

J.S. UNIVERSITY SHIKOHABAD (F.Z.B.)



SYLLABUS

For M.A. (English)

**As per the Guidelines of National Education Policy
2020 for Semesters VII to X**

ENGLISH

Syllabus for Four Semesters

(Two Years)

Programme Outcomes of Subject (POS)

The syllabus of M.A. (English) programme has been designed in such a way as to enhance the literary, analytical, theoretical and research specific pedagogical skills among the students opting to pursue their career in the subject. The Core as well as Elective courses offered have been structured keeping in mind the coveted goal of encouraging the students to comprehend, dig deep into, appreciate and reflect on the literary accomplishments of various literary artists across spacio-temporal, socio-cultural, economic-political, ideological-philosophical traditions and transitions right from the very beginning down to the contemporary arena. To enable the students to encompass the specific literary ages, canons, terms, shifting paradigms and various movements is also an avowed aim. The inclusion of literatures of different nations and societies, ethics and aesthetics of marginalized groups and environmental concerns promises to equip the key stakeholders-the students-with all the desired requisites to make a significant contribution as competent citizens of the global world. The syllabus also aims to impart the knowledge of the strategies, devices and skills of writing English for academic purposes which shall pave way for acquiring jobs in the fields of journalism, translation activities, academics and creative writing. The course also promises to transmit a high level of proficiency to interpret texts which will extend a hand of potent support to the students to fare well in the future competitive examinations.

NATIONAL EDUCATION POLICY-2020
PAPER CODING AND CREDIT DISTRIBUTION
M.A. (ENGLISH)

S.No.	Name of Degree	SEMESTER	TITLE OF PAPER	CRED-ITS	CODE NUMBER	
1	Bachelor (Research) of Arts in English	VII	English Prose from Bacon to the present Time	5	A040701T	
			Poetry from Chauer to Pre-Romantics	5	A040702T	
			16 th & 17 th Century English Drama	5	A040703T	
			English Fiction	5	A040704T	
			Research Project			
2		VIII	Classical & Biblical Literary Texts and Texts Based on Classical Models	5	A040801T	
			English Poetry from Romantic Age to the Present Time	5	A040802T	
			Modern English Drama	5	A040803T	
			Twentieth Century Literature	5	A040804T	
			Research Project	8	A040805R	
One Minor Paper to be selected from OTHER FACULTY in VII or VIII Semester			4/5/6			
3	Master of Arts in English	IX	History and Principles of Literary Criticism	5	A040901T	
			English Literature in Translation	5	A040902T	
			Research Methodology	5	A040903T	
			Modern American Literature	Choose ANY ONE	5	A040904T
			New Literatures in English		5	A040905T
			Research Project			
4		X	Post Independence Indian English Literature	5	A041001T	
			Gender and Literature	5	A041002T	
			Modern Literary Trends and Theories	Choose ANY ONE	5	A041003T
			Fundamentals of English Language		5	A041004T
			Dalit Literature	Choose ANY ONE	5	A041005T
			Children's Literature		5	A041006T
	Research Project		8	A041007R		

Students may choose MINOR paper from Faculty of Science/Commerce/Arts, Humanities and Social Sciences /Fine Art and Performing Art/Education/Rural Science.

Programme / Class : M.A. (English)	Year : Fourth	Semester : VII
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Course Code : A040701T	Course Title : English Prose from Bacon to the Present Time	I Paper
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Course Outcomes

After the completion of the course, the students will be familiarized with the rise and growth of English prose through the ages. They will become competent enough to imbibe the ethics and aesthetics of prose writings, from the 16th century to the 20th. They will find themselves capable of understanding the techniques and varieties of prose styles in different eras and will develop skills to appreciate the devices and tools used by the writers in their texts and will be able to contextualize them.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Renaissance Prose</u> Francis Bacon: (i) Of Truth (ii) Of Marriage and Single Life	15
Unit – II	<u>Neo Classical Prose</u> Joseph Addison : Sir Roger At Home Richard Steele : The Spectator Club	15
Unit – III	<u>Romantic Prose</u> Charles Lamb : A Bachelor's Complaint on the Behaviour of Married People William Hazlitt : On Reading Old Books	15
Unit – IV	<u>Essays of the Modern Times</u> A.G. Gardiner : On Saying 'Please' R.L. Stevenson : A College Magazine	15
Unit – V	<u>English Prose Writings in India</u> M.K. Gandhi : Man Proposes God Disposes Swami Vivekananda : Opening Address at the World Parliament of Religions (1893)	15

Recommended / Suggested Readings

1. Ford, Boris (ed.) : *The New Pelican Guide to English Literature*, Vol. 1 to 7, Penguin Books.
2. Rickett, Arthur Compton : *A History of English Literature*, Dodge Publishing Co., 1912.
3. Sanders, Andrew : *The Short Oxford History of English Literature*, (3rd edition), New Delhi, OUP, 2005.
4. Walker, Hugh : *English Essay and Essayists*, New York, Dutton, 1915.
5. Walker, Hugh : *Literature of the Victorian Era*, Cambridge, 1910.

6. Legouis and Cazamian : *A History of English Literature*, J.M. Dent & Sons, 1961.
7. Hudson, W.H. : *An Outline History of English Literature* : Atlantic Publishers & Distributors, 1999.
8. Chambers, E. : *The Development of English Prose*, London, OUP, 1920.
9. Collins, A.S. : *English Literature of the Twentieth Century*, University Tutorial Press, London, 1960.
10. Dobree, Bonamy : *English Literature in the Early Eighteenth Century, 1700-1740*, Oxford Clarendon Press, 1964.

Programme / Class : M.A. (English)	Year : Fourth	Semester : VII
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Course Code : A040702T	Course Title : Poetry from Chaucer to Pre-Romantics	II Paper
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Course Outcomes

The study of the course will impart firsthand knowledge to the students, of the political, economic, social and intellectual background of the growth of English as a language and as a tool suitable for literary production. The learners will be made to study representative literary works which will acquaint them with the literary movements, preferred genres and literary forms. They will feel inspired to go for further investigations into shifting paradigms of poetic compositions from the Chaucerian Age to the Elizabethan, from the Restoration to the Neo-Classical and to the Transitional Age of the Pre-Romantics.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>The Beginning</u> Geoffrey Chaucer : <i>The Prologue to the Canterbury Tales</i>	15
Unit – II	<u>Belated Elizabethan Poet</u> John Milton : <i>Paradise Lost</i> Book I	15
Unit – III	<u>Metaphysical Poetry</u> John Donne : <i>Death Be Not Proud</i> Andrew Marvell : <i>To His Coy Mistress</i>	15
Unit – IV	<u>Neo Classical Poetry</u> Alexander Pope : <i>The Rape of the Lock</i>	15
Unit – V	<u>Transitional Poetry</u> Thomas Gray : <i>The Progress of Poesy</i> William Collins : <i>Ode to Evening</i>	15

Recommended / Suggested Readings

1. Abrams, M.H., (ed.) : *English Romantic Poets, Modern Essays in Criticism*, 2nd edition, London, OUP, 1975.
2. Abrams, M.H. : *The Mirror and the Lamp : Romantic Theory and the Critical Tradition*, OUP, USA, 1972.
3. Bowra, C.M. : *The Romantic Imagination*, Oxford Paperbacks, 1961.
4. Dixon, Peter : *The World of Pope's Satires*, London, Dell, 1962.
5. Drew, Elizabeth A. : *Poetry : A Modern Guide to Its Understanding and Enjoyment*, W.W. Norton, 1959.
6. Jack, Ian : *The Augustan Satire*, London, OUP, 1974.
7. Paz, Octavio : *Children of the Mire*, Harvard University Press, 1974.
8. Sutherland, James : *A Preface to Eighteenth Century Poetry*, Andesite Press, 2017.
9. Willey, Basil : *The Seventeenth Century Background*, Doubleday, 1953.
10. Douglas, Bush : *English Poetry*, Nabu Press, 2011.

