. 35, No. 5, 1992. 145-157

### UNIT D

Saran Kumar Limbale: "Dalit Literature: Form and Purpose" and "Dalit Literature and Aesthetics" in *Towards an Aesthetics of Dalit Literature: History, Controversies and Considerations*. Translated and edited by Alok Mukherjee. New Delhi: Orient Longman, 2004.

### Suggested Readings:

Balmiki, Om Prakash. *Dalit Sahitya Ka Soundrya Shastra*. New Delhi:Radha Krishna Parkashan Pvt. Ltd., 2001.

Ghosh, Man Mohan. "Introduction". *Natyashastra*. By Bharata. Tr. Man Mohan Ghosh.

## DAV UNIVERSITY, JALANDHAR

Calcutta: Granthalaya, 1967.

Loomba, Ania and Suvir Kaul eds. *Postcolonial Studies and Beyond*. Durham NC: Duke University Press, 2005.

Mishra, Brijvallabh. *Bharat Aur Unka Natyashashtra*. New Delhi: National Publishing House, 1988.

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.

Nandy, Ashish. *The Intimate Enemy: Loss and Recovery of Self under Colonialism*. India: OUP, 2009.

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.

Barry, Peter. *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed. Manchester: Manchester University Press, 2004.

Bertens, Hans. *Literary Theory: The Basics*, New York: Routledge, 2003.

Ransom, John Crowe. *The New Criticism*, New York: New Directions, 1941.

# DAV UNIVERSITY, JALANDHAR

## Semester III

**Course Title: Indian Writing in Translation**

**Course Code: ENG632F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

### Course Objectives:

The course has been designed to analyse the impact of social, political and economic factors on translation, understand translation as a useful and enriching platform that bridges gaps among various linguistic regions and view local literature in the global context.

### Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> develop an understanding of the challenges and nuances involved in translating Indian folktales. They'll be able to appreciate the role of translation in making traditional narratives accessible to a wider audience and will also be able to analyse Mahasweta Devi's "Draupadi" through the lens of feminist and postcolonial literary theories
<b>CO2:</b> recognize the interplay of language, emotion, and cultural nuances in Ghalib's poetry and will be able to engage with the spiritual and philosophical dimensions of Kabir's verses translated by Rabindranath Tagore
<b>CO3:</b> examine U. R. Ananthamurthy's <i>Samskara</i> in its socio-cultural context.
<b>CO4:</b> interpret Girish Karnad's <i>Tughlaq</i> as a political allegory and analyse the use of historical events as a commentary on contemporary political realities.

### UNIT A

Introducing Translations:

**Ramanujan**, A.K., editor. "Introduction", *Folktales from India*, Penguin, 2009.

### Mahasweta Devi:

"Draupadi", *Breast Stories* (translated by Gayatri Chakravorty Spivak)

### UNIT B

#### Ghalib:

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

"It's a heart, after all, not stone or brick"

"All the thousands of desires- and each of them, to die for!"

**Songs of Kabir by Rabindranath Tagore:** Verses 1, 2 and 69

"O servant, where dost thou seek Me?"

"It is needless to ask of a saint the caste to which he belongs"

"If God be within the mosque"

### UNIT C

**U. R. Ananthamurthy:** *Samskara*

### UNIT D

**Girish Karnad:** *Tughlaq*

### Suggested Readings:

Baral K. C., D. VenkatRao, Sura Prasad Rath. U.R. Anantha Murthy's *Samskara: A Critical Reader*. New Delhi: Pencraft International, 2005.

Devi, Mahasweta. *Old Women: Statue and the Fairytale of Mohanpur*. Kolkata: Seagull Books, 2002.

# DAV UNIVERSITY, JALANDHAR

\_\_\_\_, Mother of 1084. Kolkata: Seagull Books, 2014.

Gulzar. Mirza Ghalib. New Delhi: Rupa Publications, 2006.

Kumar, Akshaya. Poetry, Politics and Culture: Essays on Indian Texts and Contexts. London: Routledge, 2009.

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).

Saini, Kavita. "Sanskrit Theatre and Abhigyan Shakuntalam: An Analytical Study." The Criterion: An International Journal in English, vol. 11, no. 1, Feb. 2020, pp. 30-37.

