

**PROF. RAJENDRA SINGH (RAJJU BHAIYA)  
UNIVERSITY, PRAYAGRAJ, U.P.**



Syllabus for

## **Master's Degree in English**

Designed As Per Syllabus Development Guidelines

*Under*

**National Education Policy – 2020**

**[WWW.PRSUNIV.AC.IN](http://WWW.PRSUNIV.AC.IN)**

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

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To

Dated: 18-07-2022

**The Registrar**

Prof. Rajendra Singh (Rajju Bhaiya) University  
Prayagraj, (U.P.)

Subject: Regarding Syllabus of UG(English) passed by Board of Studies (BOS) under  
National Education Policy-2020.

Sir,

Please refer to the letter dated 5<sup>th</sup> June 2022 and letter dated 15<sup>th</sup> July 2022; the Board of Studies (English) has organized virtual/physical meeting to prepare syllabus of **Master's Degree** on the basis of National Education Policy-2020. The following resolutions have been passed:

1. The Board of Studies resolved to adopt Common Minimum Syllabus for all UP-State Universities and Colleges.
2. It is resolved to rectify the errors in the syllabus, misplacement of authors, and their texts with inclusion of some authors and their texts.
3. It is also resolved to make necessary minor changes.

It is therefore requested that Board of Studies (English) have passed the syllabus with minor changes (upto 30%) of prescribed norms. All the members and external experts were virtually/physically present.

Please find the attached syllabus for necessary action.



**Prof. Sanjay Prasad Sharma**



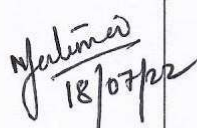
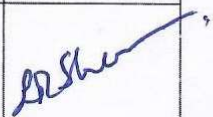


Convenor

Board of Studies (English)  
Mahamaya Govt. College,  
Dhanupur, Handia, Prayagraj  
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**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

**Syllabus Developed by:**

S. No.	Name	Designation	Department	College/University	Signature
1.	Prof. Sanjay Prasad Sharma Convenor, Board of Studies in English	Professor	English	Mahamaya Govt. College, Dhanupur, Handia, Prayagraj	 18/07/22
2.	Dr. Ram Pravesh Singh Member, Board of Studies in English	Professor	English	M.G (P.G.) College, Fatehpur	 18.07.2022
3.	Dr. Noor Fatima Member, Board of Studies in English	Assistant Professor	English	H.N.B. (P.G.) College, Naini, Prayagraj	 18/07/22
4.	Prof. Lakshmiraj Sharma External Subject Expert Board of Studies in English	Ex- Professor & Head	English	University of Allahabad (A Central University)	
5.	Prof. R.K. Singh External Subject Expert Board of Studies in English	Ex- Professor & Head	English	University of Allahabad (A Central University)	 18/07/22
6.	Dr. Prarthana Vardhan External Subject Expert Board of Studies in English	Sr. Assistant Professor	English	Dr Shakuntala Misra National Rehabilitation University, Lucknow	 18/7/22

**Note:** This syllabus is based on the syllabus (with modifications to the extent of 30%) developed by the committee of experts under the co-ordinatorship of Prof. (Dr.) Anita Rani Rathore, Principal, Manyawar Kanshiram Government Degree College, Gabhana, Aligarh.

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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Course Code		Course Title	Credits (MM-24)	T/P	Evaluation (MM=100)	
A	B				CIE	ETE
A	B	C	D	E	F	G
<b>Semester-I</b>						
A040701T	CORE	English Literature (14th: 17th Century)	5	T	25	75
A040702T	CORE	English Literature (18th: 20th Century)	5	T	25	75
A040703T	CORE	Linguistics & ELT	5	T	25	75
A040704T	FIRST ELECTIVE (Select any one)	Indian English Literature (Poetry and Drama)	5	T	25	75
A040705T		Indian English Literature (Prose, Fiction and Short Story)				
A040706P	SECOND ELECTIVE (Select any one)	Practical/Field Visit/Project Presentation	4	P	50	50
A040707P		Practical/Field Visit/Project Presentation				
<b>Semester-II</b>						
A040801T	CORE	Literary Criticism and Theories	5	T	25	75
A040802T	CORE	Colonial and Post-Colonial Literature	5	T	25	75
A040803T	CORE	Research Methodology	5	T	25	75
A040804T	THIRD ELECTIVE (Select any one)	Translation and Folk Literature	5	T	25	75
A040805T		Literature & Environment				
A040806P	FOURTH ELECTIVE (Select any one)	Practical/Industrial Training/Project Presentation	4	P	50	50
A040807P		Practical/ Industrial Training /Project Presentation				
<b>Semester-III</b>						
A040901T	CORE	American Literature	5	T	25	75
A040902T	CORE	African & Caribbean Literature	5	T	25	75
A040903T	CORE	SAARC Literature	5	T	25	75
A040904T	FIFTH ELECTIVE (Select any one)	Australian & Canadian Literature	5	T	25	75
A040905T		Stylistics & Discourse Analysis				
A040906P	SIXTH ELECTIVE (Select any one)	Practical/Project Presentation	4	P	50	50
A040907P		Practical/Project Presentation				

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Semester-IV						
A041001T	CORE	Gender Studies	5	T	25	75
A041002T	CORE	Cultural and Marginal Studies	5	T	25	75
A041003T	SEVENTH ELECTIVE (Select any one)	Advanced Literary Studies in Films, Theatre and Performing Arts (Generic Elective)	4	T	25	75
A041004T		Genre Fiction (Generic Elective)				
A041005R	RESEARCH PROJECT/ DISSERTATION	Major Research Project/Dissertation	10	R	50	50

Programme/Class: <b>M.A. I</b>	Year: <b>First</b>	Semester: <b>First</b>
Subject: <b>ENGLISH</b>		
<b>Course Code: A040701T</b>	Course Title: <b>Paper 1: English Literature (14<sup>th</sup> – 17<sup>th</sup> Century)</b>	
<p><b>Course Outcomes:</b></p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Develop an understanding of the concept, spread and impact of Renaissance</li> <li>• Assess how Renaissance ideas revolutionized the entire Europe</li> <li>• Recognize the impact of discovery of new lands and circulation of new ideas across Europe</li> <li>• Identify the shift of the worldview towards humanism post Renaissance and Reformation</li> <li>• Compare the similarities between the Renaissance and contemporary ideas</li> <li>• Estimate the social and cultural impact of the political events of the Restoration</li> <li>• Develop an understanding of the beginnings of the modern political system which started in England after Restoration</li> <li>• Critically engage with representative mainstream British Literature from the Fourteenth to the Seventeenth century through selected texts and background readings</li> <li>• Discuss the significance of the literary period of the text by analysing the effects of the major events of that period</li> <li>• Develop independent critical thinking in the analysis of literary texts</li> <li>• Comprehend the culture, author's biography and historical context of the prescribed prose works.</li> <li>• Outline main trends in British drama and poetry.</li> <li>• Describe the development and the constituents of British drama and poetry.</li> <li>• Appreciate the richness and variety of British drama right from Marlow to Congreve.</li> <li>• Identify the various forms of poetry from Chaucer to Milton.</li> </ul>		

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Credits: <b>05</b>		Paper: <b>Core Compulsory</b>
Max. Marks: <b>25+75</b>		Min. Pass Marks: <b>33</b>
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0</b> .		
Unit	Topic	No. of Lectures Total- 72
I	<b>Social and Intellectual Background</b> <ul style="list-style-type: none"> <li>• Renaissance Humanism</li> <li>• Religious and Political Thought</li> <li>• Enlightenment ideas and philosophy</li> <li>• Court culture of the Restoration period</li> <li>• Authorised Version of Bible</li> <li>• Women's writing in the 17th Century</li> </ul>	12
II	<b>Prose</b> <ul style="list-style-type: none"> <li>• Thomas More: "Of their Slaves and of their Marriages" from <i>Utopia</i></li> <li>• Francis Bacon: "Of Friendship": "Of Marriages and Single Life"</li> </ul>	12
III	<b>Poetry (Chaucer to Shakespeare)</b> <ul style="list-style-type: none"> <li>• Geoffrey Chaucer: *The General Prologue to <i>The Canterbury Tales</i></li> <li>• Edmund Spenser: <i>The Faerie Queene Book I</i></li> <li>• Sir Philip Sidney: "My mouth doth water, and my breast do swell" from <i>Astrophel and Stella</i> Sonnet 37</li> <li>• William Shakespeare: *Sonnets 18 and 126</li> </ul>	12
IV	<b>Poetry (Milton to Marvel)</b> <ul style="list-style-type: none"> <li>• John Milton: *<i>Paradise Lost</i> Book 1</li> <li>• John Donne: "The Canonization"</li> <li>• Andrew Marvel: "To his Coy Mistress"</li> </ul>	12
V	<b>Drama (Part-A)</b> <ul style="list-style-type: none"> <li>• Christopher Marlowe: *<i>Dr Faustus</i></li> <li>• William Shakespeare: *<i>Hamlet</i></li> </ul>	12
VI	<b>Drama (Part-B)</b> <ul style="list-style-type: none"> <li>• John Webster: <i>The Duchess of Malfi</i></li> <li>• William Congreve: <i>The Way of the World</i></li> </ul>	12

Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).

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**Suggested Readings:**

- Bennett, J. *Five Metaphysical Poets*. Cambridge University Press, 1964
- Boyce, C., “Critical Companion to William Shakespeare (Facts on File Inc.)”, Infobase Publishing, (eBook).
- Compton- Rickett, A., “A History of English Literature” Nabu Press, 2012.
- Daiches, D., “A Critical History of English Literature”, Supernova Publishers, 2012.
- Dutta, K. Ed. “Christopher Marlowe: Doctor Faustus”, Oxford University Press, New Delhi, 1980 rpt. 1986.
- Gerald, H., “The Metaphysical Poets”, Macmillan, London, 1974.
- Golden, W.C., “A Brief History of English Drama from the Earliest to the Latest Times”, Forgotten Books, London, 2018.
- Nayar, P. K., “A Short History of English Literature”, Cambridge University Press, New Delhi, 2009.
- Nicoll, A., “A History of English Drama”, Cambridge University Press, Cambridge, 2009.
- Read, H., “English Prose Style”, Pantheon, New York, 1981.
- Trivedi, R.D., “A Compendious History of English Literature”, Vikas Publishing House Pvt Ltd, New Delhi, 1976.
- Walker, H., “English Essays and Essayists”, J.M. Dent and Sons Ltd., London, 1928.
- Ward, A.C., *Illustrated History of English Literature*, 3 vols. Longmans, London, 1953-1955.
- Williams, W.E., “A Book of English Essays”, Penguin Books, Harmondsworth, 1948.
- Authorised editions of prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/Assignment and Internal Class Test. The marks shall be as follows:

<b>Internal Class Test</b>	<b>25 Marks (Three Times)</b>
<b>Course Pre-requisites:</b>	To study this course, a student must have passed/opted <b>English in B.A.III.</b>

**Suggested Equivalent Online Courses:**

<https://www.edx.org/course/shakespeares-life-and-work>

<https://alison.com/tag/english-literature>

<https://youtu.be/IsAIO994niA>

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C.**
- **Section- A** will contain **One** question which will have **Five Sub-questions.** Students have to

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attempt **Three** questions of 03 marks each in about 50 words ( $3 \times 3 = 9$ ). All questions of this section will be from the entire syllabus.

- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words ( $4 \times 9 = 36$ ).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words ( $2 \times 15 = 30$ ).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours**.

**(Texts marked with \*are for detailed study)**



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Programme/Class: <b>M.A. I</b>	Year: <b>First</b>	Semester: <b>First</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040702T</b>	Course Title: <b>Paper 2: English Literature (18<sup>th</sup> – 20<sup>th</sup> Century)</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Identify the reasons of the emergence of prose and novels and the decline of drama in England</li> <li>• Develop an understanding of the philosophy of Romanticism and how it was impacted by the revolutions in Europe</li> <li>• Interpret the meaning of ‘Victorian Compromise’ and the ‘Victorian paradox’.</li> <li>• Recognize the impact of Industrial Revolution, Darwinism and Colonization etc.</li> <li>• Identify the cause of the emergent societal problems like pollution, population explosion, urbanization etc. which strengthened during the era</li> <li>• Take cognizance of the historical, social and cultural contexts of each work and thereby make connections between literature and society.</li> <li>• Get introduced to the tradition and significance of non – fictional writing in Great Britain in the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> centuries.</li> <li>• Get acquainted with the habit of reasoning and analysis through prose reading.</li> <li>• Explore the impact of the World Wars on British literature.</li> <li>• Appraise the emergence of female narratives in art and literature.</li> <li>• Contextualize the works of modern drama, interpret the thematic and stylistic elements of the plays and appreciate the literary worth. social relevance and timeless appeal of the plays</li> <li>• Familiarize with the nuances of romantic sensibility and Victorian ethos and their reflection in fiction of that period</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>25+75</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
Unit	Topic	No. of Lectures Total- 72
<b>I</b>	<p><b>Social and Intellectual Background</b></p> <ul style="list-style-type: none"> <li>• Art and Literature in the Age of Reason.</li> <li>• The Context of Romanticism</li> <li>• The Context of the Industrial Revolution</li> <li>• Darwinism</li> <li>• Victorianism and Victorian Society</li> <li>• Influence of First World War and the Second World War</li> <li>• The Concept of Modernism</li> </ul>	<b>12</b>

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<b>II</b>	<p><b>Prose</b></p> <ul style="list-style-type: none"> <li>• Joseph Addison: *"The Spectator's Account of Himself" from the <i>Coverley Papers</i></li> <li>• Matthew Arnold: "Sweetness and Light" from <i>Culture and Anarchy</i> Chapter 1</li> <li>• Sandra Gilbert and Susan Gubar: "The Queen's Looking Glass: Female Creativity, Male Images of Women and the Metaphor of Literary Paternity" from <i>The Mad Woman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination</i></li> <li>• Jean-Paul Sartre: "Existentialism" from <i>Existentialism and Human Emotions</i></li> </ul>	<b>12</b>
<b>III</b>	<p><b>Poetry (Pope to Rossetti)</b></p> <ul style="list-style-type: none"> <li>• Alexander Pope: *"The Rape of the Lock"</li> <li>• William Wordsworth: *"Tintern Abbey"</li> <li>• P.B. Shelley: *"To a Skylark"</li> <li>• D.G. Rossetti: *"The Blessed Damozel"</li> </ul>	<b>12</b>
<b>IV</b>	<p><b>Poetry (Eliot to Hughes)</b></p> <ul style="list-style-type: none"> <li>• T.S. Eliot: *"The Waste Land"</li> <li>• W.B. Yeats: * "The Second Coming"</li> <li>• Wilfred Owen: *"Futility"</li> <li>• Ted Hughes: *"Hawk Roosting"</li> </ul>	<b>12</b>
<b>V</b>	<p><b>Drama</b></p> <ul style="list-style-type: none"> <li>• Herold Paintor: *<i>The Birthday Party</i></li> <li>• Samuel Beckett: *<i>Waiting for Godot</i></li> </ul>	<b>12</b>
<b>VI</b>	<p><b>Fiction</b></p> <ul style="list-style-type: none"> <li>• Henry Fielding: <i>Joseph Andrews</i></li> <li>• Emily Brontë: <i>Wuthering Heights</i></li> <li>• Joseph Conrad: <i>Heart of Darkness</i></li> <li>• James Joyce: <i>A Portrait of the Artist as a Young Man</i></li> </ul>	<b>12</b>

**Suggested Readings:**

- Armstrong, I., Ed. "The Major Victorian Poets: Reconsiderations", Routledge, London, 1969.
- Auerbach, E., "Mimesis: The Representations of Reality in Western Literature", Princeton: University Press, Princeton, 2003.