Programme / Class : M.A. (English)	Year : Fourth	Semester : VII
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Course Code : A040703T	Course Title : 16 th & 17 th Century English Drama	III Paper
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Course Outcomes

The course has been structured so as to apprise the students of the growth and development of dramatic art through different stages of English Literature. The course will accelerate their capacity to comprehend the generic difference between tragedy and comedy and to assimilate the timeless values inherent in the compositions of the stalwarts like Marlowe, Shakespeare, Dryden and Congreve. The teaching of these masters is sure to foster empathy and quick critical potential. It will make them realize how liturgical drama was given a proper shape and form by the University Wits, how it blossomed forth in the hands of Shakespeare and how the Restoration dramatists allowed the dramatists to divorce all prior restraints and pave the path for the emergence of newer and more lively theatrical trends.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Pre-Shakespearean Drama</u> Christopher Marlowe : <i>The Tragic History of the Life and Death of Doctor Faustus</i>	15
Unit – II	<u>Shakespearean Tragedy</u> William Shakespeare : <i>The Tragedy of Hamlet, Prince of Denmark</i>	15

Unit – III	Shakespearean Comedy William Shakespeare : <i>As You Like It</i>	15
Unit – IV	Heroic Drama John Dryden : <i>All for Love or the World Well Lost</i>	15
Unit – V	Restoration Comedy William Congreve : <i>The Way of the World</i>	15

Recommended / Suggested Readings

1. Boulton, Marjorie : *The Anatomy of Drama* : Ludhiana, Kalyani Publishers, 1979.
2. Bradley, A.C. : *Shakespearean Tragedy*, Macmillan, 1992.
3. Dobree, Bonamy : *The Restoration Comedy, 1660-1720*, London, OUP, 1924.
4. Esslin, Martin : *An Anatomy of Drama*, London, Temple Smith, 1976.
5. Esslin, Martin : *The Theatre of the Absurd*, London, Penguin, 1980.
6. Ford, Boris (ed.). : *The New Pelican Guide to English Literature*, Vol. 2-3 and 7-8, London Penguin, 1998.
7. Fyfe, Hamilton W. : *Aristotle's Art of Poetry : A Greek View of Poetry and Drama*, London, OUP, 1957.
8. Leech, Clifford : *Tragedy*, Critical Idiom Series, Methuen University Paperbacks, 1950.
9. Styan, J.L. : *Elements of Drama*, Cambridge, CUP, 1960.
10. Allardyce, Nicoll : *British Drama*, Harrap, 1962.

Programme / Class : M.A. (English)	Year : Fourth	Semester : VII
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Course Code : A040704T	Course Title : English Fiction	IV Paper
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Course Outcomes

The course will introduce the learners to the history of the novel form and its conventions, from its beginning to the modern times. It will provide them with a comprehensive knowledge of the distinguished accomplishments of major novelists – from Fielding who gave a gentle form and proper shape to the genre, to Jane Austen and Emily Bronte, regarded as two queens of the novel-writing in the Romantic Age, to Dickens and Hardy, the two great Victorian giants, to the experiments of the craft both in terms of themes and techniques in the 20th century. The course encompasses within its fold various varieties. After the completion of the course the students will be properly initiated into, familiarized with and trained to analyze and appreciate the prismatic world of English fiction.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Picaresque Novel</u> Daniel Defoe : <i>Moll Flanders</i> Henry Fielding : <i>Tom Jones</i>	15
Unit – II	<u>Romantic Novels</u> Jane Austen : <i>Emma</i> Emily Bronte : <i>Wuthering Heights</i>	15
Unit – III	<u>Victorian Novel</u> Charles Dickens : <i>David Copperfield</i> Thomas Hardy: <i>Tess of the D'Urbervilles</i>	15
Unit – IV	<u>20th Century Novel-I</u> D.H. Lawrence : <i>Sons and Lovers</i> James Joyce : <i>A Portrait of the Artist as a Young Man</i>	15
Unit – V	<u>20th Century Novel-II</u> Virginia Woolf : <i>Mrs. Dalloway</i> Ernest Hemingway : <i>A Farewell to Arms</i>	15

Recommended / Suggested Readings

1. Allen, Walter : *The English Novel*, Dutton, 1954.
2. Brooks and Warren : *Understanding Fiction*, Prentice Hall, 1959.
3. Eagleton, Terry : *The English Novel : An Introduction*, Wiley- Blackwell, 2004.
4. Forster, E.M. : *Aspects of the Novel*, London, A. Arnold, 1949.
5. Lukacs, George : *The Theory of the Novel*, London, Merlin, 1971.
6. Sagar, Keith : *The Art of D.H. Lawrence*, Cambridge, CUP, 1966.
7. Walt, Ian : *The Rise of the Novel*, Penguin, 1957.
8. Lord David Cecil : *Victorian Novelists : Essays in Revaluation*, University of Chicago Press, 1968.
9. Church, Richard : *The Growth of English Novel*, University Paperbacks by Methuen, 1961.
10. Baker, Earnest A. : *History of English Novels*, 9 Volumes, Barnes & Noble, 1967.

Programme / Class : M.A. (English)	Year : Fourth	Semester : VII
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	Course Title : Research Project	
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The project will be of progressive nature and for final assessment, it will continue in Semester VIII.

Programme / Class : M.A. (English)	Year : Fourth	Semester : VIII
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Course Code : A040801T	Course Title : Classical & Biblical Literary Texts and Texts Based on Classical Models	I Paper
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Course Outcomes

The purpose of the learning module is to introduce the P.G. students to the nature and application of Classical and Biblical texts and traditions in English Literature. The main premises of this course are that writers are also readers and as such the construction of their texts is a previous experience of some other literature. The aim of the module is to provide opportunities to the learners to experience at first hand, from selected texts, some of the literary forms, themes and characteristic sensibilities of ancient Greece, Rome and Israel which provide meaningful contexts for English literary texts. At the completion the students would begin to recognize, describe and assess the range of significance these traditions have, and have had, for English readers and writers. The structure is designed to allow maximum flexibility in studying relevant English texts alongside the products of different periods, authors, sources, genres, and the thematic / theological concerns.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Athenian Tragedy</u> Sophocles : <i>Antigone</i>	15
Unit – II	<u>Biblical Text</u> Book of Job : The Great Debate on the Problem of Suffering (18 th Book from the Old Testament)	15
Unit – III	<u>Dramatic Poem Based on Classical Model</u> John Milton : <i>Samson Agonistes</i>	15
Unit – IV	<u>Poetic Drama on Greek Model</u> T.S. Eliot : <i>The Family Reunion</i>	15
Unit – V	<u>Comedy of Humours on Latin Model</u> Ben Jonson : <i>Every Man in His Humour</i>	15

Recommended / Suggested Readings

1. Ellis Fermor, U.M. : *The Jacobean Drama-An Interpretation*, Methueun, 1936.
2. Knight, Lionel Charles : *Drama and Society in the Age of Jonson*, Chatto & Windus, 1937.
3. Clark, B.H. : *Eugene O'Neill : The Man and His Plays*, New York, Hower, 1917.
4. Falk, Doris V. : *Eugene O'Neill and The Tragic Tension-An Interpretive Study of His Plays*, Rutgers University Press, 1986.
5. Trilling, Lionel : *Matthew Arnold*, Read Books, 2008.
6. Saintsbury, George : *A Short History of English Literature*, Macmillan, London, New York Press, 1900.
7. Bowra, C.M. : *Sophoclean Tragedy*, OUP, 1944.
8. Kirkwood, G.M. : *A Study of Sophoclean Drama*, Cornell University Press, 1967.
9. Kitto, H.D.F. : *Greek Tragedy*, Methuen & Co., 1961.
10. Graves, Robert : *Greek Tragedy - A Literary Study*, Methuen & Co., 1973.

