



A Satyam Roychowdhury Initiative

## SYLLABUS FOR M.A. ENGLISH (2022)

### SCHOOL OF HUMANITIES

#### M.A in English

#### Credit Definition

Type	Duration (in Hour)	Credit
Lecture (L)	1	1
Tutorial (T)		
Practical (P)		

#### Total Credit

Year	Semester	hrs./Week	Credit
1 <sup>st</sup>	1 <sup>st</sup>	27	27
	2 <sup>nd</sup>	23	27
2 <sup>nd</sup>	3 <sup>rd</sup>	27	27
	4 <sup>th</sup>	14	14
<b>Total</b>			<b>95</b>

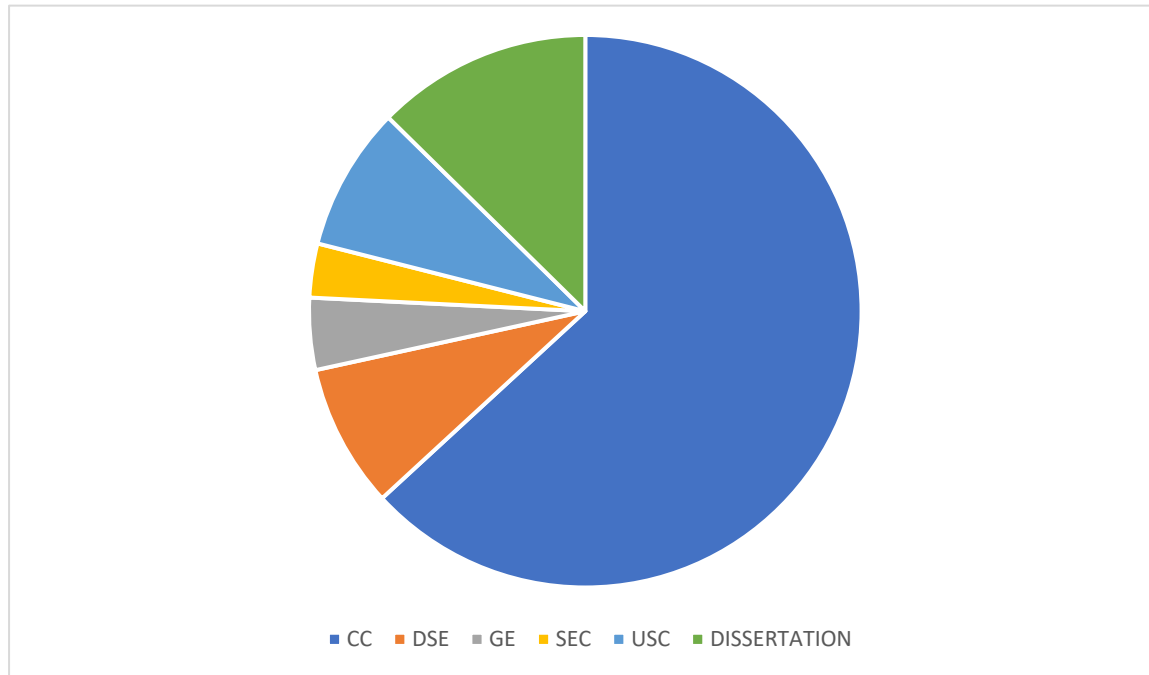
#### Category Codification with Credit Break up

Definition of Category	Code	No	Credit
Core Course	CC	15	60
Discipline Specific Elective	DSE	2	8
Generic Elective	GE	1	4
Skill Enhancement Course	SEC	3	3
University Specified Course	USC	4	8
Dissertation/ Project		1	12
<b>Total</b>			<b>95</b>



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**Category-wise Credit Distribution**





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**Subject Code**

<b>Place value</b>	1	2	3	4	5	6	7	8	9	10
<b>Code</b>	Course Category	Department Code		Program Code		Semester (for semester scheme)/ Year (for annual scheme)		Subject Type (Theory/Practical/Sessional/Project/Internship)		Subject Serial Number



