

## M. A. English

### Programme Specific Outcome

The outcome of the programme is to deliver responsible and socially conscientious students who will focus on future challenges. A familiarity with other literatures promotes an awareness of diverse cultures among students. At the completion of the course, students will have acquired a broader vision of the world and will be better equipped to engage in intercultural dialogue. Literatures of different periods and genres will provide a wholesome vision of life and will enable them to view the world from many perspectives.

One of the major outcomes of the M.A. English programme is to help strike a balance between critical thinking and creative writing. The course promotes a mature response to literary texts and relate to them in life. Students of the programme are more aware of issues of class, caste, gender sensitization, subjugation of women, disability etc. Young graduates develop an empathetic response to existing social issues and will be inspired to contribute towards society. The wide range of emerging areas in the field of literary studies helps students develop the spirit of critical enquiry, analytical skills and creative faculties. They will also be better equipped to keep alive the classical ideals of the past.

Students emerge with better communicative skills and linguistic competence. This in turn enhances their performance in interviews, competitive areas, and affords them more employability. The programme ensures that students develop the capacity to be competent teachers of English language and literature and build a rich scholastic tradition.

### **M.A Semester 1 (Odd Semester)**

#### CC 1 : English Poetry from Chaucer to Milton

Unit 1	Chaucer	The Canterbury Tales: The General Prologue, The Wife of Bath
Unit 2	Spenser	The Faerie Queen Book 1
Unit 3	Shakespearean Sonnets	a. From fairest creatures we desire increase b. Devouring time blunt thou the lion's paws c. What is your substance, whereof are you made d. Not marble, nor the gilded monuments e. In the old age, black was not counted fair f. My mistress' eyes are nothing like the sun
Unit 4	Metaphysical Poetry	

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|---------|--|------------------------------------|
|         |  | b. The Canonization                |
|         |  | c. The Flea                        |
|         |  | d. Hymn To Godfather               |
|         |  | e. The Anniversarie                |
|         |  | f. Valediction Forbidding Mourning |
| Herbert |  | g. Redemption                      |
|         |  | h. Jordan                          |
|         |  | i. The Collar                      |
|         |  | j. Love                            |
| Marvel  |  | a. To His Coy Mistress             |
|         |  | b. Definition of Love              |

Unit 5

Milton

Paradise Lost Books 1 & 2

**Course Outcome:**

This course provides a panoramic structure of English poetry from Chaucer to Milton. It will enable the understanding and interpretation of poetic production in relation to its historicity, culture and inheritance drawn from classical Greek antiquity and diverse continental influences in relation to thematic patterns and forms.

**C C 2 : Shakespearean Drama**

Unit I	Hamlet
Unit II	King Lear
Unit III	The Tempest
Unit IV	Twelfth Night
Unit V	Antony and Cleopatra

**Course Outcome:**

This course will enable learners to gain knowledge of different dramatic forms used by Shakespeare. It will also enable students to re-visit Shakespearean drama as a cultural production with relation to contemporary society and culture.

**C C 3 : 15<sup>th</sup> to 17<sup>th</sup> Century drama**

Unit I	Everyman	
Unit II	Marlowe	Edward 11
Unit III	Ben Jonson	Volpone
Unit IV	Webster	The Duchess of Malfi
Unit V	Aphra Behn	The Rover

**Course Outcome:**

The course offers a spectrum of different kinds of drama beginning with a Morality Play and concluding with a woman dramatist who wrote Comedy of Manners.

#### **C C-- 4 : Late 17<sup>th</sup> and 18<sup>th</sup> Century Drama**

Unit I	Pope	An Epistle to Dr. Arbuthnot
Unit II	Swift	A Modest Proposal
Unit III	Gray	An Elegy Written in Country Churchyard
Unit IV	Fielding	Tom Jones
Unit V	Blake	Songs of Innocence and Experience

#### **Course Outcome:**

This variety of selection of poetry, prose and novel is located within the Enlightenment project with its rationalizing process impacting prosodic forms in poetry and anticipating a movement towards Romanticism. It will familiarize the students with the rising culture of bourgeoisie.

#### **Semester 2 (Even Semester)**

#### **CC--5 : Film and Literature Study**

Unit I	Key Terms Novel :Rabindranath Tagore, Home and the World, 1916 Film: Satyajit Ray: Ghaire Bhare, 1984
Unit II	Novel: Khushwant Singh, A Train to Pakistan, 1956 Film: Pamela Rooks: A Train to Pakistan, 1998
Unit III	Novel: Shonali Bose, Amu, 2005 Film: Shonali Bose : Amu, 2005
Unit IV	Novel: Harper Lee, To Kill A Mockingbird,1960 Film: Robert Patrick: To Kill A Mockingbird,1962
Unit V	Novel: Kim Kasey, One Flew Over the Cuckoo's Nest, 1962 Film: Milos Forman: One Flew Over the Cuckoo's Nest, 1975

#### **Course Outcome :**

The course is to enable the understanding of the two most important cultural productions of our times. The course will examine film and texts as reflection and production of culture, ideology and history. It will encourage analytical skills related to visual literacy. It will encourage analytical skills related to visual literacy and its correspondences with the world framed as structured texts, familiarizing students with the techniques and grammar of films.