Programme / Class : M.A. (English)	Year : Fourth	Semester : VIII
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Course Code : A040802T	Course Title : English Poetry from Romantic Age to the Present Time	II Paper
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Course Outcomes

Starting with the practitioners of the poetic craft belonging to the Romantic Age-with the sublime poetry of Wordsworth, influential (though a bit controversial) poetry of Coleridge, Shelley's radical poetry that reflects beauty, passion, love, imaginative as well as highly creative political liberty, that of the last and perhaps best of the Romantics, Keats, the course leads the students to the poetry of Victorian giants like Tennyson, Browning and Arnold, and ultimately tutors them into the variegated poetry of the 20th century masters who evade any particular label. The course will render the students potent enough to learn, admire and appreciate the ever changing poetic idioms of the rich world of English poetry.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Romantic Poetry-I</u> William Wordsworth : Ode on Intimations of Immortality from Recollections of Early Childhood S.T. Coleridge : The Rime of the Ancient Mariner	15
Unit – II	<u>Romantic Poetry-II</u> P.B. Shelley : Ode to the West Wind John Keats : Ode to a Nightingale	15
Unit – III	<u>Victorian Poetry</u> Alfred Tennyson : The Lady of Shalott Robert Browning : (i) Prospice (ii) Porphyria's Lover Matthew Arnold : (i) The Scholar Gypsy (ii) Rugby Chapel	15
Unit – IV	<u>20th Century Poetry-I</u> W.B. Yeats : (i) The Second Coming (ii) Sailing to Byzantium T.S. Eliot : The Wasteland	15
Unit – V	<u>20th Century Poetry-II</u> Philip Larkin : (i) Lines on a Young Lady's Photograph Album (ii) Toads Wilfred Owen : (i) Anthem for Doomed Youth (ii) Dulce et Decorum est	15

Recommended / Suggested Readings

1. Allott, Kenneth : *Matthew Arnold* : G. Bell, 1975.
2. Cooper, Stephen, *Philip Larkin : Subversive Writer* : Sussex Academic Press, 2004.
3. Davison, Dennis, *W.H. Auden*, London : Evani Brothers, 1970.
4. Drew, Philip. *The Poetry of Browning : A Critical Introduction*.
5. Rasenthan, M.L. *The Modern Poets : A Critical Introduction*. London : Constable, 1965.
6. Stead, C.K. *Pound, Yeats, Eliot and the Modernist Movement*. London : Macmillan, 1986.
7. Walker, Hugh, *Literature of the Victorian Era*. Cambridge, 1910.
8. West, Thomas. *Ted Hughes*. Taylor & Francis, 1985.
9. Weston, Jessie. *From Ritual to Romance*. Dover Publication, 2011.
10. Sharma, Ram Bilas : *19th Century Poets*, Anamika, 1991.

Programme / Class : M.A. (English)	Year : Fourth	Semester : VIII
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Course Code : A040803T	Course Title : Modern English Drama	III Paper
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Course Outcomes

English drama suffered a deep decline during the Victorian Age but it was revived with great force in the 20th century. In the course of about six decades, it witnessed a plethora of diverse trends and currents. In the modern times it emerged with novel possibilities and fulfilled the gap between stage and page. Modern dramatists moved away from the ornate style of Elizabethan and Jacobean drama and composed their works under the lens of irony, naturalism and realism. They tried to make their dramas close to the real happenings in real life. The present learning module seeks to make the students well versed in the comprehension, appreciation and analyses of diverse canons and commitments of dramatic artists across the globe and initiate them into the world of innovative cinematographic techniques used on the stage by the exponents in the world of theatre.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Problem Plays</u> G.B. Shaw : <i>Candida</i> John Galsworthy : <i>Justice</i>	15
Unit – II	<u>Modern Classical Play</u> Arthur Miller : <i>Death of a Salesman</i> <u>Kitchen Sink Drama</u> John Osborne : <i>Look Back in Anger</i>	15

Unit – III	<u>Irish Literary Renaissance</u> J.M. Synge : Riders to the Sea <u>Theatre of the Absurd</u> Harold Pinter : <i>The Birthday Party</i>	15
Unit – IV	<u>Modern American Plays</u> Tennessee Williams : <i>The Glass Menagerie</i> Edward Albee : <i>The Zoo Story</i>	15
Unit – V	<u>Modern Indian Dramas</u> Girish Karnad : <i>Tughlaq</i> Mahesh Dattani : <i>Tara</i>	15

Recommended / Suggested Readings

1. Hirsch Forster : *A Portrait of the Artist : The Plays of Tennessee Williams*, Kennikat Press, New York, 1979.
2. Simon S.S. (ed.) : *Tennessee Williams*, Englewood Cliffs, New Jersey, Prentice Hall, 1977.
3. Joseph, Chiari : *Landmarks of Contemporary Drama*, Gordion Press, 1971.
4. Raymond, Williams : *Modern Tragedy*, Broadview Press, 2006.
5. Esslin, Martin Julius : *The Theatre of the Absurd*, Pelican Books, Penguin, 1973.
6. Wellwarth, G.E. : *Theatre of Protest and Paradox*, New York University Press, 1971.
7. Styan, J.L. : *Elements of Drama*, Cambridge University Press, 1960.
8. Rice, Elmer : *The Living Theatre*, Greenwood Press, 1971.
9. Tischler, Nancy N. Peterson : *Tennessee Williams : Rebellious Puritan*, New York, Citadel Press, 1965.
10. Boulton, Marjorie : *The Anatomy of Drama*, Routledge Revivals, 1960.

Programme / Class : M.A. (English)	Year : Fourth	Semester : VIII
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Course Code : A040804T	Course Title : Twentieth Century Literature	IV Paper
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Course Outcomes

The paper provides a relative luxury of being focussed on one century only, after traversing prior centuries. 20th century was a time period characterized by global distinctions, global dissemination and innovative structures, like no other period before. Drawing widely upon the realistic and naturalistic conventions of the 19th century (upon Ibsen in drama, upon Balzac, Flaubert, Zola and Dickens in fiction and also upon Eliot) in tune with the anti-Aestheticism unleashed by the trial of the archetypal aesthete Oscar Wilde, the literary artists in the new century saw their task as turning literature into an arena of debate upon the principle concerns of life. The pace of the change was really dizzying and the practitioners of literature, in a variety of genres, responded to the wars, industrialization, the subsequent devaluation of human beings, the loss of humanity and the resultant fragmentation of individuals, in multi layered

works of art. The present module seeks to promote awareness about the variegated unconventional innovative strategies, techniques and devices with the help of which the individuals were portrayed mainly as an assemblage of broken images. To make the learners familiar with specific literary terms that remained in vogue throughout, is also one coveted aim of the paper.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>20th Century Poetry</u> W.H. Auden : (i) The Shield of Achilles (ii) The Unknown Citizen Dylan Thomas : (i) Fern Hill (ii) After the Funeral Ted Hughes : (i) Jaguar (ii) Hawk Roosting	15
Unit – II	<u>20th Century Plays</u> Eugene O Neill : <i>The Hairy Ape</i> Samuel Beckett : <i>Waiting for Godot</i>	15
Unit – III	<u>Twentieth Century Novels</u> Joseph Conrad : <i>Heart of Darkness</i> William Golding : <i>Lord of the Flies</i>	15
Unit – IV	<u>Twentieth Century Short Stories</u> O' Henry : The Gift of the Magi F. Scott Fitzgerald : The Curious Case of Benjamin Button	15
Unit – V	<u>Modern Literary Terms</u> (a) Impressionism (b) Expressionism (c) Anthropomorphism (d) Gynocriticism (e) Absurdism (f) Imagism (g) Magic Realism (h) Dadaism (i) Surrealism (j) Phantasmogoria (k) Plastic Theatre (l) Utopia / Dystopia (m) Stream of Consciousness (n) Deconstruction (o) Logo-Centrism (p) Hegemonic discourse	15

Recommended / Suggested Readings

1. Blamires, Harry : *A Guide to Twentieth Century Literature in English*, Routledge, London, 2020.
2. Dodworth, Martin : *The Survival of Poetry : A Contemporary Survey*, Faber and Faber, 1970.
3. Warren Beach, Joseph : *The Making of Arden Canon*, University of Minnesota Press, 1957.
4. Thomas, G. West : *Ted Hughes*, Methuen, London, 1985.
5. Pinto, Vivian de Sola : *Crisis in English Poetry 1880-1940*, Hutchinson University Library, 1991.
6. Hayman, Ronald : *Samuel Beckett*, University of Michigan, Unger, 1973

7. Brooks, Curtis M. : *The Mythic Pattern in Waiting For Godot*, KOMOS, Monash University, English Department, 1967.
8. Bloom, Harold : *F. Scott Fitzgerald's Short Stories* (Bloom's Modern Critical Interpretations) : Chelsea House Publication, 2011.
9. Rosenthal, M.L. : *The Modern Poets : A Critical Introduction*, London, Constable, 1965.
10. Cox, C.B. : *Dylan Thomas : A Collection of Critical Essays (20th Century Views)*, Prentice Hall, 1966.
11. Bloom, Harold : *William Golding's Lord of the Flies : Bloom's Guides*, Infobase Publishing, 2010.
12. Harphman, Geoffrey : *A Handbook of Literary Terms*, Cengage Learning, 2009.