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<u>SEMESTER</u>	<u>COURSE CATEGORY</u>	<u>COURSE NAME</u>	<u>CREDIT DISTRIBUTION</u>
<b>I</b>	<b>CC-I</b>	<b>14TH – 17TH CENTURY</b>	<b>4</b>
	<b>CC-II</b>	<b>LATE 17TH &amp; 18TH CENTURY</b>	<b>4</b>
	<b>CC-III</b>	<b>EARLY 19TH CENTURY</b>	<b>4</b>
	<b>CC-IV</b>	<b>LATE 19TH CENTURY</b>	<b>4</b>
	<b>CC-V</b>	<b>20TH CENTURY BRITISH POETRY</b>	<b>4</b>
	<b>GE-I</b>	<b>A. APPRECIATING SHAKESPEARE B. DALIT LITERATURE IN TRANSLATION C. LITERATURE &amp; FILM D. TAGORE LITERATURE IN ENGLISH &amp; TRANSLATION</b>	<b>4</b>
	<b>SEC-I</b>	<b>A. ENGLISH LANGUAGE TEACHING B. DIGITAL CONTENT WRITING C. SCHOLARLY WRITING: CITATIONS &amp; BIBLIOGRAPHY</b>	<b>1</b>
	<b>USC-I</b>	<b>FOREIGN LANGUAGE I</b>	<b>2</b>
			<b>TOTAL CREDIT - 27</b>
<b>II</b>	<b>CC-VI</b>	<b>20TH CENTURY BRITISH NOVELS</b>	<b>4</b>
	<b>CC-VII</b>	<b>20TH CENTURY BRITISH DRAMA</b>	<b>4</b>
	<b>CC-VIII</b>	<b>AMERICAN LITERATURE</b>	<b>4</b>
	<b>CC-IX</b>	<b>INDIAN WRITING IN ENGLISH</b>	<b>4</b>
	<b>CC-X</b>	<b>CLASSICAL LITERARY CRITICISM</b>	<b>4</b>
	<b>DSE-I</b>	<b>A. NON-BRITISH EUROPEAN LITERATURE B. COMMONWEALTH LITERATURE</b>	<b>4</b>
	<b>SEC-II</b>	<b>RESEARCH METHODOLOGY</b>	<b>1</b>
	<b>USC-II</b>	<b>FOREIGN LANGUAGE II</b>	<b>2</b>
			<b>TOTAL CREDIT –</b>



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			<b>27</b>
<b>III</b>	<b>CC-XI</b>	<b>16TH – 19TH CENTURY LITERARY CRITICISM</b>	<b>4</b>
	<b>CC-XII</b>	<b>20TH CENTURY LITERARY THEORY &amp; CRITICISM</b>	<b>4</b>
	<b>CC-XIII</b>	<b>GENDER STUDIES</b>	<b>4</b>
	<b>CC-XIV</b>	<b>POSTCOLONIAL LITERATURE</b>	<b>4</b>
	<b>CC-XV</b>	<b>CULTURE STUDIES</b>	<b>4</b>
	<b>DSE-II</b>	<b>A. AFRICAN, CARIBBEAN &amp; LATIN AMERICAN LITERATURE B. AUSTRALIAN &amp; CANADIAN LITERATURE</b>	<b>4</b>
	<b>SEC-III</b>	<b>LITERATURE REVIEW</b>	<b>1</b>
	<b>USC-III</b>	<b>FOREIGN LANGUAGE III</b>	<b>2</b>
			<b>TOTAL CREDIT – 27</b>
<b>IV</b>	<b>SESSIONAL</b>	<b>DISSERTATION</b>	<b>12</b>
	<b>USC-IV</b>	<b>FOREIGN LANGUAGE</b>	<b>2</b>
			<b>TOTAL CREDIT – 14</b>
<b>TOTAL CREDIT ACROSS SIX SEMESTERS – 95</b>			



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<b>SEMESTER</b>	<b>COURSE</b>	<b>TEXT</b>	<b>COURSE OBJECTIVE</b>	<b>COURSE OUTCOME</b>
<b>I</b>	<b>CC-I (14TH – 17TH CENTURY)</b>	1. Geoffrey Chaucer – <i>Prologue to the Canterbury Tales</i>	English Literature first took a cohesive shape from the 14th century onwards. By the 17th century, the stratification was complete with the arrival of literary geniuses like William Shakespeare and John Webster. The objective of this course is to introduce students to the initial phase of literary productions in English. Students will be introduced to key canonical texts which are essential for any one graduating with a PG degree in English Literature.	Students will get to know about Middle English Literature, Early Modern English Literature, Elizabethan and Jacobean Literature. Having taken this course, students will learn to appreciate why Chaucer, Machiavelli, More, Marlowe, Shakespeare and Webster are literary masters. Their knowledge and perception of literature will be significantly deepened.
		2. Niccolo Machiavelli – <i>The Prince</i>		
		3. Thomas More – <i>Utopia</i>		
		4. Christopher Marlowe – <i>Dr. Faustus</i>		
		5. William Shakespeare – <i>King Lear/ Richard III</i>		
		6. John Webster – <i>The Duchess of Malfi</i>		
	<b>CC-II (LATE 17TH &amp; 18TH CENTURY)</b>	1. John Milton – <i>Paradise Lost</i> (Book IV)	The emergence of John Milton in the scenario of English Literature marked a turning point. The political events leading up to the dethronement of Charles I	Students will learn about English epic poetry, Restoration Comedy, the beginnings of British Fiction and the Anti-Sentimental Comedy of the closing
		2. John Dryden – <i>Absalom and Achitophel</i>		



