UNIVERSITY OF SCIENCE AND TECHNOLOGY, MEGHALAYA

(Established under Act No. 6 of 2008 enacted by the State Legislative Assembly Meghalaya and incorporated under section 22 of the UGC Act 1956)
Techno City, Kiling Road, Baridua, Ri-Bhoi, Meghalaya- 793101

M.A. PROGRAMME

SYLLABUS FOR
MASTERS IN ENGLISH

CHOICE BASED CREDIT SYSTEM

Semester Pattern Scheme of Examination for M.A. in English

SCHOOL OF SOCIAL SCIENCE AND HUMANITIES

SYLLABUS
(Effective from the academic year 2013 -2014)

M.A. DEGREE
DEPARTMENT OF ENGLISH

The M.A. programme, which was recently introduced keeping the UGC guidelines in mind, focuses on the literature of Great Britain from the age of Chaucer, culminating in the latest trends of the twentieth century literature, as well as upon Literary Theory and Criticism, Indian Literature in English, Language and Linguistics, Modern American Literature, Gender and Literature, African Literature, Post Colonial Literature, among others. A wide spectrum of Optional papers including American Literature, Indian Writing in English, Contemporary Critical theory are offered.

The M.A. programme is tailored to meet the specific requirements of candidates appearing for the UGC National Eligibility Test and similar national level examinations. It lays stress on student participation in the classrooms and training in research is given to the students by making them write term papers, assignments and present seminars as well as in their end semester they have an optional dissertation paper, based on which a viva voce is conducted. The M.A. Programme attracts students not only from Assam and Meghalaya, but also from neighbouring states such as Nagaland, Manipur and Tripura. The carefully chosen group of dedicated faculties share a very friendly relationship with the students, encouraging them at every step. The University library is well equipped with books which are carefully chosen to meet the specific needs of the students. The University invites well known speakers from all walks of life and every month the department invites a prominent personality in the field of literature as a Guest Lecturer, to provide the students with an opportunity to meet, question, debate apart from listening to the valuable lectures. The exposure the students get at every step, ensure that after completing the course they are well equipped and prepared to face the competitive world.

Pattern of Question Papers

1. There will be four units in each paper
2. Each paper will be of 3 hours duration.
3. Minimum passing marks in each head (theory, practical & internal assessment) will be 40%.

UNIVERSITY OF SCIENCE AND TECNOLOGY, MEGHALAYA
M.A. DEGREE
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SYLLABUS

(Effective from the academic year 2013-2014)

SEMESTER 1

- **PAPER 1 - English Social and Literary History**
- **PAPER 2 - English Poetry I: Chaucer to Johnson**
- **PAPER 3 - English Drama I: The Age of Shakespeare**
- **PAPER 4 - English Prose I: Bacon to Lamb**
- **PAPER 5 – English Fiction I: Aphra Behn to Austen**

SEMESTER 2

- **PAPER 6 - Indian Literature in English**
- **PAPER 7 - Language and Linguistics**
- **PAPER 8 – Gender and Literature**
- **PAPER 9 – English Poetry II: Blake to Eliot**
- **PAPER 10 – English Drama II: Milton to Beckett**

SEMESTER 3

- **PAPER 11 - Literary Theory and Criticism**
- **PAPER 12 – Post Colonial Literature**
- **PAPER 13 - Modern American Literature**
- **PAPER14 – English Prose II: Mill to Didion**
- **PAPER 15 – English Fiction II: Lawrence to Saramago**

SEMESTER 4

- **PAPER 16 - Literature 1950-2010**
- **PAPER 17 - African Literature**
- **PAPER 18 – Research Methodology**
- **PAPER 19 - Creative Writing**
- **PAPER 20 - Optional Paper**
  - **Option I: Indian Writing in English**
  - **Option II: Contemporary Critical Theory**
  - **Option III: American Literature**

SYLLABUS STRUCTURE

SEMESTER I

Paper Code	Course Title	Lectures	Tutorial/ Assign/ Seminars	Total Contact Hrs.	No. of Credits	Marks

MEN01	**English Social and Literary History**	**110**	**10**	**120**	**6**	**70+30**
MEN02	**English Poetry I: Chaucer to Johnson**	**110**	**10**	**120**	**6**	**70+30**
MEN03	**English Drama I: The Age of Shakespeare**	**110**	**10**	**120**	**6**	**70+30**
MEN04	**English Prose I: Bacon to Lamb**	**110**	**10**	**120**	**6**	**70+30**
MEN05	**English Fiction I: Aphra Behn to Austen**	**110**	**10**	**120**	**6**	**70+30**

SEMESTER II

Paper Code	Course Title	Lectures	Tutorial/ Assign/ Seminars	Total Contact Hrs.	No. of Credits	Marks
MEN06	**Indian Literature in English**	**110**	**10**	**120**	**6**	**70+30**
MEN07	**Language and Linguistics**	**110**	**10**	**120**	**6**	**70+30**
MEN08	**Gender and Literature**	**110**	**10**	**120**	**6**	**70+30**
MEN09	**English Poetry II: Blake to Eliot**	**110**	**10**	**120**	**6**	**70+30**
MEN10	**English Drama II: Milton to Beckett**	**110**	**10**	**120**	**6**	**70+30**

SEMESTER III

Paper Code	Course Title	Lectures	Tutorial/Assign/ Seminars	Total Contact Hrs.	No. of Credits	Marks
MEN11	**Literary Theory and Criticism**	**110**	**10**	**120**	**6**	**70+30**
MEN12	**Post Colonial Literature**	**110**	**10**	**120**	**6**	**70+30**
MEN13	**Modern American Literature**	**110**	**10**	**120**	**6**	**70+30**
MEN14	**English Prose II: Mill to Didion**	**110**	**10**	**120**	**6**	**70+30**
MEN15	**English Fiction II: Lawrence to Saramago**	**110**	**10**	**120**	**6**	**70+30**

SEMESTER IV

Paper Code	Course Title	Lectures	Tutorial/Assign/ Seminars	Total Contact Hrs.	No. of Credits	Marks
MEN16	**Literature 1950-2010**	**110**	**10**	**120**	**6**	**70+30**
MEN17	**African Literature**	**110**	**10**	**120**	**6**	**70+30**
MEN18	**Research Methodology**	**110**	**10**	**120**	**6**	**70+30**
MEN19	**Creative Writing**	**110**	**10**	**120**	**6**	**70+30**
MEN20	**Optional Paper: Option 1: Indian Writing in English Option 2: Contemporary Critical Theory Option 3: American Literature**	**110**	**10**	**120**	**6**	**70+30**

SEMESTER I

PAPER 1

ENGLISH LITERARY AND CULTURAL HISTORY

CODE: MEN 01 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The primary objective of this course is to foster a deeper understanding of the literary and cultural

history of England and thereby enable students to get critical insights into the history of English literature. It begins with the Age of Chaucer and covers the period up to the present and it foregrounds the main political, cultural and social tendencies of the time, thereby relating how the literature of the age is but an outcome of its tradition, culture and politics.

UNIT 1

Section A: Chaucer to Shakespeare **(30 hrs)**

Feudalism
Growth of Towns
Renaissance and Reformation
Print Revolution
Renaissance Theatre and Literature

UNIT 2

Section B: Milton to Johnson **(30 hrs)**

Religion and Literature in the Seventeenth Century
Restoration Theatre
Women's Writing in the Seventeenth Century
The Rise of the Novel
The Enlightenment

UNIT 3 **(30 hrs)**

Section C: Wordsworth to Hardy

Romantic Literature and Culture
Industrial Revolution
Darwinism
The Spread of the British Empire
Victorian Literature

UNIT 4 **(30 hrs)**

Section D: Conrad to the Present

Modernism in the Literature and the Arts
Decolonization
Postmodern Culture and Literature
Globalization
Literature and the New Media

BIBLIOGRAPHY/ RECOMMENDED READING

Abrams, M.H. *A Glossary of Literary Terms*. CBS Publishing: New York , 1986.