Programme / Class : M.A. (English)	Year : Fourth	Semester : VIII
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Course Code : A040805R	Course Title : Research Project	Credits 8
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The research project started in VII semester will continue in VIII semester and for final assessment will be submitted after VIII semester.

Programme / Class : M.A. (English)	Year : Fifth	Semester : IX
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Course Code : A040901T	Course Title : History and Principles of Literary Criticism	I Paper
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Course Outcomes

The role of professional acquaintance with principles of literary criticism in learners' academic career is one of the essential potent facilitators that enable them to appreciate a work of art- be it a poem, a novel, a drama or that of any literary genre for that matter. The students need to be apprised of the fundamental rules/principles and be introduced to the seminal facts pertaining to English literary canons. The present syllabus has been designed to meet these specific requirements of post-graduate students. Familiarity with the critics of classical antiquity like Aristotle, Longinus and Bharata, with the acclaimed critics of the Renaissance and the Neo-classical Age- Philip Sidney and Dryden, with the renowned stalwarts of the Romantic and the Victorian Age like Wordsworth, Coleridge and Matthew Arnold and with the modern and post modern theories of the master critics like Eliot, Richards and Edward Said will enrich the learners' understanding of literature as a whole and will inspire them to evaluate the works of literature on their own. The students, in this learning module, will be made aware of various critical perspectives and approaches based on variegated texts and contexts.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Greek and Roman Theory</u> (i) Aristotle : <i>Poetics</i> (Translation by S.H. Butcher) (ii) Longinus : <i>On the Sublime</i>	15
Unit – II	<u>Classical Indian Theory</u> Bharata : <i>Natyashastra</i> (Rasa Theory), VI th Chapter, translated by Manmohan Ghosh, 1961, Chaukhamba Series, Varanasi	15
Unit – III	<u>Renaissance and Neo-Classical Literary Theory</u> (i) Philip Sidney : <i>An Apology for Poetry</i> (The Defence of Poetry) (ii) Dryden : <i>Essay on Dramatic Poesy</i>	15
Unit – IV	<u>Romantic & Victorian Criticism</u> (i) Wordsworth: <i>Preface to Lyrical Ballads</i> (ii) Coleridge : <i>Biographia Literaria</i> , Chapter 14. (iii) Matthew Arnold : <i>The Study of Poetry</i>	15
Unit – V	<u>Modern & Post Modern Theory</u> (i) T.S. Eliot : <i>Tradition and Individual Talent</i> (ii) I.A. Richards : <i>Principles of Literary Criticism</i> (iii) Edward Said : <i>The Scope of Orientalism</i> (Knowing the Orient, p. 31-48)	15

Recommended / Suggested Readings

1. Birjadhish, Prasad : *An Introduction to Literary Criticism* (Trinity), Laxmi Publications, 1965.
2. Habib, M.A.R. : *Literary Criticism form Plato to the Present*, Wiley Blackwell, 2011.
3. Gray, Martin : *A Dictionary of Literary Terms*, Pearson Education Limited, 1993.
4. Daiches, David : *Critical Approaches to Literature*, Longman, 1981.
5. Barry, Peter : *Beginning Theory : An Introduction to Literary and Cultural Theory*, Viva Books, 2010.
6. Wimsatt, William H. and Cleanth Brooks : *Literary Criticism : A Short History*, Taylor and Francis, 2021.
7. Scott James, Rolfe Arnold : *The Making of Literature*, Books Way, 2012.
8. Nayer, Pramod K., *Contemporary Literature and Cultural Theory : from Structuralism to Eco-Criticism*, Pearson, 2009.
9. Atkins J.W.H. : *Literary Criticism in Antiquity* (originally published in 1934), Taylor and Francis Group, Routledge, 2021.
10. Wellek, Rene : *A History of Modern Criticism, 1750-1950*, Yale University Press, 1986.
11. Wordsforth, B. : *Judgement in Literature* , Wentworth Press, 2016.
12. Russell, D.A. : *Classical Literary Criticism*, OUP, U.K., 2015.

Programme / Class : M.A. (English)	Year : Fifth	Semester : IX
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Course Code : A040902T	Course Title : English Literature in Translation	II Paper
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Course Outcomes

Translated literature opens the door to the reader of a particular language to comprehend different notions, viewpoints and perspectives enshrined in the works of other languages. In the present learning module the student will get introduced to the concept of 'English Literature in Translation' through the study of the works of various writers of the world translated into English. The course will develop familiarity in the learners with cultural, linguistic and social nuances of different language literatures. It will equip them with critical and analytical skills to respond to texts in various languages of the world. It will help them overcome language barriers in appreciation of 'good' literature. The course will provide them with a plethora of sublime thoughts existing in different languages. It will promote an insight to make a comparative assessment of the literatures. It will help the students learn the art of translation and make contribution to the expansion of their literary skills.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>The Nature and Scope of Translation</u> (i) Concept of Translation in the West and in Indian Tradition (ii) Theoretical Background - Types of Translation, Process of Translation, Importance of Translation, Fields of Translation, Technical Terms, Problems of Translation, Decoding and Recoding, Problem of Loss and Gain, Translation vs. Transcreation.	15
Unit – II	<u>Translation Theories</u> (i) Vinay Dharwadkar : <i>A.K. Ramanujan's Theory and Practice of Translation.</i> (ii) Walter Benjamin : <i>The Task of the Translator.</i> (iii) Roman Jakobson : <i>On Linguistic Aspects of Translation.</i>	15
Unit – III	<u>Drama in Translation</u> Greek Drama : Sophocles : <i>Oedipus Rex</i> Sanskrit Drama: Kalidas : <i>Abhijnana Shakuntalam</i>	15
Unit – IV	<u>Novels in Translation</u> Russian Novel : Leo Tolstoy : <i>Anna Karenina</i> Hindi Novel : Premchand : <i>Godan</i>	15
Unit – V	<u>Poetry in Translation</u> French Poet : Charles Baudelaire : (i) <i>The Albatross</i> (ii) <i>Correspondences</i> Bangla Poet : Rabindranath Tagore : <i>Gitanjali</i> , Song No. 7, 9, 30, 55, 61	15

Recommended / Suggested Readings

1. Susan Bassnett and Harish Trivedi : *Postcolonial Translation : Theory & Practice*, Taylor and Francis Books India Pvt. Ltd., New Delhi, 1999.
2. Lawrence, Venuti (ed.) : *The Translation Studies*, Routledge, Oxfordshire, England, 2000.
3. Devy, G.N. : *Translation Theory : An Indian Perspective*, Routledge India, 2015.
4. Bijay Kumar Das : *A Handbook of Translation Studies*, Atlantic Publishers and Distributors Pvt. Ltd. 2005.
5. Postgate, J.P. : *Translation and Translations; Theory & Practice*, G. Bell and Sons, London, 1992.
6. Mani Rao (trans.) : *Kalidas for the 21st Century Reader*, Aleph Book Company, New Delhi, 2014.
7. Barbara Stoler Miller : *Theatre of Memory*, Columbia University Press, 1984.
8. Matthew Reynolds : *Translation : A Very Short Introduction*, Oxford University Press, USA, 2016.
9. Walter Benjamin : *The Task of the Translator*, Grin Verlag, 2018.
10. Nandi, Uday Kumar : *Translation Studies An Introduction*, Ababil Books, 2022.