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		3. Alexander Pope – <i>Epistle to Dr. Arbuthnot</i> / William Congreve – <i>The Way of the World</i>	signalled a change in literary sensibility. With Milton, the old times were laid to rest. Poetry, drama and fiction took new turns and diversity was a hallmark of the literary production of the new era. Students reading this course would be expected to gain information about developments stretching from the late 17th century and running through the long 18th century.	decades of the 18th century. They will learn to understand how politics and literature intersect, and how the rise of a new middle-class affected the growth and development of the literature of England.
	4. Henry Fielding – <i>Tom Jones</i> / Lawrence Sterne – <i>Tristram Shandy</i>			
	5. Jonathan Swift – <i>Gulliver’s Travels</i> / Daniel Defoe – <i>Robinson Crusoe</i>			
	6. R.B. Sheridan – <i>The Rivals</i> / Oliver Goldsmith – <i>She Stoops to Conquer</i>			
	<b>CC-III (EARLY 19TH CENTURY)</b>	1. William Blake – <i>Songs of Innocence and of Experience</i> (Selections)	The early 19th century being one of the most distinctive periods in the history of English literature, students need to be introduced to the literature of the period. Focussed primarily on the most typical of the genres, poetry, this course will explore the writings of the major British Romantics beginning with William Blake and continuing up to	Students will get to read and appreciate some of the most crucial Romantic literary texts and gain an insight into the inspirational and imaginative texts produced by the poets of this time. From Blake’s short lyrics, through Wordsworth’s longer ones, Coleridge’s narrative poetry, Shelley’s visionary utterances to Keats’ Odes and Byron’s satire, the
	2. William Wordsworth – “Intimations of Immortality”			
	3. S.T. Coleridge – <i>Rime of the Ancient Mariner</i> / <i>Christabel</i> (Part I)			
	4. John Keats – “Ode on a Grecian Urn”, “Ode on Melancholy”, “Ode to Psyche”			



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		5. P.B. Shelley – “To a Skylark”, “Ozymandias”/ “One Word is too Often Profaned”	Lord Byron.	learner will become knowledgeable about the Romantic phase of English literature.
		6. Lord Byron – <i>Don Juan</i> (Canto I)		
<b>CC-IV (LATE 19TH CENTURY)</b>		1. Alfred Lord Tennyson – <i>In Memoriam</i> (Selections)	The aftereffects of the Industrial Revolution and the disquietude produced in society by the coming of Darwin’s theories left an impact upon the literature of the Victorian age. The litterateurs of the time responded in various diverse ways and it is such shifts that takers of this course are expected to learn about. From Tennyson to Dickens, Shaw to Hardy, students will read about a representative body of Victorian literature.	Students will be enabled to engage with the complexities of religious belief, sociocultural ethics and comedic orientations as contained in literature by completing this course. They will be enlightened about late 19th century English literature as a distinctive phase in the evolution of British literature.
		2. Robert Browning – “Fra Lippo Lippi”, “Andrea Del Sarto”, “The Bishop Orders His Tomb at St. Praxed’s Church”		
		3. Charles Dickens – <i>A Tale of Two Cities</i>		
		4. Thomas Hardy – <i>Tess of the D’Urbervilles</i>		
		5. Oscar Wilde – <i>The Picture of Dorian Gray</i>		
		6. G.B. Shaw – <i>Man and Superman/ Saint Joan</i>		





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<b>CC-V (20TH CENTURY BRITISH POETRY)</b>	1. W.B. Yeats – “The Second Coming”, “Leda and the Swan”, “An Acre of Grass”	The intention of this course is to focus on a specific genre, that of poetry, at a specific time, that of the 20th century. The reason why the poetic genre has been concentrated upon is because the last century witnessed a whole variety of experiments undertaken in verse. High experimentalism and innovation being the hallmark of the poetry of this time, students will be exposed to innovations in content, form and style.	Individuals taking this course will gain insight into the techniques as well as the social and cultural aspects of tradition. They will become acquainted with a representative sampling of the work of poets ranging from the early 20th century writers like Yeats and Eliot, some poetry of the 30’s and the 40’s, as well as late 20th century poetry.
	2. T.S. Eliot – <i>The Waste Land</i>		
	3. W.H. Auden – “The Shield of Achilles”		
	4. Philip Larkin – “The Whitsun Weddings”, “Aubade”, “MCMXIV”		
	5. Ted Hughes – <i>The Hawk in the Rain</i> (Selections)		
	6. Carol Ann Duffy – (Selections)		
	<b>GE-I A. (APPRECIATING SHAKESPEARE)</b>		
	2. <i>Othello</i>		