Solanki, Pankaj. "A Comparative Study of Kalidasa's Abhijnana Shakuntalam and Namita Gokhale's Shakuntala: The Play of Memory." International Journal of English Language, Literature and Humanities, vol. 7, no. 12, Dec. 2019, pp. 220-228.

Swain, Pritilaxmi. "Social Values of Women in Anhijnanasakuntalam: An Analysis." International Research Journal of Interdisciplinary & Multidisciplinary Studies, vol. 1, no. 1, Feb. 2015, pp. 69-73.

Yadav, Kumkum. Tribals in Indian Narratives. Shimla: IAS, 2003.

# DAV UNIVERSITY, JALANDHAR

## Semester III

**Course Title: British Fiction**

**Course Code: ENG633F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

### Course Objectives:

The course has been designed to introduce the novel as a literary genre, analyse possible reasons for the rise and growth of the novel and familiarise students with the artistic and technical aspects of novel.

### Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> analyse Charles Dickens' <i>Hard Times</i> as a social critique, exploring themes of industrialization, class, and education, and will be able to understand his use of realism and its impact on the portrayal of characters and societal issues.
<b>CO2:</b> explore Hardy's portrayal of rural life and the tragic elements in <i>Far from the Madding Crowd</i> , and analyse the novel's engagement with fate, nature, and human relationships.
<b>CO3:</b> understand and appreciate Virginia Woolf's use of the stream-of-consciousness narrative technique and explore the modernist themes in her including the fragmentation of time and consciousness.
<b>CO4:</b> examine D. H. Lawrence's psychological exploration of characters, relationships, and sexuality in his texts and analyse the philosophical and ideological underpinnings of Lawrence's work, exploring themes related to love, freedom, and societal norms.

## UNIT A

**Charles Dickens:** *Hard Times*

### Unit B

**Thomas Hardy:** *Far From the Madding Crowd*

### Unit C

**Virginia Woolf:** *Mrs Dalloway*

### Unit D

**D. H. Lawrence:** *Sons and Lovers*

### Suggested Readings:

Aeschliman, Michael D. *A Tale of Two Cities* (Ignatius Critical Traditions). USA: Ignatius Press, 2012.

*A Tale of Two Cities* by Charles Dickens. English Literature Essay, Ukessays. 1 Jan 2015.

Bloom, Harold. *D.H. Lawrence*. Chelsea: Chelsea House Publishers, 1986.

Beckwith E. Charles. *Twentieth Century Interpretations of A Tale of Two Cities: A Collection of Critical Essays*. New Jersey: Prentice Hall Trade, 1972.



## DAV UNIVERSITY, JALANDHAR

Chesterton, G.K. *Charles Dickens*. U.K.: House of Stratus, 2001.

Daniela Munka. *Virginia Woolf's answer to "Women can't paint, women can't write" in To the Lighthouse*. Journals and campus publisher. 2009

Gardner, John. *The Art of Fiction*. New York: Alfred A. Knopf, 1984.

Rimmon-Kenan, Shlomith. *Narrative Fiction*. London: Routledge: 2002.

Eagleton, Terry. *The English Novel: An Introduction*. Wiley-Blackwell, 2004.

# DAV UNIVERSITY, JALANDHAR

## Semester III

**Course Title: Seminar III**

**Course Code: ENG635F**

In hours			Credits	Marks
L	T	P		
0	0	4	2	50

### **Instructions and Guidelines for Seminar:**

Since M.A. students must demonstrate the ability to interact with their peer groups coherently, this course is designed to prepare students for research presentations.

Seminar topics should be selected preferably from the areas of interest.

During the course, students are expected to meet their guides regularly to seek guidance.

The responsibility for giving effective presentations lies with students.

The evaluation will be based on contents and presentation skills of students.

Students will have to meet the deadlines given by their respective guides and the department.

Each student will have to prepare a PPT on the topic approved by his/her guide.

Each student will be given 30-40 minutes for a presentation.

Slides must present a student's work comprehensively.