Programme / Class : M.A. (English)	Year : Fifth	Semester : IX
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Course Code : A040903T	Course Title : Research Methodology	III Paper
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Course Outcomes

To tap, develop and enhance the research potential and aptitude of the post-graduate students is, without doubt, a desirable objective and highly coveted aim of the whole curriculum. To ensure that the researches carried out remain logical and systematic, a sound training of the learners in research methodology becomes a must. Research is of paramount importance in all walks of life, without exception, specially so for the post-graduate students who are expected to write their dissertations and indulge in research projects of progressive nature throughout the course of their study. Research unlocks the unknown facts, lets one explore the world around from different perspectives and fuels a deeper understanding. The present learning module encompasses all the key challenges that the researchers face- from initiation of a research idea to the ultimate culmination in publication, from formulation of a research question to proper study design, from possible resources of finding data to the sifting of the high quality/low quality data, from proper analysis to sagacious interpretation, and ultimately to the development of potent discerning and writing skills.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Research Methodology : Definition and Dimensions</u> Concept of Research, Types of Research–Literary and Scientific- Research in Social Sciences, Action Research, Selection of Topic, Hypothesis, Organization of Synopsis, Review of Literature	15
Unit – II	<u>Research Resources</u> (i) Selection and Analysis of Research Resources. (ii) Primary and Secondary Sources in Research (iii) Access to library for the collection of data (iv) Types of Research Resources : Print Media, Electronic Media, Web Links, Digital Library, Selection and Analysis of Resources.	15
Unit – III	<u>Selection, Organization and Analysis of Material</u> (i) Collection of Material for Research, Taking notes, Thesis Statement, Proposed designing of Research Project. (ii) Designing of Draft, Writing, Revision and Editing of Material, Research Dynamics – Clarity, Unity, Coherence, Organization and Development, Point of View.	15
Unit – IV	<u>Writing of Thesis</u> Preparing the final draft, Organization of Material, Growth and Evolution of Thought, Plagiarism, Citation and References, Abbreviations and Proof Reading.	15
Unit – V	<u>Language, Style and Skills in Thesis Writing</u> (i) Types of Style, Consistency in Style, MLA Style, Sheet Conventions, Consistency, Documentation, Footnotes, Endnotes, Accuracy and Correctness, Computer Application, Data Surfing and Typing (ii) Organization of Bibliography.	15

Recommended / Suggested Readings

1. Wayne, C. Booth, Joseph Williams & Gregory C. Colomb : *The Craft of Research*, University of Chicago Press 2016.
2. J. David Creswel & John W. Creswel : *Research Design : Qualitative, Quantitative and Mixed Method Approaches*, SAGE Publications, 2017.
3. Flick, Uwe : *Introducing Research Methodology : A Beginner's Guide to Doing a Research Project*, Sage Publications India Pvt. Ltd., 2017.
4. Sharan B. Merriam & Elizabeth J. Tisdell : *Qualitative Research : A Guide to Design and Implementation*, John Wiley & Sons, 2015.
5. Trochin William M.K. & James P. Donnelly : *The Research Knowledge Base*, Atomic Dog Publishing Inc., 2006.

6. Cheryl N. Poth, John W. Creswel : *Qualitative Inquiry and Research Design : Choosing Among Five Approaches*, SAGE Publications Inc., 1997.
7. Judith Bell : *Doing Your Research Project (Open up Study Skills)*, Open University Press, 2010.
8. O'Leary Zina : *The English Guide to Doing Your Research Project*, SAGE South Asia, 2011.
9. Robert Dingwall (ed.) : *The SAGE Handbook of Qualitative Research* (Sage Handbooks), SAGE Publications Ltd., 2010.
10. Gilbert & Joseph : *MLA Handbook for Writers of Research Papers*, 8th edition, The Modern Language Association of America, 2018.
11. Moore Robert Hamilton : *Handbook of Effective Writing*, Hold Rineheart and Winston, New York, 1965.

Programme / Class : M.A. (English)	Year : Fifth	Semester : IX
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Course Code : A040904T	Course Title : Modern American Literature	IV(a) Paper
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Course Outcomes

After successful completion of the course the students will be able to understand the depth and diversity of Modern American Literature, keeping in mind the history and culture of the United States of America. It will enable the students to evaluate the thoughts, beliefs, customs, struggles and visions of American writers. The students will be made to develop a range of different critical approaches to Modern American Literature. They will find themselves capable of framing arguments effectively in speech and in writing at an advanced level. The students will develop a vision about American poetry and democratic values popular in America. The course will make the students know the concept and dimensions of the new theatre emerging in America. They will also come to know about the elements of novel, autobiography and non fiction-the major literary genres and their importance for literary analyses.

Credit : 5	Paper : Elective
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>American Poetry</u> Walt Whitman : (i) O'Captain! My Captain! (ii) On the Beach at Night Emily Dickinson : (i) Because I could not Stop for Death (ii) I heard a Fly buzz when I died. Robert Frost : (i) Birches (ii) The Road Not Taken (iii) Stopping by Woods on a Snowy Evening	15

Unit – II	American Drama Eugene O’Neill : <i>Emperor Jones</i> August Wilson : <i>The Piano Lesson</i>	15
Unit – III	American Novels Mark Twain : <i>Adventures of Huckleberry Finn</i> William Faulkner : <i>The Sound and the Fury</i>	15
Unit – IV	Autobiography Helen Keller : <i>The Story of My Life</i>	15
Unit – V	Non-Fictional Prose R.W. Emerson : (i) Nature (ii) Self Reliance Edgar Allen Poe : <i>The Philosophy of Composition</i>	15

Recommended / Suggested Readings

1. Berlin, Normand : *Eugene O’Neill*, London, Macmillan, 1982.
2. Cox, James M. : *Robert Frost, A Collection of Critical Essays*, Englewood Cliffs, Prentice Hall, 1962.
3. Ford, Boris : *The New Pelican Guide to English Literature : American Literature*, Vol. 9, London, Penguin, 1995.
4. Hoffman, D.G. ed. : *American Poetry and Poetics*, New York, Doubleday and Company Inc. 1962.
5. Mc Neill, Helen : *Emily Dickenson*, Virago/Pantheon Pioneers, New York, 1986.
6. Miller, James E. : *Walt Whitman*, College of University Press, New Harem, 1962.
7. Quinn, A.H. : *A History of American Drama from the Civil War to the Present Day*, Appleton Century Crofts, New York,, 1936.
8. Fisher, Reninger : *American Literature of the 19th Century*, S. Chand and Company Limited, New Delhi, 2005.
9. Ishteyaue Shams. : *The Novels of Ernest Hemingway : A Critical Study*, Atlantic Publishers and Distributors Pvt. Ltd., New Delhi, 2018.
10. Mallikarjun Patil. : *William Falkner (Life and Works)*, Authorspress, New Delhi, 2012.

Programme / Class : M.A. (English)	Year : Fifth	Semester : IX
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Course Code : A040905T	Course Title : New Literatures in English	IV (b) Paper
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Course Outcomes

The study of the New Literatures in English is concerned with colonial and Post-colonial writings which emerged in former British colonies such as parts of Africa, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, New Zealand and so on. In the present module the students will be able to appreciate all the literary works under New Literatures in English as a part of English Literature. The students will be able to understand the global relevance, significance and resonance of

New Literatures written in English today. They will be able to analyze and evaluate the postcolonial aspects of the literary works written in English. The learners will become competent enough to appreciate the contribution of translation studies to New Literatures in English. They will be rendered capable of critically analyzing the relevance of the works of New Literatures in English in the light of globalization and will be able to refine their understanding of the adaptability of different forms of English language, spoken and written, in different countries as an outcome of regular reading of New literatures in English.

Credit : 5	Paper : Elective
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	Introduction to New Literatures (i) Concept and range of New Literatures (ii) Meaning of New Literatures (iii) Themes in New Literatures (iv) Canadian, African, Australian, American and others	15
Unit – II	Australian Literature (Poetry) William Charles Wentworth : <i>The Wild Colonial Boy</i> Ada Cambridge : <i>An Answer</i> Judith Wright : <i>Woman to Man</i> Les Murray: <i>Meaning of Existence</i>	15
Unit – III	Canadian Literature (Fiction) Margaret Atwood : <i>Surfacing</i> Michael Ondaatje: <i>The English Patient</i>	15
Unit – IV	Nigerian Literature Wole Soyinka : <i>A Dance of the Forests</i> Chinua Achebe : <i>Things Fall Apart</i>	15
Unit – V	Non-Fictional Prose Alice Walker : <i>In Search of Our Mother's Gardens</i> <i>Section II</i> Novel of Social Protest : Richard Wright : <i>Native Son.</i>	15

Recommended / Suggested Readings

1. Nathalie Cooke : *Margaret Atwood : A Critical Companion*, Greenwood Press, London, 2014.
2. David Whittaker and Mpalive-Hangson Msiska : *China Achebe's Things Fall apart*, Routledge Taylor and Francis Group, 2007.
3. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin : *The Empire Writes Back : Theory and Practice in Post Colonial Literatures*, London, Routledge, 1989.
4. Bhabha, Homi K. (ed.) : *Nation and Narration*, New York, Routledge and Keegan Paul, 1990.
5. Fanon, F. : *Black Skin, White Masks*, London, Pluto Press, 1967.
6. Lash, Scott & Urry, John : *The End of Organized Capitalism*, Cambridge, Polity Press, 1993.
7. Wa Thiong'o, N. : *Decolonizing the Mind : The Politics of Language in African Literature*, Harare, ZPH, 1987.
8. Ahmad, Aijaz : *In Theory*, Classes, Nations, Literature, OUP, Bombay, 1993.
9. Narasimhaiah, C.D. (ed.) : *The Awakened Conscience : Studies in Commonwealth Literature*, New Delhi, Sterling, London Heinemann, 1978.
10. Dutta, Ketaki : *New Literatures in English : Fresh Perspective*, The Book World, 2011.