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		3. <i>Sonnets</i> (Selections)	objective is to expose students from other departments to the riches of the literatures in English.	
<b>GE-I B. (DALIT LITERATURE IN TRANSLATION)</b>	1. Bama – <i>Kurukku</i>	2. Om Prakash Valmiki – <i>Joothan</i>	The Generic Elective courses offered by the Department of English, SNU are intended to familiarize students of other disciplines with significant canonical texts in the field of English Literature. The objective is to expose students from other departments to the riches of the literatures in English.	Sympathy, understanding, and the appreciation of the marginalized will be the take-away from this course. Dalit Literature having become prominent and important in our times, those taking this course will be enlightened about this literature.
	3. Sharan Kumar Limbale – <i>Towards an Aesthetic of Dalit Literature: History, Controversies &amp; Considerations</i> (Introduction)			
<b>GE-I C. LITERATURE &amp; FILM</b>	1. Film Screenings: a. <i>Rear Window</i> - Dir: Alfred Hitchcock [1954] b. <i>Meghe Dhaka Tara</i> (The Cloud-Capped Star) - Dir: Ritwik Ghatak [1960] c. <i>Charulata</i> (The Lonely Wife) - Dir: Satyajit Ray [1964]		The Generic Elective courses offered by the Department of English, SNU are intended to familiarize students of other disciplines with significant canonical texts in the field of English Literature. The objective is to expose students from other	Those taking this course will be exposed to an intersemiotic discourse. Films and literature being often intertwined as media, students will learn to negotiate between the visual and the written.



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		<p>2. Essays:</p> <p>a. Laura Mulvey – “Visual Pleasure and Narrative Cinema”</p> <p>b. Chidananda Dasgupta – “Cinema, Marxism and the Mother Goddess”</p> <p>c. Brinda Bose – “Modernity, Globality, Sexuality, and the City: A Reading of Indian Cinema”</p>	departments to the riches of the literatures in English.	
	<b>GE-I D. (TAGORE LITERATURE IN ENGLISH &amp; TRANSLATION)</b>	1. “Kabuliwala”, “Shubha”, “Konkal”	The Generic Elective courses offered by the Department of English, SNU are intended to familiarize students of other disciplines with significant canonical texts in the field of English Literature. The objective is to expose students from other departments to the riches of the literatures in English.	The reading of Tagore literature will lead to a better appreciation of the Indian sensibility. Tagore’s fiction and poetry will lead to a fuller education of the student concerned.
		2. <i>Gitanjali</i> (Selections)		
		3. <i>Red Oleanders</i> (Excerpts)		
	<b>SEC-I A. (ENGLISH LANGUAGE)</b>	1. Background to the teaching of English in India in the colonial period; influence of missionary	As the world moves towards a globalization in which the Anglophone nations have an	Students completing this course will come to be acquainted with fundamental



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<b>TEACHING)</b>	<p>education; Thomas Babington Macaulay's minute of 2nd February 1835, Sir Charles Wood's Despatch (1854); post-Independence decolonization of English studies; new educational policies in India etc.</p>	<p>important place and role, there has come about a demand for professionals who can help those with limited or no English skills to learn the language for either professional or social reasons. Hence, English Language Teaching (ELT) has emerged today as a virtually separate discipline different from English Literature studies. This course will provide students with essential ELT knowledge and skills.</p>	<p>ELT methods. This knowledge and training may help them to find employment as English Language teachers in technical colleges and institutes which require personnel to teach Communicative English, Functional English and English for Special Purposes (ESP).</p>
	<p>2. Language Acquisition Theories Behaviourist &amp; Cognitive Theories etc. (Skinner, Pavlov, Piaget, Krashen, Chomsky)</p>		
	<p>3. Teaching Methods and Approaches – Grammar-Translation Method; Direct Method; Bilingual Method; Total Physical Response; Communicative Approaches; Performative Approaches et al. Tasks for Language Teaching – Lesson Plan; Ice-breaking Activities; Tasks for Listening, Speaking, Reading, Writing; Communicational Skills; the use of Aids in the Classroom and Practice Teaching</p>		



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		4. Fundamentals of Phonology				
<b>SEC-I B. (DIGITAL CONTENT WRITING)</b>	1. What is Content Writing? Types of Content Writing	2. Identifying Audience and Catering Content to Their Requirements Strategies to Make Content Attractive to and Effective for the Audience Effective Channels of Dissemination Effective Use of Keywords	3. Grammatical Correctness Determination of Correct Length for Content	To introduce students to the rudiments of creating content for digital media.	Students will learn the techniques of writing for different digital platforms through mini-projects and assignments.	
	<b>SEC-I C. (SCHOLARLY WRITING)</b>	1. Introduction to Scholarly Writing	2. Learning to Read Critically	3. Learning to Read Poetry, Drama, Fictional and Non-Fictional Prose	4. Comprehension and Writing	To introduce students to some of the basic principles of academic writing.