# DAV UNIVERSITY, JALANDHAR

## Semester IV

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

**Course Code: ENG641F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

### Course Objectives:

The course has been designed to make students understand postcolonialism in its inherent diplomacy and manipulation and engage the critical reception of students to study cultural forms through acquaintance with cultural theory.

### Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> analyse the implications of the relationship between literature and the geopolitical context of the Third World and recognize the interdisciplinary connections between literature, politics, and culture, exploring how literature reflects and engages with historical and social contexts.
<b>CO2:</b> analyse how cultural representations shape identity, ideology, and power dynamics and explore Stuart Hall's theories on cultural representation and the role of signs and symbols in the construction of meaning.
<b>CO3:</b> gain a deep understanding of the concept of "Dominant, Residual, and Emergent" as it relates to cultural hegemony and analyse how dominant cultural forms maintain and reinforce existing power structures.
<b>CO4:</b> explore the impact of mechanical reproduction on art and culture and analyse the implications of mass production and distribution on the authenticity and accessibility of art.

### UNIT A

**Aijaz Ahmad:** "Literary Theory and Third World Literature"

### UNIT B

**Stuart Hall:** "The Work of Representation" Representation: Cultural Representations and Signifying Practices

### UNIT C

**Raymond Williams:** "Dominant, Residual, and Emergent" *Marxism and Literature*

### UNIT D

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

### Suggested Readings:

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

Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New York: Columbia University Press, 1998.

Hall, Stuart. *Representation: Cultural Representations and Signifying Practices*. London: Sage, 1997.

Nayar, P.K. *An Introduction to Cultural Studies*. Viva. 2016. Print.

Nayar, P.K. *Contemporary Literature and Cultural Theory: From Structuralism to Ecocriticism*. Delhi: Pearson, 2010.

Sardar, Ziauddin. *Introducing Cultural Studies (A Graphic Guide)*. London: Icon Publishers, 2010.

Stephen Greenblatt "Counter history and Anecdote" in Catherine Gallagher and Stephen Greenblatt *Practicing New Historicism*. London: University of Chicago Press, 2000

# DAV UNIVERSITY, JALANDHAR

Storey, John. "Introduction: The study of popular culture and cultural studies." *Cultural Theory and Popular Culture: A Reader*. Harlow: Pearson, 2009.

Williams, Raymond. *Marxism and Literature*. London: OUP, 1977.

# DAV UNIVERSITY, JALANDHAR

## Semester IV

**Course Title: Indian Writing in English**

**Course Code: ENG642F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

### Course Objectives:

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

### Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> develop cultural sensitivity through the exploration of diverse voices in Indian poetry, interpret and appreciate the diverse poetic expressions, and analyse the poetic styles and themes of several poets identifying cultural, historical, and personal influences.
<b>CO2:</b> examine existential themes in Arun Joshi's <i>The Strange Case of Billy Biswas</i> and engage in a cultural critique of the novel, considering its portrayal of societal norms, individual choices, and the clash between tradition and modernity.
<b>CO3:</b> analyse Mahesh Dattani's <i>Final Solutions</i> as a work of drama and social commentary and explore how the play addresses issues of communalism and religious harmony in Indian society.
<b>CO4:</b> examine social realism in the short stories of Mulk Raj Anand and R K Narayan and evaluate how these authors depict the socio-cultural landscape of India through their narratives.

## UNIT A

### Agha Shahid Ali

“The Country Without a Post Office”

### Nissim Ezekiel

“Poet, Lover, Birdwatcher”

“Background Casually”

### Kamala Das

“The Invitation”

“The Sunshine Cat”

## UNIT B

**Arun Joshi:** *The strange case of Billy Biswas*

## UNIT C

**Mahesh Dattani:** *Final Solutions*

## UNIT D

**Mulk Raj Anand:** “The Barber’s Trade Union”

**R K Narayan:** “A Horse and Two Goats”

### Suggested Readings:

## **DAV UNIVERSITY, JALANDHAR**

Chindade, Shirish. *Five Indian English Poets: Nissim Ezekiel, A.K. Ramanujan, Arun Kolatkar, DilipChitre, Parthasarthy*. Delhi: Atlantic, 2001.