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- Boulton, J. T., “A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful”, Blackwell, Oxford, 1987.
- Carter, Ronald & MacRae, John, “The Routledge History of English Literature in English: Britain and Ireland”, Routledge, New York, 1997
- Compton- Rickett, A., “A History of English Literature” Nabu Press, 2012.
- Daiches, D., “A Critical History of English Literature”, Supernova Publishers, 2012.
- <https://www.bl.uk/discovering-literature>
- Johnson, E.D.H., “The Alien Vision of Victorian Poetry”, Princeton University Press, Princeton, 1982.
- Kettle, A., “Introduction to the English Novel (Vols.1 & 2)”, Hutchinson & Co., London, 1999.
- Lubbock, P., “The Craft of Fiction”, Jonathan Cape, London, 1921.
- Lukacs, G., “The Theory of the Novel”, MIT Press, Cambridge, 1971.
- Styan, J.L., “Modern Drama in Theory and Practice”, Cambridge University Press, Cambridge, 1983.
- Authorised editions of prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Internal Class Test</b>	<b>25 Marks (Three Times)</b>
<b>Course Pre-requisites:</b>	To study this course, a student must have passed/opted <b>English in B.A.III.</b>

**Suggested Equivalent Online Courses:**

<https://ocw.mit.edu/courses/literature/211-481-victorian-literature-and-culture-spring-2003/>

<https://alison.com/tag/english-literature>

[https://onlinecourses.nptel.ac.in/noc21\\_hs36/preview](https://onlinecourses.nptel.ac.in/noc21_hs36/preview)

<https://youtu.be/Mv0snk0kio>

<https://youtu.be/2LqGKPqwsYA>

<https://youtu.be/Pu9rq8TPUQo>

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C.**
- **Section- A** will contain **One** question which will have **Five Sub-questions.** Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours.**

**(Texts marked with \*are for detailed study)**

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Programme/Class: <b>M.A. I</b>	Year: <b>First</b>	Semester: <b>First</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040703T</b>	Course Title: <b>Paper-3: Linguistics and ELT</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Extend their knowledge of the origin, development and use of language</li> <li>• Discover the relationship between language and culture</li> <li>• Develop the art of deducing the spellings from the pronunciation/ sound of the word</li> <li>• Use the correct pronunciations of the words</li> <li>• Identify the differences in language, dialects and other varieties of languages</li> <li>• Have an understanding of uniqueness and functions of human language</li> <li>• Acquire in-depth knowledge of the mechanism involved in the production, transmission and reception of speech sounds</li> <li>• Develop understanding about the structure of morphological system and morphological process in language</li> <li>• Get acquainted with different theoretical aspects of language acquisition / learning</li> <li>• Get a theoretical grounding in the field of Sociolinguistics</li> <li>• Identify the barriers in the teaching English as the second language</li> <li>• Illustrate the various methods of teaching English and recognize the advantages and disadvantages of each</li> <li>• Apply appropriate tools and techniques for teaching English in India</li> <li>• Evaluate the development of English/ English studies in India</li> <li>• Familiarize with the process of generating learning material</li> <li>• Understand the fundamental concepts of curriculum design, testing and evaluation</li> <li>• Design language courses and test formats</li> <li>• Recognize different approaches and methods and able to use various techniques of teaching English Language</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>25+75</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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Unit	Topic	No. of Lectures Total- 72
I	<b>General Linguistics</b> <ul style="list-style-type: none"> <li>• What is Language/ Origin and Development of Human Language</li> <li>• Properties/ Characteristics of Human Language</li> <li>• Linguistics as a Science</li> <li>• Models of Linguistic Analysis</li> </ul>	12
II	<b>English Phonetics and Phonology</b> <ul style="list-style-type: none"> <li>• Phoneme</li> <li>• Classification and Description of English Speech Sounds</li> <li>• Word Accent</li> <li>• Accent and Rhythm in Connected Speech</li> <li>• Transcription</li> <li>• Syllable</li> </ul>	12
III	<b>English Morphology</b> <ul style="list-style-type: none"> <li>• Morpheme</li> <li>• Word &amp; Word Classes</li> <li>• Word Formation</li> <li>• Inflection</li> <li>• Derivation</li> <li>• Compounding</li> </ul>	12
IV	<b>Syntax and Semantics</b> <ul style="list-style-type: none"> <li>• Immediate Constituent Analysis</li> <li>• Structure of the Noun phrase and Verb phrase</li> <li>• Types of Clauses and Sentences</li> <li>• Lexical Meaning Relations</li> <li>• Implicative</li> <li>• Entailment and Presupposition</li> <li>• Maxims of Conversation</li> <li>• Speech Act</li> </ul>	12
V	<b>Language Acquisition and Language Learning</b> <ul style="list-style-type: none"> <li>• Psycholinguistics- Nature and Application</li> <li>• Behaviourist, Cognitive and Mentalist Views of Language Learning</li> <li>• Individual Differences in Language Learning</li> <li>• Theories of Language Acquisition</li> </ul>	12

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

**MA - ENGLISH LITERATURE**  
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<b>VI</b>	<p><b>Approaches, Methods and Techniques in Language Teaching</b></p> <ul style="list-style-type: none"> <li>• Grammar – Translation Method</li> <li>• Direct Method</li> <li>• Structural Approach and Audio-lingual Method</li> <li>• Communicative Language Teaching</li> <li>• The Silent Way (Humanistic Approach)</li> <li>• Use of Teaching Aids, Four Skills (LSRW)</li> </ul> <p><b>English Language Teaching and Evaluation</b></p> <ul style="list-style-type: none"> <li>• Contrastive and Error Analysis</li> <li>• Tests and Testing/ Evaluation</li> </ul>	<b>12</b>
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**Suggested Readings:**

- Baker, M., “In Other Words: A Coursebook on Translation”, Routledge, Routledge, 2001.
- Bally, C. and Sechehaye, A., Ed., “A Course in General Linguistics by Ferdinand De Saussure”, 1965, eBook.
- Barber, C., “The English Language: A Historical Introduction”, Cambridge University Press, Cambridge, 2000.
- Baugh, A.C., “A History of English Language”, Prentice Hall, London, 2001, (5th edition)
- Carter, R. and Nunan, D., “The Cambridge Guide to Teaching English to Speakers of Other Languages”, Cambridge University Press, Cambridge, 2001.
- Cummings, M., Simons, R., “The Language of Literature: A Stylistic Introduction to the Study of Literature”, Pergamon, London, 1983.
- Dhavel, S. P., “English Language Teaching in India”, Tata McGraw Hill, 2014.
- Fowler, R., “Style and Structure in Literature”, Blackwell, Oxford, 1975.
- Fromkin, Rodman and Hyams, “An Introduction to Language”, Thomson Wadworth, Thomson Asia, Singapore: reprinted in India, 2004.
- Gargesh, R. and Goswami, K.K. (Eds.), “Translation and Interpreting: Reader and Workbook”, Orient Longman, New Delhi, 2012.
- Gimson, A.C., “Introduction to the Pronunciation of English”, Edward Arnold, London, 1989, (4<sup>th</sup> edition).
- Greenbaum, S. et al. *A Student's Grammar of the English Language*. Pearson Education India, 1990.
- Harmer, J. *The Practice of English Language Teaching: Teachers at Work*. Pearson Education, 2012.
- Jones, Daniel. *English Pronouncing Dictionary*. Cambridge University Press, 2006.
- Kudchedkar, S., ed. “English Language Teaching in India”, Orient Longman, 2002.
- Leech, G.N. *Meaning and the English Verb*. Routledge, 2014.
- Matilal, B.K., “The Word and the World”, Oxford University Press, New Delhi, 1990.
- Parrott, M. *Grammar for English Language Teachers*. Cambridge University Press, 2012.
- Skandera, P. et al., “A Manual of English Phonetics and Phonology”, Narr Studienbucher, 2012, (3rd Edition), eBook.

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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- Syal and Jindal, “Introduction to Linguistics, Grammar and Semantics”, Revised Edition, Prentice-Hall, Delhi, 2012.
- Yule, G., “The Study of Language”, Cambridge University Press, Cambridge, 1996.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Internal Class Test</b>	<b>25 Marks (Three Times)</b>
<b>Course Pre-requisites:</b>	To study this course, a student must have passed/opted <b>English in B.A.III.</b>

**Suggested Equivalent Online Courses:**

<https://alison.com/topic/learn/81912/the-learner-learning-outcomes>

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C.**
- **Section- A** will contain **One** question which will have **Five Sub-questions.** Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours.**

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Programme/Class: <b>M.A. I</b>	Year: <b>FIRST</b>	Semester: <b>First</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040704T</b>	Course Title: <b>Paper 4(A): Indian English Literature (Poetry and Drama)</b> <b>FIRST ELECTIVE (Select any one)</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain insight into “Indianness” through representative works</li> <li>• Understand contributions of various authors in the growth of Indian English Writing</li> <li>• Identify the unique features of Indian English Writing</li> <li>• Identify major figures in Indian English Writing</li> <li>• Acquaint with the work of significant Indian writers of Poetry, Prose, Fiction and Drama</li> <li>• Understand how society and culture have played a significant part in the lives and career of the Indian writers</li> <li>• Recognize the cultural milieu of the post and the pre- independence era</li> <li>• Identify new research areas in the purview of Indian writings</li> <li>• Discover Indian sensibility in the representative works</li> <li>• Understand Dalit and Native voices in Indian English literature</li> <li>• Provide students a taste of diverse literary practices emerging in India</li> <li>• Gain cognizance of the social, economic and political perspectives of the literature produced in India</li> <li>• Develop a view of how Indian English Literature has evolved with time</li> <li>• Identify, interpret and describe the values and themes that appear in Indian English Literature</li> <li>• Imbibe the essence of Indian English Literature</li> </ul>		
Credits: <b>05</b>	Paper: <b>First Elective</b> (select any one)	
Max. Marks: <b>50+50 (T/P)</b>	Min. Pass Marks: 33	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0</b> .		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures Total- 72</b>
<b>I</b>	<b>Concepts</b> <ul style="list-style-type: none"> <li>• Postmodernism and Post-colonialism and their influence on Indian Writing in English, Indianness in Indian English Literature,</li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*



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	Contemporary Indian English Poetry and Drama (post-independence), Experimental Poetry and Theatre, Dalit Voices.	
<b>II</b>	<b>Poetry (Translation)</b> <ul style="list-style-type: none"> <li>• Rabindranath Tagore: Gitanjali (English Version)</li> </ul>	<b>12</b>
<b>III</b>	<b>Poetry (Part- A)</b> <ul style="list-style-type: none"> <li>• A.K. Ramanujan: *<i>“Love Poem for a Wife”</i></li> <li>• R. Parthasarthy: *<i>“Exile from Homecoming”</i></li> <li>• Sarojini Naidu: *<i>“The Palanquin Bearer”</i></li> </ul>	<b>12</b>
<b>IV</b>	<b>Poetry (Part- B)</b> <ul style="list-style-type: none"> <li>• Kamala Das: *<i>“Introduction”, “The Looking Glass”</i></li> <li>• Shiv K Kumar: *<i>“Pilgrimage”</i></li> <li>• Dom Moraes: *<i>“Bells for William Wordsworth”</i></li> </ul>	<b>12</b>
<b>V</b>	<b>Drama (Part- I)</b> <ul style="list-style-type: none"> <li>• Vijay Tendulkar: * <i>“Silence! The Court is in Session”</i></li> <li>• Girish Karnad: <i>Tughlaq</i></li> </ul>	<b>12</b>
<b>VI</b>	<b>Drama (Part- II)</b> <ul style="list-style-type: none"> <li>• Mahesh Dattani: *<i>“Final Solution”</i></li> </ul>	<b>12</b>

**Suggested Readings:**

- Authorised editions of prescribed texts
- Iyengar, K. R. S., “Indian Writing in English”, New Delhi, Sterling, 1985.
- King, Bruce. *Modern Indian Poetry in English*. Oxford University Press India, 2005.
- Naik, M. K. and Shyamala Narayan, “Indian English Literature”, Sahitya Akademi, 2009.
- Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 1980.
- Narasimhaiah, C.D. ed., “Makers of Indian English Literature”, Delhi, Pencraft International, 2000.
- Varma, Pavan K., “Becoming Indian- The Unfinished Revolution of Culture and Identity”, India, Penguin, 2012.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Internal Class Test</b>	<b>25 Marks (Three Times)</b>
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*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
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<b>Course Pre-requisites:</b>	To study this course, a student must have passed/opted <b>English in B.A.III.</b>
<b>Suggested Equivalent Online Courses:</b> <a href="https://youtu.be/sR3am7ABCXU">https://youtu.be/sR3am7ABCXU</a>	
<b>Further Suggestions:</b> <ul style="list-style-type: none"><li>• This paper will be of <b>100 marks</b> (75+25).</li><li>• It will be divided into <b>Three Sections- A, B and C.</b></li><li>• <b>Section- A</b> will contain <b>One</b> question which will have <b>Five Sub-questions</b>. Students have to attempt <b>Three</b> questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.</li><li>• <b>Section- B</b> will be of 36 marks in which students have to attempt <b>Four</b> out of <b>Six</b> questions of 09 marks each in about 200-250 words (4x9=36).</li><li>• <b>Section- C</b> will be of 30 marks in which students have to attempt <b>Two</b> out of <b>Four</b> questions of 12 marks each in about 400-500 words(2x15=30).</li><li>• There will be an internal test of 25 marks in each semester.</li><li>• This question paper will be of <b>Two Hours</b>.</li></ul>	

(Texts marked with \*are for detailed study)

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Programme/Class: <b>M.A. I</b>	Year: <b>FIRST</b>	Semester: <b>First</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040705T</b>	Course Title: <b>Paper 4(B): Indian English Literature (Prose, Fiction and Short Story)</b> <b>FIRST ELECTIVE (Select any one)</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain insight into “Indianness” through representative works</li> <li>• Understand contributions of various authors in the growth of Indian English Writing</li> <li>• Identify the unique features of Indian English Writing</li> <li>• Identify major figures in Indian English Writing</li> <li>• Acquaint with the work of significant Indian writers of Poetry, Prose, Fiction and Drama</li> <li>• Understand how society and culture have played a significant part in the lives and career of the Indian writers</li> <li>• Recognize the cultural milieu of the post and the pre- independence era</li> <li>• Identify new research areas in the purview of Indian writings</li> <li>• Discover Indian sensibility in the representative works</li> <li>• Understand Dalit and Native voices in Indian English literature</li> <li>• Provide students a taste of diverse literary practices emerging in India</li> <li>• Gain cognizance of the social, economic and political perspectives of the literature produced in India</li> <li>• Develop a view of how Indian English Literature has evolved with time</li> <li>• Identify, interpret and describe the values and themes that appear in Indian English Literature</li> <li>• Imbibe the essence of Indian English Literature</li> </ul>		
Credits: <b>05</b>	Paper: First Elective (select any one)	
Max. Marks: <b>50+50 (T/P)</b>	Min. Pass Marks: 33	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0</b> .		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures Total- 72</b>
<b>I</b>	<p><b>Concepts</b></p> <ul style="list-style-type: none"> <li>• Contemporary Indian English Prose and Fiction (post-independence), Ethics and The Novel, Style.</li> </ul>	<b>12</b>
<b>II</b>	<p><b>Prose (Part- A)</b></p> <ul style="list-style-type: none"> <li>• Sri Aurobindo: “Indian Literature and External Influence” and “Indian Literatures” from <i>The Renaissance in India and Other Essays</i>.</li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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	<ul style="list-style-type: none"> <li>• Mahatma Gandhi: from “The Story of My Experiment with Truth”</li> </ul>	
<b>III</b>	<b>Prose (Part- B)</b> <ul style="list-style-type: none"> <li>• Meenakshi Mukherjee: “Nation, Novel, Language” from <i>The Perishable Empire: Essays on Indian Writings in English</i></li> <li>• J.L. Nehru: <i>Autobiography</i>, Chapters 42, 47 and 51</li> </ul>	<b>12</b>
<b>IV</b>	<b>Fiction (Part- I)</b> <ul style="list-style-type: none"> <li>• Raja Rao: <i>Kanthapura</i></li> <li>• Shashi Deshpande: <i>That Long Silence</i></li> </ul>	<b>12</b>
<b>V</b>	<b>Fiction (Part- II)</b> <ul style="list-style-type: none"> <li>• R.K. Narayan: <i>The Dark Room</i></li> <li>• Arundhati Roy: <i>The God of Small Things</i></li> </ul>	<b>12</b>
<b>VI</b>	<b>Short Stories</b> <ul style="list-style-type: none"> <li>• Mulk Raj Anand: “Two Lady Rams”</li> <li>• Salman Rushdie: “The Free Radio”</li> <li>• Anita Desai: “Diamond Dust”</li> </ul>	<b>12</b>

**Suggested Readings:**

- Authorised editions of prescribed texts
- Deshmane, Chetan, ed. “Muses India: Essays on English-Language Writers from Mahomet to Rushdie”, Jefferson, NC, and London, McFarland & Co., 2013.
- Iyengar, K. R. S., “Indian Writing in English”, New Delhi, Sterling, 1985.
- Kirpal, Viney ed., “The Post-Modern Indian Novel in English”, Allied Publications, 1996.
- Mehta, Kamal ed., “The Twentieth Century Indian Short Story in English”, New Delhi, Creative Books, 2004.
- Naik, M. K. and Shyamala Narayan, “Indian English Literature”, Sahitya Akademi, 2009.
- Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 1980.
- Narasimhaiah, C.D. ed., “Makers of Indian English Literature”, Delhi, Pencraft International, 2000.
- Varma, Pavan K., “Becoming Indian- The Unfinished Revolution of Culture and Identity”, India, Penguin, 2012.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

**Internal Class Test**

**25 Marks** (Three Times)

**Course Pre-requisites:**

To study this course, a student must have passed/opted **English in B.A.III.**

**Suggested Equivalent Online Courses:** <https://youtu.be/sR3am7ABCXU>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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**(Session: 2022-2023 onwards)**

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C.**
- **Section- A** will contain **One** question which will have **Five Sub-questions.** Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours.**

(Texts marked with \*are for detailed study)

Programme/Class: <b>M.A. I</b>	Year: <b>First</b>	Semester: <b>First</b>
Subject: <b>ENGLISH</b>		
Course Code: A040706P	Course Title: <b>Practical/Field Visit/Project Presentation (A)</b> <b>(On Elizabethan Drama)</b> <b>SECOND ELECTIVE (Select any one)</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain insight into “Drama and its Characterises” through representative works.</li> <li>• Understand contributions of various authors in the growth of British Drama.</li> <li>• Identify the unique features of Drama writing and Stage directions.</li> <li>• Acquaint with the work of significant British Drama and Dramatists.</li> <li>• Understand how society and culture have played a significant part in the lives and career of the British Dramatists.</li> <li>• Discover British sensibility in the representative works.</li> <li>• Provide students a taste of diverse literary practices emerging in British Drama.</li> <li>• Gain cognizance of the social, economic and political perspectives of the literature produced in the Elizabethan Period.</li> <li>• Identify, interpret and describe the values and themes that appear in British Literature</li> </ul>		
Credits: <b>04</b>	Paper: <b>Second Elective</b> (Select any one)	
Max. Marks: <b>50+50</b>	Min. Pass Marks: <b>17</b>	

**Suggestions:**

- Candidates have to work on any one of **Elizabethan Dramatists.**
- It will be a project work like short synopsis.
- Students have also to present this work before the examiners panel.
- An oral presentation of the said work is needed from students.