## **CC—6 : 19<sup>th</sup> Century Poetry**

Unit I	Wordsworth:	The Prelude Book 1
Unit II	Coleridge:	The Rhyme of the Ancient Mariner
Unit III	Keats:	Hyperion
Unit IV	Arnold:	The Scholar Gypsy
Unit V	Browning:	Rabbi Ben Ezra, Porphyra's Lover, Love Among the Ruins, Two In the Campagna
	C.G. Rossetti:	The Goblin Market

### **Course Outcome:**

The close of the 18<sup>th</sup> century saw a wide-moving and restless spirit of change and a new creation in Europe. The French Revolution was the most flamboyant manifestation of this spirit. The 19<sup>th</sup> century movement championed not only political liberty but also freedom from conventions, social and institutional restrictions. This course will make the students familiar with aesthetic responses to the quest of freedom as aesthetic forms liberated themselves from the rigid orthodoxies of 18<sup>th</sup> century forms of poetry and their expression.

## **CC—7 : Indian and British Criticism**

Unit I	Indian Criticism
	<ul style="list-style-type: none"><li>a. Introduction: Rasa, Dhvani, Alankar, Vakrokti, Arthaprakriti, Pratimukha, Sphota</li><li>b. Bharatmuni: On Natya and Rasa; Aesthetics of Dramatic Experience</li><li>c. Anandvardhan: The Structure of Poetic Meaning</li><li>d. Dandin: Sarg-bandha: Epic Poetry</li><li>e. Kuntaka: Language of Poetry and Metaphor</li><li>f. Amir Khusro: Multilingual Literary Culture</li></ul>
Unit II	<ul style="list-style-type: none"><li>a. Aristotle: Poetics</li><li>b. Horace: Ars Poetica</li><li>c. Longinus: Peri Hypsos (On the Sublime)</li></ul>
Unit III	<ul style="list-style-type: none"><li>a. Philip Sidney: An Apology for Poetry</li><li>b. John Dryden: An Essay of Dramatic Poetry</li><li>c. Alexander Pope: An Essay on Criticism</li><li>d. Samuel Johnson: Preface to Shakespeare</li><li>e. William Wordsworth: Preface to Lyrical Ballads</li><li>f. Coleridge: Biographia Literaria- Ch 14,17,18</li><li>g. Keats: From the Letters( From Enright and Chikera)</li></ul>
Unit IV	<ul style="list-style-type: none"><li>a. Lawrence: Why the Novel Matters</li></ul>

- b. T.S Eliot: Metaphysical Poetry, Hamlet and His Problems
- c. Terry Eagleton: Rise of English

Unit V          Practical Criticism

**Course Outcome:**

Literary Theory will engage students in understanding the intricacies of the craft of aesthetic production affecting a decolonized recovery of the importance of Indian aesthetic traditions. This course will provide insight into the historical development of criticism from Aristotle to the advent of theory in the twentieth century.

**CC—8 : Modern and Contemporary Critical Theory**

Unit I          **Formalism**

- a. Introduction to Formalism. Key Terms:
- b. Three Phases: Machine, Organic, System, Fabula, Suzhet
- c. Defamiliarisation (ostranenie)
- d. Roman Jakobson: Two Aspects of Language
- e. Victor Shklovsky: Art as A Technique
- f. Boris Tomashevsky: Thematics
  
- a. Introduction to Structuralism; Key Words: Sign, Signifier, Signified, Langue, Parole, Mythemes, Binaries
- b. Saussure: Course in General Linguistics
  
- a. Introduction to Narratology: Key Terms: Subject, Predicate, Functions, Desire, Auxilliary Support, Histoire, Recit, Narration, Mimesis, Diegesis (Heterodiegetic, Homodiegetic, Autodiegetic), Focalisation, Analepsis, Prolepsis
- b. Vladimir Propp: Morphology of Folk Tales
- c. Gerard Genette: Narrative Discourse ( Excerpts from Rivkin & Ryan)

Unit II          **Psychoanalysis, Feminism, Ecocriticism**

Psychoanalysis

- a. Freud: Beyond the Pleasure Principle (Excerpt)
- b. Lacan: Insistence of the Letter in the Unconscious

Feminism

- a. Virginia Woolf: Introduction to A Room of One's Own
- b. Spivak: Three Women's Text and a Critique of