Albert, Edward. *History of English Literature*. Oxford University Press: London, 1971

Alexander, Michael. *A History of English Literature.* Basingstoke Hampshire: Palgrave Macmillan, 2000

Baugh, A.C. (ed.). *A Literary History of England.*2nd edn.. Routledge & Kegan Paul, London, 1967

Birch, Dinah ed. *The Oxford Companion to English Literature.* Oxford: OUP, 2009

Choudhary, Bibhash. *English Social and Cultural History.* PHI Learning Private Limited: Delhi, 2005.

Daiches, David. *A Critical History of English Literature.* M Secker & Warburg, London, 1960)

Sanders, Andrew. T*he Short Oxford History of English Literature.* Oxford University Press, 2004.

Long, William J.. *English Literature*. Hardpress Publishing, United States, 2010.
Widdowson, Peter. *The Palgrave Guide to English Literature and its Contexts 1500-2000.* Basingstoke Hampshire: Palgrave Macmillan, 2004

PAPER 2

ENGLISH POETRY I – CHAUCER TO JOHNSON

CODE: MEN 02 **CREDITS: 6**
TOTAL MARKS: 100(70+30)
TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course attempts to foster a critical appreciation of British poetry from Geoffrey Chaucer to Samuel Johnson. Selected poems of some of the writers of this period will be considered for detailed study, while the other writers will be dealt with through seminar and term paper presentations. (marked texts will be considered for detailed study and for Reference to the Context questions.)*

UNIT 1 **(30 hrs)**

Chaucer: *Prologue to The Canterbury Tales*
Introduction, Portraits of the Knight*, the Squire* and the Wife of Bath*.*
Spenser: *Cave of Mammon* (from *Faerie Queene*)
Elizabethan Poetry, Renaissance and Reformation, Allegory and Personification.

UNIT 2 **(30 hrs)**

Shakespeare: *Sonnet 30**
*Sonnet 65**
*Sonnet 116**
The English Sonnet, Significant Themes, Poetic Style, Love and Time
Donne: *The Good Morrow*
The Flea
Metaphysical Poetry, Metaphysical Conceit, Significant Themes
Marvell: *To his Coy Mistress*
Carpe Diem Poetry, Metaphysical Poetry, Significant Themes, Poetic Style

UNIT 3 **(30 hrs)**

Milton: *Paradise Lost (Book 1)*
Lines 1 – 150*
Blend of Renaissance and Reformation, Epic Simile, Classical Epic, Fall of Man, Sublimity
Sir Thomas Wyatt: *I find no Peace, and all my War is done*
The English Sonnet, Peace and Tranquility, Significant Themes

UNIT 4 **(30 hrs)**

Pope: *Epistle to Dr Arbuthnot*
Satire, Autobiographical Elements, Pope as a Satirist, 'Good writer' vs. 'Bad writer', Role of the Poet in the society.
Johnson: *Vanity of Human Wishes*
Lines 1 – 120*

Satire, 'Vanity' in the *Vanity of Human Wishes*, Tragic Sense, Johnson's View on Life.

BIBLIOGRAPHY/ RECOMMENDED READING

Bloom, Harold. *A Map Of Misreading.* Oxford University Press: New York,1975.

David Daiches, *The History of English Literature.* Ronald Publishers: New York, 1960

E.T. Donaldson, *Speaking of Chaucer*. London,1970.

G. Hammond(ed.) *Elizabethan, Poetry: Lyrical and Narrative*. London, 1984

H.J.C. Grierson and J.C. Smith, *A Critical History of English Poetry.* 1944

J. Summers, *The Muse's Method: An Introduction to Paradise Lost.* London, 1962

K. Hopkins**,** *English Peotry: A Short History.* Philadelphia, 1963

Preminger, Alex & Terry V. F. Brogan. *New Princeton Encyclopaedia of Poetry and Poetics.* New York: M J F Books, 1996

PAPER 3
ENGLISH DRAMA I – THE AGE OF SHAKESPEARE

CODE: MEN 03 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

This paper deals with the development of British Drama in the Elizabethan or Shakespearean Age. Students are expected to read and relate the circumstances that influenced, shaped and contributed to the process of literary production during the Renaissance.(marked texts will be considered for detailed study and for Reference to the Context questions.)*

UNIT 1 **(30hrs)**

Christopher Marlowe: *Doctor Faustus**

Morality play, Choric Ode, Christian Tragedy, Spirit of the Renaissance, Soliloque

UNIT 2 **(30 hrs)**

William Shakespeare: *King Lear*

Shakespearean Tragedy, Hamartia and Hubris, Renaissance Drama

UNIT 3 **(30 hrs)**

Ben Jonson: *The Alchemist*

Jacobean Drama, Comedy of Humours, Elements of Greed and Avarice.

UNIT 4 **(30 hrs)**

John Webster: *The White Devil*

Jacobean Drama, Revenge Tragedy, Senecan Tragedy, Female Virtue

BIBLIOGRAPHY/ RECOMMENDED READING

Bloom, Harold. *Shakespeare: The Invention of the Human.* Fourth Estate: London, 1999.

Beadle, Richard. *The Cambridge Companion to Medieval English Theatre*. Cambridge: Cambridge Univ. Press, 1994

Bradbrook M. C., *Themes and Conventions of Elizabethan Tragedy.* Cambridge Univ. Press: Cambridge,1960

Braunmuller, A. R. & Michael Hattaway, *The Cambridge Companion to English Renaissance Drama.*Cambridge Univ. Press: Cambridge, 2003

Dieter, Mehl. *Shakespeare's Tragedies: An Introduction.* Cambridge University Press: New

York, 1986.
Jump, John ed. *Marlowe – Dr. Faustus. A Casebook.* Macmillan, 1969.
Knights, L.C.. *Drama and Society in the Age of Jonson.* Methuen: London, 1937.
Nicoll, Allardycee. *A History of English Drama.* Cambridge University Press:1975
Lucas, F.L.. *The Elizabethan Tragedy*. Folcroft P.A. Folcroft Library Editions, 1923.
Steane, J.B. *Marlowe: A Critical Study*. Oxford University Press: Cambridge, 1964.
Wells, Stanley W. & Margreta De Grazia. *The Cambridge Companion to Shakespeare.* Cambridge: Cambridge University Press, 2001

PAPER 4

ENGLISH PROSE I – BACON TO LAMB

CODE: MEN 04 **CREDITS: 6**
TOTAL MARKS: 100(70+30)
TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course aims to foster an appreciation of the genre of prose writing by introducing some of the prominent representative writers of the 18th and 19th century starting from Francis Bacon to Charles Lamb. The essays are to be studied in relation to the wider political, social, and cultural context while noting the variety of themes that have been treated in the genre. Students will have to explain two passages with reference to their contexts from the essays marked with asterisks.