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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Programme/Class: <b>M.A. I</b>	Year: <b>First</b>	Semester: <b>First</b>
Subject: <b>ENGLISH</b>		
Course Code: A040707P	Course Title: <b>Practical/Field Visit/Project Presentation (B)</b> <b>(On Rabindranath Tagore and His Religion)</b> <b>SECOND ELECTIVE (Select any one)</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain insight into “Indianness” through representative works.</li> <li>• Understand contributions of various authors in the growth of Indian English Writing.</li> <li>• Identify the unique features of Indian English Writing specially Rabindranath Tagore.</li> <li>• Identify major figures in Indian English Writing.</li> <li>• Acquaint with the work of significant Indian writers of Poetry, Prose, Fiction and Drama.</li> <li>• Understand how society and culture have played a significant part in the lives and career of the Indian writers.</li> <li>• Recognize the cultural milieu of the post and the pre- independence era.</li> <li>• Identify new research areas in the purview of Indian writings</li> <li>• Discover Indian sensibility in the representative works</li> <li>• Understand Dalit and Native voices in Indian English literature</li> <li>• Provide students a taste of diverse literary practices emerging in India</li> <li>• Gain cognizance of the social, economic and political perspectives of the literature produced in India</li> <li>• Develop a view of how Indian English Literature has evolved with time</li> <li>• Identify, interpret and describe the values and themes that appear in Indian English Literature</li> <li>• Imbibe the essence of Indian English Literature</li> </ul>		
Credits: <b>04</b>	Paper: <b>Second Elective</b> (Select any one)	
Max. Marks: <b>50+50</b>	Min. Pass Marks: 17	

**Suggestions:**

- Candidates have to work On **Rabindranath Tagore and His Religion**.
- It will be a project work like short synopsis.
- Students have also to present this work before the examiners panel.
- An oral presentation of the said work is needed from students.

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Programme/Class: <b>M.A. I</b>	Year: <b>First</b>	Semester: <b>Second</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040801T</b>	Course Title: <b>Paper 5: Literary Criticism and Theories</b>	
<p><b>Course Outcomes:</b></p> <p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Develop an overview of the critical theories from ancient to modern times</li> <li>• Apply the critical theories to literary texts</li> <li>• Recognize the relevance of the theories in the social context</li> <li>• Mobilize various theoretical parameters in the analysis of literary and cultural texts</li> <li>• Acquaint themselves with the dominant trends in literary criticism</li> <li>• Understand the theories of principal literary critics and theoreticians</li> <li>• Acquire a knowledge of the key concepts and terms used in contemporary literary theory</li> <li>• Familiarize the learners with the trends and cross-disciplinary nature of literary theories</li> <li>• Analyse literary writings, based on ever evolving traditions of criticism</li> <li>• Cultivate an understanding of major critical approaches and apply them to primary literary works</li> <li>• Explore the concepts of history, culture, nationalism, gender and race in the context of postcolonial literature and theories</li> <li>• Distinguish between different schools of criticism and their impact on literature</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>25+75</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures Total- 72</b>
<b>I</b>	<b>Classical Theories</b> <ul style="list-style-type: none"> <li>• Aristotle: <i>Poetics</i></li> <li>• Longinus: <i>On the Sublime</i></li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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	<ul style="list-style-type: none"> <li>Indian Aesthetics: Bharat's Theory of <i>Rasa</i>; Anandavardhana's Theory of <i>Dhvani</i></li> </ul>	
<b>II</b>	<p><b>Neoclassical, Romantic, Victorian and Modern Criticism</b></p> <ul style="list-style-type: none"> <li>John Dryden: "An Essay of Dramatic Poesie"</li> <li>William Wordsworth: Preface to <i>Lyrical Ballads</i></li> <li>Samuel Taylor Coleridge: <i>Biographia Literaria</i> Chapter V</li> <li>Matthew Arnold: "The Study of Poetry"</li> <li>T.S. Eliot: "Tradition and the Individual Talent"</li> <li>I.A. Richards: 'The Four Kinds of Meaning'</li> </ul>	<b>12</b>
<b>III</b>	<p><b>Feminism, Postmodernism and Postcolonialism</b></p> <ul style="list-style-type: none"> <li>Gayatri Spivak: "Feminism and Critical Theory"</li> <li>Jean Baudrillard: "Simulacra and Simulation"</li> <li>Edward Said: "Crisis" in <i>Orientalism</i></li> </ul>	<b>12</b>
<b>IV</b>	<p><b>Reader-Response Theory, Deconstruction</b></p> <ul style="list-style-type: none"> <li>Roland Barthes: "The Death of the Author"</li> <li>Jacques Derrida: "Structure, Sign &amp; Play in the Discourse of Human Sciences"</li> </ul>	<b>12</b>
<b>V</b>	<p><b>Phenomenology, New Historicism</b></p> <ul style="list-style-type: none"> <li>Wolfgang Iser: "Reading Process: A Phenomenological Approach"</li> <li>Stephen Greenblatt: "Resonance and Wonder"</li> </ul>	<b>12</b>
<b>VI</b>	<p><b>Russian Formalism and Ecocriticism</b></p> <ul style="list-style-type: none"> <li>M.M. Bakhtin: "Discourse in the Novel"</li> <li>Cheryll Glotfelty: "Literary Studies in an Age of Environmental Crisis" From <i>The Ecocriticism Reader</i></li> </ul>	<b>12</b>
<p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>Abrams, M.H. <i>A Glossary of Literary Terms</i>. Cengage Learning, 2012</li> <li>Barry, P. ed., "Issues in Contemporary Critical Theory: A Selection of Critical Essays, A Casebook", Macmillan, 1987.</li> <li>Barry, Peter. <i>Beginning Theory: An Introduction to Literacy and Cultural theory</i>. Viva Books Private Limited, 2012.</li> <li>Barthes, Roland, "The Death of the Author", <i>Image, Music, Text</i>, London, Flamingo, 1977.</li> <li>Bertens, Hans, "Literary Theory: The Basics", Routledge, 2013.</li> <li>Daiches, David, "Critical Approaches to Literature", London, Orient Blackswan, 1984.</li> <li>Devy, G.N., ed. "Indian Literary Criticism: Theory and Interpretation", Hyderabad, Orient Longman, 2002.</li> <li>Eagleton, T., "Literary Theory: An Introduction", Blackwell, Oxford, 1983</li> <li>Enright, D.J. and Chickera, Ernst de., ed., "English Critical Texts", Delhi, Oxford University</li> </ul>		

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*



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Press, 1962.

- Glotfelty, Cheryl and Harold Fromm ed., "The Ecocriticism Reader: Landmarks in Literary Ecology", Athens, The University of Georgia Press, 1996.
- Habib, M. A. R., "A History of Literary Criticism: From Plato to the Present", London, Blackwell, 2005.
- House, Humphrey, "Aristotle's Poetics", Ludhiana, Kalyani Publishers, 1970.
- Lentriccia, Frank, "After the New Criticism", Chicago, Chicago UP, 1980.
- Lodge, David and Nigel Wood, ed., "Modern Criticism and Theory: A Reader" (Second edition), New Delhi, Pearson, 1988.
- Lodge, David, ed., "Twentieth Century Literary Criticism", London, Longman, 1972.
- Raghavan V. and Nagendra ed., "An Introduction to Indian Poetics", Madras, MacMillan, 1970.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. 1996
- Selden, Raman. *Practising Theory and Reading Literature: An Introduction*. Harvester, 1989
- William Wordsworth, Samuel Taylor Coleridge, Michael Schmidt. "Lyrical Ballads", Penguin, 2006.
- Authorised editions of prescribed texts

This course can be opted as an elective by the students of following subjects: **Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

**Internal Class Test**

**25 Marks** (Three Times)

**Course Pre-requisites:**

To study this course, a student must have passed/opted **English in B.A.III**.

**Suggested Equivalent Online Courses:**

<https://www.coursera.org/learn/modern-postmodern-1>  
[https://onlinecourses.nptel.ac.in/noc21\\_hs25/preview](https://onlinecourses.nptel.ac.in/noc21_hs25/preview)

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C**.
- **Section- A** will contain **One** question which will have **Five Sub-questions**. Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words (2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours**.

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Programme/Class: <b>M.A. I</b>	Year: <b>First</b>	Semester: <b>Second</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040802T</b>	Course Title: <b>Paper 6: Colonial and Post-Colonial Literature</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Recognize issues, themes and debates in writings from the formerly colonized countries through a study of range of postcolonial literature</li> <li>• Recognize the difference in colonial and post- colonial sensibilities</li> <li>• Examine influence of western culture on non -western societies</li> <li>• Develop an understanding of the postcolonial literature in their historical and cultural context</li> <li>• Identify key questions, authors and literary forms in colonial and postcolonial literature</li> <li>• Situate literary texts in their larger cultural contexts</li> <li>• Evaluate arguments related to postcolonial literary texts</li> <li>• Analyse post-colonial elements in literary texts to distinguish between different postcolonial perspectives</li> <li>• Understand and evaluate the key debates in postcolonial theory</li> <li>• Explore the artistic, psychological, and political impact of colonization through a study of range of literary and theoretical texts</li> <li>• Question how does a text reveal about the problematics of post-colonial identity</li> <li>• Learn how a text reveals about the politics and/or psychology of anti-colonialist resistance</li> <li>• Understand complex theoretical terms and concepts that characterize postcolonial studies</li> <li>• Comprehend resistance and representation in the discourses reflected in colonial and postcolonial writings</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>25+75</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures Total- 72</b>
<b>I</b>	<p><b>Concepts</b></p> <ul style="list-style-type: none"> <li>• De-colonization, Globalization and Literature</li> <li>• Literature and Identity Politics</li> <li>• Writing for the New World Audience</li> <li>• Region, Race, and Gender</li> <li>• Postcolonial Literatures and Questions of Form</li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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<b>II</b>	<p><b>Prose</b></p> <ul style="list-style-type: none"> <li>• Homi K. Bhabha: “The Other Question”</li> <li>• Ngũgĩ wa Thiong’o: “Decolonizing the Mind” Chapters 1&amp;2</li> <li>• Chandra Talpade Mohanty: “Under Western Eyes”</li> </ul>	<b>12</b>
<b>III</b>	<p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• A.D. Hope: *“The Death of the Bird”</li> <li>• Yasmine Gooneratne: *“This Language, This Woman”</li> <li>• Derek Walcott: *“A Far Cry from Africa”</li> <li>• Margaret Atwood: *“Notes Towards a Poem That Can Never be Written”</li> <li>• Meena Alexander: *"Migrant Memory"</li> </ul>	<b>12</b>
<b>IV</b>	<p><b>Short Stories and Novella</b></p> <ul style="list-style-type: none"> <li>• Grace Ogot: ‘<i>The Green Leaves</i>’</li> <li>• Bessie Head: ‘<i>The Collector of Treasures</i>’</li> <li>• Ismat Chughtai: ‘<i>Marigold</i>’</li> <li>• Ama Ata Aidoo: ‘<i>The Girl who Can</i>’</li> <li>• Gabriel Garcia Marquez: <i>Chronicle of a Death Foretold</i></li> </ul>	<b>12</b>
<b>V</b>	<p><b>Fiction</b></p> <ul style="list-style-type: none"> <li>• Mahasweta Devi: <i>Draupadi</i></li> <li>• Bapsi Sidhwa: <i>Water</i></li> <li>• Arundhati Roy: <i>The God of Small Things</i></li> </ul>	<b>12</b>
<b>VI</b>	<p><b>Drama</b></p> <ul style="list-style-type: none"> <li>• Uma Parameswaran: <i>Sons Must Die</i></li> <li>• David Williamson: <i>Emerald City</i></li> </ul>	<b>12</b>

**Suggested Readings:**

- Ahmad, Aijaz, “In Theory: Classes, Nations, Literatures”, New Delhi, OUP, 1992.
- Ashcroft, B.et al., “Post-Colonial Studies Reader”, London, Routledge, 1995.
- Ashcroft, B.et al., “Post-Colonial the Key Concepts”, London/New York, 2006.
- Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, “The Empire Writes Back: Theory and Practice in Postcolonial Literature”, London and New York, Routledge.
- Childs, Peter and Patrick Williams, “An Introduction to Post colonial Theory”, Hemel Hempstead, 1997.
- Dore, Geeta G. *The Postcolonial Indian Novel in English*. Cambridge Scholars, 2012
- Loomba, Ania, “Colonialism/ Postcolonialism”, 2nd ed. London and New York, Routledge, 2005.
- Nayar, Pramod K. *Postcolonial Literature: An Introduction*. Pearson, 2012

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- Ngugi wa Thiong’o, “Decolonising the Mind”, London, James Curry, 1986.
- Said, Edward, “Orientalism”, Routledge, London, 1978.
- Authorised editions of prescribed texts

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

**Internal Class Test**

**25 Marks** (Three Times)

**Course prerequisites:**

To study this course, a student must have passed/opted **English in B.A.III.**

**Suggested Equivalent Online Courses:**

<https://ocw.mit.edu/courses/linguistics-and-philosophy/24-912-black-matters-introduction-to-black-studies-spring-2017/>

<https://youtu.be/Fgwa4uOZG2s>

<https://youtu.be/r2GGTm3SJqI>

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C.**
- **Section- A** will contain **One** question which will have **Five Sub-questions**. Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours**.

(Texts marked with \*are for detailed study)

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Programme/Class: <b>M.A. I</b>	Year: <b>First</b>	Semester: <b>Second</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040803T</b>	Course Title: <b>Paper 7: Research Methodology</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Understand the concept of ‘research’ and the procedures involved in research</li> <li>• Gain knowledge on the fundamental aspects of research</li> <li>• Recognize the conventions of research papers and learn textual, editorial and bibliographical skills</li> <li>• Develop skills of dissertation/Project writing</li> <li>• Identify a core research area and specify corresponding research problem</li> <li>• Differentiate between various types of research methods such as quantitative and qualitative research</li> <li>• Develop an insight into different literary approaches in the field of research</li> <li>• Equip themselves with various methods, tools and techniques mandatory to the research process</li> <li>• Identify various styles of referencing and citations</li> <li>• Develop an awareness towards available primary and secondary resources</li> <li>• Develop a consciousness towards intellectual property rights and plagiarism</li> <li>• Design a research proposal</li> <li>• Review core research methods such as interviews at the same time learn about research ethics</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>25+75</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
Unit	Topic	No. of Lectures Total- 72
<b>I</b>	<b>Meaning and Nature of Research</b> <ul style="list-style-type: none"> <li>• What is Research?</li> <li>• Objectives of Research</li> <li>• The Fundamentals of Research</li> </ul>	<b>12</b>

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	<ul style="list-style-type: none"> <li>• Characteristics of Research</li> <li>• Types of Research</li> <li>• Qualities of a Good Researcher</li> </ul>	
<b>II</b>	<p><b>Literary Research: Essays</b></p> <ul style="list-style-type: none"> <li>• Catherine Belsey: “Textual Analysis as a Research Method”</li> <li>• David Johnson: “Literary Research and Interdisciplinarity”</li> <li>• Gabriele Griffin: “Discourse Analysis”</li> </ul>	<b>12</b>
<b>III</b>	<p><b>Literary Approaches</b></p> <ul style="list-style-type: none"> <li>• Formalist</li> <li>• Comparative</li> <li>• Psychological</li> <li>• Feminist</li> <li>• Historicist</li> <li>• New Historicist</li> </ul>	<b>12</b>
<b>IV</b>	<p><b>Methods, Techniques, Materials and Tools of Research</b></p> <ul style="list-style-type: none"> <li>• Research Methods vs. Research Methodology</li> <li>• Types of methods: Statistical, Sampling, Applied, Case study, Survey, Interpretative, Experimentation, Interviews, Questionnaire etc.</li> <li>• Primary and Secondary Sources: Books, Anthologies, Biographies, Thesauruses, Encyclopaedia, Conference Proceedings, Unpublished Thesis, Newspaper Articles, Journals, e-journals, Monographs, Translations, Web References, Library Catalogues, Literature Resource Centre, Govt. Publications, Special libraries, Advanced Study Centres, Virtual libraries, Web Search Engines, CDs, DVDs etc.</li> </ul>	<b>12</b>
<b>V</b>	<p><b>Steps of Research</b></p> <ul style="list-style-type: none"> <li>• Formulating the Research Problem</li> <li>• Defining aims and objectives</li> <li>• Deciding the Scope and Limitations</li> <li>• Developing Hypothesis</li> <li>• Extensive Literature Review</li> <li>• Preparing research Proposal</li> <li>• Data Collection</li> <li>• Analysis/interpretation of Data</li> <li>• Preparing Chapter wise Design</li> </ul>	<b>12</b>
<b>VI</b>	<p><b>(A) Norms and Conventions</b></p> <ul style="list-style-type: none"> <li>• Quotations and Acknowledging the Sources</li> <li>• Footnotes and Endnotes, Citation</li> <li>• MLA Style Sheet (Latest Edition)</li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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	<ul style="list-style-type: none"> <li>• Chicago Manual of Style (Latest Edition)</li> <li>• MHRA Style Guide (Latest Edition)</li> <li>• Arranging bibliography and webliography</li> <li>• Ethics in Research and Plagiarism</li> </ul>	
<b>(B) Writing a Short Research Paper</b>		

**Suggested Readings:**

- “MLA Handbook for Writers of Research Papers”, Eighth Edition, New York, 2016.
- Adam, Sir John, “Research Methodology: Methods and Techniques”, New Delhi, New Age International, 2004.
- Allison, B., “The Students Guide to Preparing Dissertations and Theses”, London, Kogan Page, 1997.
- Delia Da Sousa Correa and Owens, W.R. ed., “The Handbook of Literary Research”, Routledge, 2009.
- Gibaldi, Joseph, “MLA Handbook for Writers of Research Papers”, 7th ed. New York, MLA Publications, 2004.
- Griffin, Gabriel, “Research Methods for English Studies”, India, Rawat Books, 2016.
- Gupta, R.K., “American Literature Fundamentals of Research”, ASRC, Hyderabad, 1971.
- Kothari, C. R., “Research Methodology- Methods and Techniques”, New Delhi, New Age International, 2004.
- Satarkar, S.V., “Intellectual Property Rights and Copyright”, New Delhi, EssEss Publications, 2000.
- Authorised editions of prescribed texts

This course can be opted as an elective by the students of following subjects: **Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

**Internal Class Test**

**25 Marks (Three Times)**

**Course Pre-requisites:**

To study this course, a student must have passed/ opted **English in B.A.III.**

**Suggested Equivalent Online Courses:** [https://onlinecourses.swayam2.ac.in/cec21\\_ge16/preview](https://onlinecourses.swayam2.ac.in/cec21_ge16/preview)

**Further Suggestions:**

- This paper will be of **100 marks (75+25)**.
- It will be divided into **Three Sections- A, B and C**.
- **Section- A** will contain **One** question which will have **Five Sub-questions**. Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words (2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours**.