Dattani, Mahesh. *Final Solutions*, London: Penguin, 2017.

Dwivedi, A.N. *Kamala Das and Her Poetry*. New Delhi: Atlantic Publishers, 2000.

Mehrotra, A. K., ed. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003.

Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press, 2000.

Naik, M. K. ed., *Aspects of Indian Writing in English*. Delhi: Macmillan, 1979.

Rangacharya, Adya. *The Indian Theatre*. New Delhi: National Book Trust, 1971.

# DAV UNIVERSITY, JALANDHAR

## Semester IV

**Course Title: Modern World Fiction**

**Course Code: ENG643F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

### Course Objectives:

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

### Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> analyse the themes of existentialism and absurdism in <i>The Stranger</i> and explore the philosophical underpinnings of the novel and its impact on literary and cultural contexts.
<b>CO2:</b> explore the theme of existential alienation in <i>Notes from the Underground</i> and examine how it contributes to the literary modernist movement, considering narrative techniques and thematic concerns.
<b>CO3:</b> analyse the genre of autobiographical fiction in <i>A Woman's Story</i> and examine feminist themes and perspectives in the novel, considering how Ernaux explores the experiences of women in different societal contexts.
<b>CO4:</b> explore the themes of diaspora, identity, and cultural displacement in Jhumpa Lahiri's <i>Whereabouts: A Novel</i> , analyse how the novel contributes to the broader discourse of diasporic literature, and investigate the use of multiple languages in Lahiri's narrative, considering the impact on storytelling and cultural representation.

### UNIT A

**Albert Camus:** *The Stranger*

### UNIT B

**Fyodor Dostoevsky:** *Notes from the Underground*

### UNIT C

**Annie Ernaux:** *A Woman's Story*

### UNIT D

**Jhumpa Lahiri:** *Whereabouts: A Novel*

### Suggested Readings:

Francev, Peter, ed. *Albert Camus's The Stranger: Critical Essays*. Cambridge:Cambridge Scholars Publishing, 2014.

Moore, Ray. *The Stranger: A Critical Introduction*. N. A.: Createspace, 2012.

# DAV UNIVERSITY, JALANDHAR

## Discipline Specific Elective Courses

**Course Title: Contemporary American Literature**

**Course Code: ENG634F**

**Total Lectures:60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

### Course Objectives:

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

### Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> analyse <i>The Bluest Eye</i> as a powerful critique of racial and social issues in America and examine Morrison's use of symbolism, cultural references, and narrative techniques to convey complex themes.
<b>CO2:</b> explore August Wilson's portrayal of the African-American experience, particularly in the context of family, heritage, and cultural legacy, and analyse how his work contributes to the understanding of African-American history and identity
<b>CO3:</b> examine representative works of American poetry from different periods and poets and identify common themes, stylistic elements, and variations in the expression of the American literary tradition.
<b>CO4:</b> analyse James Baldwin's "The Stranger in the Village" for its insights into race, identity, and cultural perspectives and engage with Stephen Greenblatt's essay "Culture" to explore the broader cultural context and its impact on literature and society

## UNIT A

**Toni Morrison:** *The Bluest Eye*.

## UNIT B

**August Wilson:** *The Piano Lesson*

## UNIT C

**Walt Whitman**

“There was a child went forth”

“O Captain! My Captain!”

**Emily Dickinson**

“Because I could not stop for Death”

“Success is counted sweetest”



# DAV UNIVERSITY, JALANDHAR

## Robert Frost

“Home Burial”

“The Death of the Hired Man”

## Langston Hughes

“Harlem”

“I, too”

## Li-Young Lee

“Immigrant Blues”

“I Ask My Mother to Sing”

## UNIT D

### James Baldwin

“The Stranger in the Village”

### Stephen Greenblatt

“Culture”

## Suggested Readings:

Bryer, Jackson R., and Mary C. Hartig. *Conversations with August Wilson*. Jackson: University of Mississippi, 2006.

Cain, Montez. *The Voice of Harlem Renaissance: The Life and Work of Langston Hughes*. USA: Webster’s Digital Services, 2011.

Faggen, Robert. *The Cambridge Companion to Robert Frost*. UK: Cambridge University Press, 2001.