UNIT 1 **(30 hrs)**

Bacon*: Of Truth*
*Of Travel**
Style, Diction, The Great Renewal,Spirit of Rennaisance, The Induction Method, Scientific Temperament

UNIT 2 **(30 hrs)**

Addison: *The Aims of the Spectator*
Steele: *The Spectator Club*
Eighteenth century Essay Writing, Periodical Essay, Sir Roger, The Spectator, Morality and Wit

UNIT 3 **(30 hrs)**

Lamb: *Dream Children*
Personal Essay, A Reverie, Autobiographical Elements, Humour and Pathos
Hazlitt: *On Going a Journey**
Nighteenth century Essay Writing, Liberty of the Soul, Hazlitt's Philosophical Bent

UNIT 4 **(30 hrs)**

Samuel Johnson: *On Study and Conversation* (No. 85, *The Adventurer*)
Dr. Johnson as an Essayist, The Rhetoric of Conversation, Johnson and Bacon's *Of Studies*
John Keats: *Letter to Richard Woodhouse,* October 27, 1818
Nighteenth Letter Writing, On Being a Poet, Keat's Philosophy

BIBLIOGRAPHY/ RECOMMENDED READING

Adorno,Theodor W. "The Essay as Form" in *Notes to Literature*, Vol.I Trans. Sherry Weber Nicholsen. New York : Columbia University Press,1991.

Atkins, Douglas. *Tracing the Essay: Through Experience to Truth.* Athens: University of Georgia Press, 2005.

Selby F. G. (ed.). *Bacon's Essays.* Macmillan: 1889

Butrym, Alexander J.(ed) *Essays on the Essay: Redefining the Genre.* Athens, Georgia: University of Georgia Press, 1993.

Joeres, Ruth-Ellen B, Elizabeth Mittman, *The Politics of the Essay: Feminist Perspectives.* Indiana: Indiana Univ. Press, 1993

Walker, Hugh. *The English Essay and Essayists.* New Delhi: S. Chand & Company, 1977

Chevalier, Tracy (ed.) *Encyclopedia of the Essay.* London and Chicago: Fitzroy Dearborn Publishers, 1997.

PAPER 5

ENGLISH FICTION I – BEHN TO AUSTEN

CODE: MEN 05 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course aims at a historical, critical and literary study of the most significant of Restoration, Romantic and Victorian fiction writers. It also aims to foster a deeper and more sensitive perception of these representative writers.

UNIT 1 **(30 hrs)**

Aphra Behn: *Oroonoko*

Seventeenth Century Tragic Novel, Slavery and Racism, Trace of Colonialism, Feminist perspectives.

UNIT 2 **(30 hrs)**

Daniel Defoe*: Robinson Crusoe*

Rise of Novel, Travelogue, Imperialist Ideology in the Eighteenth century, Parable of Sin, Atonement and Redemption.

UNIT 3 **(30 hrs)**

Henry Fielding: *Joseph Andrews*

Social Novel, Picaresque Novel, Parodic Literature, Significance of the Author's Preface.

UNIT 4 **(30 hrs)**

Jane Austen: *Pride and Prejudice*

Novel of manners, Satire and Irony, Early Nineteenth century novel by woman.

BIBLIOGRAPHY/ RECOMMENDED READING

Abrams, M.H.. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition.* Oxford University Press: New York, 1953.

A. Kettle, *An Introduction to the English Novel: Volume 1***.** London: Hutchinson University Library,1951.

Bowra, C.M. *The Romantic Imagination.* Oxford University Press: London, 1950.

E.A. Baker. *History of the English Nove***l.** 10 vol. 1950

Irvine, Robert P. *Jane Austen.* New York: Routledge, 2005
I.Watt. *The Rise of the Novel, Studies in Defoe, Richardson, and Fielding.* London,1957.
J.M.S. Tomkins, *The Popular Novel in England.* London, 1932.
J. Sutherland. *Daniel Defoe: a Critical Study.* Cambridge,Mass,1971.
Mac Donagh, Oliver. *Jane Austen: Real and Imagined Worlds.* New Haven: Yale Univ Press, 1993
M. Kirkham. *Jane Austen, Feminism and Fiction.* Brighton, 1983.
Allen, Walter. *The English Novel: A Short Critical History.* Phoenix House: London, 1954.

SEMESTER II

PAPER 6

INDIAN LITERATURE IN ENGLISH

CODE: MEN 06 **CREDITS: 6**
TOTAL MARKS: 100(70+30)
TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

To foster an understanding and appreciation of Indian Literature in English, focusing primarily on Post Independence literature. Also to enable the students to identify a sensibility that is uniquely Indian, through a study of texts representative of the major genres.

UNIT 1 **(30 hrs)**

Poetry

Tagore: *Gitanjali* – 4 poems (*I, XI,* XXXV, LXXIV)

Indian Poetry in Translation, Tagore's Philosophy, Nature imagery and Symbolism, Song Offerings

A K Ramanujan: *Self-Portrait*

Modern Indian Poetry, Identity Crises, Metaphor, Significant Themes

UNIT 2 **(30 hrs)**

Fiction

Arundhati Roy: *God of Small Things*

Indian History and Politics, Narrative Style and Technique, Social Discrimination, Post-Colonial Literature

Salman Rushdie: *Midnight's Children*

History and Fiction, Post-Colonial literature, Magical Realism, Partition Movement, Allegory, Narrative Style

UNIT 3 **(30 hrs)**

Drama

Girish Karnad: *The Dreams of Tipu Sultan*

Significance of Dreams, Indian Play in Translation, Indian History, Inner life and Political Visions

Mahesh Dattani: *Dance Like a Man*

Modern Indian Play, Gender and Social Issues, Dance and Gender

UNIT 4 **(30 hrs)**

Prose

M.T. Vasudevan Nair : *Mist*

Novella, Eco-Feminism, Patriarchal Domination and Exploitation, Lyricism, Theme of Anticipation

Rabindranath Tagore: *The Exercise Book*

Short story writing, Child Marriage and Gender Discrimination, Superiority of Patriarchy, Significant Themes

BIBLIOGRAPHY/ RECOMMENDED READING

Datta, Amaresh. *The Encyclopedia of Indian Literature.* 6 vols. New Delhi: Sahitya Akademi, 2006

Dhavan, R.K. *Explorations in Modern Indo-English Fiction.* Bari Publications: New Delhi, 1982.

Dsouza, Eunice. *Talking Poems: Conversations with Poets.* Oxford University Press: New Delhi, 1999.

Mukherjee, Meenakshi. *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English.* Heinemann: New Delhi, 1971.

_____. *Midnight's Children: A Book of Readings.* Pencraft: New Delhi, 1999.

Naik, M.K.. *A History of Indian English Literature.* Sahitya Akademi: New Delhi, 1982.

_____. Ed *Aspects of Indian Writing in English.* Macmillan: Madras, 1980.

Trivedi, Harish. *Colonial Transactions.* Manchester Ohio Press: New York, 1995.

PAPER 7

LANGUAGE AND LINGUISTICS

CODE: MEN 07 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

To enable students to get insights into the scientific study of language and its socio-cultural variables.

UNIT 1

Phonology

- Speech Mechanism
- Cardinal vowel scale
- English Vowels, Diphthongs, Consonants
- Stress, Intonation, Elision, Assimilation

UNIT 2

Morphology

2.1 Definition of Morphemes

2.2 Classification of Morphemes

2.3 Bound Morphemes

Free Morphemes

Derivational and Inflectional Morphemes

Zero Morphemes

2.4 Allomorph

UNIT 3

Syntax

3.1 Sentence Patterns

3.2 I.C. Analysis

UNIT 4

Semiotics

4.1 Saussure's Concept of Sign

4.2 C.S. Peirce's Concept of Sign as Representation

RECOMMENDED READINGS

Balasubramaniam. *A Textbook of English Phonetics for Indian Students.* Macmillan: Madras, 1993.