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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<b>Programme/Class:</b> <b>M.A. I</b>	<b>Year:</b> <b>First</b>	<b>Semester:</b> <b>Second</b>
<b>Subject:</b> <b>ENGLISH</b>		
<b>Course Code: A040804T</b>	<b>Paper 8 (A): Translation and Folk Literature</b> <b>Course Title: Third Elective (Select any one)</b>	
<p><b>Course Outcomes:</b></p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Recognize the importance and benefits of translation</li> <li>• Comprehend the nature and scope of translation and the concept of equivalence in translation</li> <li>• Develop understanding of different theories of translation</li> <li>• Analyse various problems in the process of translation</li> <li>• Undertake translation of literary texts with greater conviction</li> <li>• Relate folk tales, fairy tales, folk music, folk dance, folk theatre with literature</li> <li>• Understand the different ways through which literary narratives are drawn from traditions of the oral mythic folk and the form of life-narrative</li> <li>• Comprehend folklore studies from a linguistic and cultural perspective</li> <li>• Realize the vibrancy of oral literatures in India and the increasing focus on tribal traditions</li> <li>• Understand why ethnic studies makes this an important area of contemporary engagement</li> <li>• Experience the transformation of folklores and legends into animated narratives, replication in video games and urban legends constructed via films and media</li> </ul>		
<b>Credits: 03</b>	<b>Paper: Subject Elective (select any one)</b>	
<b>Max. Marks: 50+50 (T/P)</b>	<b>Min. Pass Marks: 33</b>	
<b>Total No. of Lectures-Tutorials-Practical (in hours per week): 5-0-0.</b>		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures Total- 72</b>
<b>I</b>	<p><b>Concepts</b></p> <ul style="list-style-type: none"> <li>• The Aesthetics of Translation</li> <li>• Linguistic Regions and Languages</li> <li>• Types and Process of Translation</li> <li>• Importance of Translation</li> <li>• Fields of Translation</li> <li>• Principle of Equivalence</li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*



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<b>II</b>	<p><b>Different Types / Modes of Translation</b></p> <ul style="list-style-type: none"> <li>• Semantic / Literal translation</li> <li>• Free / sense/ literary translation</li> <li>• Functional / communicative translation</li> <li>• Technical /Official</li> <li>• Trans creation</li> <li>• Audio-visual translation</li> </ul>	<b>12</b>
<b>III</b>	<p><b>Translation Theories</b></p> <ul style="list-style-type: none"> <li>• Ganesh N. Devy: “Translation and Literary History: An Indian View”</li> <li>• Roman Jakobson: “The Nature of Linguistic Meaning and Equivalence”</li> <li>• Eugene Nida: “Principles of Correspondence”</li> </ul>	<b>12</b>
<b>IV</b>	<p><b>Problems in Translation</b></p> <ul style="list-style-type: none"> <li>• Problem of Loss and Gain</li> <li>• Problem of Untranslatability</li> <li>• Limits of Translation</li> </ul>	<b>12</b>
<b>V</b>	<p><b>Introduction to Folklore</b></p> <ul style="list-style-type: none"> <li>• Definition, meaning and scope of folklore</li> <li>• Common Ground of both Folklore and Literature; Key Areas of Differences between Folklore and Literature; Folk Language as a Repository of Culture; Adaptation and Interpretation of Folk Literature in Modern Times</li> <li>• Theoretical Approaches to Folklore</li> <li>• Folklore and Literature in the postcolonial and postmodernist context</li> </ul>	<b>12</b>
<b>VI</b>	<p><b>Folk Literature: Sources, Characteristics, Classifications</b></p> <ul style="list-style-type: none"> <li>• Folk Narrative Poems and Folk Songs</li> <li>• Myths, Legends and Fairy Tales</li> <li>• Folk Paintings: Visual Narratives</li> <li>• Indian Folklore: Forms and Themes</li> <li>• "Brother's Day" and ‘Bopoluchi’ from <i>Folktales from India</i> by A.K. Ramanujan</li> </ul>	<b>12</b>
<p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Catford, J.C., “A Linguistic Theory of Translation”, OUP, London, 1965.</li> <li>• Devy, N. Ganesh, “Translation Theory: an Indian Perspective”, “Post-Colonial Translation” ed. Susan Bassnett, Harish Trivedi, London, Routledge, 1998.</li> <li>• Gargesh, R. &amp; Goswami, K. K. (Eds), “Translation and Interpreting”, New Delhi,</li> </ul>		

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

**MA - ENGLISH LITERATURE**  
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**(Session: 2022-2023 onwards)**

Orient Longman Private Limited, 2012.

- Gouadec, Daniel, “Translation as a Profession”, Amsterdam, John Benjamins Publishing Co., 2012.
- Handoo, Jawaharlal, “Folklore in Modern India”, Mysore, CIIL Press, 1998.
- Hatim, Basil and Jeremy Munday, “Translation: An Advanced Resource Book”, New York, Routledge, 2009.
- Jan de Vries, “Theories concerning Nature Myths”, in Alan Dundes, “Sacred Narrative: Readings in the Theory of Myth”, University of California Press, 1984.
  
- Mukherjee, Sujit, “Translation as Discovery and Other Essays on Indian English Literature”, Orient BlackSwan, 1994.
- Sallis, John, “On Translation”, Bloomington, Indiana University Press, 2002.
- Venuti, Lawrence ed., “The Translation Studies Reader”, London and New York, Routledge, 2000.
- Authorised editions of prescribed texts

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

**Internal Class Test**

**25 Marks** (Three Times)

**Course Pre-requisites:**

To study this course, a student must have passed/opted **English in B.A.III.**

**Suggested Equivalent Online Courses:**

[https://youtu.be/QAnWMLu4\\_SI](https://youtu.be/QAnWMLu4_SI)

<https://youtu.be/NEVD4IWOSoE>

<https://fdocuments.in/document/eugene-nida-principles-of-correspondence-559c0a124be49.html>

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C.**
- **Section- A** will contain **One** question which will have **Five Sub-questions.** Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours.**

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
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**(Session: 2022-2023 onwards)**

Programme/Class: <b>M.A. I</b>	Year: <b>First</b>	Semester: <b>Second</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040805T</b>	<b>Paper 8 (B): Literature and Environment</b> Course Title: Third Elective (Select Any One)	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Develop a conscious and eco-friendly relationship with nature</li> <li>• Trace the intertwined relationship between nature and literature since the inception of Literature</li> <li>• Learn how nature has served as an inspiration to literary artists since ages</li> <li>• Gain sensitivity towards the ecological emergencies that the world faces through literary representations</li> <li>• Understand the crucial role of literature in addressing and comprehending environmental issues</li> <li>• Interpret key literary and critical terms associated with the concept of eco-criticism and ecological representations in literature</li> <li>• Relate the nuances and co-relation between gender and environment through study of literary texts</li> <li>• Primarily focus on environmental concerns through the readings of seminal literary texts</li> <li>• Understand and grow ecologically sensitive through the close study of documentaries and films on the subject of environment</li> <li>• Gauge human existence in the context of ecology</li> <li>• Comprehend the interrelation between, life/nature and literature</li> <li>• Realize the role of ecology in the survival of humanity</li> </ul>		
Credits: <b>03</b>	Paper: <b>Subject Elective (select any one)</b>	
Max. Marks: <b>50+50 (T/P)</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
Unit	Topic	No. of Lectures Total- 72
<b>I</b>	<b>A) Introduction to Ecocriticism: Historical Background</b> <ul style="list-style-type: none"> <li>• Environmental crisis and Literary studies</li> <li>• Anthropocentrism</li> <li>• Paganism</li> <li>• Humanism and Animism</li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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	<p><b>B) Definition, Scope and Importance of Ecocriticism</b></p> <ul style="list-style-type: none"> <li>• Eco poetics/ Pastoral Writing/ Wilderness Writing/Eco fiction</li> <li>• Ecofeminism</li> <li>• Oikos and Oikopoetics</li> <li>• Tinai regions- and concepts.</li> </ul>	
<b>II</b>	<p><b>Selections</b></p> <ul style="list-style-type: none"> <li>• Rachel Carson: “A Fable for Tomorrow’ Chapter 1 from <i>The Silent Spring</i></li> <li>• Jonathan Bate: “The State of Nature” Chapter 2 from <i>The Song of the Earth</i></li> <li>• Lawrence Buell: “Modernism the claims of the Natural World: Faulkner and Leopold” Chapter 5 from <i>Writing for an Endangered World</i></li> </ul>	<b>12</b>
<b>III</b>	<p><b>Approach/Essays</b></p> <ul style="list-style-type: none"> <li>• Henry David Thoreau: “Solitude” from <i>Walden</i></li> <li>• Lynn White Jr.: “The Historical Roots of Our Ecological Crisis”</li> <li>• Carolyn Merchant: “Nature as Female” Chapter 1 from <i>The Death of Nature: Women, Ecology and the Scientific Revolution</i></li> <li>• Vandana Shiva: “Preface to Ecofeminism” from <i>Ecofeminism</i></li> </ul>	<b>12</b>
<b>IV</b>	<p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• D.H. Lawrence: *’Snake’</li> <li>• Dylan Thomas: *’The sap that through the green fuse drives the flower’</li> <li>• Judith Wright: *’Dust’</li> <li>• Gieve Patel: *’On Killing a Tree’</li> </ul>	<b>12</b>
<b>V</b>	<p><b>Fiction</b></p> <ul style="list-style-type: none"> <li>• Amitav Ghosh: <i>The Hungry Tide</i></li> <li>• Upton Sinclair: <i>The Jungle</i></li> <li>• Toni Morrison: <i>Sula</i></li> </ul>	<b>12</b>
<b>VI</b>	<p><b>Ecology and Media</b></p> <ul style="list-style-type: none"> <li>• Scope and Importance of Media in Promoting Ecological Issues – Eco media (Films and Documentaries)</li> <li>• <u>Case studies:</u> <ol style="list-style-type: none"> <li>1. <i>Blue</i> <a href="https://youtu.be/wwMh9Y_xxhw">https://youtu.be/wwMh9Y_xxhw</a>,IMDB</li> <li>2. <i>Climate Change: The Facts</i> by David Attenborough on the Future of the Planet BBC</li> <li>3. <i>The Queen of Trees</i> <a href="https://youtu.be/xy86ak2fQJM">https://youtu.be/xy86ak2fQJM</a></li> </ol> </li> </ul>	<b>12</b>
<p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Arnold, David and Ramachandra Guha, ed. “Nature, Culture and Imperialism: Essays on the Environmental History of South Asia”, New Delhi, Oxford, UPM, 2001.</li> </ul>		

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
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- Bate Jonathan, “Romantic Ecology”, London, Routledge, 1991.
- Buell, Lawrence, “The Environmental Imagination”, Cambridge, Harvard University Press, 1995.
- Carson, Rachel, “The Silent Spring”, Houghton Mifflin (Trade), USA, 2003.
- Garrard, Greg, “Ecocriticism”, London, Routledge, 2004.
- Glotfelty, Cheryl and Fromm, Harold ed., “The Ecocriticism Reader”, Athens, University of Georgia Press, 1996.
- <https://www.cmu.ca/faculty/gmatties/lynnwhiterootsofcrisis.pdf>
- Merchant, Carolyn, “The Death of Nature: Women, Ecology and the Scientific Revolution”, USA, Harper One, 1990.
- Selvamony, Nirmal and Nirmaldasan, “Tinai I, II and III”, Chennai, PASO, 2003.
- Selvamony, Nirmal, Nirmaldasan and Rayson K. Alex, “Essays in Ecocriticism”, New Delhi, Sarup and Sons and OSLE-India, 2012.
- Shiva, Vandana and Mies, Maria, “Ecofeminism”, Halifax, Fernwood Publications, 1993.
- Thoreau, H.D., “Walden”, Lightning Source Inc., 2014.
- [www.greenschool.org](http://www.greenschool.org)
- Authorised editions of prescribed texts

This course can be opted as an elective by the students of following subjects: **Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

**Internal Class Test**

**25 Marks (Three Times)**

**Course pre-requisites:**

To study this course, a student must have passed/opted **English in B.A.III.**

**Suggested Equivalent Online Courses:**

<https://sga.aud.ac.in/course/ecocritical-perspectives-for-literature>

<https://www.coursera.org/learn/asian-environmental-humanities>

<https://youtu.be/sGRsXdcZeVo>

**Further Suggestions:**

- This paper will be of **100 marks (75+25)**.
- It will be divided into **Three Sections- A, B and C**.
- **Section- A** will contain **One** question which will have **Five Sub-questions**. Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours**.

**(Texts marked with \*are for detailed study)**

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

Programme/Class: <b>M.A. I</b>	Year: <b>First</b>	Semester: <b>Second</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040806P</b>	Course Title: <b>Practical/Field Visit/Project Presentation (A)</b> <b>(On Bharata Muni and his Eight Rasas described in the Nāṭyasāstra)</b> <b>FOURTH ELECTIVE (Select any one)</b>	
<b>Course Outcomes:</b> After completing this course, the students will be able to: <ul style="list-style-type: none"><li>• Gain insight into “Indianness” through representative works</li><li>• Understand contributions of various authors in the growth of Indian English Writing</li><li>• Identify the unique features of Indian English Writing specially Bharata Muni</li><li>• Identify major figures in Indian English Writing specially Bharata Muni</li><li>• Acquaint with the work of significant Indian writers of Drama</li><li>• Understand how society and culture have played a significant part in the lives and career of the Indian writers</li><li>• Recognize the cultural milieu of the post and the pre- independence era</li><li>• Identify new research areas in the purview of Indian writings</li><li>• Discover Indian sensibility in the representative works</li><li>• Understand Native voices in Indian English literature</li><li>• Provide students a taste of diverse literary practices emerging in India</li><li>• Gain cognizance of the social, economic and political perspectives of the literature produced in India</li><li>• Develop a view of how Indian English Literature has evolved with time</li><li>• Identify, interpret and describe the values and themes that appear in Indian English Literature</li><li>• Imbibe the essence of Indian English Literature</li></ul>		
Credits: <b>04</b>	Paper: <b>Third Elective</b> (Select any one)	
Max. Marks: <b>50+50</b>	Min. Pass Marks: 17	

**Suggestions:**

- Candidates have to work **On Bharata Muni and his Eight Rasas described in the Nāṭyasāstra.**
- It will be a project work like short synopsis.
- Students have also to present this work before the examiners panel.
- An oral presentation of the said work is needed from students.

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Programme/Class: <b>M.A. I</b>	Year: <b>First</b>	Semester: <b>Second</b>
Subject: <b>ENGLISH</b>		
Course Code: A040807P	Course Title: <b>Practical/Field Visit/Project Presentation (B)</b> <b>(On Indian Fiction and Short Stories)</b> <b>FOURTH ELECTIVE (Select any one)</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain insight into “Indianness” through representative works specially Prose and Fiction</li> <li>• Understand contributions of various authors in the growth of Indian English Writing</li> <li>• Identify the unique features of Indian English Writing specially Prose and Fiction</li> <li>• Identify major figures in Indian English Writing specially Prose and Fiction</li> <li>• Acquaint with the work of significant Indian writers of Prose and Fiction</li> <li>• Understand how society and culture have played a significant part in the lives and career of the Indian writers</li> <li>• Recognize the cultural milieu of the post and the pre- independence era</li> <li>• Identify new research areas in the purview of Indian writings</li> <li>• Discover Indian sensibility in the representative works</li> <li>• Understand` Native voices in Indian English literature</li> <li>• Provide students a taste of diverse literary practices emerging in India</li> <li>• Gain cognizance of the social, economic and political perspectives of the literature produced in India</li> <li>• Develop a view of how Indian English Literature has evolved with time</li> <li>• Identify, interpret and describe the values and themes that appear in Indian English Literature</li> <li>• Imbibe the essence of Indian English Literature</li> </ul>		
Credits: <b>04</b>	Paper: <b>Fourth Elective</b> (Select any one)	
Max. Marks: <b>50+50</b>	Min. Pass Marks: 17	

**Suggestions:**

- Candidates have to work any one of **Indian Fiction or Short Story Writer**.
- It will be a project work like short synopsis.
- Students have also to present this work before the examiners panel.
- An oral presentation of the said work is needed from students.