**SYLLABUS FOR M.A. ENGLISH (2022)**

	<b>USC-I (FOREIGN LANGUAGE I)</b>		<p>The learning of an International Language by a student has manifold benefits. Knowledge of a foreign language not only enhances cognitive skills, but also enlarges employment opportunities. In today's environment of globalization, Indian students are finding higher education and job opportunities in a number of European and Asian nations. In many cases, a prerequisite for a student wishing to go abroad is a knowledge of the language of the country. The objective of the Foreign Language courses in this University is to open up new doors of opportunity for students.</p>	<p>Students are offered six International languages – viz. Chinese (Mandarin), French, German, Italian, Japanese and Spanish. By studying any one of these languages, they gain competence and confidence equally as becoming capable of appreciating the nuances of the cultures of peoples of other nations.</p>
<b>II</b>	<b>CC-VI (20TH CENTURY BRITISH NOVELS)</b>	<ol style="list-style-type: none"> <li>1. James Joyce – <i>A Portrait of the Artist as a Young Man</i></li> <li>2. E.M. Forster – <i>A Passage to India</i></li> </ol>	<p>The English novel may be said to have come of age in the 20th century. A range of fiction writers extended the scope and built upon the</p>	<p>Students will be made aware not only about the changing contours of English fiction, but also informed about the technical aspects underlined</p>



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		3. D.H. Lawrence – <i>Women in Love</i>	older tradition of the novel in England. The present course is intended to inform students about the new directions that British fiction took in the 20th century.	the writing of fiction like characterology and narratology. They will learn at first hand how to read and appreciate near-contemporary fiction ranging from that of stream-of-consciousness, dystopia, psychological, campus fiction et al.
		4. George Orwell – <i>1984</i>		
		5. William Golding – <i>Lord of the Flies</i>		
		6. Kingsley Amis – <i>Lucky Jim</i> / Anthony Burgess – <i>A Clockwork Orange</i>		
	<b>CC-VII (20TH CENTURY BRITISH DRAMA)</b>	1. J.M. Synge – <i>A Playboy of the Western World</i>	As a logical explanation of students' familiarity with dramatic literature up to the 18th century, this course will update learning about 20th century drama. Learners will read and come to appreciate the brilliance of playwrights like Eliot, Synge, Beckett, Wesker, Pinter and Stoppard.	From the texts studied in this course, students will be able to acquire information and knowledge about Modern British drama. From verse plays to socially relevant drama, to the Absurdist tradition, learners will gain an exposure to a wide range of dramatic literature.
		2. T.S. Eliot – <i>Murder in the Cathedral</i>		
		3. Samuel Beckett – <i>Waiting for Godot</i>		
		4. Harold Pinter – <i>The Dumbwaiter</i>		
		5. Arnold Wesker – <i>Roots</i>		
		6. Tom Stoppard – <i>Rosencrantz and Guildenstern are Dead</i>		



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<b>CC-VIII (AMERICAN LITERATURE)</b>	1. Walt Whitman – <i>Leaves of Grass</i> (Excerpts), H.D. Thoreau – <i>Walden</i>	This comprehensive course on American literature has been designed with the objective of acquainting students with some of the greatest American writers of poetry, fiction and drama. It is intended to create a greater awareness in the minds of students beyond the province of British literature. As an introductory course, its objectives are broad in nature.	Learners will be introduced to a plethora of American literary texts, fiction, prose writing, poetry and drama, starting from the 19th century to the mid-20th century. Its proposed outcome should be students getting to know some of the important nuances and directions of American literature.
	2. R.W. Emerson – “The American Scholar”/ Frederick Douglas – <i>A Narrative of the Life of Frederick Douglas</i> (Chapter 1 – 7)		
	3. Nathaniel Hawthorne – <i>The Scarlet Letter</i>		
	4. F. Scott Fitzgerald – <i>The Great Gatsby</i>		
	5. Eugene O’Neill – <i>Mourning Becomes Electra</i> / Edward Albee – <i>Who’s Afraid of Virginia Woolf?</i>		
	6. William Faulkner – <i>The Sound and the Fury</i>		
	<b>CC-IX (INDIAN WRITING IN ENGLISH)</b>		
2. Mulk Raj Anand – <i>Coolie</i> / U.R. Ananthamurthy – <i>Samskara</i>			
3. Nirad C. Chaudhuri – <i>The Autobiography of an Unknown</i>			