Gimson, A.C. *An Introduction to the Pronunciation of English.* Edward Arnold: London, 1965.

Krishnawamy, N and S.K. Verma. *Modern Linguistics.* Oxford University Press: New Delhi, 1989.

Peirce, C.S.. "On Representamen", *Collected Papers.* Vol II Eds. Hertshorne, Charles and Weiss, Paul. Harvard University Press: Cambridge, 1931.

Saussure, Ferdinand de. "Nature of the Linguistic sign", *Course in General Linguistics.* Mcgraw-Hill: New York, 1959.

Yule, George. *The Study of Language: An Introduction.* Cambridge University Press: Cambridge, 1985.

PAPER 8

GENDER AND LITERATURE

CODE: MEN 08 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course aims to make the students understand difference as an essential concept in gender studies. By introducing some of the works of the representative writers, it also aims to familiarize the students to concepts in women and gender studies in literature.

UNIT 1 **(30 hrs)**

Ideology

Simone de Beauvoir: "*Introduction"* to *The Second Sex*

Feminist Philosophy, Woman As Other, Subject vs. Object, History of Women's Oppression, Essentialism, Woman as the Second Sex, Sex and Gender

Virginia Woolf: *Selection* from *A Room of One's Own (Chapter 1 - 3)*

Feminism, Women's Access to Education, Judith Shakespeare, Space, Economic Independence, Building a History of Women's Writing, Gender Inequality

UNIT 2 **(30hrs)**

Fiction

Virginia Woolf: *Orlando*

Autobiographical Elements, Gender Differences, Fantastic Historical Biography, Fact and Imagination, Narrative Style

Margaret Atwood: *The Handmaid's Tale*

Science Fiction, Gender and Occupation, Women's Bodies as Political Instruments, Language as a Tool of Power, Symbolism and Imagery, Theme of Complacency

UNIT 3 **(30 hrs)**

Poetry

Adrienne Rich: *Diving into the Wreck**

Theme of Journey and Transformation, Symbolism and Allegory, The Ladder Image, Re-visioning the Past

Maya Angelou: *Caged Bird**

Black Women's Poetry, Gender and Racism, Free Bird vs. Caged Bird, Black Women's Liberty

UNIT 4 **(30 hrs)**

Literature from the Indian Subcontinent

Kamala Das: *My Story*

Autobiographical Elements, Narrative Style, Realist Novel, Self-awakening of a Woman, Desire for Transcendence

Attia Hossain: *Sunlight on a Broken Column*

Post-Colonial Women's Literature, Partition Movement, Memory and the Past, Modern Feminist Sensibility

BIBLIOGRAPHY/ RECOMMENDED READING

Abel Elizabeth. *Writing and Sexual Difference.* The Harvester Press: Sussex, 1982.

Butler, Judith. *Undoing Gender.* Routledge, London,2004.

Cornillon, Susan Koppelman. Ed. *Images of Women in Fiction: Feminist Perspectives.* Bowling Green University Popular Press: Ohio, 1972.

Coward, Rosalind. *Female Desire: Women's Sexuality Today.* London: Paladin, 1984.

Gilbert, Sandra M & Susan Gubar, (ed) *The Norton Anthology of Literature by Women.* Norton: New York, 1996.

Goodman,L. *Literature and Gender (Approaching literature)***.**Routledge, London,1996.

Irvine, Lorna L. *Sub/Version: Canadian Fiction by Women.* ECW Press; Toronto, 1986.

Spacks, Patricia Meyer. *The Female Imagination.* Knopf: New York, 1975.

Schneir, Miram, ed. *The Vintage Book of Feminism, The Essential Writings of the Contemporary Women's Movement.* Vintage: London, 1995.

Showalter, Elaine. *A Literature of Their Own.* London: Virago, 1978.

Tharu, Susie & K. Lalitha. *Women Writing in India*. Oxford University Press: New Delhi, 1991.

Wollstonecraft, Mary. *A Vindication of the Rights of Women.* London: Norton, 1988.

PAPER 9

ENGLISH POETRY II – BLAKE TO ELIOT

CODE: MEN 09 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course attempts to foster a critical appreciation of British poetry from the Romantic Age upto the Modern Period. Thus the paper begins with the poetry of William Blake and ends with the ground breaking Modernist poetry, The Wasteland by T.S. Eliot. Selected poems of some of the writers of this period will be considered for detailed study, while the other writers will be dealt with through seminar and term paper presentations. (marked texts will be considered for detailed study and for Reference to the Context questions.)*

UNIT 1 **(30 hrs)**

William Blake *The Lamb**

*The Tiger**,

Songs of Innocence and Experience, Symbolism and Imagery, Poetic Style

Robert Burns *A Red Red Rose*

Traditional Scottish Poetry, Poetic Style, Symbolism and Imagery

UNIT 2 **(30 hrs)**

William Wordsworth *Michael**

Romantic Poetry, Pastoral Poetry, Theme of Hope and Despair, Depiction of Rural Life

Lord Byron *She Walks in Beauty*

Lyric Poetry, Romanticism, Third Person Omniscient Narrator, Sexuality, Imagery

UNIT 3 **(30 hrs)**

John Keats *Ode to a Nightingale**

Ode, Negative Capability, Personal Poetry, Tone and Structure, Theme of Nature, Transience, Mortality and Creative Expression,

Robert Browning *My Last Duchess*

Dramatic Monologue, Poetic Style, Setting, Psychological Musings

UNIT 4 **(30 hrs)**

T S Eliot *The Waste Land*

Modernist Poetry, Symbolism and Imagery, Satire, Narrative Style, Allusions, Significant Themes, Significance of the Title

BIBLIOGRAPHY/ RECOMMENDED READING.

Bloom, Harold (ed). *Romanticism and Consciousness: Essays in Criticism.* Norton & Co.: New York, 1970

Bloom, Harold. *A Map Of Misreading.* Oxford University Press: New York,1975.

Bowra, C.M. *The Romantic Imagination.* Oxford University Press: London, 1950.

Bristow, Joseph. *The Cambridge Companion to Victorian Poetry*. Cambridge: Cambridge University Press, 2000

Cronin, Richard, Antony H. Harrison & Alison Chapman. *A Companion To Victorian Poetry.* John Wiley and Sons Ltd., 2002

Jack, Ian. *Browning's Major Poetry.* Clarendon Press: London, 1973

M Butler. *Romantics, Rebels and Reactionaries: English Literature and its Background.*

Oxford,1981.
Roberts, Neil ed. *A Companion to Twentieth Century Poetry.* Oxford: Blackwell, 2003
S. Prickett. *Coleridge and Wordsworth and the Poetry of Growth.* Cambridge, 1970.

PAPER 10

ENGLISH DRAMA II – MILTON TO BECKETT

CODE: MEN 10 **CREDITS: 6**
TOTAL MARKS: 100 (70+30)
TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

This paper deals with the development of British Drama from the Restoration to the Modern period. Students are also expected to read and relate the circumstances that influenced, shaped and contributed to the process of literary production during this period.