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

Programme/Class: <b>MA II</b>	Year: <b>Second (Final)</b>	Semester: <b>Third</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040901T</b>	Course Title: <b>PAPER 1: AMERICAN LITERATURE</b>	
<p><b>Course Outcomes:</b></p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain a critical understanding of the socio-historical and cultural ethos reflected in different genres of American literature from the beginning of the Seventeenth century to the end of the Twentieth century through different literary texts</li> <li>• Understand the American style of writing and ideologies like Transcendentalism, corruption, pride, power and obsession along with spiritualism and Christian values</li> <li>• Independently explore other leading authors and texts from the United States and respond critically to the multiple nuances present in them and evaluate their literary value and contemporary relevance</li> <li>• Recognize the cosmopolitan liberal spirit of the literature of the new post- depression America.</li> <li>• Comprehend the implications and reverberations of the American freedom struggle through the prescribed texts</li> <li>• Appreciate the literature that embodied the ascendant American Dream and Destiny in the post second world-war period and also the narrative of the rupture of this grand vision and the attendant disillusionment and loss.</li> <li>• Understand the rise of existential, experimental and postmodern forms of writing that constitute the most significant achievement of contemporary American Literature.</li> <li>• Appraise the idea of multiculturalism in America</li> <li>• Use this knowledge to extend scope for research ideas</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>25+75</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
Unit	Topic	No. of Lectures Total- 72
<b>I</b>	<p style="text-align: center;"><b>SOCIO-POLITICAL AND LITERARY BACKGROUND</b></p> <ul style="list-style-type: none"> <li>• The Colonial Period (1727–1775)</li> <li>• The Revolutionary Period (1765–1790)</li> <li>• The Early National Period (1775–1828)</li> <li>• The American Renaissance (1828–1865)</li> <li>• The Realistic Period (1865–1900)</li> <li>• The Naturalist Period (1900–1914)</li> <li>• The Modern Period (1914–1939)</li> <li>• The Beat Generation (1944–1962)</li> <li>• The Contemporary Period (1939–Present)</li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*



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<b>II</b>	<p><b>PROSE</b></p> <ul style="list-style-type: none"> <li>• Ralph Waldo Emerson: * “Self-Reliance”</li> <li>• Sojourner Truth: “Ain’t I A Woman?” (Speech in the Women’s Rights Convention in Akron, Ohio, 1851)</li> <li>• Martin Luther King Jr.: * “I Have a Dream” (Speech, 1963)</li> </ul>	<b>12</b>
<b>III</b>	<p><b>POETRY</b></p> <ul style="list-style-type: none"> <li>• Edgar Allan Poe: * “Raven”</li> <li>• Emily Dickinson: * “Because I could not stop for Death”</li> <li>• Walt Whitman: * “When Lilacs Last in the Dooryard Bloom'd”</li> <li>• Robert Frost: * “Mending Wall”</li> <li>• Wallace Stevens: * “Thirteen Ways of Looking at a Black Bird”</li> <li>• Sylvia Plath: * “Daddy”</li> </ul>	<b>12</b>
<b>IV</b>	<p><b>DRAMA</b></p> <ul style="list-style-type: none"> <li>• Edward Albee:                 *<i>The Zoo Story</i> (One Act Play)</li> <li>• Arthur Miller:                 <i>Death of A Salesman</i></li> <li>• Lorraine Hansberry:         <i>A Raisin in the Sun</i></li> </ul>	<b>12</b>
<b>V</b>	<p><b>SHORT STORY/FICTION</b></p> <ul style="list-style-type: none"> <li>• Edgar Allan Poe: *<i>The Purloined Letter</i></li> <li>• F. Scott Fitzgerald: <i>The Great Gatsby</i></li> <li>• Nathaniel Hawthorne: <i>The Scarlet Letter</i></li> <li>• Herman Melville: <i>Moby Dick</i></li> </ul>	<b>12</b>
<b>VI</b>	<p><b>DOCUMENTARIES/ FILM ADAPTATIONS:</b></p> <ul style="list-style-type: none"> <li>• <i>Forrest Gump</i> (1994) Dir. by Robert Zemeckis (Adapted from Winston Groom’s novel <i>Forrest Gump</i>)  <a href="https://youtu.be/KoOcfJNV8Zw">https://youtu.be/KoOcfJNV8Zw</a></li> <li>• <i>Little Women</i> (1994) Dir. by Gillian Armstrong (Adapted from Louisa May Alcott’s novel <i>Little Women</i>)  <a href="https://youtu.be/qeSZZKz3FSA">https://youtu.be/qeSZZKz3FSA</a></li> <li>• <i>The Miracle Worker</i> (1962) Dir. by Arthur Penn (Adapted from Hellen Keller’s autobiography <i>The Story of My Life</i>)  <a href="https://youtu.be/Y_5zqDjGd5s">https://youtu.be/Y_5zqDjGd5s</a></li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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**Suggested Readings:**

- Barrish, P., “American Literary Realism: Critical Theory and Intellectual Prestige, 1880- 1995”. Oxford University Press, Cambridge, 2001.
- Berovitch, S. *The Cambridge History of American Literature*. Vol. 8: 1940-1995. Cambridge University Press, 1996.
- Chase, R., “The American Novel and Its Tradition”, Doubleday Anchor, New York, 1957.
- Chenetier, M., “Critical Angles: European Views of Contemporary American Literature”, Southern Illinois University Press, 1986.
- Dutta, N., “American Literature”, Orient BlackSwan, Hyderabad, 2016.
- Gray, R. *A History of American Literature*. Blackwell, 2004.
- Halleck, Reuben. *History of American Literature*. Create Space Independent Publishing Platform, 2016.
- Helbling, M., “The Harlem Renaissance: The One and the Many”, Greenwood Press, Westport, 1999.
- Howard, J., “Form and History in American Naturalism”, University of North Carolina Press, Chapel Hill, 1985.
- Marcus, F. and Sollors, W., ed., “A New Literary History of America”, Harvard University Press, Harvard, 2009.
- Oliver, E.S., ed., “An Anthology: American Literature, 1890-1965”, Eurasia Publishing House (Pvt) Ltd., New Delhi, 2001.
- Pattee, F. L., “The Development of the American Short Story”, Harper, New York, 1966.
- Ralph Waldo Emerson, ‘Self Reliance’, in *The Selected Writings of Ralph Waldo Emerson*, ed. by Brooks Atkinson (New York: The Modern Library, 1964)
- Ramanan, M., ed., “Four Centuries of American Literature”, Macmillan India Ltd., Chennai, 1996.
- Warren, J. W., ed., “The (Other) American Tradition: Nineteenth-Century Women Writers”, Rutgers University Press, New Brunswick, NJ, 1993.
- Winter, Molly Crumpton, *American Narratives: Multiethnic Writing in the Age of Realism*, Baton Rouge, LA: Louisiana State UP, 2012.
- Wyatt, D., “Secret Histories: Reading Twentieth Century American Literature”, Johns Hopkins University Press, 2012.
- Authorised editions of the prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/Assignment and Internal Class Test. The marks shall be as follows:

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<b>Internal Class test</b>	<b>25 Marks (Three Times)</b>
Course Pre-requisites:	To study this course, a student must have passed/opted <b>English in B.A.IV.</b>
<b>Suggested equivalent online courses:</b> MOOC platforms like SWAYAM etc. and other similar	
Programs offered by State/National/Foreign Universities.	
<b>Further Suggestions:</b> <ul style="list-style-type: none"><li>• This paper will be of <b>100 marks</b> (75+25).</li><li>• It will be divided into <b>Three Sections- A, B and C.</b></li><li>• <b>Section- A</b> will contain <b>One</b> question which will have <b>Five Sub-questions.</b> Students have to attempt <b>Three</b> questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.</li><li>• <b>Section- B</b> will be of 36 marks in which students have to attempt <b>Four</b> out of <b>Six</b> questions of 09 marks each in about 200-250 words (4x9=36).</li><li>• <b>Section- C</b> will be of 30 marks in which students have to attempt <b>Two</b> out of <b>Four</b> questions of 12 marks each in about 400-500 words(2x15=30).</li><li>• There will be an internal test of 25 marks in each semester.</li><li>• This question paper will be of <b>Two Hours.</b></li></ul>	

(Texts marked with \* are for detailed study)

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
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Programme/Class: <b>MA- II</b>	Year: <b>Second (Final)</b>	Semester: <b>Third</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040902T</b>	Course Title: <b>PAPER 2: AFRICAN &amp; CARIBBEAN LITERATURE</b>	
<p><b>Course Outcomes:</b></p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"><li>• Critically analyze the language, form and perspectives of different genres of literary texts from African and Caribbean literary traditions</li><li>• Demonstrate an understanding of the socio-cultural and political contexts in which the texts have been produced and received</li><li>• Critically engage with the literary texts in the light of colonial and postcolonial histories and contemporary theories that are relevant to the issues raised in the texts</li><li>• Recognize some key texts from various African and Caribbean nations and the ways in which they engage with questions of language, form, colonial histories, multiculturalism, indigeneity, nativism and contemporary postcolonial developments</li><li>• Develop a critical vocabulary for problematizing the notions of margin, center and the literary and cultural canon</li><li>• Comprehend the difference of a life lived in a postcolonial era and the life lived in a colonial context.</li><li>• Understand the main currents of development in English Language writing in the Anglophone parts of Africa and Caribbean islands</li><li>• Analyze how race, class, gender, history and identity are presented and problematized in the literary texts of African and Caribbean writers</li><li>• Develop the knowledge of how to contextualize postcolonial writing in terms of its historical and geographical specificities</li><li>• Dismantle the myths of African inferiority, assert African cultures, and sensitize the issues of the apartheid regime in South Africa</li><li>• Use this knowledge to extend scope for research ideas</li></ul>		

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

Credits: <b>05</b>		Paper: <b>Core Compulsory</b>
Max. Marks: <b>25+75</b>		Min. Pass Marks: <b>33</b>
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
Unit	Topic	No. of Lectures Total- 72
<b>I</b>	<p style="text-align: center;"><b>SOCIO-POLITICAL AND LITERARY BACKGROUND</b></p> <ul style="list-style-type: none"> <li>• Impact of Colonialism</li> <li>• Race and Ethnicity</li> <li>• Negritude Movement</li> <li>• Displacement in African and Caribbean Literature</li> <li>• Creolization</li> <li>• Post-Colonial Literature in Africa- Decolonization</li> <li>• African Diaspora</li> <li>• Post-apartheid Literature</li> <li>• Anglo-Caribbean &amp; West Indian Literature</li> </ul>	<b>12</b>
<b>II</b>	<p style="text-align: center;"><b>PROSE</b></p> <ul style="list-style-type: none"> <li>• George Lamming: *<i>“In the Beginning”</i> From <i>The Pleasures of Exile</i></li> <li>• J.M. Coetzee: *<i>“Apartheid Thinking”</i> From <i>Giving Offense: Essays on Censorship</i></li> <li>• V.S. Naipaul: <i>An Area of Darkness</i></li> </ul>	<b>12</b>
<b>III</b>	<p style="text-align: center;"><b>POETRY</b></p> <ul style="list-style-type: none"> <li>• Dennis Brutus: * <i>“A Common Hate Enriched Our Love and Us”</i></li> <li>• Gabriel Okara: * <i>“The Mystic Drum”</i></li> <li>• Birago Diop: * <i>“Breath”</i></li> <li>• Edward Braithwaite: * <i>“Colombe”</i></li> <li>• Edward Baugh: * <i>“The Carpenter’s Complaint”</i></li> <li>• Mervyn Morris: * <i>“Literary evening, Jamaica”</i></li> </ul>	<b>12</b>
<b>IV</b>	<p style="text-align: center;"><b>DRAMA</b></p> <ul style="list-style-type: none"> <li>• Wole Soyinka: <i>A Dance of the Forests</i></li> <li>• Derek Walcott: *<i>Dream on Monkey Mountain</i></li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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<b>V</b>	<p style="text-align: center;"><b>SHORT STORY/FICTION</b></p> <ul style="list-style-type: none"> <li>• Olive Senior: * <i>Summer Lightning</i></li> <li>• Henri Lopes: *<i>The Advance</i></li> <li>• Chinua Achebe: <i>Things Fall Apart</i></li> <li>• Nadine Gordimer: <i>My Son's Story</i></li> </ul>	<b>12</b>
<b>VI</b>	<p style="text-align: center;"><b>DOCUMENTARIES/ FILM ADAPTATIONS:</b></p> <ul style="list-style-type: none"> <li>• <i>Half of a Yellow Sun</i> (2014) Dir. by Biyi Bandele (Adapted from Chimamanda Ngozi Adichie' novel <i>Half of a Yellow Sun</i> <a href="https://youtu.be/Rr6VuD412fw">https://youtu.be/Rr6VuD412fw</a>)</li> <li>• <i>Beasts of No Nation</i> (2012) Dir. by Cary Joji Fukunaga (Adapted from Uzodinma Iweala's <i>Beasts of No Nation</i>) Netflix</li> <li>• <i>Cry Freedom</i>, (1987) Dir. by Richard Attenborough (YouTube)</li> </ul>	<b>12</b>

**Suggested Readings:**

- Coetzee, J.M., "Apartheid Thinking", *Giving Offense: Essays on Censorship*, University of Chicago Press, Chicago, 1997.
- Cook, D., "African Literature: A Critical View", Longman, London, 1977.
- Dathorne, O.R., "African Literature in the Twentieth Century" Heinemann Educational Publications, London, 1974.
- Dathorne, O.R., "Caribbean Narrative" Heinemann Educational Publications, London, 1967.
- Gates, H. L., "Race, Writing and Difference", University of Chicago Press, Chicago, 1985.
- Gilroy, P., "The Black Atlantic: Modernity and Double Consciousness" Harvard University Press, Harvard, 1994.
- Killam, G.D., "African Writers on African Writing", Heinemann Educational Publications, London, 1979.
- King, B., "West Indian Literature", Macmillan, London, 1968.
- Levine, L., "Black Culture and Black Consciousness", Oxford University Press, Oxford, 1977.
- Mphahlele, E., "African Writing Today", Penguin Books, Harmondsworth, 1967.
- Mugo, M.G., "Visions of Africa", Kenya Literature Bureau, 1978.
- Nasta, S., ed., "Motherlands: Women's Writing from Africa, the Caribbean and South Asia", Women's Press, London, 1991.
- Nazareth, P., "An African View of Literature", North-Western University Press, Illinois, 1974.
- Nkosi, L., "Tasks and Masks: Style and Themes in African Literature", Longman, London, 1966.
- Ramchand, K., "West Indian Novel and Its Background". Faber and Faber, London, 1970.
- Soyinka, W., "Myth, Literature and the African World", Oxford University Press, Oxford, 1991.

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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**(Session: 2022-2023 onwards)**

<ul style="list-style-type: none"> <li>• Wa Thiongo, N., “Homecoming: Essays on African and Caribbean Literature, Culture and Politics”, Heinemann Educational Publications, London, 1972.</li> <li>• Authorized editions of the prescribed texts.</li> </ul>	
<p>This course can be opted as an elective by the students of following subjects:</p> <p><b>Open to all</b></p>	
<p><b>Suggested Continuous Evaluation Methods:</b>            Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test.            The marks shall be as follows:</p>	
<b>Internal Class Test</b>	<b>25 Marks</b> (Three Times)
Course Pre-requisites:	To study this course, a student must have passed/opted <b>English in B.A.IV.</b>
<p>Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.</p>	
<p><b>Further Suggestions:</b></p> <ul style="list-style-type: none"> <li>• This paper will be of <b>100 marks</b> (75+25).</li> <li>• It will be divided into <b>Three Sections- A, B and C.</b></li> <li>• <b>Section- A</b> will contain <b>One</b> question which will have <b>Five Sub-questions</b>. Students have to attempt <b>Three</b> questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.</li> <li>• <b>Section- B</b> will be of 36 marks in which students have to attempt <b>Four</b> out of <b>Six</b> questions of 09 marks each in about 200-250 words (4x9=36).</li> <li>• <b>Section- C</b> will be of 30 marks in which students have to attempt <b>Two</b> out of <b>Four</b> questions of 12 marks each in about 400-500 words(2x15=30).</li> <li>• There will be an internal test of 25 marks in each semester.</li> <li>• This question paper will be of <b>Two Hours</b>.</li> </ul>	

**(Texts marked with \* are for detailed study)**

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

Programme/Class: <b>MA- II</b>	Year: <b>Second (Final)</b>	Semester: <b>Third</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040903T</b>	Course Title: <b>PAPER 3: SAARC LITERATURE</b>	
<p><b>Course Outcomes:</b></p> <p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Develop the understanding of the concept of South Asian Literature</li> <li>• Interpret the inter- national ties between South Asian nations</li> <li>• Develop an appreciation of the different countries without prejudices</li> <li>• Get an understanding of the intrinsic struggles of each nation</li> <li>• Respond to texts critically, showing an awareness of how writers use and adapt language, form and structure to create meaning in texts</li> <li>• Demonstrate understanding of the socio-cultural and political contexts in which texts have been produced and received</li> <li>• Analyze texts in the light of contemporary literary theories that are relevant to the issues raised in the texts</li> <li>• Perceive the importance of literatures outside the British canon · understand colonialism in its different manifestations and the postcolonial experience</li> <li>• Get basic understanding of cultures and traditions of South Asia such as caste system, arranged marriage, dowry system</li> <li>• Explore some geopolitical history of South Asian such as British colonization, partition, creation of Bangladesh, globalization</li> <li>• Use this knowledge to extend scope for research ideas</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>25+75</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures Total- 72</b>
<b>I</b>	<p><b>INTRODUCTION</b></p> <ul style="list-style-type: none"> <li>• The history of the Region: The Shared history, The Colonial Impact, Convergences and specificities</li> <li>• Cultural realm of South Asia – Various aspects of Cultural landscapes including religious diversities, linguistic mosaic- Social structure - Caste system - The Social Geography of South Asia</li> <li>• Languages of South Asia – Images of South Asia through Literature - Trends in Prose, Poetry, Drama and Fiction</li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*