Field, Douglas. *All Those Strangers: The Art and Lives of James Baldwin*. USA: 2015.

Graham, Maryemma and Jerry W. Ward. *The Cambridge History of African- American Literature*. USA: Cambridge University Press, 2011.

Gillespie, Carmen. *Critical Companion to Toni Morrison: Her Life and Work*. New York: Infobase Publishing, 2008.

Hughes, Langston. *The Langston Hughes Reader*. New York: George Braziller Inc, 1981.

Ingersoll, Earl G. *Breaking the Alabaster Jar*. USA: Consortium Books, 2006.

Jacob, J. *History of American Literature*. New Delhi: Sublime Publishers, 2005.

# **DAV UNIVERSITY, JALANDHAR**

Milton, Jane, Caroline Polmear and Julia Fabricius. *A Short Introduction To Psychoanalysis*. New Delhi: Sage Publications, 2004.

Robson, Mark. Stephen Greenblatt: *Critical Thinkers Series*. New Delhi: Taylor and Francis, 2007.

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

Shannon, Sandra Garrett. *The Dramatic Vision of August Wilson*. Washington, D.C.:

Howard University Press, 2004.

# DAV UNIVERSITY, JALANDHAR

**Course Title: Postcolonial Literature and Theory**

**Course Code: ENG651F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

## Course Objectives:

The course has been designed to develop students' understanding of cultural politics of imperialism, trace the trajectory from the colonial subaltern's subordination to the assertions of agency and interpret culturally dispersed authors who can be subsumed as 'postcolonial writers'.

## Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> understand the historical context of British colonialism in India and analyse Macaulay's influence on colonial education policies and its implications. They'll also explore key concepts, themes, and approaches within postcolonial literary and cultural studies.
<b>CO2:</b> explore the impact of Orientalism on cultural representations and power dynamics, understand how cultural identity intersects with anti-colonial struggles, and analyse the intersections of gender, culture, and resistance.
<b>CO3:</b> examine the representation of colonial and cultural identity in Rhys's work, considering the impact of history and power dynamics on individual lives and explore how Rhys subverts colonial narratives and redefines the story from a marginalized perspective.
<b>CO4:</b> explore the impact of colonialism on traditional African societies and analyse the cultural clash and its implications for identity and community.

## UNIT A

### Thomas Babington Macaulay:

“Indian Education: Minute of the 2nd of February, 1835”

(Available in G. M. Young (ed.), *Macaulay: Prose and Poetry*, Cambridge, MA: Harvard University Press, 1967)

### Elleke Boehmer:

“Postcolonialism” from *Literary Theory and Criticism: An Oxford Guide*, edited by Patricia Waugh.

## UNIT B

### Edward Said:

“Introduction” to *Orientalism*

### Frantz Fanon:

“On National Culture” from *The Wretched of the Earth*, 1967.

### 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*

# DAV UNIVERSITY, JALANDHAR

## Suggested Readings:

Ashcroft, Bill Ashcroft et al, eds. *The Post-Colonial Studies Reader*. London: Routledge, 2006.

Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993.

Brennan, Timonthy. *Salman Rushdie and the Third World*. New York: St. Martin's Press, 1989.

King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*,  
Oxford: Clarendon, 1996.

Killam, G. D. *The Novels of Chinua Achebe*. Studies in African Literature Series, London: Heinemann, 1978.

Kennedy, Valerie. *Edward Said (Key Contemporary Thinkers)*. Boston: Polity Press, 2000.

Loomba, Ania. *Colonialism/ Post Colonialism*. Routledge: London and NY: Routledge, 2000.

Savory, Elaine. *The Cambridge Introduction to Jean Rhys*. UK: Cambridge UP, 2009.

“An Image of Africa” by Chinua Achebe

# DAV UNIVERSITY, JALANDHAR

**Course Title: New Literatures in English**

**Course Code: ENG652F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

## Course Objectives:

The course has been designed to acquaint students with counter-canonical readings of texts from different parts of the world, explore literary issues and arguments related to post-colonialism and introduce students to some major issues and problems common to literatures across different nations.