UNIT 1

John Milton: *Samson Agonistes*

Tragic Closet Drama, Dramatic Poem, Theological issues, In medias res, Elements of Greek Tragedy, Portrayal of Women

UNIT 2

William Congreve: *The Way of the World*

Restoration Comedy, Love vs. Material Gain, Licentiousness and Opulence, Satire

UNIT 3

Oliver Goldsmith: *She Stoops to Conquer*

Eighteenth century Drama, Comedy of Manners, The Three Unities, Portrayal of Woman Protagonist, Significance of the Title

UNIT 4

Samuel Beckett: *Waiting for Godot*

Absurd Play, Existentialism, God and Godot, Tragicomedy, Setting, Allusion and Interpretation

BIBLIOGRAPHY/ RECOMMENDED READING

Bentley, Eric, *The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama.* London: Penguin, 1992
Boas, Frederick. *An Introduction to Eighteenth Century Drama.* Clarendon Press: Oxford, 1953.
Cox, C.B. and Dyson A.E., (ed) *The Twentieth Century Mind History of Ideas and Literature in Britain* (3 Vols). Oxford University Press: London, 1972.
Fischer-Lichte, Erika, *History of European Drama and Theatre.* London: Routledge, 2002
Fisk, Deborah Payne, *The Cambridge Companion to English Restoration Theatre.* Cambridge:Cambridge University Press, 2000
Marker, Frederick J., C. D. Innes, *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett : Essays from Modern Drama* Toronto: U of Toronto Press,1998
Styan, J. L**.,** *Modern drama in Theory and Practice 1: Realism and Naturalism.* London: CUP,

1981
---, *Modern Drama in Theory and Practice 2 : Symbolism, Surrealism and the Absurd* London: CUP, 1981
---, *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre.* London: Cambridge University Press, 1981
Owen, Susan J. *A Companion to Restoration Drama.* Oxford: Wiley-Blackwell, 2002
Worthen, W.B., *Modern Drama: Plays, Criticism, Theory*. Boston: Heinle & Heinle Pub. Co.: 2003

SEMESTER III
PAPER 11
LITERARY THEORY AND CRITICISM

CODE: MEN 11 **CREDITS: 6**
TOTAL MARKS: 100(70+30)
TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course attempts to give an overview of major shifts in literary theory and criticism. The contributions of a select list of Western literary critics and thinkers from Graeco-Roman antiquity to the Modern perio, who have been instrumental in bringing about crucial shifts in perspective will be introduced to the students.

UNIT 1 **(30 hrs)**

Aristotle: *Poetics*

Observations on poetry, Philosophy vs. History, Nature of Mimesis, Tragedy (Plot, Catharsis, Hamartia, Peripetia, Anagnorisis, Hubris)

Longinus: *On the Sublime*

The Sublime, Pragmatic Position, Central Question, Sublimity, Five Elements of the Sublime

UNIT 2 **(30 hrs)**

Samuel Johnson: *Preface to Shakespeare*

Views on Shakespeare, The Three Unities, Shakespeare's Faults, Johnson as a Literary Critic

S T Coleridge: *Chapter XIII* (from *Biographia Literaria*)

Imagination and Fancy, Organic form, Poetic Genius, Coleridge as a Literary Critic

UNIT 3 **(30 hrs)**

Matthew Arnold: *The Study of Poetry*

Criticism and Creation, The Touchstone method, High Seriousness, Grand Style, Arnold as a Literary Critic

T S Eliot: *Tradition and the Individual Talent*

Theory of Impersonality, Objective Correlative, Dissociation of Sensibility, Eliot as a Literary Critic

UNIT 4 **(30 hrs)**

Roland Barthes: Death of an Author

Post-Structuralist Text, Reader as Creator of Meaning, Reader vs. Author, Subjectivity

BIBLIOGRAPHY/ RECOMMENDED READING

Abrams, M. H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition.* New York: Oxford UP, 1953.

Bennet, Andrew and Nicholas Royle. *Introduction to Literature, Criticism and Theory.* New Delhi: Pearson, 2007

Bowra, C. M. *The Romantic Imagination.* Oxford: Oxford UP, 1980.

Brown, Marshall (Ed.) *The Cambridge History of Literary Criticism: Volume 5, Romanticism.* Cambridge: Cambridge University Press: 2000.

D.J. Enright and Ernst de Chickera. (eds.) *English Critical Texts.* Oxford: OUP, 1991

Eaves, M., and M. Fischer, eds. *Romanticism and Contemporary Criticism.* Ithaca, NY: Cornell University Press, 1986.

Eliot, Thomas Stearns. *The Sacred Wood.* Alfred A. Knopf :New York, 1921

Elizabeth Belfiore, *Tragic Pleasures: Aristotle on Plot and Emotion.* Princeton: Princeton University Press, 1992.

Engell, James. *The Creative Imagination: Enlightenment to Romanticism.* Cambridge (MA): Harvard UP, 1981

Green, Keith and Jill Le Brham**.** *Critical Theory and Practice: A Course Book.* Routledge: London, 1996.

Guerin, Wilfred, L, et al. *A Handbook of Critical Approaches to Literature.* Oxford University Press: New York, 1992.

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

Jefferson, Ann and Robey, David, eds. *Modern Literary Theory: A Comparative Introduction.* Batsford: London, 1986.

Kennedy, George Alexander (Ed.) *The Cambridge History of Literary Criticism: Volume 1, Classical Criticism.* Cambridge: Cambridge University Press, 1990.

Kennedy, George Alexander. *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times.* Chapel Hill, NC: University of North Carolina Press, 1980.

Malpas, Simon and Paul Wake. *The Routledge Companion to Critical Theory.* Routledge, New York, 2008.

Nisbet, H. B., and Claude Rawson, eds. *The Cambridge History of Literary Criticism, Volume Four: The Eighteenth Century.* Cambridge: Cambridge University Press, 1997.

Rajan, T. *Dark Interpreter: The Discourse of Romanticism.* Ithaca, NY: Cornell University Press, 1980

Selden, Raman. *A Reader's Guide to Contemporary Literary Theory.* Harvester Wheatsheaf, 1989.

Stephen Halliwell, *Aristotle's Poetics.* London, 1996.

Lietch, Vincent B. et al (eds.). *The Norton Anthology of Criticism and Theory.*Norton, New York, 2008.

W.K. Wimsatt and Cleanth Brooks. *Literary Criticism: A Short History.* New Delhi: Oxford & IBH, 1967.

PAPER 12

POSTCOLONIAL LITERATURE

CODE: MEN 12 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course aims to develop an awareness of the social, political, cultural and economic issues, relating to the experience of colonialism and after.

UNIT 1

Ideology **(30 hrs)**

Edward Said: *'Introduction' to Orientalism*

Post-Colonial theory, Denotations and Connotations of the term 'Orientalism', Occident vs. the Orient

M K Gandhi: *Hind Swaraj*

Indian Home Rule, Key Arguments, Narrative Style

UNIT 2 **(45 hrs)**

Fiction

Raja Rao: *Kanthapura*

Impact of Gandhi's Teaching, Style and Structure, Resistance against the British

Ngugi wa Thiongo: *Petals of Blood*

Black Fiction Writer, African Novel, Historical Elements, Effects of Westernization, Scepticism

Michael Ondaatje: *The English Patient*

Canadian Literature, Narrative Style, Significant Themes, Historical Setting

UNIT 3 **(30 hrs)**

Poetry

From: John Thieme The Arnold Anthology of Post-Colonial Literature in English

Christopher Okigbo

Derek Walcott

Postcolonial English-language African Poetry, Comparative Study, Significant Themes, Poetic Style

UNIT 4 **(15 hrs)**

Drama

Wole Soyinka*: Death and the King's Horseman*

Yoruba Tradition vs. Western Colonialism, Ritual Suicide, The Tangible and the Intangible World, Significant Themes

BIBLIOGRAPHY/ RECOMMENDED READING

Ashcroft et al. *The Empire Writes Back: Theory and Practise in Post-Colonial Literatures.* Routledge: New York, 1989.