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<b>II</b>	<p><b>PROSE</b></p> <ul style="list-style-type: none"> <li>• Amartya Sen: “<i>Indian Tradition and the Western Imagination</i>”</li> <li>• Namita Gokhale and Malashri Lal: “<i>South Asian Literatures: Beyond Borders, Across Boundaries</i>”</li> <li>• Romesh Gunesequera: “<i>A Long, Slow Descent into Hell</i>”</li> </ul>	<b>12</b>
<b>III</b>	<p><b>POETRY</b></p> <ul style="list-style-type: none"> <li>• Agha Shahid Ali: * “Postcard from Kashmir” (India)</li> <li>• Kishwar Naheed: * “I am not that woman” (Pakistan)</li> <li>• Yasmine Gooneratne: * “On an Asian Poet Fallen Among American Translators” (Sri Lanka)</li> <li>• Razia Khan: * “My Daughter’s Boyfriend” (Bangladesh)</li> <li>• Nadia Anjuman: * “Smoke Bloom” (Afghanistan)</li> <li>• Lakshmi Prasad Devkota: * “Lunatic” (Nepal)</li> <li>• Abdullah Sadiq: * “I Saw it in My Dream” from <i>Gestures, An Anthology of South Asian Poetry</i> (Maldives)</li> </ul>	<b>12</b>
<b>IV</b>	<p><b>DRAMA</b></p> <ul style="list-style-type: none"> <li>• Hanif Kureishi: *<i>The Mother Country</i> (Pakistan)</li> <li>• Ernest Macintyre: *<i>The Loneliness of the Short Distance Traveller</i> (Sri Lanka)</li> </ul>	<b>12</b>
<b>V</b>	<p><b>FICTION</b></p> <ul style="list-style-type: none"> <li>• Khaled Hosseini: <i>A Thousand Splendid Suns</i> (Afghanistan)</li> <li>• Michael Ondaatje: <i>Anil's Ghost</i> (Sri Lanka)</li> <li>• Monica Ali: <i>Brick Lane</i> (Bangladesh)</li> </ul>	<b>12</b>
<b>VI</b>	<p><b>DOCUMENTARIES/ FILM ADAPTATIONS:</b></p> <ul style="list-style-type: none"> <li>• <i>Slumdog Millionaire</i> (2012) Dir. by Danny Boyle (Adapted from Vikas Swarup’ novel <i>Slumdog Millionaire</i>) (India) <a href="https://youtu.be/XiUk-OddB2Q">https://youtu.be/XiUk-OddB2Q</a></li> <li>• <i>The Reluctant Fundamentalist</i> (2012) Dir. by Mira Nair (Adapted from Mohsin Hamid’s <i>The Reluctant Fundamentalist</i>) (Pakistan) <a href="https://youtu.be/-C3hEA1ycBI">https://youtu.be/-C3hEA1ycBI</a></li> <li>• <i>Enemies of Happiness</i> (2006) Dir. by Eva Mulvad <a href="https://youtu.be/zV4hR3NKbcI">https://youtu.be/zV4hR3NKbcI</a> (Afghanistan)</li> </ul>	<b>12</b>
<p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Ahmad, A. and Bose, R., “Pashtun Tales: from the Pakistan-Afghan frontier”, Viva Books Private Limited, New Delhi, 2012.</li> <li>• Ballard, R., “Desh Pardesh: The South Asian Presence in Britain”, Hurst and Co., London, 1994.</li> </ul>		

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

- Bates, C., “Subalterns and Raj: South Asia since 1720”, Routledge, New York, 2012.
- Bhasin, K., Menon, R. and Khan, S.N., “Against All Odds: Essays on Women, Religion and Development from India and Pakistan”, Kali for Women, 1997.
- Brass, P. R., and Vanaik, A., “Competing Nationalisms in South Asia: Essays for Asghar Ali Engineer”, Orient Longman, Hyderabad, 2002.
- de Silva, C. R., “Sri Lanka: A History”, Vikas Publishing House Pvt Ltd, New Delhi, 1992.
- Engineer, A. A., “Ethnic Conflict in South Asia”, Ajanta Publications, Delhi, 1987.
- Goonetilleke, D.C.R.A., “Images of the Raj: South Asia in the Literature of Empire”, Macmillan, London, 1988.
- Hussain, Y., “Writing Diaspora: South Asian Women, Culture and Ethnicity”, Ashgate Publication Limited, 2004.
- Ludden, D., “Reading Subaltern Studies: Critical History, Contested Meaning and the Globalization of South Asia”, Anthem Press, London, 2002.
- Maloney, C., “Peoples of South Asia”, Holt, Rinehart and Winston, New York, 1974.
- Pollock, S., ed., “Literary Cultures in History: Reconstructions from South Asia”, University of California Press, Berkeley, 2003.
- Raj, K., “Relocating Modern Science: Circulation and the Construction of Knowledge in South Asia and Europe, 1650-1900”, Palgrave Macmillan, New York, 2012.
- Sanga, J. C., “South Asian Literature in English: An Encyclopedia”, Raintree, London, 2004.
- Zeppa, J., “Beyond the Sky and the Earth: A Journey into Bhutan”, Putnam Publishing Group, New York, 1999.
- Authorised editions of the prescribed texts.

This course can be opted as an elective by the students of following subjects: **Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Internal Class test</b>	<b>25 Marks</b> (Three Times)
Course Pre-requisites:	To study this course, a student must have passed/opted <b>English in B.A.IV.</b>

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C.**
- **Section- A** will contain **One** question which will have **Five Sub-questions.** Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours.**

**(Texts marked with \* are for detailed study)**

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

<b>Programme/Class:</b> <b>MA- II</b>	<b>Year:</b> <b>Second (Final)</b>	<b>Semester:</b> <b>Third</b>
<b>Subject:</b> <b>ENGLISH</b>		
<b>Course Code: A040904T</b>	<b>PAPER 4(A): AUSTRALIAN &amp; CANADIAN LITERATURE</b> <b>Course Title: Fifth Elective (Select Any One)</b>	
<p><b>Course Outcomes:</b></p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Acquire knowledge of the emergence of Canadian Literature and Australian Literature</li> <li>• Demonstrate an awareness of the spread and reach of literatures from Australia and Canada</li> <li>• Explain the politics and ideology in canon formation</li> <li>• Gain a critical understanding of the socio-historical and cultural ethos reflected in Australian and Canadian literature.</li> <li>• Display an awareness of how socio-cultural contexts shape literary experiences</li> <li>• Conceptualize the terms like ethnicity, diversity, national culture and multiculturalism</li> <li>• Take cognizance of the historical, social and cultural contexts of each work and thereby make connections between literature and society</li> <li>• Develop an appreciation of Aboriginal Narratives and Indigenous literature</li> <li>• Receive practical knowledge of the identity crisis through the prescribed texts.</li> <li>• Appreciate the cross cultural and multicultural aspects</li> <li>• Develop an understanding about the ethnic and cultural diversity of Australia and Canada</li> <li>• Get an understanding of the intrinsic struggles of Australia and Canada</li> <li>• Realize the plight and exploitation of the aboriginal/ indigenous people</li> <li>• Appraise different cultures, myths, and histories of Australia and Canada through fiction</li> <li>• Use this knowledge to extend scope for research ideas</li> </ul>		
<b>Credits: 05</b>	<b>Paper: Core Compulsory</b>	
<b>Max. Marks: 25+75</b>	<b>Min. Pass Marks: 33</b>	
<b>Total No. of Lectures-Tutorials-Practical (in hours per week): 5-0-0.</b>		

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

**MA - ENGLISH LITERATURE**  
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Unit	Topic	No. of Lectures Total- 72
I	<p><b>(a) Australian Literature</b></p> <ul style="list-style-type: none"> <li>• Aboriginal Narrative: The Oral Tradition</li> <li>• The Century after Settlement</li> <li>• Nationalism and Expansion</li> <li>• Literature from 1940 to 1970</li> <li>• Literature from 1970 to 2000</li> <li>• Literature in the 21st Century</li> </ul> <p><b>(b) Canadian Literature</b></p> <ul style="list-style-type: none"> <li>• Indigenous Literature</li> <li>• The French Regime 1235–1763</li> <li>• After the British Conquest 1763–1830</li> <li>• Early Literature 1830–72</li> <li>• The Literary Movement of 1872</li> <li>• The Montreal School 1895–1935</li> <li>• World War II and the Post-war Period 1935–72</li> <li>• The Quiet Revolution</li> <li>• Contemporary Trends</li> </ul>	12
II	<p><b>PROSE</b></p> <ul style="list-style-type: none"> <li>• Patrick White: “Flaws in the Glass” From <i>Flaws in the Glass: A Self Portrait</i></li> <li>• Sally Morgan: <i>My Place</i></li> <li>• M.G. Vassanji: “<i>Am I a Canadian Writer?</i>”</li> </ul>	12
III	<p><b>POETRY</b></p> <ul style="list-style-type: none"> <li>• Banjo Paterson: * “<i>Waltzing Matilda</i>”</li> <li>• Judith Wright: * “<i>Bullocky</i>”</li> <li>• Margaret Atwood: * “<i>Journey to the Interior</i>”</li> <li>• A.L. Purdy: * “<i>Wilderness Gothic</i>”</li> <li>• Dorothy Livesay: * “<i>Waking in the Dark</i>”</li> </ul>	12

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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<b>IV</b>	<p><b>DRAMA</b></p> <ul style="list-style-type: none"> <li>• Jack Davis: <i>The Dreamers</i></li> <li>• George Ryga: <i>The Ecstasy of Rita Joe</i></li> </ul>	<b>12</b>
<b>V</b>	<p><b>FICTION</b></p> <ul style="list-style-type: none"> <li>• Leonard Cohen: <i>Beautiful Losers</i></li> <li>• Margaret Lawrence: <i>The Stone Angel</i></li> <li>• Peter Carey: <i>True History of Kelly Gang</i></li> </ul>	<b>12</b>
<b>VI</b>	<p><b>DOCUMENTARIES/ FILM ADAPTATIONS:</b></p> <ul style="list-style-type: none"> <li>• <i>Storm Boy</i> (2019) Dir. by Shawn Seet (Adapted from Colin Thiele's <i>Storm Boy</i>)  <a href="https://youtu.be/fCuoKT5K12c">https://youtu.be/fCuoKT5K12c</a></li> <li>• <i>The Life of Pie</i> (2012) Dir. by Ang Lee (Adapted from Yann Martel's <i>The Life of Pie</i>)  <a href="https://youtu.be/-2MDjdEosV4">https://youtu.be/-2MDjdEosV4</a></li> <li>• <i>Gunless</i> (2012) Dir. by William Phillips  <a href="https://youtu.be/0H_knVP8k-8">https://youtu.be/0H_knVP8k-8</a></li> </ul>	<b>12</b>

**Suggested Readings:**

- Atwood, M., "Progressive Insanities of a Pioneer", Two Headed Poems, Oxford University Press, New York, 1978.
- Atwood, M., "Survival: A Thematic Guide to Canadian Literature", Anansi Press, Toronto, 1982.
- Bennett, B., and Strauss, J., eds. "The Oxford Literary History of Australia, Oxford University Press, Melbourne, 1998.
- Broome, R., "Aboriginal Australians: Black Response to White Dominance 1788-1980", Allen and Unwin, Boston, 1982.
- Brown, R.M. and Bennett, D., ed., "An Anthology of Canadian Literature in English", Oxford University Press, Toronto, 1982.
- Carter, D., "Dispossession, Dreams & Diversity: Issues in Australian Studies", Oxford University Press, Oxford, 2006.
- Clancy, L., "A Reader's Guide to Australian Fiction", Oxford University Press, Melbourne, 1992.
- Clark, M., "A Short History of Australia", Penguin Books, Australia, 1963.
- Fitzpatrick, P., "After the Doll: Australian Drama since 1955", Edward Arnold, Melbourne, 1979.
- Heiss, A. and Minter, P., eds., "Anthology of Australian Aboriginal Literature", McGill Queen's Press, Queensland, 2012.
- Howells, C.A. and Kroeller, E., ed., "Cambridge History of Canadian Literature", Cambridge University Press, London, 2009.

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**(Session: 2022-2023 onwards)**

- [https://canlit.ca/canlitmedia/canlit.ca/pdfs/articles/canlit190-Am\(Vassanji\).pdf](https://canlit.ca/canlitmedia/canlit.ca/pdfs/articles/canlit190-Am(Vassanji).pdf)
- Klinck, C.F. et. al., ed. "A Literary History of Canada", University of Toronto Press, Toronto, 1976.
- Kröller, E., "The Cambridge Companion to Canadian Literature", Cambridge University Press, Vancouver, 2017.
- Page, G., "A Reader's Guide to Contemporary Australian Poetry", University of Queensland Press, Queensland, 1995.
- Sayed, A., "M.G. Vassanji: Essays on His Work", Guernica Editions, Toronto, 2014.
- Authorised editions of the prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Internal Class Test</b>	<b>25 Marks (Three Times)</b>
Course Pre-requisites:	To study this course, a student must have passed/opted <b>English in B.A.IV.</b>

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.

**Further Suggestions:**

- This paper will be of **100 marks (75+25)**.
- It will be divided into **Three Sections- A, B and C**.
- **Section- A** will contain **One** question which will have **Five Sub-questions**. Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours**.

**(Texts marked with \* are for detailed study)**

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

<b>Programme/Class:</b> <b>MA- II</b>	<b>Year:</b> <b>Second (Final)</b>	<b>Semester:</b> <b>Third</b>
<b>Subject:</b> <b>ENGLISH</b>		
<b>Course Code: A040905T</b>	<b>PAPER 4 (B): STYLISTICS AND DISCOURSE ANALYSIS</b> Course Title: Fifth Elective (Select Any One)	
<p><b>Course Outcomes:</b></p> <p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Infer the basic concepts of Stylistics and Discourse</li> <li>• Attend to both literary and linguistic stylistics</li> <li>• Identify specific linguistic features</li> <li>• Understand the communicative function of stylistic features in the interpretation of the text</li> <li>• Explore the relation between style and literary function</li> <li>• Acquire an understanding of the principles of stylistic analysis and theory</li> <li>• Learn different aspects of how to analyse the language of texts</li> <li>• Develop skills in all aspects of literary stylistic analysis and research</li> <li>• Perform the practical criticism of any text</li> <li>• Equip themselves with stylistic analytical tools to examine texts</li> <li>• Acquire linguistic terminology and skills for the analysis of literary texts</li> <li>• Enhance interpretative accuracy</li> <li>• Analyse oral or written discourse</li> <li>• Comprehend the performative use of language</li> <li>• Recognise and associate the stylistic patterns of the texts</li> <li>• Understand the function and application of Stylistics in facilitating literary response and in understanding the techniques and features of literary texts</li> <li>• Explain the relationship society, culture and context have to discourse</li> </ul>		
<b>Credits: 05</b>	<b>Paper: Core Compulsory</b>	
<b>Max. Marks: 25+75</b>	<b>Min. Pass Marks: 33</b>	
<b>Total No. of Lectures-Tutorials-Practical (in hours per week): 5-0-0.</b>		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures (Total- 72)</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

<b>I</b>	<p><b><u>Basics of Stylistics (I)</u></b></p> <ol style="list-style-type: none"> <li>a) The concept of style and stylistics</li> <li>b) The nature and scope of stylistics</li> <li>c) Style and Meaning</li> <li>d) A brief history of stylistics: Rhetoric to Present day</li> <li>e) Strengths and limitations of stylistics</li> </ol> <p><b><u>Basics of Stylistics (II)</u></b></p> <ol style="list-style-type: none"> <li>a) Linguistics and stylistics</li> <li>b) Linguistic Criticism</li> <li>c) Linguistic Choice</li> <li>d) Literature and stylistics</li> <li>e) Literary Language</li> <li>f) Practical criticism and stylistics</li> <li>g) Stylistics and the levels of language (style, register and dialect)</li> </ol>	<b>12</b>
<b>II</b>	<p>(A) <b><u>Discourse Analysis</u></b></p> <ol style="list-style-type: none"> <li>1. Introduction to Discourse analysis</li> <li>2. The importance of context for the analysis of discourse</li> <li>3. Text and discourse</li> <li>4. Notions of Textuality- Coherence and Cohesion</li> </ol> <p>(B) <b><u>Pragmatics and Meaning in Interaction</u></b></p> <ol style="list-style-type: none"> <li>1. Concepts of Pragmatics</li> <li>2. Principles and rules of interaction</li> <li>3. Literal and Implied meaning</li> <li>4. The Co-operative, Conversational (exchange structures, turn- taking models, adjacency pairs, repair mechanisms, overlaps, interruptions, etc.) and Politeness (the concept of face and theories of politeness) Principles</li> <li>5. Speech Acts (direct and indirect)</li> </ol>	<b>12</b>
<b>III</b>	<p><b><u>Stylistics of Poetry</u></b></p> <ol style="list-style-type: none"> <li>a) The concept of: poetic diction, poetic license,</li> <li>b) The use of figures of speech and other poetic devices (alliteration, assonance, imagery, metaphor, onomatopoeia, personification, rhyme, meter, stanza, word play, feelings, etc.)</li> <li>c) The concept of Foregrounding, usage of different types of Repetition and Deviation, Parallelism</li> </ol> <p><b><u>Illustrations:</u></b></p> <ul style="list-style-type: none"> <li>• S.T. Coleridge: “Kubla Khan”</li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*



**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

	<ul style="list-style-type: none"> <li>• Nissim Ezekiel: “Goodbye Party for Miss Pushpa T.S.”</li> <li>• Maya Angelou: “Still I Rise”</li> </ul>	
<b>IV</b>	<p><b><u>Stylistics of Drama</u></b></p> <ol style="list-style-type: none"> <li>a) Theatre and drama</li> <li>b) Drama as a semiotic text</li> <li>c) Elements of drama (plot, character, dialogue, setting, chorus, spectacle, etc.)</li> <li>d) Dramatic text and performance text</li> <li>e) Dramatic dialogues and everyday conversations</li> <li>f) Dramatic dialogues and speech act</li> </ol> <p>theory <b><u>Illustrations:</u></b></p> <ul style="list-style-type: none"> <li>• The Balcony Scene in Shakespeare’s <i>Romeo and Juliet</i></li> <li>• The Opening Scene in Eugene O’Neill’s <i>Emperor Jones</i></li> <li>• The Opening Scene in Girish Karnad’s <i>Tughlaq</i></li> </ul>	<b>12</b>
<b>V</b>	<p><b><u>Stylistics of Fiction</u></b></p> <ol style="list-style-type: none"> <li>a) Fiction as narrative form of discourse</li> <li>b) Characterisation, setting, narrator, theme and other elements like motif, archetype, symbol, irony, etc.</li> <li>c) Narrative techniques/strategies in fiction</li> <li>d) Point of view</li> <li>e) Distal</li> </ol> <p>Deixis</p> <p><b><u>Illustrations:</u></b>  <b><u>(SHORT STORIES)</u></b></p> <ul style="list-style-type: none"> <li>• Edgar Allen Poe: “The Fall of the House of Usher”</li> <li>• Katherine Mansfield: “The Fly”</li> <li>• R.K. Narayan: “The Trail of the Green Blazer”</li> </ul>	<b>12</b>
<b>VI</b>	<p><b>Stylistics and Discourse Analysis Practice:</b>  Stylistic interpretation and analysis of unseen poems and/or prose passages.</p>	<b>06</b>

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

**Suggested Readings:**

- Black, Elizabeth, “Pragmatic Stylistics”, Edinburgh, 2006.
- Blackmore, D., “Understanding Utterances: An Introduction to Pragmatics”, Oxford: Blackwell, 1992.
- Flower, R., “Linguistic Criticism”, OUP, 1996.
- Halliday, M.A.K. et al., “An Introduction to Functional Grammar”, 3<sup>rd</sup> edition, London, Arnold, 2004
- Khairnar, Bharati, “Stylistic Analysis of Chinua Achebe’s Fictional Works”, Aadi Publication, Jaipur, 2013.
- Krishnaswamy, N., S. K. Verma and N. Nagarajan, “Modern Applied Linguistics”, Madras, Macmillan, 1992.
- Leech Geoffrey and Short M., “Style in Fiction”, Harlon Longman, 1981.
- Leech, Geoffrey, “A Linguistic Guide to English Poetry”, London, Longman, 1969.
- Lesley Jeffries and Dan McIntyre, “Stylistics”, Cambridge, 2012.
- Levinson, S.C., “Pragmatics”, Cambridge, CUP, 1983.
- Lyons, J., “Language and Linguistics”, Cambridge, 1981.
- Simpson, Paul, “Stylistics: A Resource Book for Students”, London & New York, Routledge, 2004.
- Short, Mick, “Exploring the Language of Poems, Plays and Prose”, Longman, 1996.
- Verdnok, Peter, “Stylistics”, Oxford, OUP, 2002.
- Authorised editions of the prescribed texts.