Imperialism Ecocriticism and Green Studies

- a. Cheryll Glofelty: Introduction to Ecocriticism Reader
- b. Patsy Hallan: Making Peace With Nature: Why Ecology Needs Feminism

Unit III          **Marxism, New Historicism, Cultural Materialism, Postcolonialism**

### Marxism,

- a. Marx: From 'Capital' (from Rivkin & Ryan)
- b. Max Horkheimer and Adorno: The Culture Industry as Mass Deception

### New Historicism

- a. Nancy Armstrong: On the Politics of Domesticity
- b. Louis Montrose: Professing the Renaissance: The Poetics and Politics of Culture
  
- a. Homi Bhabha: Signs are Taken For Wonders
- b. Ania Loomba: Situating Colonial and Postcolonial Studies

### Unit IV

#### **Poststructuralism**

##### Poststructuralism

- a. Derrida: Structure, Sign, Play in the Discourse of Human Sciences
- b. Discourse and Power  
Foucault: We "Other Victorians"

### Unit V

#### **Postmodernism**

- a. Lyotard: The Postmodern Condition
- b. Baudrillard: Simulacra and Simulations
- c. Deleuze and Guattari: A Thousand Plateaus

#### **Course Outcome:**

Modern and Contemporary Critical Theory is integral to how literary criticism is produced in the late 20<sup>th</sup> and 21<sup>st</sup> centuries and this form of critical literacy enhances a nuanced interpretation of literature's scope, content and form. This form of interdisciplinary critical literacy fosters different ways of thinking about and reading literature and culture. Students will find these exciting approaches immensely empowering in shaping thoughts on different ways in which literature may be read.

### **CC—9 : 19<sup>th</sup> Century Fiction and Non- fiction**

Unit I	Jane Austen :	Emma
Unit II	George Eliot :	Middlemarch
Unit III	Charlotte Bronte	Jane Eyre
Unit IV	Charles Dickens	Oliver Twist
Unit V	Matthew Arnold	Culture and Anarchy

#### **Course Outcome:**

The study of Victorian Literature should foster the understanding of the gradual establishment of democracy, the utilitarian attitude on account of striking material prosperity, the expansion of the British Empire, the effects of the aftermath of the Industrial Revolution, and the impact of Darwin's Theory of Evolution that influenced the literature of the age.

### Semester 3

#### CC – 10 : Modern and Contemporary Poetry

Unit I	W.B. Yeats	a. Adam's Curse b. A Coat c. The Second Coming d. A Prayer for My Daughter e. Leda and the Swan f. Among School Children g. Byzantium h. Easter 1916
Unit II	T.S. Eliot	a. The Wasteland
Unit III	W.H. Auden	a. Musee Des Beaux Arts b. In Memory of W.B. Yeats c. Who's Who d. The Novelist e. Though the Night is Gone f. The Managers
Unit IV	Ted Hughes	a. The Thought Fox b. Hawk Roosting c. Pike d. The Brother's Dream
	Sylvia Plath	a. Mirror b. Winter Trees c. Lady Lazarus d. Daddy
	Philip Larkin	a. Churchgoing
Unit V	Seamus Heaney	a. Digging b. The Forge c. Punishment d. Skunk e. A Dream of Jealousy f. Traditions g. Punishment h. The Railway Children



- i. From the  
Frontier Writing

### **Course Outcome :**

The striking features of Modernism in literature are a spirit of disillusionment, reflections of the complexities of modern urban life, importance of the unconscious mind, recognition of impossibility of an absolute interpretation of reality and a feeling of ideological uncertainty. This course will help students understand the intricacies of the aesthetic production of the age.

### **CC--- 11 : Modern and Contemporary Drama**

Unit I	S. Beckett :	Waiting for Godot
Unit II	J. Osborne:	Look Back in Anger
Unit III	E. Ionesco:	Rhinoceros
Unit IV	Tom Stoppard:	Rozencranze and Guildenstern Are Dead
Unit V	Dario Fo:	The Accidental Death of An Anarchist

Course Outcome: Modern Drama is born out of responses to a changing world order, family structures, existential crisis and absurdity of life, and totalitarian regimes and surveillance. Students will appreciate the social, historical, cultural and political matrix that was expressed in innovative forms using multiple dramatic techniques.

### **CC--- 12 : Modern and Contemporary Fiction**

Unit I	Conrad :	Heart of Darkness
Unit II	James Joyce :	Portrait of the Artist as a Young Man
Unit III	Chinua Achebe :	Anthills of Savannah
Unit IV	Salman Rushdie :	Midnight's Children
Unit V	J.M. Coetzee :	Disgrace

Course Outcome: This course will make students understand fiction from different parts of the world covering multiple themes, styles, ideological persuasions and experiences.