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		<p><i>Indian/ Bhabani Bhattacharya – Shadow from Ladakh</i></p> <p>4. Kiran Desai – <i>The Inheritance of Loss/ Arundhati Roy – The God of Small Things</i></p> <p>5. Mahesh Dattani – <i>Seven Steps Around the Fire/ Dance Like a Man</i></p> <p>6. Amitav Ghosh – <i>The Imam and the Indian</i> (Excerpts)</p>	<p>at present come into its own. Indian poets, novelists and playwrights have produced a substantial body of literary texts of considerable merit. The objective of this course will be to familiarize students with the best examples of Indian Writing in English.</p>	<p>English literature. This course will throw light on the rich diversity of Indian culture in literary representation.</p>
	<b>CC-X (CLASSICAL LITERARY CRITICISM)</b>	<p>1. Plato – <i>The Republic</i> (Books III &amp; X)</p> <p>2. Aristotle – <i>The Poetics</i></p> <p>3. Cicero – <i>On the Ideal Orator</i></p> <p>4. Horace – <i>Ars Poetica</i></p> <p>5. Longinus – <i>On the Sublime</i></p> <p>6. Dante – <i>Divine Comedy</i> (Excerpts)</p>	<p>This course is intended to provide students with an overview of the critical trends in the Western intellectual tradition starting from Plato. It is aimed at providing a foundation for students in engaging with literary criticism.</p>	<p>Students will be exposed to trends in Classical Greek and Roman literary criticism. They will get to be acquainted with originary thinkers like Plato, Aristotle, Horace, Longinus, Dante and Cicero.</p>
	<b>DSE-I A. (NON-BRITISH)</b>	<p>1. Miguel de Cervantes – <i>Don Quixote</i></p>	<p>The literature produced in Europe from the 16th century</p>	<p>Students taking this course will come to be familiarized</p>



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<b>EUROPEAN LITERATURE)</b>	2. Fyodor Dostoevsky – <i>Crime and Punishment</i> / Leo Tolstoy – <i>Anna Karenina</i>	onwards was marked by innovation and stylistic experimentation. Some of the most brilliant literature was produced in nations like Spain, Russia, Germany, France and Italy. This course is intended to acquaint learners with some of the most important writers of Early Modern to Postmodern European literature.	with some examples of Western literature written outside the British Isles. Their awareness about the greater European tradition of literature will be enhanced.
	3. Gustave Flaubert – <i>Madame Bovary</i> / Marcel Proust – <i>In Search of Lost Time</i>		
	4. Thomas Mann – <i>Death in Venice</i> / Gunter Grass – <i>The Tin Drum</i>		
	5. Umberto Eco – <i>The Name of the Rose</i> / Foucault’s <i>Pendulum</i>		
<b>DSE-I B. (SOUTH ASIAN &amp; EAST ASIAN LITERATURE)</b>	1. Salman Rushdie – <i>Midnight’s Children</i> / <i>Imaginary Homelands</i> (Excerpts)	Beyond Indian writing in English, there exists a substantial body of literary texts authored by individuals from a South Asian/ East Asian background. This course will aim to introduce students to some of this writing.	Reading Asian literature will open up a new horizon for students of English literature. The purpose of this paper will be to make students aware of Asian writing.
	2. Kazuo Ishiguro – <i>The Artist of the Floating World</i>		
	3. Timothy Mo – <i>The Monkey King</i>		
	4. Taslima Nasreen – <i>Lajja</i>		
	5. Mohsin Hamid – <i>Exit West</i>		
<b>SEC-II (RESEARCH METHODOLOGY)</b>	1. Types of Research Identification of important and appropriate scholarly/ critical sources	To introduce students to the ‘how’s of research and scholarly documentation.	Students will gain knowledge in how to conduct research on their own in specific areas either assigned to them or



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		Using/ Incorporating research findings (summary/ paraphrase/ direct quotation)		chosen by them.
		2. Plagiarism – Definition; Types; Importance; Legal Implications etc.		
		3. Importance of Citation Methods of Citation – Style Guides (MLA/Chicago/APA) etc. Preparation of Bibliography Formatting of an Academic Paper/ Article/ Essay/ Dissertation		
	<b>USC-III (FOREIGN LANGUAGE III)</b>		The learning of an International Language by a student has manifold benefits. Knowledge of a foreign language not only enhances cognitive skills, but also enlarges employment opportunities. In today’s environment of globalization, Indian students are finding higher education and job	Students are offered six International languages – viz. Chinese (Mandarin), French, German, Italian, Japanese and Spanish. By studying any one of these languages, they gain competence and confidence equally as becoming capable of appreciating the nuances of the cultures of peoples of



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			opportunities in a number of European and Asian nations. In many cases, a prerequisite for a student wishing to go abroad is a knowledge of the language of the country. The objective of the Foreign Language courses in this University is to open up new doors of opportunity for students.	other nations.
<b>III</b>	<b>CC-XI (16TH – 19TH CENTURY LITERARY CRITICISM)</b>	<ol style="list-style-type: none"> <li>1. Philip Sidney – <i>An Apology for Poetry</i> (Excerpts)</li> <li>2. John Dryden – <i>An Essay on Dramatic Poesy</i> (Excerpts)/ Dr. Johnson – <i>Preface to Shakespeare</i> (Excerpts)</li> <li>3. Alexander Pope – <i>An Essay on Criticism</i>/ Jeremy Collier – <i>A Short View of the Immorality and Profaneness of the English Stage</i></li> <li>4. William Wordsworth – <i>Preface to the Lyrical Ballads</i></li> </ol>	Literary criticism in England which came to be born in the 16th century underwent transitions and developments till the late 19th century. Responses to literature oscillated from romanticism to neoclassicism. The early literary critics were litterateurs as well as practicing critics, and their critical writings need to be taught to students of English literature. The objective of this course is to help students	The learner will learn to appreciate different theoretical perceptions about literature. They will learn how the flow of literary criticism shifted from Sidney’s aestheticism to Romantic expressionism to Victorian pragmatism.