## Course Outcomes:

After successfully completing this course, the students will be able to
<b>CO1:</b> understand the elements of magical realism, explore how Marquez's storytelling transcends cultural boundaries, providing insights into diverse worldviews and narrative traditions
<b>CO2:</b> analyse <i>Surfacing</i> within the broader context of feminist literature and examine the novel's exploration of environmental themes and its contribution to contemporary discussions on ecological consciousness
<b>CO3:</b> explore how plays engage with universal themes of family dynamics, societal expectations, and individual aspirations
<b>CO4:</b> understand the complex interplay between cultural contexts, linguistic diversity, and narrative expressions in the broader field of New Literatures in English
<b>CO5:</b> analyse Mohsin Hamid's <i>The Reluctant Fundamentalist</i> as part of the broader discourse on post 9/11 narratives and explore the novel's role in reflecting and shaping discussions on global identity crisis, cultural tension, and the impact of geopolitical events.

## UNIT A

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

## UNIT B

**Margaret Atwood:** *Surfacing*

## UNIT C

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

## UNIT D

**Mohsin Hamid:** *The Reluctant Fundamentalist*

## Suggested Readings:

- Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: House of Anansi, 1972.
- Ashcroft, Bill et al, eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 2006.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983
- Anthony Boxill. *V S Naipaul's Fiction: In Quest of the Enemy*. New Brunswick: York Pr, 1983.
- Bell-Villada, Gene H. *Garcia Marquez: The Man and His Work*. Chapel Hill: UNC Press, 1990. Print.
- Bruce King (ed). *West Indian Literature*. London: Macmillan, 1995.
- Cooke, Nathalie. *Margaret Atwood: A Critical Companion*. Westport: Greenwood P, 2004. Print.
- Gallagher, D.P. *Modern Latin American Literature*. Oxford: OUP, 1973. Print.
- Joshiyura, Pranav. *Critical Study of Mahesh Dattani Plays*. New Delhi: Sarup Book Publishers, 2009.

## **DAV UNIVERSITY, JALANDHAR**

Kakar, Sudhir. *The Colours of Violence: Cultural Identities, Religion and Conflict*. Chicago: U of Chicago P, 1996.

Huggan, Graham and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. London: Routledge, 2010.

King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996.

Shiva, Vandana. *Staying Alive: Women, Ecology and Survival in India*. London: Zed Books, 1988.

Van Der, Peter. *Religious Nationalism: Hindus and Muslims in India*. New Delhi: Oxford UP, 1996.

# DAV UNIVERSITY, JALANDHAR

**Course Title: Non-Fiction Prose**

**Course Code: ENG653F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

## **Course Objectives:**

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

## **Course Outcomes:**

After successfully completing this course, the students will be able to
<b>CO1:</b> demonstrate an understanding of the conventions and techniques of autobiographical writing and analyse De Quincey's narrative style, thematic concerns, and the role of personal experience in shaping the text
<b>CO2:</b> explore the genre of memoir and examine Tharoor's use of personal anecdotes, reflections, and the thematic underpinnings that define the memoir.
<b>CO3:</b> analyse the characteristics of travel writing and explore how Ghosh engages with cultural, historical, and geographical elements through the lens of a travelogue
<b>CO4:</b> evaluate the role of non-fiction prose in activism and examine Roy's use of language, persuasive techniques, and the intersection of activism and literary expression

## **UNIT A**

Autobiographical Writing

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

## **UNIT B**

Memoir

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

## **UNIT C**

Travelogue

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

## **UNIT D**

Activism

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

## **Suggested Readings:**

Baxter, Edmund. *De Quincey's Art of Autobiography*. Edinburgh: Edinburgh University Press, 1990.

Chambers, Claire. "Anthropology as Cultural Translation: Amitav Ghosh's *In An Antique Land*." *Postcolonial Text*, 2.3, 2006.

## DAV UNIVERSITY, JALANDHAR

Clark, Steve, ed. *Travel Writing and Empire: Postcolonial Theory in Transit*. London: Zed Books, 1999.

Devlin, D.D. *De Quincey, Wordsworth and the Art of Prose*. London: Macmillan, 1983.