Ashcroft et al (ed) *The Post- Colonial Studies Reader.* Routledge: New York, 1995

Barker, Francis, et al. *Colonial Discourse, Post Colonial Theory*. Manchester University Press: New York, 1994.

Irvine, Lorna L. *Sub/Version: Canadian Fiction By Women.* ECW Press; Toronto, 1986.

Mongia, Padmini (ed**)** *Contemporary Post-Colonial Theory.* Arnold: London, 1997

Nayar, Pramod K. *Postcolonial Literature: An Introduction.* Pearson: South Asia, 2008.

King, Bruce. *New National and Post-Colonial Literatures.* Clarendon Press: New York, 1996.

Nkosi, Lewis. *Tasks and Masks: Themes and Styles of African Literature.* Longman:

London, 1981.

PAPER 13

MODERN AMERICAN LITERATURE

CODE: MEN 13 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course attempts to understand the literature of the U.S.A. as an outcome of its tradition, culture and politics, especially concentrating on the Modern American Literature. Students are expected to approach the texts in this paper in the light of the ideas and issues discussed in Unit 1.

UNIT 1 **(15 hrs)**

History of Modern American Literature

Modernism, The Lost Generation, The Great Depression, The American Dream, Harlem Renaissance.

UNIT 2 **(35 hrs)**

Poetry

Robert Frost: *Stopping by Woods on a Snowy Evening*

Langston Hughes: *Harlem*

Wallace Stevens: *Sunday Morning*

Modern American Poetry, Significant Themes, Poetic Style, Tone and Structure

UNIT 3 **(35 hrs)**

Fiction

Hemingway: *The Old Man and the Sea*

Parable, Novella, Struggle, Defeat and Death; Pride as a Deciding Factor, Religion as a Motif

Morrison: *Beloved*

Historical Fiction, African-American Slave Tradition, Psychological Impact of Slavery, Identity Crises, Symbol and Imagery

UNIT 4 **(35 hrs)**

Drama

O'Neill: *Emperor Jones*

Expressionaism, Realism, African-American Writing, Racism, Betrayal and Retribution, Modern Tragedy

Arthur Miller: *Death of a Salesman*

The American Dream, Modern American Play, Order vs. Disorder, Loss of Identity, Significant Themes

BIBLIOGRAPHY/ RECOMMENDED READING

Bradley, Scully. *American Tradition in Literature* – Vol I and II. W.W. Norton and Comp. Inc: New York, 1962.

Crane, Gregg. *The Cambridge Introduction to the Nineteenth Century American Novel.* Cambridge University Press, New York, 2007.
Ehrlich, Eugene and Carruth. *Gorton Oxford Illustrated Literary Guide to The United States.* A Hudson Group Book: Oxford University Press, New York, 1982.
Ellmann, Richard ed. *The New Oxford Book of American Verse.* Oxford University Press, New York, 1976.
Fisher, John and et. Al. *American Literature of the Nineteenth Century.*
Horton, Rod W.. *Background of American Literary Thought.* Prentice-Hall Inc: New Jersey, 1974.
Miller, Perry. *The New England Mind.* Harvard University Press, Cambridge, Mass., 1983.
Neville, Mark A. And Herzberg Max J.. *Literature in America.* Rand Mc Nold and Co.: U.S.A., 1958.
Untermeyer, Louis. *The Britannica Library of Great American Writers.* Vol II. Britannica Press: Chicago, 1960.

PAPER 14

ENGLISH PROSE II – MILL TO DIDION

CODE: MEN 14 **CREDITS: 6**
TOTAL MARKS: 100(70+30)
TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course aims to foster an appreciation of the genre of prose writing Post Lamb and includes the writing of prominent prose writers such as John Stuart Mill, Walter Pater, Lawrence, Orwell among others. Students are expected to approach the texts in this paper in the light of the ideas and issues discussed in Paper 1.

UNIT 1

John Stuart Mill: *What is Poetry*

Nineteenth century Philosophy, Poetry as a Form and Eloquence, Distinction between Novel and Poetry

Walter Pater : *Style*

Victorian Prose Style, Art for Art's Sake – Aesthetic Value of Literature, Diction, Design and Personality

UNIT 2

Robert Frost: *The Figure a Poem Makes*

Modern Views of Poetry, Delight and Wisdom in Poetry, Trace of Romantic Individualism

UNIT 3

D H Lawrence: *Why the Novel Matters*

Twentieth century view of Novel, Supreme position of Novel in the 20th century, Stream of Consciousness Technique.

George Orwell: *Shooting an Elephant*

Colonialism and Imperialism, The Image of the Sahib, Futility of the White Man's Dominion of the East, Autobiographical Elements.

UNIT 4

Joan Didion: *On the Road*

Twentieth century Essay, Combination of Social Analysis and Personal Confession, Self analysis and American female psyche.

BIBLIOGRAPHY/ RECOMMENDED READING

Adorno,Theodor W. "The Essay as Form" in *Notes to Literature,* Vol.I Trans. Sherry Weber Nicholsen. New York : Columbia University Press,1991.

Atkins, Douglas. *Tracing the Essay: Through Experience to Truth.* Athens: University of Georgia Press, 2005.

Butrym, Alexander J.(ed) *Essays on the Essay: Redefining the Genre.* Athens, Georgia: University of Georgia Press, 1993.

Joeres, Ruth-Ellen B, Elizabeth Mittman, *The Politics of the Essay: Feminist Perspectives.* Indiana: Indiana Univ. Press, 1993

Walker, Hugh. *The English Essay and Essayists.* New Delhi: S. Chand & Company, 1977

Chevalier, Tracy (ed.) *Encyclopedia of the Essay.* London and Chicago: Fitzroy Dearborn Publishers, 1997.

PAPER 15

ENGLISH FICTION II – LAWRENCE TO SARAMAGO

CODE: MEN 15 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

To gain a critical insight and understanding of some of the major twentieth century works of fiction. The new concepts and techniques in fiction will also be taken up for study. . Students are expected to approach the texts in this paper in the light of the ideas and issues in the history paper(MEN01)

UNIT 1 **(30 hrs)**

D H Lawrence: *Sons and Lovers*

Twentieth century Fiction, Stream of Consciousness technique, Autobiographical Elements, Oedipus complex and Epiphany.

UNIT 2 **(30 hrs)**

E M Forster: *The Celestial Omnibus*

Twentieth century Short Story, Modernism and Symbolism, Fantasy and Imagination

Katherine Mansfield: *Her First Ball*

Modernist Women, Short story writing in the 20th century, Feminism and Feminist perspectives, Elements of a Fairy tale.

UNIT 3 **(30 hrs)**

J D Salinger: *The Catcher in the Rye*

Modern American Novel, Loneliness and Alienation in modern day existence, Blend of Money and Power

J M Coetzee: *Foe*

South African Politics of Writing, Language and Power, Technique of Frame Story

UNIT 4 **(30 hrs)**

Jose Saramago: *Blindness*

Postmodern Novel, Speculative Fiction, Novel in a Portuguese Setting.

BIBLIOGRAPHY/ RECOMMENDED READING

Bradbury, Malcolm and James Mcfarlane. *Modernism.* Harmondsworth, 1976.

Cox, C.B., and Dyson A.E.,(eds) *The Twentieth Century Mind History of Ideas and Literature in Britain (3 Vols).* Oxford university Press: London, 1972.