This course can be opted as an elective by the students of following subjects: **Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

Internal Class Test	25 Marks (Three Times)
Course Pre-requisites:	To study this course, a student must have passed/opted <b>English in B.A. IV</b>

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C.**
- **Section- A** will contain **One** question which will have **Five Sub-questions**. Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours**.

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

Programme/Class: <b>M.A. II</b>	Year: <b>Second</b>	Semester: <b>Third</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040906P</b>	Course Title: <b>Practical /Project Presentation (A)</b> <b>(On Documentaries and Film Making)</b> <b>SIXTH ELECTIVE (Select any one)</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain insight into “Indianness” through representative <b>Documentaries and Films</b></li> <li>• Understand contributions of various film makers in the growth of Indian Documentaries and Films</li> <li>• Identify the unique features of Indian Documentaries and Films</li> <li>• Identify major figures in Indian Documentaries and Films</li> <li>• Acquaint with the work of significant Indian film makers.</li> <li>• Understand how society and culture have played a significant part in the lives and career of the characters of Documentaries and Films</li> <li>• Recognize the cultural milieu of the post and the pre- independence era</li> <li>• Identify new research areas in the purview of Indian Documentaries and Films</li> <li>• Discover Indian sensibility in the representative Documentaries and Films</li> <li>• Understand Dalit and Native voices in Indian Documentaries and Films</li> <li>• Provide students a taste of diverse literary practices shown in Documentaries and Films emerging in India</li> <li>• Gain cognizance of the social, economic and political perspectives of the literature produced in India</li> <li>• Develop a view of how Indian Documentaries and Films has evolved with time</li> <li>• Identify, interpret and describe the values and themes that appear in Indian Documentaries and Films</li> <li>• Imbibe the essence of Indian Documentaries and Films</li> </ul>		
Credits: <b>04</b>	Paper: <b>Fourth Elective</b> (Select any one)	
Max. Marks: <b>50+50</b>	Min. Pass Marks: 17	

**Suggestions:**

- Candidates have to work on either **Documentary or Film Making**.
- It will be a project work like short synopsis.
- Students have also to present this work before the examiners panel.
- An oral presentation of the said work is needed from students.

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

Programme/Class: <b>M.A. II</b>	Year: <b>Second</b>	Semester: <b>Third</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A040907P</b>	Course Title: <b>Practical /Project Presentation (B)</b> <b>(On Any one of SAARC Literary Writer)</b> <b>SIXTH ELECTIVE (Select any one)</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain insight into “SAARC Literary Writers” through representative works</li> <li>• Understand contributions of various authors in the growth of SAARC Literary Writer</li> <li>• Identify the unique features of SAARC Literary Writer</li> <li>• Identify major figures in SAARC Literary Writers</li> <li>• Acquaint with the work of significant SAARC Literary Writers of Poetry, Prose, Fiction and Drama</li> <li>• Understand how society and culture have played a significant part in the lives and career of the SAARC Literary Writers</li> <li>• Recognize the cultural milieu of the SAARC Literary Writers</li> <li>• Identify new research areas in the purview of SAARC Literary Writings</li> <li>• Discover SAARC Literary sensibility in the representative works</li> <li>• Understand Native voices in the writings of SAARC Literary Writers</li> <li>• Provide students a taste of diverse literary practices emerging in SAARC Literary Writers</li> <li>• Gain cognizance of the social, economic and political perspectives of the literature produced in SAARC Literature</li> <li>• Develop a view of how SAARC Literary writers have evolved with time</li> <li>• Identify, interpret and describe the values and themes that appear in SAARC Literary Writers</li> <li>• Imbibe the essence of SAARC Literary Writers</li> </ul>		
Credits: <b>04</b>	Paper: <b>Fourth Elective</b> (Select any one)	
Max. Marks: <b>50+50</b>	Min. Pass Marks: 17	

**Suggestions:**

- Candidates have to work any one of **SAARC Literary Writer**.
- It will be a project work like short synopsis.
- Students have also to present this work before the examiners panel.
- An oral presentation of the said work is needed from students.

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

Programme/Class: <b>MA- II</b>	Year: <b>Second (Final)</b>	Semester: <b>Fourth</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A041001T</b>	Course Title: <b>PAPER 5: GENDER STUDIES</b>	
<p><b>Course Outcomes:</b>  After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Understand how a gendered perspective may change one's perception of literature</li> <li>• Study the writings of key theorists with special reference to literature and gender</li> <li>• Stimulate discussion on issues of cultural constructs of femininity and masculinity</li> <li>• Theorize gender in feminism, queer studies or masculinity studies</li> <li>• Interpret a text and read social change through the lens of gender</li> <li>• Realize how gender norms intersect with norms of caste, race, religion and community to create forms of privilege and oppression</li> <li>• Participate in challenging gendered practices that reinforce discrimination</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>25+75</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures Total- 72</b>
<b>I</b>	<p><b>CONCEPTS/ESSAYS:</b></p> <ul style="list-style-type: none"> <li>• Patriarchy/Androgyny/Androcentricism</li> <li>• Sex Versus Gender</li> <li>• Introduction to Feminism &amp; Types of Feminism: Womanism/ Écriture feminine/ Gynocriticism/ Ecofeminism/ Cyberfeminism/LGBT Movement</li> <li>• Masculinity Studies, Queer Theory</li> <li>• Obscenity, Pornography, Violence and Gender</li> <li>• Elaine Showalter: <i>Towards a Feminist Poetics</i></li> <li>• Michel Foucault: "Scientia Sexualis" From <i>History of Sexuality</i></li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
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**(Session: 2022-2023 onwards)**

<b>II</b>	<p><b>PROSE:</b></p> <ul style="list-style-type: none"> <li>• Simone de Beauvoir: “Introduction” from <i>The Second Sex</i></li> <li>• Ashis Nandy: “Woman Versus Womanliness in India” from <i>At the Edge of Psychology: Essays in Politics and Culture</i></li> <li>• Judith Butler: “Subjects of Sex/Gender/Desire” Chapter 1 from <i>Gender Trouble</i></li> </ul>	<b>12</b>
<b>III</b>	<p><b>POETRY</b></p> <ul style="list-style-type: none"> <li>• Kamala Das: * “The Dance of the Eunuchs”</li> <li>• Carol Ann Duffy: * “Standing Female Nude”</li> <li>• Nikita Gill: * “Fire”</li> <li>• Suniti Namjoshi: * “The Unicorn”</li> </ul>	<b>12</b>
<b>IV</b>	<p><b>FICTION/MEMOIR:</b></p> <ul style="list-style-type: none"> <li>• Alice Walker: <i>The Color Purple</i></li> <li>• Geeta Hariharan: <i>The Thousand Faces of Night</i></li> <li>• Shyam Selvadurai: <i>Funny Boy</i></li> <li>• Laxmi Narayan Tripathi: <i>Me Hijra, Me Laxmi</i></li> </ul>	<b>12</b>
<b>V</b>	<p><b>DRAMA</b></p> <ul style="list-style-type: none"> <li>• G.B. Shaw: <i>Candida</i></li> <li>• Rashid Jahan: <i>Behind the Veil</i></li> <li>• Dina Mehta: <i>Brides are not for Burnin</i></li> </ul>	<b>12</b>
<b>VI</b>	<p><b>DOCUMENTARIES/ FILM ADAPTATIONS:</b></p> <ul style="list-style-type: none"> <li>• <i>Hidden Figures</i> (2016) Dir. by Theodore Melfi (Adapted from Margot Lee Shetterly’s <i>Hidden Figures</i>)  <a href="https://youtu.be/YkQgSQ2PKA0">https://youtu.be/YkQgSQ2PKA0</a></li> <li>• <i>Pink</i> (2016) Dir. by Aniruddh Roy Chaudhary  <a href="https://youtu.be/VKGrQC6N3-E">https://youtu.be/VKGrQC6N3-E</a></li> <li>• <i>Breaking Free</i> (2012) Dir. by Sridhar Rangayan  <a href="https://youtu.be/_rPhHquGgMg">https://youtu.be/_rPhHquGgMg</a></li> </ul>	<b>12</b>

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
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**(Session: 2022-2023 onwards)**

**Suggested Readings:**

- Beauvoir, Simone de, "The Second Sex", UK, Hammond Worth, 1972.
- Brinda Bose (Ed), "Translating Desire: The Politics of Gender and Culture in India", New Delhi, Katha, 2002.
- Butler, Judith, "Gender Trouble", UK, Routledge, 1990.
- Davis, Angela, "Women, Race and Class", New York, Random, 1981.
- Devi, Mahasweta, "Breast Stories", Calcutta, Seagull, 1998.
- Gardener, Judith Kegan, ed., "Masculinity Studies and Feminist Theory: New Directions", Columbia University Press, 2002.
- Gilbert, Sandra and Susan Gubar, "The Mad Woman in the Attic: The Woman Writer", Yale, OUP, 1978.
- Goodman, Lisbeth ed., "Literature and Gender", New York, Routledge, 1996.
- Hooks, Bell, "Feminist Theory from Margin to Centre" South End Press, Boston, MA, 1984.
- <http://lawimage.medialabju.org/archive/files/c0bc9f58ba121fdcec29ccaf1edf0123.pdf>
- Jain, Jasbir, "Writing Women Across Cultures", Rawat Publications, 2002.
- Nandy, Ashis, "At the Edge of Psychology: Essays in Politics and Culture", Oxford University Press, India, 1980.
- Showalter, Elaine, "Towards the Feminist Poetics" in David Lodge Twentieth Century Literary Criticism: A Reader, Vol. I.
- Susie Tharu and K. Lalitha ed., "Women Writing in India Vols 1& II", OUP, New Delhi, 1991, Introductions to Vol. I and II.
- Tharu, Susie and K.S. Lalita, eds. "Introduction" Women Writing in India, New Delhi, O.U.P., 1993.
- Wilchins, Riki, "Queer Theory, Gender Theory: An Instant Primer", Riverdale Avenue Books, 2014.
- Authorised editions of the prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Internal Class Test</b>	<b>25 Marks (Three Times)</b>
Course Pre-requisites:	To study this course, a student must have passed/opted <b>English in B.A. IV</b>

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

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Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C.**
- **Section- A** will contain **One** question which will have **Five Sub-questions.** Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours.**

**(Texts marked with \* are for detailed study)**



**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

Programme/Class: <b>MA- II</b>	Year: <b>Second (Final)</b>	Semester: <b>Fourth</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A041002T</b>	Course Title: <b>PAPER 06: CULTURAL AND MARGINAL STUDIES</b>	
<p><b>Course Outcomes:</b>            After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Formulate individual ideas about cultural forms like photography, films, music, religion, law, painting, architecture etc.</li> <li>• Develop an acquaintance with major cultural theorists</li> <li>• Develop fluency in the terminology of cultural studies</li> <li>• Relate theoretical knowledge with actual day to day life situations</li> <li>• Develop an interdisciplinary perspective to understand culture</li> <li>• Learn to appreciate literature and writers from various nations and cultures</li> <li>• Critically analyze the rising trends of globalization, capitalism and multi-culturalism</li> <li>• Gain an understanding of issues and concerns of persons with disabilities</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>25+75</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		

Unit	Topic	No. of Lectures Total- 72
<b>I</b>	<p><b>CONCEPTS:</b></p> <p>(a) Cultural studies:</p> <ul style="list-style-type: none"> <li>• Concept, Nature, Origin and development Subculture, Popular Culture, Folk Culture, Race and Ethnicity, Biculturalism, Multiculturalism, Debating Identity, Acculturation, Globalization, Internet and Techno Culture</li> </ul> <p>(b) Marginality:</p> <ul style="list-style-type: none"> <li>• Colour, Casteism, Dalit Marginality, Tribal Marginality, Religion based Marginality, Disability and Diseases, Regional Marginality, Refugee/Migrants, Prostitution and Marginalisation of Children</li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

**MA - ENGLISH LITERATURE**  
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<b>II</b>	<p><b>ESSAYS ON CULTURAL STUDIES:</b></p> <ul style="list-style-type: none"> <li>• Raymond Williams: “The Analysis of Culture”</li> <li>• Walter Benjamin: “The Work of Art in the Age of Mechanical Reproduction”</li> <li>• Stuart Hall: “<i>Critical Dialogues in Cultural Studies</i>”</li> <li>• Aijaz Ahmad: "Literary Theory and Third World Literature: Some Contexts" from <i>In Theory, Classes, Nations, Literatures</i></li> </ul>	<b>12</b>
<b>III</b>	<p><b>ESSAYS ON MARGINALITY: Caste/Dalit, Tribe, Religion, Disability</b></p> <ul style="list-style-type: none"> <li>• B.R. Ambedkar: “Annihilation of Caste: An Undelivered Speech, 1936” from <i>Annihilation of Caste, The Annotated Critical Edition</i></li> <li>• G. N. Devy: “from Bhilli Mahabharat” from <i>Painted Words: An Anthology of Tribal Literature</i></li> <li>• Susan Wendell: “The Social Construction of Disability” from <i>The Rejected Body</i></li> </ul>	<b>12</b>
<b>IV</b>	<p><b>POETRY:</b></p> <ul style="list-style-type: none"> <li>• Rudyard Kipling: * “The White Man's Burden”</li> <li>• Elizabeth Barrett Browning: * “The Cry of the Children”</li> <li>• Arjun Dangle: * “I Will Belong to It”</li> <li>• Henry Kendall: * “The Last of His Tribe”</li> <li>• Emily Washines: * It’s Never too late: A Life Story</li> </ul>	<b>12</b>
<b>V</b>	<p><b>SHORT STORY/FICTION:</b></p> <ul style="list-style-type: none"> <li>• Urmila Pawar: * “Sixth Finger”</li> <li>• Guadalupe Nettel: * “The Wanderers”</li> <li>• Rabindranath Tagore: <i>Gora</i></li> </ul>	<b>12</b>
<b>VI</b>	<p><b>DOCUMENTARIES/ FILM ADAPTATIONS:</b></p> <ul style="list-style-type: none"> <li>• <i>Aakrosh</i> directed by Govind Nihlani <a href="https://youtu.be/gryNjVleCiE">https://youtu.be/gryNjVleCiE</a></li> <li>• <i>India Untouched: Stories of a People Apart</i> Directed by Stalin K. <a href="https://youtu.be/fvke6ycgkL4">https://youtu.be/fvke6ycgkL4</a></li> <li>• <i>Innocents Lost</i> <a href="https://youtu.be/oWLVyi7Fv48">https://youtu.be/oWLVyi7Fv48</a></li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

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**Suggested Readings:**

- Adorno, Theodore and Horkheimer, Max, “Dialectic of Enlightenment”, tr. by John Cummins, 1984.
- Ahmad, Aijaz, “In Theory, Classes, Nations, Literatures”, London, Verso, 1992.
- During, Simon, “Cultural Studies: A Critical Introduction”, Routledge, 2005.
- Ghosh, Nandini, “Interrogating Disability in India: Theory and Practice”, Springer Verlag, 2016.
- Guha, Ranajit, “On Some Aspects of the Historiography of Colonial India” (*Selected Subaltern Studies*, ed. R. Guha and Gayatri Spivak, New York, Oxford, 1988.
- Hartley John, “A Short History of Cultural Studies”, SAGE Publications, 2003.
- Hoggart, Richard, “The Uses of Literacy”, Routledge, 1998.
- <https://1lib.in/book/5596798/a76a0f?id=5596798&secret=a76a0f>
- [https://books.google.co.in/books/about/The\\_Uses\\_of\\_Literacy.html?id=P3sywFksmrcC&redir\\_esc=y](https://books.google.co.in/books/about/The_Uses_of_Literacy.html?id=P3sywFksmrcC&redir_esc=y)
- <https://core.ac.uk/download/pdf/229712521.pdf>
- <https://granta.com/the-wanderers/>
- [https://moodle.fhs.cuni.cz/pluginfile.php/19128/mod\\_resource/content/0/Wendell\\_Social\\_construction.pdf](https://moodle.fhs.cuni.cz/pluginfile.php/19128/mod_resource/content/0/Wendell_Social_construction.pdf)
- [https://pages.ucsd.edu/~rfrank/class\\_web/ES-200C/Articles/Guha.pdf](https://pages.ucsd.edu/~rfrank/class_web/ES-200C/Articles/Guha.pdf)
- <https://web.mit.edu/allanmc/www/benjamin.pdf>
- [https://womrel.sitehost.iu.edu/Rel433%20Readings/SearchableTextFiles/Smith\\_ReligionReligionsReligious.pdf](https://womrel.sitehost.iu.edu/Rel433%20Readings/SearchableTextFiles/Smith_ReligionReligionsReligious.pdf)
- Keller, Helen, “The Story of My Life (1903)”, New York, Doubleday, 1954.
- Muktibodh, Sharatchandra, “What is Dalit Literature?”  
*Poisoned Bread*. Ed. Arjun Dangle, Hyderabad, Orient Blackswan, 2009.  
New Delhi, Navayana, 2012
- Oliver, Michael, “Understanding Disability: from Theory to Practice”, Palgrave Macmillan, 1996.
- Pawar, Urmila, “Mother Wit”, tr. By Veena Deo, New Delhi, Zubaan, 2013.
- Rege, Sharmila, “Writing Caste: Writing Gender”, Delhi, Zubaan, 2006.
- Shyamala, Gogu. “Father May Be an Elephant and Mother Only a Small Basket But....”, tr. by A.Suneetha,
- Wendell, Susan, “The Rejected Body”, London, Routledge, 1997.
- Authorised editions of the prescribed texts.