Programme / Class : M.A. (English)	Year : Fifth	Semester : IX
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	Research Project	
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There will be a research project of 4 credits of progressive nature, that will continue in the X Semester also.

Programme / Class : M.A. (English)	Year : Fifth	Semester : X
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Course Code : A041001T	Course Title : Post Independence Indian English Literature	I Paper
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Course Outcomes

Post-Independence Indian English Literature has come a long way. The teaching of the literature written in India in English language is almost mandatory now in view of the developments that have taken place after India attained freedom at midnight between 14th-15th August 1947. The first unit of the present paper discusses the poems of the pioneers Nissim Ezekiel, Jayant Mahapatra and A.K. Ramanujan-the poets who are remarkable for their diversity in themes and techniques, the poets who strike a remarkable balance between their cultural moorings and the use of English language. The dramas penned by Girish Karnad and Mahesh Dattani would make the learners realize that dramas are basically meant not to be read in leisure but to be watched on stage. The learners are also offered a wide choice ranging from R.K. Narayan and Raja Rao to the well-known diasporic novelists like Jhumpa Lahiri and Divakaruni. The main objective of the module is to make the students familiar with Indian landscape as well as with the literature of the immigrants whose writings initiate the emergence of a new cultural synthesis. The inclusion of the non-fictional prose by Nirad C. Chaudhary and J. Krishnamurthi targets to teach the P.G. students philosophical, deterministic views of culture and politics that promise to make them grow from their local status and acquire a global identity.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Indian English Poetry</u> Nissim Ezekiel : (i) Enterprise (ii) The Visitor	15

	Jayant Mahapatra (i) Hunger (ii) Indian Summer A.K. Ramanujan (i) A River (ii) Elements of Composition	
Unit – II	<u>Indian English Drama</u> Girish Karnad : <i>Talé Danda</i> Mahesh Dattani : <i>Dance Like a Man</i>	15
Unit – III	<u>Indian English Fiction</u> R.K. Narayan: <i>The Guide</i> Raja Rao : <i>The Serpent and the Rope</i>	15
Unit – IV	<u>Indian Women Novelist</u> Anita Desai: <i>Cry the Peacock</i> Jhumpa Lahiri : <i>The Namesake</i> Chitra B. Divakaruni : <i>The Forest of Enchantments</i>	15
Unit – V	<u>Non Fictional Prose</u> Nirad C. Chaudhary : <i>Autobiography of an Unknown Indian</i> J. Krishnamurti : <i>The First and Last Freedom</i>	15

Recommended / Suggested Readings

1. Narasimhaiah C.D. : *Moving Frontiers of English Studies in India*, S. Chand & Company Ltd., New Delhi, 2002.
2. Mukherji, Meenakshi : *The Twice Born Fiction : Themes and Techniques of Indian Novel in English*, Pencraft International 2011.
3. Trikha, Manorama : *Post Colonial Indian Drama in English*, Pencraft International, 2010.
4. Agrawal, K.A. : *Indian Writing in English : A Critical Study*, Atlantic Publishers and Distributors, New Delhi, 2021.
5. Mehrotra, A.K. : *A Concise History of Indian Literature in English*, Orient Blackswan, 2017.
6. Prof. M.A. Job : *Indian Writing in English*, Maximum Publishers, 2021.
7. Parthasarthy R. (ed.) : *Ten Twentieth Century Indian Poets*, OUP, Delhi, 2004.
8. Sinha, RCP : *The Indian Autobiographies in English*, S. Chand & Company Ltd., New Delhi, 1992.
9. Parmeswaran, Uma : *Study of Representative Indo-English Novelists*, Vikas Publishing House Pvt. Ltd., 1976.
10. Iyenger, K.R. Srinivasa : *Indian Writing in English*, Stosius Inc./ Advent Books Division, 1984.

Programme / Class : M.A. (English)	Year : Fifth	Semester : X
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Course Code : A041002T	Course Title : Gender and Literature	II Paper
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Course Outcomes

On the successful completion of the module, the students will be able to comprehend, analyse and critique the literary and theoretical texts as well as trends with a view to understanding the role gender plays in our individual and collective lives. They will be able to understand the discourses around feminism and masculinity studies and will also be made familiar with how the patriarchal power-structures function in the oppression of the sexes. Their acquaintance with the concepts like sex, gender, race, class, sexuality and ethnicity will certainly contribute to their understanding the way women throughout the world are resisting and refuting the oppressive socio-cultural orders, and also how they are striving to reinvent and reshape a world of their own, of their dreams and desires.

Credit : 5	Paper : Core Compulsory
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Theoretical Frame Work of Feminist Discourse in Literature</u> Simone de Beauvoir : <i>The Second Sex</i> Gayatri Chakravorti Spivak : <i>Can the Subaltern Speak ?</i>	15
Unit – II	<u>Gender Discourse and Poetry</u> Sylvia Plath : (i) Daddy (ii) The Arrival of the Bee Box (iii) Lady Lazarus Kamla Das : (i) An Introduction (ii) The Substitute (iii) The Sunshine Cat	15
Unit – III	<u>Gender Discourse and Novels</u> Toni Morrison : <i>Beloved</i> Shashi Deshpande : <i>That Long Silence</i>	15
Unit – IV	<u>Gender Discourse in Theatre</u> Girish Karnad : <i>Nagamandala</i> Manjula Padmanabhan : <i>Lights Out</i>	15
Unit – V	<u>Gender Discourse and Non Fictional Prose</u> Virginia Woolf : <i>A Room of One's Own</i> Adrienne Rich : <i>Compulsory Hetero – Sexuality and Lesbian Existence</i>	15

Recommended / Suggested Readings

1. King, Bruce : *New Women Poets : Modern Indian Poetry in English*, New Delhi, Oxford University Press, 1988.
2. de Souza, Eunice : *Nine Indian Woman Poets : An Anthology*, Oxford University Press, Delhi.

3. Jain, Jasbir : *Gendered Realities, Human Spaces : The Writing of Shashi Deshpande*, Rawat Publications, Jaipur, 2003.
4. Shrivastava, Sharad : *New Women in Indian English Fiction*, Delhi, Creative Books, 2003.
5. Bardwick, Judith M. : *Psychology of Women : A Study of Bicultural Conflicts*, Harper and Row, New York, 1971.
6. Harish, Ranjana : *Indian Women's Autobiographies*, New Delhi, Arnold, 1994.
7. David, Lyon : *Post Modernity*, Vivek Books Private Ltd, New Delhi, 2002.
8. Virginia Blain, Isabel Grundy, Patricia Clements : *The Feminist Companion to Literature in English : Women Writers from the Middle Ages to the Present*, Yale University Press, 1990.
9. Lizbeth, Goodman : *Literature and Gender*, Routledge, 1996.
10. Jerilyn Fisher & Ellen S. Silber (ed.) : *Women in Literature : Reading through the Lens of Gender*, Greenwood Press, 2003.

Programme / Class : M.A. (English)	Year : Fifth	Semester : X
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Course Code : A041003T	Course Title : Modern Literary Trends and Theories	III(a) Paper
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Course Outcomes

A study of this paper will apprise the students of contemporary literary theories and their application in literary analysis and criticism. After the successful completion of the module, they will not only come to know what the important literary theories are but will also have a clear understanding of the arguments supporting and opposing each of the theories, and their strengths and weaknesses as well. They will be able to differentiate between the assumptions and methods of different theoretical approaches and simultaneously they can apply them to the interpretation or analysis of the various works of literature withal.