Devi, Mahashweta and Spivak, Gayatri Chakravorty. *Imaginary Maps*. Routledge 1994.

Guha, Ramachandra. "Where Fact Crosses Fiction: In an Antique Land by Amitav Ghosh: Review". *Economic and Political Weekly* 28.11: 451.

Keer, Dhananjay. *Dr. Ambedkar: Life and Mission*. Bombay: Popular Prakashan, 1990.

Kuehn and Smethurs, eds. *Travel Writing, Form and Empire: The Poetics and Politics of Mobility*. London: Routledge 2008.

Omvedt, Gail. *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India*. New Delhi: Sage, 1994.

Punter, David. "Confessions of an English Opium Eater". *The London Magazine*, 2018.

Shah, Nila. *Novel as History: Salman Rushdie, Shashi Tharoor, Rohinton Mistry, Vikram Seth, Mukul Kesavan*. New Delhi: Creative Books, 2003. Print.



# DAV UNIVERSITY, JALANDHAR

**Course Title: Linguistics**

**Course Code: ENG654F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

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

**Course Outcomes:**

After successfully completing this course, the students will be able to
<b>CO1:</b> demonstrate a comprehensive understanding of the origin, nature, and functions of language and explore linguistic concepts such as the arbitrariness of signs, speech and writing, animal and human language, conventionality, and the system of systems.
<b>CO2:</b> understand linguistics as a science, exploring its methodologies, principles, and applications and will be able to differentiate between langue and parole, syntagmatic and paradigmatic relationships, and synchronic and diachronic approaches.
<b>CO3:</b> describe the speech organs and classify sounds based on articulatory and acoustic features and will also be able to utilize the RP system, phonemes, allophones, minimal pairs, and understand the principles of morphophonemics.
<b>CO4:</b> use International Phonetic Alphabet (IPA) symbols for accurate phonetic transcription of English words and analyse syllable structure, weak forms, contractions, word stress, sentence stress, assimilation, and elision in connected speech.

## UNIT A

Basics

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

## UNIT B

Modern Linguistics

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

## UNIT C

Levels of Linguistic Analysis

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

# DAV UNIVERSITY, JALANDHAR

## UNIT D

### Phonology

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

### **Suggested Readings:**

Conrad and Leech. *A Student Grammar of Spoken and Written English*. London, Longman, 1999.

Crystal, D. *Linguistics*, Harmondsworth: Penguin, 1980.

Culler, Jonathan. *Saussure*. London: Fontana Modern Classics, 1978.

Gimson, A.C. *Introduction to the Pronunciation of English*. London, Arnold, 1988.

Lyons, J. *Language and Linguistics*. Cambridge: CUP 1982.

Radford, A. *Linguistics: An Introduction*. Cambridge: Cambridge University Press, 1999.

Roach, P. *English Phonetic and Phonology*. New Delhi: Prentice Hall, 1995.

Sethi, J. and Dhamija. *A Course in Phonetics and Spoken English*. New Delhi: Prentice Hall, 1999.

1. Syal and Jindal. *Introduction to Linguistics, Grammar and Semantics*. New Delhi: Prentice Hall, 2007.

Yule, G. *The Study of Language*. Cambridge: Cambridge University Press, 2009.

# DAV UNIVERSITY, JALANDHAR

**Course Title: Indian Diaspora Literature**

**Course Code: ENG661F**

**Total Lectures: 60**

In hours			Credits	Marks
L	T	P		
3	1	0	4	100

## **Course Objectives:**

The course is designed to provide students with a nuanced understanding of the literary works emerging from the Indian diaspora across the globe. It aims to explore the diverse experiences of diasporic communities, examining how migration, displacement, and cultural hybridity shape the themes and narratives in literature. Additionally, the course seeks to develop analytical skills, enabling students to assess the ways in which authors negotiate identity, belonging, and cultural preservation in their literary creations. Overall, the course endeavours to foster a deep appreciation for the cultural diversity and artistic contributions of the Indian diaspora through a literary lens.