David, Deidre. *The Cambridge Companion to the Victorian Novel*. Cambridge: CUP

Eagleton, Terry, *The English Novel.* Oxford: Blackwell, 2005

Lodge, David. *The Modes of Modern Writing.* Edward Publishers: London, 1977.

Woods, Tim. *Beginning Postmodernism.* Manchester University Press: Manchester, 1999.

SEMESTER IV

PAPER 16

LITERATURE 1950 – 2010

CODE: MEN 16 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course aims to familiarize the students with some of the most recent of the literary works and thereby encourage the students to assess the relationship between their contemporary literature and the literature before the 1950s. . Students are expected to approach the texts in this paper in the light of the ideas and issues in Paper 1.

UNIT 1 **(30hrs)**

Shashi Deshpande: *That Long Silence*

Indian Women writing in English, Female Quest for Identity, Feminist Criticism

Umberto Eco: *The Name of the Rose*

Postmodern Novel, Semiotics in Fiction, Historical Novel, The Significance of the Italian Setting

UNIT 2 **(30hrs)**

Ursula Le Guin: *The Left Hand of Darkness*

American Feminist Fantasy Writing, Androgyny and Sexual Identity in Science Fiction, Gender Studies

UNIT 3 **(30 hrs)**

John Osborne: *Look Back in Anger*

Kitchen-sink Drama, Social Realism in Drama, Autobiographical Elements, Britain and British Culture

UNIT 4 **(30 hrs)**

Dario Fo: *Accidental Death of an Anarchist*

Commedia dell'arte, Twentieth century Theatre, Farce.

BIBLIOGRAPHY/ RECOMMENDED READING

Bradbury, Malcolm, *The Modern British Novel.* London: Penguin, 1993

Bradbury, Malcolm and James Mcfarlane. *Modernism.* Harmondsworth, 1976.

Cox, C.B., and Dyson A.E.,(eds) *The Twentieth Century Mind History of Ideas and Literature in Britain (3 Vols).* Oxford university Press: London, 1972.

Eagleton, Terry, *The English Novel.* Oxford: Blackwell, 2005

Lodge, David. *The Modes of Modern Writing.* Edward Publishers: London, 1977.

Woods, Tim. *Beginning Postmodernism.* Manchester University Press: Manchester, 1999.

PAPER 17

AFRICAN LITERATURE

CODE: MEN 17 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

To familiarize the students with some of the representative texts of the African subcontinent and thereafter acquire a critical insights and understanding of African Literature as an outcome of African culture, politics and thought.

The course has been introduced in keeping with the growing interest in African literature in English departments across the world.

UNIT 1 **(30 hrs)**

Poetry

Lenrie Peters: *I Am Talking to You, My Sister*

African Poetry, Oral Tradition in Africa, Significant Themes

Wole Soyinka: *Abiku*

The Myth of the Spiritual Problem Child, Inevitibility of Death, Theme of Vanity and Pride, Poetic Style and Tone

UNIT 2 **(30 hrs)**

Fiction

Chinua Achebe: *Things Fall Apart*

The Archetypal Modern African Novel, Postcolonial Critique, Significance of the Title, The Igbo Community, The Influence of British Colonialism, Individual vs. Culture, Religion, Myth and History, Change and tradition

Nadine Gordimer: *My Son's Story*

Coloured Identity, Cultural Transformation, Trauma of Apartheid, The New South Africa, Significant Themes

UNIT 3 **(30 hrs)**

Drama

Ngugi wa Thiong'o: *Devil on the Cross*

Irony, Symbolic Novel, Post-Colonial Kenya as the Backdrop, "Satan of Colonialism", Modern Novel in Gikuyu

UNIT 4 **(30 hrs)**

Short Stories

Njabulo S. Ndebele: *The Prophetess*

Tayeb Salih: *A Handful of Dates* (Translated by Danys Johnson-Davies)

[Source: *The Anchor Book of Modern African Stories* (2002) edited by Nadezda Obradovic]

BIBLIOGRAPHY/ RECOMMENDED READING

Andrews, William L., Frances Smith Forster and Trudier Harris,ed. *The Concise Oxford Companion to African American Literature.* Oxford University Press, New York, 2001.

Anthonia C. Kalu **(**ed.) *The Rienner Anthology of African Literature.* First Indian edition: Viva Books, 2008.

Tejumola Olaniyan and Ato Quayson. *African Literature: An Anthology of Criticism and Theory.* Blackwell Publishing, 2007.

Dathorne, O.R. *African Literature in the Twentieth Century.* London: Heinemann, 1976

Eze, Emmanuel Chukwudi.(Ed.) *Postcolonial African Philosophy: A Critical Reader.* Massachusetts: Blackwell Publishers Ltd., 1997

Fage, J.D. and William Tordoff. *A History of Africa.* London: Routledge, 2006

Irele, F. Abiola.(Ed.) *The Cambridge Companion to the African Novel.* Cambridge: Cambridge University Press, 2009

Kalu, Anthonia C. (Ed.) *The Rienner Anthology of African Literature.* New Delhi: Viva Books, 2008 (First Indian edition)

Killam, G.D. (Ed.) *African Writers on African Writing*. London: Heinemann, 1973

Ngara, Emmanuel. *Art and Ideology in the African Novel: A Study of the Influence of Marxism on African Writing*. London: Heinemann, 1987 (Reprint)

Nkosi, Lewis. *Tasks and Masks: Themes and Styles of African Literature.* Harlow: Longman,1981

Olaniyan, Tejumola and Ato Quayson (Ed**.)** *African Literature: An Anthology of Criticism and Theory.* Massachusetts: Blackwell Publishing, 2007

Obradovic, Nadezda (Ed.) *The Anchor Book of Modern African Stories.* NY Garden City: Anchor Books, 2002

PAPER 18

RESEARCH METHODOLOGY

CODE: MEN 18 **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

This paper will acquaint students with research methods and methodology, training them to write

dissertations and papers.

UNIT 1 **(30 hrs)**

What is Research?

Definition and explanation of the terms Research, hypothesis in case of dissertation/thesis or thesis statement in case of Research Paper and analysis and interpretation of data.

Formulation of Research Problem

UNIT 2 **(30 hrs)**

Requirements of Research Paper

Format and Components of Research Proposal (Synopsis)

Format and Components of Dissertation / Thesis

UNIT 3 **(30 hrs)**

Major Theoretical Approaches to Literary Research (Postcolonial, Feminist, Ecocritical, etc.)

Tools of Research

UNIT 4 **(30 hrs)**

MLA Style Sheet (Latest Edition)

Bibliography

RECOMMENDED READINGS

Jayant Paranjape, *The Scholar Apprentice*

Madhu Malati Adhikari *A Students Handbook for Writing Research Term Paper*

Nicholas S. R. Walliman: *Research Methods: The Basics*

Jayant Paranjape. *Critical Investigations.* Dattasons:Nagpur.

PAPER 19

CREATIVE WRITING – POETRY

CODE: MEN 19 **CREDITS: 6**

TOTAL MARKS: 100 (70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

To train students to look at the world with a poet's eye and express themselves with clarity, precision and imagination. To also familiarise them with some of the technical features of various poetic genres.

UNIT 1

Elements of a Poem **(30 hrs)**

- Rhythm
- Rhyme
- Imagery
- Diction
- Stanza

UNIT 2 **(30 hrs)**

Kinds of Poetry

1. Lyric
- Haiku
- Ballad
- Sonnet
- Free-verse
- Cinquain

2. Comic Verse
- Limerick
- Clerihew

UNIT 3 **(30 hrs)**

Transcreation

- Changing a descriptive piece into poetry
- Changing a story into poetry

UNIT 4 **(30 hrs)**

Produce original pieces of poetry of various types.