### **CC---13 : Indian Literature in English & in Translation**

Unit I	Rabindra Nath Tagore :	Gora
Unit II	Amitav Ghosh :	The Shadow Lines
Unit III	Bama :	Sangati
Unit IV	Girish Karnad :	Tughlaq
Unit V	Aurobindo :	a. Cosmic Consciousness
	Nissim Ezekiel :	a. My Cat
		b. Post
		c. Poet, Lover, Bird Catcher,
		d. After Reading A Prediction
	M.S. Mahapatra :	a. The Abandoned British Cemetery of Balasore

	b. The Captive Air of Chandipur on Sea Wasting
Kolatkar :	a. Woman
	b. The Bus
Eunice de Souza :	a. Sweet Sixteen
	b. De Souza Prabhu
	c. Meeting Poets
Agha Shahid Ali :	a. Post Card from Kashmir
	b. The Season of the Plains
	c. Cracked Portraits

### **Course Outcome:**

Decentering English Literature from metropolitan Britain and the creation of visibility of Postcolonial literatures from India that is inclusive of identities of multiple constituencies is a significant national project. Students will be able to appreciate different genres of writing with which cultural affiliations are likely to be immediate.

### **CC--- 14 : Linguistics**

#### **Unit I Descriptive Linguistics**

- a. Phonetics and Phonology with reference to English Language--Description of English Vowels and Consonants; Phoneme and Allophone; Syllabic Structure of English words; Stress and Intonation
- b. Morphology of English—Morpheme and Allomorph; Word Formation; Morphophonemics
- c. Syntax—I C Analysis; Phrase Structure Grammar; Transformational Generative Grammar
- d. Semantics --- Lexical and Grammatical meaning; Phrase and Sentence meaning; Utterance meaning

#### **Unit II Historical Linguistics**

- a. Proto-history and history of English Language
- b. Major Language Families: Comparative method and internal reconstruction
- c. Language change: Contact Borrowing, Grimm's Law, Verner's Law, The Great Vowel Shift

#### **Unit III Socio-Linguistics**

- a. Varieties of Language: Dialect; Register; Standard Language
- b. Multilingualism; Bilingualism; Code Switching; Code Mixing; Diglossia
- c. Linguistic relativity and linguistic determinism (Sapir-Whorf

#### **hypothesis) Unit IV Linguistics and Language Teaching**

Teaching English as a Second Language; Methods and Techniques of Language Teaching; Teaching Aids; Teaching Pronunciation, Vocabulary and Syntax of English; Contrasting Analysis; Error Analysis, Testing

**Unit V      Linguistics and Literature**

Style, Russian Formalism, Prague School, Stylistics, Literary Competence

**Course Outcome:**

Study of Linguistics will enable the understanding of the structural and generative aspects of language, and social, cultural, historical and political factors through which linguistic context is often determined.

**Semester 4 (Even Semester)**

**Elective Course (EC) 1**

**American Literature**

Unit I	Mark Twain:	Huckleberry Finn
Unit II	Walt Whitman:	Song of Myself 1-10
Unit III	Robert Frost:	Selected Poems: a. Design b. The Road Not Taken; c. Stopping by Woods on a Snowy Evening d. Meeting & Passing e. The Gift f. Outright
Unit IV	Tennessee Williams:	A Streetcar Named Desire
Unit V	Alice Walker:	The Color Purple

**Course Outcome :**

In the American Scholar Address, Emerson said: For far too long have we listened to the courtly muses of Europe' ushering a distinctive character of American writing across genres. This course offers a broad sample of American writings covering different forms of aesthetic expressions.

**Elective Course (EC)- 2**

**Partition Literature**

Unit I	Urvashi Butalia	From <i>The Other side of Silence</i> , <i>Women</i>
Unit II	Khushwant Singh :	<i>Train To Pakistan</i>
Unit III	Bhishan Sahni :	<i>The Train has Reached Amritsar</i>
	Saadat Hasan Manto :	'Toba Tek Singh'
	Rajinder Singh Bedi :	'Lajwanti'

Unit IV	Prafulla Roy :	'Father'
	Samaresh Basu :	Farewell
	Gulzar :	'Raavi Paar'
	Intizaar Hussain :	Excerpts from <i>Basti</i> ( From Crossing Over eds. Frank Stuart & Sukrita P.Kumar
Unit V	Amrita Pritam :	Pinjar

**Course Outcome:**

At the completion of the course students will be able to understand the historic relationship between India and Pakistan. They will also be able to explain Partition and the significance of significance of Partition of British India through Hindu and Urdu Literature. The course recognizes how ideological imperatives impinge on the aesthetic form. will be able to understand the difficulty of writers as they translate trauma and how creative artists find ways to describe this dimension.