## **Course Outcomes:**

After successfully completing this course, the students will be able to
<b>CO1:</b> understand and analyse the historical, cultural, and social contexts of the Indian diaspora.
<b>CO2:</b> identify and interpret major works of Indian diaspora literature from different regions and time periods.
<b>CO3:</b> analyse and discuss key themes, motifs, and narrative techniques in Indian diaspora literature.
<b>CO4:</b> demonstrate understanding of the experiences, identities, and challenges faced by individuals in the Indian diaspora.

## **UNIT A**

**Chitra Banarjee Divakurani:** *The Forest of Enchantments*

## **UNIT B**

**VS Naipaul:** *A Wounded Civilization*

## **UNIT C**

Short Stories

### **Jhumpa Lahiri**

“Only Goodness”

“Interpreter of Maladies”

### **Rohinton Mistry**

“Auspicious Occasion” from the book *Tales from Firozsha Baag*

### **Shauna Singh Baldwin**

“Montreal 1962” from the book *The Penguin Book of Migration Literature*

### **Deepak Unnikrishnan**

From *Temporary People*, a short selection of the text available (published) in the

# DAV UNIVERSITY, JALANDHAR

book *The Penguin Book of Migration Literature*

## UNIT D

### Salman Rushdie:

Pages 276-281 from the book *Imaginary Homelands*

### Suggested Readings:

Mishra, Vijay. *The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary*.

Vol. 16. Routledge, 2007.

*Imaginary Homelands* by Salman Rushdie

*The Penguin Book of Migration Literature*.

*Tales from Firozsha Baag*

*Interpreter of Maladies*

*The Forest of Enchantments*

*India: A Wounded Civilization*

# DAV UNIVERSITY, JALANDHAR

## Semester IV

**Course Title: Seminar IV**

**Course Code: ENG635F**

In hours				
L	T	P	Credits	Marks
0	0	4	2	50

### **Instructions and Guidelines for Seminar:**

Since M.A. students must demonstrate the ability to interact with their peer groups coherently, this course is designed to prepare students for research presentations.

Seminar topics should be selected preferably from the areas of interest.

During the course, students are expected to meet their guides regularly to seek guidance.

The responsibility for giving effective presentations lies with students.

The evaluation will be based on contents and presentation skills of students.

Students will have to meet the deadlines given by their respective guides and the department.

Each student will have to prepare a PPT on the topic approved by his/her guide.

Each student will be given 30-40 minutes for a presentation.

Slides must present a student's work comprehensively.

# DAV UNIVERSITY, JALANDHAR

## Sample Assignment

Sample for the paper ENG654F (Linguistics)

Dear Student,

This is with regard to your assignment for this term. Your assignment carries the weightage of 10 marks. The marks you will get in this assignment will be added to your final marks in ENG654F (MSE - 25% + ESE - 50% + **Assignment- 10%** + Quiz-10% + ABL/PBL - 5% = 100%).

(SAMPLE) Your assignment is as follows:

Phonetic transcription (also known as phonetic script or phonetic notation) is the visual representation of speech sounds (or phones) by means of symbols. The most common type of phonetic transcription uses a phonetic alphabet, such as the International Phonetic Alphabet. Transcribe phonetically any editorial of *The Tribune* (must be published after 27th Jan. 2023). Use RP symbols. (Consult *English Pronouncing Dictionary* by Daniel Jones) Identify technical words (related to the register of journalism, religion, science, law, etc., at least 10 from each field) in the newspaper you would take up for phonetic transcription. Use these words in sentences and write their meanings in simple English.

Anything related to your assignment (Your difficulties, personal experiences, something you have found interesting, etc. while doing this assignment)

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

Or

Discuss different methods of and approaches to teaching in a nutshell.

Opt for a topic of your choice. Teach this topic, using any three methods of teaching one by one, in a classroom setting.

Discuss differences among these methods citing examples from your teaching demonstration.

Anything related to your assignment (Your difficulties, personal experiences, something you have found interesting, etc. while doing this assignment)

Only video assignments will be accepted.

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

The deadline will be provided by the concerned faculty.

## **DAV UNIVERSITY, JALANDHAR**

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

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

If you have any queries, please feel free to meet with the concerned faculty. Best Wishes.

Regards,

Ms. Akanksha Nautiyal