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
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This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Internal Class Test</b>	<b>25 Marks</b> (Three Times)
Course Pre-requisites:	To study this course, a student must have passed/opted <b>English in B.A.IV.</b>

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by foreign universities.

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C.**
- **Section- A** will contain **One** question which will have **Five Sub-questions.** Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
- This question paper will be of **Two Hours.**

**(Texts marked with \* are for detailed study)**

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
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Programme/Class: <b>MA-II</b>	Year: <b>Second (Final)</b>	Semester: <b>Fourth</b>
Subject: <b>ENGLISH (Generic Elective)</b>		
Course Code: <b>A041003T</b>	<b>PAPER 7(A): Advanced Literary Studies in Films, Theatre and Performing Arts</b> Course Title: <b>Seventh Elective (Select any one)</b>	
<p><b>Course Outcomes:</b></p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Analyse, and interpret a range of performances, staged and improvisational, scripted and unscripted</li> <li>• Understand performance as event, theory, and method</li> <li>• Explore the communicative and artistic dimensions of a variety of written texts</li> <li>• Develop ability to write, enact and produce simple plays</li> <li>• Gain familiarity with key texts in the field of Performance Studies</li> <li>• Develop logical performance skills necessary to fully absorb literature in performance</li> <li>• Pursue higher studies and careers in film, theatre and various performing arts</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>25+75</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
Unit	Topic	No. of Lectures Total- 72
<b>I</b>	<p><b>CONCEPTS:</b></p> <p><b>Films</b></p> <ul style="list-style-type: none"> <li>• History of Films and Uses of Films</li> <li>• Film Genres, Time in cinema: Physical &amp; Psychological</li> <li>• Space in the Cinema: Scale, shooting angle, Depth, Cutting, Camera movement &amp; framing</li> <li>• Mise <i>en scene</i>, Montage, Cinematography and sound effects</li> </ul> <p><b>Theatre</b></p> <ul style="list-style-type: none"> <li>• Western and Indian theatre: A historical overview</li> <li>• Historical &amp; Contemporary Theatrical architecture</li> <li>• Theories and demonstrations of acting: Bharata, Stanislavsky &amp; Brecht</li> <li>• Screen Plays versus Stage Plays</li> </ul>	<b>12</b>

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<b>II</b>	<p style="text-align: center;"><b>Understanding Film as literature:</b></p> <ul style="list-style-type: none"> <li>• Film Theory: The Auteur Theory, Adaptation Theory, Film Semiotics, Psychoanalytic Film Theory, Feminist Film Theory</li> <li>• Framework of Adaptation Theory (From literature to films)</li> <li>• Approaches to Film Criticism: (Journalistic, Humanistic, Auteuristic, Genre, Social Science, Historical, Ideological/Theoretical Approach)</li> </ul>	<b>12</b>
<b>III</b>	<p style="text-align: center;"><b>Introduction to theories of Performance:</b></p> <ul style="list-style-type: none"> <li>• Simon Shepherd: “How Performance Studies Emerged” Ch 18 from <i>The Cambridge Introduction to Performance Theory</i></li> <li>• Richard Schechners: “Toward a Poetics of Performance” from <i>Performance Studies: An Introduction</i></li> <li>• Peggy Phelan: “The Ontology of Performance: representation without reproduction” from <i>Unmarked</i></li> <li>• Irina O. Rajewsky: “Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality”</li> </ul>	<b>12</b>
<b>IV</b>	<p style="text-align: center;"><b>Theatre: Forms and Styles:</b></p> <p>Solo Performance, Mime, Street play, Chamber Theatre, Musical Drama, Ballet, Regional Folk Theatres- Jatra, Tamasha, Ramlila, Raslila, Swang, Chhau, Krishnattam, Kuchipudi, Puppet show, Mobile theatre</p>	<b>12</b>
<b>V</b>	<p style="text-align: center;"><b>Brief Introduction of Indian Theatre Organisations:</b></p> <p>NSD, Sangeet Natak Akademi, Bhartendu Natya Akademi, Shri Ram Centre for Performing Arts, Delhi, &amp; IPTA</p>	<b>12</b>
<b>VI</b>	<p><b>Case Studies:</b> Analysis of selected films/Plays</p> <ul style="list-style-type: none"> <li>• <i>Haider</i> Dir. Vishal Bharadwaj (Adaptation of Shakespeare’s <i>Hamlet</i>)  <a href="https://youtu.be/3EXhqBkyW0c">https://youtu.be/3EXhqBkyW0c</a></li> <li>• <i>Evam Indrajit</i> (Play by Badal Sircar, tr. By Girish Karnad) <a href="https://youtu.be/HcMcRkGTTuk">https://youtu.be/HcMcRkGTTuk</a></li> <li>• <i>Pather Panchali</i> Dir. by Satyajit Ray (based on Bhabhani Bhattacharya’s work)  <a href="https://youtu.be/D41F3hWiAI0">https://youtu.be/D41F3hWiAI0</a></li> </ul>	<b>12</b>

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

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**Examination and Syllabus Scheme**  
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**Suggested Readings:**

- Austin, J.L., “Lecture I in How to do Things with Words” in *Performance: Critical Concepts in Literary and Cultural Studies*. New York, Routledge, 2003.
- Balme, Christopher B., “Cambridge Introduction to Theatre Studies”, New York, Cambridge University Press, 2012.
- Brandt, George W., “Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990”, New York, Oxford University Press, 1998.
- Esslin, Martin, “Absurd Drama”, Harmondsworth, England, Penguin, 1965.
- Goffman, Erwin, “The Presentation of Self in Everyday Life”, Harmondsworth, Penguin, 1969.
- Goldberg, RoseLee, “Performance: Live Art since the 72s”, London, Thames and Hudson, 1998.
- [http://cri.histart.umontreal.ca/cri/fr/intermedialites/p6/pdfs/p6\\_rajewsky\\_text.pdf](http://cri.histart.umontreal.ca/cri/fr/intermedialites/p6/pdfs/p6_rajewsky_text.pdf)
- <https://literariness.org/2018/12/22/performance-studies/>
- Keir, Elam, “The Semiotics of Theatre and Drama”, London, Methuen, 1980
- Mochulsky, Konstantin, “Dostoevsky: His Life and Work”, tr. by Minihan Michael A. Princeton, Princeton University Press, 1973.
- Nicholson, Eric, Robert Henke, “Transnational Exchange in Early Modern Theatre”, Routledge, London, 2016.
- Phelan, Peggy, “Unmarked”, Routledge, London, 1996.
- Sartre, Jean-Paul, “Beyond Bourgeois Theatre”, *Tulane Drama Review* 5.3 (Mar. 1961)
- Schechner, Richard, “Performance Studies: An Introduction”, London, Routledge, 2002.
- Shepherd, Simon, “The Cambridge Introduction to Performance Theory”, Cambridge University Press, 2016.
- Authorised editions of the prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Internal Class Test</b>	<b>25 Marks</b> (Three Times)
Course Pre-requisites:	To study this course, a student must have passed/opted <b>English in B.A. IV</b>

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
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**(Session: 2022-2023 onwards)**

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**Suggested equivalent online courses:**

<https://www.coursera.org/learn/richard-schechners-introduction-to-performance-studies>

MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C.**
- **Section- A** will contain **One** question which will have **Five Sub-questions.** Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
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**Examination and Syllabus Scheme**  
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**(Session: 2022-2023 onwards)**

Programme/Class: <b>MA-II</b>	Year: <b>Second (Final)</b>	Semester: <b>Fourth</b>
Subject: <b>ENGLISH (Generic Elective)</b>		
Course Code: <b>A041004T</b>	<b>PAPER 7 (B): GENRE FICTION</b> Course Title: <b>Seventh Elective (Select Any one)</b>	
<p><b>Course Outcomes:</b>  After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Comprehend the connections between culture, literature and life.</li> <li>• Develop a critical sense of the impact and influence of songs, advertising and newspaper articles</li> <li>• Get an acquaintance with different genres and traits of fiction across ages and nationalities</li> <li>• Understand some of the representative literary works of fiction</li> <li>• Account for the popularity of genres like crime fiction, children’s fiction, science fiction etc.</li> <li>• Analyse the relationship between the novel and its social and cultural contexts</li> <li>• Comprehend the experiments in themes and techniques in modern fiction</li> <li>• Develop an ability to adjust writing style appropriate to the content, the context, and nature of the subject.</li> <li>• Write clearly and effectively in a variety of forms, adapting writing and analytical skills to all situations</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>25+75</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
Unit	Topic	No. of Lectures Total- 72
<b>I</b>	<b>TRAVEL LITERATURE/AUTOBIOGRAPHY/BIOGRAPHY/MEMOIR</b> <ul style="list-style-type: none"> <li>• William Dalrymple: <i>City of Djinns</i> (Prologue, Chapters I and II)</li> <li>• Nelson Mandela: <i>Long Walk to Freedom</i></li> <li>• Thomas Hauser: <i>Muhammad Ali: His Life and Times</i></li> <li>• Kamala Patel: <i>Torn from The Roots: A Partition Memoir</i> tr. by Uma Randeria</li> </ul>	<b>12</b>

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<b>II</b>	<p><b>SCIENCE FICTION/ DETECTIVE FICTION</b></p> <ul style="list-style-type: none"> <li>• H.G. Wells: <i>The Time Machine</i></li> <li>• Arthur Conan Doyle <i>The Hound of the Baskerville</i></li> <li>• Sujata Massey: <i>Murder on Malabar Hill</i></li> <li>• Sami Ahmad Khan: <i>Aliens in Delhi</i></li> </ul>	<b>12</b>
<b>III</b>	<p><b>GRAPHIC/CHILDREN FICTION</b></p> <ul style="list-style-type: none"> <li>• Lewis Carroll: <i>Alice's Adventures in Wonderland</i></li> <li>• Carol Swain: <i>Gast</i></li> <li>• Sarnath Banerjee: <i>Corridor</i></li> </ul>	<b>12</b>
<b>IV</b>	<p><b>MAGIC REALISM/FANTASY</b></p> <ul style="list-style-type: none"> <li>• Toni Morrison: <i>Beloved</i></li> <li>• Salman Rushdie: <i>Midnight's Children</i></li> <li>• J.K. Rowling: <i>Harry Potter and the Philosopher's Stone</i></li> </ul>	<b>12</b>
<b>V</b>	<p><b>JUNK/ CHIC FICTION/HISTORICAL/ MYTHOLOGY</b></p> <ul style="list-style-type: none"> <li>• Emily Henry: <i>Beach Read</i></li> <li>• Shobha De: <i>Sisters</i></li> <li>• Kiran Nagarkar: <i>Cuckold</i></li> <li>• Amish Tripathi: <i>The Immortals of Meluha</i></li> </ul>	<b>12</b>
<b>VI</b>	<p><b>FILM ADAPTATIONS:</b></p> <ul style="list-style-type: none"> <li>• <i>The Murder on the Orient Express</i> (2019) Dir. by Kenneth Branagh (based on Agatha Christi's novel)  <a href="https://youtu.be/ltNZeWSBJT8">https://youtu.be/ltNZeWSBJT8</a></li> <li>• <i>A Wrinkle in Time</i> (2018) Dir. by Ava DuVernay (Disney Hotstar)</li> <li>• <i>Twelve Years a Slave</i> (2013) Dir. by Steve Macqueen (based on Solomon Northup's 1853 slave memoir, <i>Twelve Years a Slave</i>)  <a href="https://youtu.be/Dbx6WpbXywY">https://youtu.be/Dbx6WpbXywY</a> (in Hindi) &amp; (YouTube)</li> </ul>	<b>12</b>
<p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Ann Bowers, Maggie, "Magic(al) Realism", London, Routledge, 2004.</li> <li>• Bradbury, Malcolm, "The Modern American Novel", Oxford, OUP, 1992.</li> <li>• Bradbury, Malcolm, "The Modern British Novel", Harmondsworth, Penguin, 1994.</li> <li>• Chakraborty, Abin, "Popular Culture", India, Orient Black Swan, 2019.</li> <li>• Eagleton, T., "The English Novel: An Introduction", Oxford, Blackwell, 2005.</li> <li>• Kettle, A., "Introduction to the English Novel (Vols.1 &amp; 2)", Hutchinson &amp; Co., London, 1999.</li> <li>• Authorised editions of the prescribed texts.</li> </ul>		

*Note: Subject Optional and Generic Optional papers should be practical in nature. 50% of their assessment will be practical and 50% theoretical. Practical assessment will be conducted on three occasions in the form of continuous internal evaluation (CIE) while theoretical examination will be conducted by the University at the end of semester as external examination (ETE).*

**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
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This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Theory/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Internal Class Test</b>	<b>25 Marks</b> (Three Times)
Course Pre-requisites:	To study this course, a student must have passed/opted <b>English in B.A.IV</b> .

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.

**Further Suggestions:**

- This paper will be of **100 marks** (75+25).
- It will be divided into **Three Sections- A, B and C**.
- **Section- A** will contain **One** question which will have **Five Sub-questions**. Students have to attempt **Three** questions of 03 marks each in about 50 words (3x3=9). All questions of this section will be from the entire syllabus.
- **Section- B** will be of 36 marks in which students have to attempt **Four** out of **Six** questions of 09 marks each in about 200-250 words (4x9=36).
- **Section- C** will be of 30 marks in which students have to attempt **Two** out of **Four** questions of 12 marks each in about 400-500 words(2x15=30).
- There will be an internal test of 25 marks in each semester.
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**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

Programme/Class: <b>MA- II</b>	Year: <b>Second (Final)</b>	Semester: <b>Fourth</b>
Subject: <b>ENGLISH</b>		
Course Code: <b>A041005R</b>	<b>PAPER 8: RESEARCH PROJECT/DISSERTATION</b> <b>Course Title: Major Research Project/Dissertation</b>	
<p><b>Course Outcomes:</b></p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Establish the scope, depth and direction of the research</li> <li>• Have a grasp of the research tools in the chosen field of research</li> <li>• Write literature review of their proposed thesis</li> <li>• Identify the most important and up to date works in the relevant field, read them critically and synthesize the findings</li> <li>• Familiarize with the important publications on the topic Identify various styles of referencing and citations</li> </ul>		
Credits: <b>08</b>	Paper: <b>Practical</b>	
Max. Marks: <b>100</b>	Min. Pass Marks: <b>33</b>	
Total No. of Lectures – Tutorials – Practical (in hours per week): 5-0-0.		
Unit	Topic	No. of Lectures <b>Total- 72</b>
I	Research Methodology	12
II	Academic Writing	12
III	Use of Computers in Research and Data Collection	12
IV	MLA Stylesheet	12
V	Research Ethics	12
VI	Preparation for Viva Voce	12

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**MA - ENGLISH LITERATURE**  
**Examination and Syllabus Scheme**  
**(CBCS SYSTEM)**  
**(Session: 2022-2023 onwards)**

Each student will be required to select a topic for his/her thesis. Each student shall have to work under the supervision of a course teacher and submit the thesis at the end of the tenth semester. The teacher is expected to get the thesis work done during teaching hours, if possible. The students shall have to prepare research papers (at least 1) on the proposed topic. The thesis must adhere to the current prescribed guidelines of the parent/affiliating university. VIVA VOCE exam along with the presentation of the thesis shall be conducted. The supervisor and an external/internal examiner shall evaluate the thesis and conduct the VIVA VOCE.

**Suggested Readings:**

- Allison, B., “The Students Guide to Preparing Dissertations and Theses”, London, Kogan Page, 1997.
- Delia Da Sousa Correa and Owens, W.R. ed., “The Handbook of Literary Research”, Routledge, 2009.
- Gibaldi, Joseph, “MLA Handbook for Writers of Research Papers”, 7th ed. New York, MLA Publications, 2004.
- “MLA Handbook for Writers of Research Papers”, Eighth Edition, New York, 2016.
- Satarkar, S.V., “Intellectual Property Rights and Copyright”, New Delhi, Ess Ess Publications, 2000.

This course can be opted as an elective by the students of following subjects:

**Those who have opted/completed English in B.A. IV**

**Suggested Continuous Evaluation Methods:**

- A student will have to submit his/her thesis before appearing in the final semester examination
- The evaluation criteria will be based on both contents and presentation skills of the students

<b>Internal Class Test</b>	<b>(Research Paper) 25 Marks</b> (Three Times)
Course Pre-requisites:	To study this course, a student must have passed/opted <b>English in B.A. IV</b>
Suggested equivalent online courses:	
<b>Further Suggestions:</b>	