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		5. S.T. Coleridge – <i>Biographia Literaria</i> (Excerpts)	understand what literary criticism is all about.	
		6. Matthew Arnold – <i>Culture and Anarchy</i> (Excerpts)		
	<b>CC-XII (20TH CENTURY LITERARY THEORY &amp; CRITICISM)</b>	1. T.S. Eliot – “Tradition and the Individual Talent”, “Hamlet and his Problems”, “The Metaphysical Poets”	Arguably, the most radical shifts in the theorization of literature took place during the long 20th century. Growing out of and going beyond the Romantic and Victorian traditions, T.S. Eliot ushered in new values, perspectives and orientations. In the latter half of the 20th century, there emerged Theory. The objective of this course is to inform students about these developments.	The learner will gain essential knowledge not only of early 20th century literary criticism, but also of contemporary Theory. It will familiarize students with some of the most crucial texts in the field.
		2. Jean Baudrillard – “Of Simulation and Simulacra”		
		3. Roland Barthes – “Death of the Author”/ Stanley Fish – “Is there a Text in the Class?”		
		4. Jacques Derrida – “Structure, Sign and Play in the Discourse of the Human Sciences”		
		5. Michel Foucault – “What is an Author?”		
		6. Mikhail Bakhtin – <i>The Dialogic Imagination</i> (Excerpts)/ Louis Althusser – <i>Ideology and Ideological State Apparatuses</i> (Excerpts)		



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	<b>CC-XIII (GENDER STUDIES)</b>	<ol style="list-style-type: none"> <li>1. Mary Wollstonecraft – <i>A Vindication on the Rights of Women</i> (Excerpts)</li> <li>2. Virginia Woolf – <i>A Room of One’s Own</i> (Excerpts)</li> <li>3. Simone de Beauvoir – <i>The Second Sex</i> (Excerpts)</li> <li>4. Michel Foucault – <i>The History of Sexuality</i> (Vol. 1)</li> <li>5. Judith Butler – <i>Gender Trouble</i></li> <li>6. Elaine Showalter – <i>A Literature of their Own</i> (Excerpts)/ Helene Cixous – “The Laugh of the Medusa”</li> </ol>	<p>The main aim of this course is to give the student an idea about Gender Studies, which was born out of a reaction to the limitations of Feminist Studies. The concept of gender being radically redefined over the last few decades, it is important to sensitize students to new realizations of gender.</p>	<p>This course will generate awareness in the minds of students, and contribute to an enlargement in their understandings of gender.</p>
	<b>CC-XIV (POSTCOLONIAL LITERATURE)</b>	<ol style="list-style-type: none"> <li>1. Frantz Fanon – <i>The Wretched of the Earth/ Black Skin, White Masks/ Sri Aurobindo – Doctrine of Passive Resistance</i> (Excerpt)/ <i>The Future Poetry</i> (Excerpt)</li> <li>2. Edward Said – <i>Orientalism</i> (Introduction)</li> </ol>	<p>The experience of postcoloniality affected the themes, forms and shapes of literature from the 17th century onwards. However, it was only with the pioneering theorization of Edward Said that the discipline of postcolonialism came into</p>	<p>By being made aware of the writings of key thinkers like Said, Fanon, Spivak, Bhabha et al., the student will get a sense of how postcoloniality is not monolithic but something that encompasses a diverse range of approaches and attitudes.</p>



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		<p>3. Gayatri Chakraborty Spivak – “Can the Subaltern Speak?”</p> <p>4. Homi Bhabha – <i>The Location of Culture</i> (Excerpt)</p> <p>5. Aijaz Ahmad – “Indian Literature: Notes Towards the Definition of a Category”</p> <p>6. Ranajit Guha – <i>A Subaltern Studies Reader</i> (Excerpt)/ Dipesh Chakraborty – <i>Provincializing Europe: Postcolonial Thought and Historical Difference</i> (Excerpt)/ Vikram Sampath – “Bravehearts of Bharat: Vignettes from Indian History”</p>	<p>being. This course is intended to provide an exposure to some of the best thoughts of the best minds who have written on postcoloniality.</p>	
	<p><b>CC-XV (CULTURAL STUDIES)</b></p>	<p>1. Stuart Hall – “Encoding/ Decoding”</p> <p>2. Max Horkheimer and Theodor Adorno – <i>The Culture Industry: Enlightenment as Mass Deception</i> (Excerpt)</p> <p>3. Raymond Williams – <i>Culture and Society</i></p>	<p>Culture Studies in recent years has emerged as an important sight for research and studies. This course is intended to introduce students to the concept of culture. It will help the learner to investigate the manifold dimensions of</p>	<p>After taking this course, students will gain knowledge about interdisciplinary formations. They will gain insights into how cultural practices impact on literary texts, and vice-versa.</p>