RECOMMENDED READINGS

Abrams, M.H. *A Glossary of Literary Terms.* CBS Publishing: New York , 1986.
Lawrence, Perrine. *Literature: Structure, Sound and Sense.* Harcourt: Brace Jovanovich: New York, 1978.
Reeves, James. *The Writer's Approach to the Ballad.* Harrap: London, 1976.
Vogler, Christopher. *The Writer's Journey.* Pan Books: London, 1999.
Wallace, Hildick. *Thirteen Types of Narrative.* Macmillan: London, 1968.
Westland, Peter. *Literary Appreciation.* English Universities Press: London, 1966.

OPTIONAL PAPERS

PAPER 20

INDIAN WRITING IN ENGLISH

CODE: MEN 20 A **CREDITS: 6**

TOTAL MARKS: 100(70+30)
TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course aims at exposing the students to the historical and cultural background of Indian \Writing in English and thereby relate it to the fiction, poetry and drama of some of the prominent representative writers of the Indian experience including R.K.Narayan, Salman Rushdie, Amitav Ghosh, Daruwala, Mahapatra, Padmanabham amongst others.

UNIT 1 **(20 hrs)**

History

History of Indian Writing in English

UNIT 2 **(40 hrs)**

Fiction

R.K. Narayan: *The English Teacher*
Salman Rushdie: Haroun and the Sea of Stories
Amitav Ghosh: *The Shadow Lines*

UNIT 3 **(30 hrs)**

Poetry

Nissim Ezekiel: *Night of the Scorpion*
Kamala Das: *An Introduction*
Keki Daruwalla: *Gulzaman's Son*
Jayanta Mahapatra: *Dawn at Puri*

UNIT 4 **(30 hrs)**

Drama

Mahasweta Devi: *Mother of 1084*
Manjula Padmanabhan: *Lights Out*

BIBLIOGRAPHY/ RECOMMENDED READING

Dhavan, R.K. *Explorations in Modern Indo-English Fiction.* Bari Publications: New Delhi, 1982.

Dsouza, Eunice. *Talking Poems: Conversations with Poets.* Oxford University Press: New Delhi, 1999.

Mukherjee, Meenakshi. *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English.* Heinemann: New Delhi, 1971.

Naik, M.K.. *A History of Indian English Literature.* Sahitya Akademi: New Delhi, 1982.

_____. Ed *Aspects of Indian Writing in English.* Macmillan: Madras, 1980.

Naik, M.K. and Shyamala Narayan eds. *Indian English Literature 1980-2000: A Critical Survey.* New Delhi: Pencraft, 2004

Pandey and Barua. *New Directions in Indian Drama.* Prestige: New Delhi, 1994.

Sarkar, Sumit. *Modern India: 1885-1947* (2nd Edition) Basingstoke: Macmillan, 1989.

Trivedi, Harish. *Colonial Transactions.* Manchester Ohio Press: New York, 1995.

CONTEMPORARY CRITICAL THEORY

CODE: MEN 20 B **CREDITS: 6**

TOTAL MARKS: 100(70+30)

TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course attempts to give an overview of the major shifts in contemporary literary theories. It will deal with concepts and techniques that each theory has evolved.
Practical Criticism will also be introduced to perceive the relationship between text-author-reader-reality and the shift in these relationships.

UNIT 1 (**30 hrs)**

- New Criticism: I.A.Richards – the Two Uses of Language

  Allen Tate - Tension

  Cleanth Brooks– Language of Paradox

- Formalism: Victor Shklovsky– Defamiliarization

  Jan Mukarovsky- Foregrounding

  Mikhail Bakhtin – Dialogism, Polyphony, Heteroglossia

UNIT 2 **(30 hrs)**

- Structuralism: : Ferdinand de Saussure - The Sign

  Claude Levi Strauss - Binary Structures

- Post-Structuralism - Jacques Derrida– Signifier/Signified, Deconstruction

  Difference/Deference

  Michel Foucault– Discourse, Power/Knowledge

UNIT 3 **(30 hrs)**

3.1 New Historicism: Stephen Greenblatt - Historicity of the text and the textuality of history

3.2 Postcolonialism: Edward Said - Orientalism

UNIT 4 **(30 hrs)**

3.1 Psychoanalysis : Sigmund Freud, Jacques Lacan

3.2 Ecocriticism

BIBLIOGRAPHY/ RECOMMENDED READING

Barry, Peter. *Beginning Theory.* Routledge, London, 2010.
Buchanan, Ian. *A Dictionary of Critical Theory.* New York: Oxford University Press, 2010.
Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory* (4th Edition). London and New York: Penguin, 2000.
Culler, Jonathan. *Literary Theory: A Very Short Introduction.* London, Oxford University Press: 2000.
Green, Keith and Jill Le Brhan. *Critical Theory and Practice: A Course Book.* Routledge: London, 1996.
Guerin, Wilfred, L, et al. *A Handbook of Critical Approaches to Literature*. Oxford University Press: New York, 1992.

Hawkes, Terence. *Structuralism and Semiotics (*2nd Edition). New York: Routledge, 2003.
Jefferson, Ann and Robey, David, eds. *Modern Literary Theory: A Comparative Introduction.* Batsford: London, 1986.
Newton, K.M., ed. *Theory into Practice: A Reader in Modern Literary Criticism.* The Macmillan Press Ltd.: London, 1992.
Ryan, Michael. *Literary Theory: A Practical Introduction.* Blackwell: Oxford, 1999.
Selden, Raman. *A Reader's Guide to Contemporary Literary Theory***.** Pearson, Singapore, 2009.
Sturrock, John (Ed.) *Structuralism and Since: From Lévi-Strauss to Derrida*. New York: Oxford University Press, 1981.
Waugh, Patricia (Ed.) *Literary Theory and Criticism: An Oxford Guide.* New York: Oxford University Press, 2006.
Wheeler, Kathleen with C.T. Indra. *Explaining Deconstruction.* Macmillan; Chennai, 1997.
Woods, Tim. *Beginning Postmodernism.* Manchester University Press: Manchester, 1999.

AMERICAN LITERATURE

CODE: MEN 20 C **CREDITS: 6**
TOTAL MARKS: 100(70+30)
TOTAL TEACHING HOURS: 120

OBJECTIVES OF THE COURSE

The course attempts to understand the literature of the U.S.A. as an outcome of its tradition, culture and politics by introducing the students to the works of few prominent writers, writing in different genres, especially concentrating on the Modern American Literature.

UNIT 1 **(30 hrs)**

History

History of American Literature
American Renaissance of the 19th century
Literary-philosophical impetus of Transcendentalism
American Literary Thought

UNIT 2 **(30 hrs)**

Poetry

Whitman: *Song of Myself*
Whitman's Poetic Vision, Free Verse, Transcendentalist Influence, Romanticism and Realism
Frost: *Mending Wall*
Design
Fire and Ice
Modern American Poetry, Significant Themes, Poetic Style, Depiction of Rural Life

UNIT 3 **(30 hrs)**

Prose

Faulkner: *A Rose for Emily*
Allegory, Significance of the Title, Modern Tragedy, Tradition vs. Change, Power of Death

Poe: *Tell Tale Heart*
The Black Cat
Modern American Short story, Horror and Fantasy, Significant Themes

UNIT 4 **(30 hrs)**

Fiction

Morrison: *Jazz*
Historical Novel, Dantesque Trilogy, African-American Novel, Significance of the Title, Purgatory, Jazz Music, Narrative Style

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