Credit : 5	Paper : Elective
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Literary Trends : Terms and Concept</u>	15
	(i) Diaspora Criticism	
	(ii) Modernism	
	(iii) Impersonality	
	(iv) Structuralism	
	(v) Russian Formalism	
	(vi) Metanarrative	
	(vii) Multiculturalism	
	(viii) New Historicism	
	(ix) Deconstruction	
	(x) Reader Response Criticism	
	(xi) Subalternism	
	(xii) Formalism	

Unit – II	<u>Literary Theories and Emerging Critics</u> (i) Homi Bhaba (ii) Jacques Derrida (iii) Michael Foucault (iv) Sigmund Freud (v) Julia Kristeva (vi) Jakobson (vii) Jacques Lacan (viii) Nietzsche (ix) Ferdinand de Saussure (x) Gayatri Spivak (xi) F.R. Leavis (xii) Roland Barthes (xiii) Frantz Fanon	15
Unit – III	Major Modern Literary Theories I Feminism : Concepts, Canons and Dimensions Post-Colonialism : Concept, Ideology and Critical Framework	15
Unit – IV	Major Modern Literary Theories II Psycho-Analysis : Dimensions and Elements of Theoretical Framework Post-modernism : Concept, Ideology and Application	15
Unit – V	Theories Beyond Literature (i) Performing Literary Interpretation (ii) Eco-Criticism	15

Recommended / Suggested Readings

1. Showalter, Elaine : *A Literature of Their Own*, London, London Virago, 1999.
2. Gandhi, Leela : *Postcolonial Theory : A Critical Introduction*, Edinburgh, Edinburgh University Press, 1998.
3. Bart Jason Moore-Gilbert : *Postcolonial Theory : Contexts, Practices, Politics*, London, Verso, 1997.
4. Young, Robert : *Postcolonialism : A Historical Introduction*, Oxford Blackwell, 2011.
5. Loomba, Ania : *Colonialism/PostColonialism*, Routledge, New York, 1998.
6. Barry, Peter : *Beginning Theory : An Introduction to Literary and Cultural Theory*, Manchester University Press, Manchester, 1995.
7. Raman Selden, Peter Widdowson, Peter Brooker : *A Reader's Guide to Contemporary Literary Theory*, Routledge, New York, 2013.
8. Eagleton, Terry : *The Illusions of Postmodernism*, Oxford, Blackwell, 1996.
9. Arendt Hannah : *Between Past and Future*, New York, Viking Press, 1961.
10. Waugh, Patricia : *Literary Theory and Criticism*, Oxford University Press, 2006.

Programme / Class : M.A. (English)	Year : Fifth	Semester : X
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Course Code : A041004T	Course Title : Fundamentals of English Language	III(b) Paper
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Course Outcomes

Every language is like one of a kind species and has its own way of constructing words, phrases and sentences for communicating ideas. A proper training in linguistics of the English language is a must to consolidate or advance the students' previous experiences and to make them use the language more effectively. The course entitled 'Fundamentals of English Language' will, without doubt, upgrade their oral presentations, heighten their reading speed and comprehension of academic articles. Their vocabulary will certainly be enriched and their ability to write academic papers, research articles and thesis will be noticeably nourished. This training will improve and widen their employment opportunities in international workplaces. The module assures a remarkable increase in their cognitive ability and will certainly build up their confidence in specific communicative contexts.

Credit : 5	Paper : Elective
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	Fundamentals of English Language (i) Development of English Language (ii) Interface of English with other languages (iii) Varieties of English Language (iv) Transcription	15
Unit – II	Phonology and Morphology (i) Vowels and Consonants (ii) Phonemes and Allphones, Word Accent, Rhythm and Intonation (iii) Morphemes and Allomorphs (iv) Process of Word Formation	15
Unit – III	Concept of Register (i) Organs of Speech (ii) The Air-Stream Mechanism (iii) Letters and Sounds (iv) Problems in Pronunciation	15
Unit – IV	Reading Comprehension (i) Skimming (ii) Scanning (iii) Intensive Reading (iv) Extensive Reading	15
Unit – V	Essentials of Writing (i) Framing Ideas, Presentation, Clarity and Logic, Command of Language, Punctuation (ii) Figurative Use of Language (iii) Expansion of an Idea (iv) Paragraph Writing	15

Recommended / Suggested Readings

1. O'Connor, J.D. : *Phonetics*, Penguin, 1982
2. Gimson, A.C. : *An Introduction to the Pronunciation of English*, ELBS, 1970.
3. Jones, Daniel : *Everyone's Pronouncing Dictionary*, ELBS, 1977.
4. Balasubramaniam, T. : *Introduction to Phonetics for Indian Students*, A Work Book, Macmillan Publishers India Limited, 2000.
5. Bansal, R.K. and Harrison : *Spoken English for India*, OUP, 1971.
6. Quirk, Randolph and Sidney Greenbaum : *A University Grammar of English*, Pearson, 2018.
7. Yadurajan, K.S. : *Structure, Style and Usage*, OUP, 2005.
8. Ahuja, B.N. and S.S. Chhabra : *Editing*, Surjeet, 2005.
9. Syal, Pushpinder & D.V. Jindal : *An Introduction to Linguistics : Language, Grammar and Semantics*, PHI Learning, 2004.
10. Hudson Richard A. : *Sociolinguistics*, Cambridge University Press, II edition, University College, London, 1993.

Programme / Class : M.A. (English)	Year : Fifth	Semester : X
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Course Code : A041005T	Course Title : Dalit Literature	IV(a) Paper
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Course Outcomes

In the post 1950 global scenario as a result of several post structuralist theories like Feminism, Marxism, Marginalization, Subversion of hegemonic discourse, Logocentrism etc, there has blossomed forth a new genre of literature known as 'Literature of Protest and Action'. In India also the term 'Dalit' resounds in the halls of contemporary academic world and has found its ways in the books of social sciences and also of literature. Dalit literature is pan-Indian in its scope, impact and motivation – cutting across provincial and linguistic boundaries. The emergent requirements of the changing times is to incorporate this literature in the syllabus at the high level and encourage the young learners to look at life from the micro level epistemological and ethnographical studies of deprivation, inequity and resistance. This genre of literature is a multi layered repository of centuries of suppressed pain and anger tipped with a distinctive feeling of revolt based on oppositional aesthetics, oppositional language and oppositional mythology. The syllabus module offered proposes to help the students in forming an eclectic and holistic view of Dalit Literature and in the development of the alternative literary aesthetics to analyze the vibrant, multifaceted, radically innovative works. It is an accepted fact that Dalits have created experiential works of high quality, but non-Dalit writers also have a capacity to jump into the characters and portray them with a high degree of sensibility and empathy. The centrification of marginality in their works is celebratory. The course, therefore has been designed with the notion that any piece of literature that concerns dalits or is inspired by the Dalit movement, or voices the dalit plight, consciousness or concerns is Dalit Literature.

Credit : 5	Paper : Elective
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Concept, Ideology and Dimensions of Dalit Literature</u> (i) Sharan Kumar Limbale : <i>Towards an Aesthetic of Dalit Literature : History, Controversies and Considerations</i> (ii) Sharat Chandra Muktibodh : <i>What is Dalit Literature?</i>	15
Unit – II	<u>Dalit Poetry</u> (i) Nandoo Dhasal : <i>Hunger</i> (ii) Arjun Kamble : <i>Yesterday They Have Announced</i> (iii) Neerav Patel : <i>It would have been better if I were illiterate</i> (iv) Dalpat Chauhan : <i>Untouchable</i>	15
Unit – III	<u>Dalit Fiction</u> (i) Bagul : <i>When I hid my caste</i> (ii) Arindam Mridha : <i>Mute Existence : The Dalit Experience</i>	15
Unit – IV	<u>Dalit Autobiographies</u> (i) Om Prakash Valmiki : <i>Joothan</i> (ii) Baby Kamble : <i>The Prisons We Broke</i>	15
Unit – V	<u>Non Dalits' Contribution to Dalit Literature</u> (i) U.R. Ananthmurthy : <i>Samskara</i> (ii) Mahashweta Devi : <i>Water</i> (ii) Rabindranath Tagore : <i>Chandalika</i>	15

Recommended / Suggested Readings

1. Zelliott, Eleanor : *From Untouchable to Dalit : Essays on the Ambedkar Movement*, New Delhi, Manohar Publishers, 2006.
2. Anand, Mulk Raj and Eleanor Zelliott : *An Anthology of Dalit Literature*, New Delhi, Gyan Publishing House, 1992.
3. *Dalit Literature : A Critical Exploration* : (eds.) Amar Nath Prasad, M.B. Gaijan, New Delhi, Sarup & Sons, 2007.
4. Rajkumar : *Dalit Literature and Criticism*, Orient Blackswan, 2019.
5. *Literature of Marginality : Dalit Literature and African-American Literature* (ed.) Aston, NM, Prestige Books, 2001.
6. *Critical Essays on Dalit Literature* (ed.), Murali Manohar, Atlantic, 2013.
7. Gupta, Ashish Kumar & Sonu Sharma : *Quintessence of Dalit Literature*, Akhand Publishing House, 2018.
8. *Dalit Literature : Journey from Repression to Resistance* (eds.), Chaliah S. & Dr. Brijender Singh, Kalpaz Publication, 2019.
9. Abhishek Prajapati, *Indian Dalit Literature*, Akhand Publishing House, 2020.
10. Dangle, Arjun : *Dalit Literature : Past, Present and Future* (Trans. from Marathi) in *Poisoned Bread : Translation from Modern Marathi Literature* ed.