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		4. Antonio Gramsci – <i>Prison Notebooks</i> (Vol. 1)	scrutinies of culture.	
		5. Michel Foucault – “Space, Power and Knowledge”/ James Clifford – “On Collecting Art and Culture”		
		6. Roland Barthes – <i>Mythologies</i> (Excerpt)		
	<b>DSE-II A. (AFRICAN, CARIBBEAN &amp; LATIN AMERICAN LITERATURE)</b>	1. Derek Walcott – <i>Dream on Monkey Mountain</i> / Alice Walker – <i>The Color Purple</i>	After the recension of Imperialism, there was a flowering of literature in English in the African, Caribbean and Latin American nations. New voices began to be heard and new experiences (often of a postcolonial ilk) came to become prominent. This course is intended to acquaint students with some aspects of this mid-to-late-20th century effloresces.	The students taking this course will be exposed to cultural nuances and ideological imperatives beyond the range of their quotidian understandings. The deep outcome will be an enlargement of literary sensibility.
		2. V.S. Naipaul – <i>A House for Mr. Biswas</i> / J.M. Coetzee – <i>Disgrace</i>		
		3. Jean Rhys – <i>Wide Sargasso Sea</i> / Toni Morrison – <i>Beloved</i>		
		4. Chinua Achebe – <i>No Longer at Ease</i> / Doris Lessing – <i>The Grass is Singing</i>		
		5. Gabriel Garcia Marquez – <i>Chronicle of a Death Foretold</i>		





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<b>DSE-II B. (AUSTRALIAN &amp; CANADIAN LITERATURE)</b>	1. Patrick White – <i>Voss</i>	Beyond Great Britain and America, English literature flourished in Canada and in Australia. The two nations with widely different natural environments helped give birth to a significant amount of literature different from American or British writings. The genres of poetry, drama and fiction took on new expressive glyphs in Australian and Canadian writing. It will be the purpose of this course to help students sample some elements of this new literature.	The primary objective of this course is to give space to writings generated outside the principal Anglophone countries.
	2. Peter Carey – <i>True History of the Kelly Gang</i>		
	3. Judith Wright – (Selections)		
	4. Duncan Campbell Scott – (Selections)/ Leonard Cohen – (Selections)		
	5. Margaret Atwood – <i>The Handmaid's Tale</i>		
<b>SEC-III (LITERATURE REVIEW)</b>		Students will learn how to conduct a review of critical/scholarly works for academic purposes.	Students will submit a written document/text embodying a literature review in a specific area of focus.
<b>USC-III (FOREIGN LANGUAGE III)</b>		The learning of an International Language by a student has manifold benefits. Knowledge of a	Students are offered six International languages – viz. Chinese (Mandarin), French, German, Italian, Japanese



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			<p>foreign language not only enhances cognitive skills, but also enlarges employment opportunities. In today's environment of globalization, Indian students are finding higher education and job opportunities in a number of European and Asian nations. In many cases, a prerequisite for a student wishing to go abroad is a knowledge of the language of the country. The objective of the Foreign Language courses in this University is to open up new doors of opportunity for students.</p>	<p>and Spanish. By studying any one of these languages, they gain competence and confidence equally as becoming capable of appreciating the nuances of the cultures of peoples of other nations.</p>
<b>IV</b>	<b>DISSERTATION</b>		<p>All M.A. students will have to write, submit and present a dissertation of length of approximately 5000 words on a prescribed topic. The objective of this will be to enhance a student's thinking skills, and to develop her/ his thinking abilities. The student will learn to apply in practice</p>	<p>The experience of conducting research, collecting data and the presentation of findings in a cogent and coherent manner will go a long way in developing the intellectual abilities of the student. Each dissertation writer will be trained in academic writing and prepared for the</p>



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			what she/ he has learnt in her/his Research Methodology course.	organized expression of ideas gained through research. These abilities will to be useful for the student in later life.
	<b>USC-IV (FOREIGN LANGUAGE IV)</b>		The learning of an International Language by a student has manifold benefits. Knowledge of a foreign language not only enhances cognitive skills, but also enlarges employment opportunities. In today's environment of globalization, Indian students are finding higher education and job opportunities in a number of European and Asian nations. In many cases, a prerequisite for a student wishing to go abroad is a knowledge of the language of the country. The objective of the Foreign Language courses in this University is to open up new doors of opportunity for students.	Students are offered six International languages – viz. Chinese (Mandarin), French, German, Italian, Japanese and Spanish. By studying any one of these languages, they gain competence and confidence equally as becoming capable of appreciating the nuances of the cultures of peoples of other nations.



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