- Dangle, Arjun, Avinash S. Pandit, Daya Agarwal, 1992, Orient Longman, Bombay.
11. Guha, Ranjeet & Gayatri Chakravarty Spivak (eds.) : *Selected Subaltern Studies*, OUP, Delhi, 1989.
 12. *Dalit Literature : Contents, Trends and Concerns* (ed.) Harbir Singh Randhawa : Sarup Books Publishers Pvt. Ltd., New Delhi, 2010.
 13. *Three Indian Playwrights* (ed.) R.K. Dhawan, Prestige Publications, 2004.
 14. Ambedkar B.R.: *Annihilation of Caste*, Dalit Classic Series-1, New Delhi, Blumoon Books.

Programme / Class : M.A. (English)	Year : Fifth	Semester : X
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Course Code : A041006T	Course Title : Children's Literature	IV(b) Paper
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Course Outcomes

Children's Literature is a significant, but unfortunately a neglected area, in the curricula of the universities in India. It has, however, been included as an academic subject in western universities for the last about three decades. The proposed course introduces post-graduate students to the genre and explores the relationship between creative writing and critical understanding of literature meant for children and young adults, by felicitating deliberations on most of the sub-genres. The students will be provided with a conceptual understanding of the history, development and context of children's literature from oral tradition to modern novels. The students will be rendered competent enough to approach children's literature from various critical viewpoints like gender, disability, class and race. They will find themselves able to appreciate the multicultural diversity of multiple perspectives and will understand how the compositions meant for children promote their cognitive, social, linguistic and aesthetic development. The course will serve as an appropriate choice for the learners who are, or who intend to be, involved in teaching specially at the school level, in creative writing, publishing or related fields, as also for those who aspire to undertake research in this burgeoning field of English Literature.

Credit : 5	Paper : Elective
Max Marks : 25 / 75	Minimum Passing Marks : 40

		No. of Lectures
Unit – I	<u>Children's Literature : The Conceptual Foundation</u> (i) Children's Literature : Meaning and Concept (ii) History and Development of Children's Literature (iii) Classification of Children's Literature on the basis of (i) Age (ii) Genre (iv) Significance and Rationale behind the study of Children's Literature	15

Unit – II	<u>Poetry in Children’s Literature</u> William Wordsworth : (i) Three Years She Grew in Sun and Shower (ii) She Dwelt Among the Untrodden Ways William Blake : (i) The Chimney Sweeper (ii) The Lamb Sarojini Naidu : (i) The Village Song (ii) In the Bazars of Hyderabad	15
Unit – III	<u>Short Stories and Children’s Literature</u> Rabindranath Tagore: Kabuliwala R.K. Narayan : A Snake in the Grass Mulk Raj Anand : The Lost Child Ruskin Bond : The Blue Umbrella	15
Unit – IV	<u>Children’s Novel</u> Louisa May Alcott : <i>Little Women</i> Rudyard Kipling : <i>Kim</i> Lewis Carroll : <i>Alice in Wonderland (Alice’s Adventures in Wonderland)</i>	15
Unit – V	<u>Children’s Literature and Theatre</u> Vijay Tendulkar’s Plays for Children : (i) The Play of the Nosey Parker (ii) Bobby	15

Recommended / Suggested Readings

1. Hahn, Daniel : *The Oxford Companion to Children’s Literature*, Oxford University Press, 2015.
2. Hunt, Peter : *Understanding Children’s Literature*, Routledge, 2005.
3. Reynolds, Kimberley : *Children’s Literature : A Very Short Introduction*, Oxford University Press, 2015.
4. Rudd, David : *Reading the Child in Children’s Literature*, Macmillan Education, U.K. 2013.
5. Rudd, David : *The Routledge Companion to Children’s Literature*, Routledge, 2010.
6. Oberstein, Lesnik : *Children’s Literature : New Approaches*, Palgrave Macmillan, 2004.
7. Cadden, Michael : *Telling Children’s Stories : Narrative, Theory and Children’s Literature*, University of Nebraska, 2011.
8. B. Kidd, Kanneth : *Theory for Beginners : Children’s Literature as Critical Thought*, Fordham University Press, 2020.
9. McGillis, Roderick : *The Nimble Reader : Literary Theory and Children’s Literature*, Twayne Publishers Inc., U.S. 1996.
10. Nikolajeva, Maria : *Aesthetic Approaches to Children’s Literature : An Introduction*, Scarecrow Press, 2005.
11. Khorana, Meena : *The Indian Subcontinent in Literature for Children and Young Adults : An Annotated Bibliography of English-Language Books*, Greenwood Press, 1991.
12. Banerjee, Suchismita : *Contemporary Children’s Literature in India : New Trajectories*, Journal of Children’s Literature 2.2 (July 2008), Thrissur : Children’s Literature Association of India, p. 6-25.

Programme / Class : M.A. (English)	Year : Fifth	Semester : X
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Course Code : A041007R	Course Title : Research Project	Credits 8
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There will be a research project of 4 credits. The research project started in IX semester will continue in X semester and for final assessment will be submitted after X semester.

SUGGESTED CONTINUOUS EVALUATION METHOD

For the course, there will be continuous internal evaluation process based on project/ assignment/ group discussion /interactive sessions along with a comprehensive class test. The division of marks will be as follows:

Project/Assignment	10 Marks
Internal Class Test	15 Marks

It will be the pattern for internal assessment and the external assessment will be as per the guidelines of the university.

The pattern of credit system to be followed for Post-graduate class (From Semester 7th to Semester 10th)

The total post-graduation will be of 100 credits.

Semester VII	Credit : 24 Credits
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(5 credits will be of each paper and 4 credits will be of research project)

$$4 \times 5 = 20 \text{ Credits} + 4 \text{ Credits (Research Project)} = 24 \text{ Credits}$$

Semester VIII	Credit : 24 Credits
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(5 credits will be of each paper and four credits will be of research project)

$$4 \times 5 = 20 \text{ Credits} + 4 \text{ Credits (Research Project)} = 24 \text{ Credits}$$

It is to be noted that the research project undertaken in the 7th semester will continue in 8th semester. The final evaluation of the project will be in 8th semester.

Semester IX	Credit : 24 Credits
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(5 credits will be of each paper and four credits will be of research project)

$$4 \times 5 = 20 \text{ Credits} + 4 \text{ Credits (Research Project)} = 24 \text{ Credits}$$

Semester X	Credit : 24 Credits
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(5 credits will be of each paper and four credits will be of research project)

$$4 \times 5 = 20 \text{ Credits} + 4 \text{ Credits (Research Project)} = 24 \text{ Credits}$$

It is to be noted that the research project undertaken in the 9th semester will continue in 10th semester. The final evaluation of the project will be in 10th semester.

It is to be noted that every student has to complete a minor elective from any other discipline or faculty in Semester VII or VIII as per his/her choice. It will be of 4 credits.

SUMMARY OF CREDITS

VII Semester	24 Credits
VIII Semester	24 Credits
IX Semester	24 Credits
X Semester	24 Credits
Minor Elective (from other Faculty / Discipline)	04 Credits
Total	100 Credits

This syllabus is designed with the due consent and suggestions of the members of Board of Studies recommended for Post-Graduation in English.