

***Syllabi and Scheme of Examination***

***for***

**MA English (Two-Year PG Degree Programme)  
(With effect from August, 2023)**



**University School of Humanities and Social Sciences  
Guru Gobind Singh Indraprastha University  
Dwarka, New Delhi - 110078**

**University School of Humanities and Social Sciences**  
**MA English (Course Outline)**

**SEMESTER – I**

Sl. No.	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Theory</b>				L + T	L, T, P*
1	09601	HCS 601	British Novel	4+1=5	Lectures/Class Room Discussion /Self Study/ Assignments
2	09603	HCS 603	British Poetry I	4+1=5	Lectures/Class Room Discussion /Self Study/ Assignments
3	09605	HCS 605	Shakespearean Drama	4+1=5	Lectures/Class Room Discussion /Self Study/ Assignments
4	09607	HCS 607	American Novel	4+1=5	Lectures/Class Room Discussion /Self Study/ Assignments
<b>Practical/Workshop</b>					
5	09651	HCS 651	Theatre	5	NUES/Lec-dems, Workshop, Rehearsal/ Performance

\* Note: L = Lecture; T=Tutorial; P = Practical

In case of Practicals/Tutorials/Seminars, one credit would be equivalent to two hours of teaching.

**SEMESTER – II**

Sl. No	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Theory</b>				L + T	L, T, P
1	09602	HCS 602	European Novel	4+1=5	Lectures/Class Room Discussion /Presentations/ Self Study /Assignments
2	09604	HCS 604	British Poetry II	4+1=5	Lectures/Class Room Discussion /Self Study/ Assignments
3	09606	HCS 606	American Poetry & Drama	4+1=5	Lectures/Class Room Discussion /Self Study/ Assignments
4	09608	HCS 608	Contemporary Literary Theory	4+1=5	Lectures/Class Room Discussion /Self Study/ Assignments
<b>Practical/Seminar</b>					
5	09652	HCS 652	Seminar	5	NUES/ Mentor-Students Deliberations/ Fortnightly Seminars/Presentations

**SEMESTER – III**

Sl. No	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Elective – I: (Any one from the following):</b>				L + T	L, T, P
1	09701	HCS 701	War Literature	4+1=5	Lectures/ Film Screenings and Discussions/Self Study/ Assignments
	09703	HCS 703	Narratives of Protest	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Elective – II (Any one from the following):</b>					
2	09705	HCS 705	Partition Writings-I	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09707	HCS 707	Life and Literature-I	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09709	HCS 709	Literature and World Cinema	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Elective – III (Any one from the following):</b>					
3	09711	HCS 711	Gender and Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09713	HCS 713	World Drama (from 1880 to 1945)	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09715	HCS 715	Indian Aesthetics and Theory-I	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Elective – IV (Any one from the following):</b>					
4	09717	HCS 717	Cultural Studies-I	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09719	HCS 719	African Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09721	HCS 721	Science Fiction-I	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Assignment/Term Paper</b>					
5	09751	HCS 751	Research Methodology	5	NUES/ Written Assignment and Paper Writing



### SEMESTER – IV

Sl. No.	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Elective I (Any one from the following):</b>					
1	09702	HCS 702	Indian English Novel	4+1=5	Lectures/ Class Room Discussion /Self Study/ Assignments
	09704	HCS 704	Contemporary South Asian Fiction	4+1=5	Lectures/ Class Room Discussion/ Self Study/ Assignments
	09706	HCS 706	World Literature	4+1=5	Lectures/ Class Room Discussion/ Self Study/ Assignments
<b>Elective –II (Any one from the following):</b>					
2	09708	HCS 708	Partition Writings-II	4+1=5	Lectures/ Class Room Discussion /Self Study/ Assignments
	09710	HCS 710	Life and Literature-II	4+1=5	Lectures/ Class Room Discussion /Self Study/ Assignments
	09712	HCS 712	Literature and Indian Cinema	4+1=5	Lectures/ Class Room Discussion /Self Study/ Assignments
<b>Elective –III (Any one from the following):</b>					
3	09714	HCS 714	Gender as Performance	4+1=5	Lectures/ Class Room Discussion /Self Study/ Assignments
	09716	HCS716	World Drama (1950s onwards)	4+1=5	Lectures/ Class Room Discussion /Self Study/ Assignments
	09718	HCS718	Indian Aesthetics and Theory-II	4+1=5	Lectures/ Class Room Discussion /Self Study/ Assignments
<b>Elective –IV(Any one from the following):</b>					
4	09720	HCS720	Cultural Studies-II	4+1=5	Lectures/ Class Room Discussion /Self Study/ Assignments
	09722	HCS722	African Diasporic Literature	4+1=5	Lectures/ Class Room Discussion /Self Study/ Assignments
	09724	HCS724	Science Fiction-II	4+1=5	Lectures/ Class Room Discussion /Self Study/ Assignments
<b>Dissertation</b>					
5	09752	HCS 752	Comprehensive Viva	5	NUES
6	09754	HCS 754	Field Study & Project	10	Individual & Group Activities under the supervision of the Teacher Mentor/ Project Supervisor

### DISTRIBUTION OF CREDITS

Semester I	Semester II	Semester III	Semester IV	Total Credits
25	25	25	35	110

**Note:** For the award of PG degree in MA English the student shall have to earn 110 credits.







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**Dwarka, Delhi -110 078**

**MA (ENGLISH)**

**A. THE SCHEME OF EXAMINATION**

1. The student shall be evaluated for each paper on continuous basis through internal and external evaluations respectively.
2. The internal evaluation for each paper shall be for 40 marks as detailed below:

Minor Exams (Theory Test)	= 20 marks
Discussion & Participation	= 10 marks
Attendance	= 10 marks
<b>TOTAL</b>	<b>= 40 marks</b>

3. The external evaluation for theory paper shall be based on end-term examination (as outlined in the detailed course content) carrying 60 marks.
4. The distribution of marks for the Practical Examination would be 40 : 60 (Internal : External).
5. Evaluation for NUES papers (HCS-651, HCS-652 & HCS-752 i.e. Theatre, Seminar, Comprehensive Viva) shall be based on periodic performance and would carry 100 marks each. The evaluation shall be done by a panel of teachers/experts constituted by the Dean.
6. The workshop from the theatre course (HCS-651) shall be held either on or off the campus and may be clubbed with the educational trip.
7. For HCS-754 (Field Study & Project) the students shall carry out an Individual or a Group Activity on a given area under the supervision of the Teacher Mentor/ Project Supervisor. **The project would be finalized in the beginning of the 3<sup>rd</sup> semester.** The progress of the project shall be continuously monitored by the supervisor and would be evaluated at the end of the 4<sup>th</sup> semester by a panel of internal and external examiners through presentations and viva-voce examination for 100 (40 internal + 60 external) marks.
8. The school shall be sending the students periodically for art, literary and culture appreciation workshops/trips during the tenure of the programme to supplement teaching, especially in courses like HCS-707, HCS-710, HCS-715, HCS-718, HCS-651 & HCS-652, and HCS-751 & HCS-752.
9. Minimum credits required for the award of degree shall be 110.

## **B. INSTRUCTIONS FOR PAPER SETTING/SETTER (END SEMESTER EXAMINATION)**

1. **Five questions in all, with internal choice, will be set in each paper.** The student shall be required to attempt all the five questions.
2. Each question shall carry 12 marks.
3. Questions No. 1 to 4 shall be essay type questions from each of the four units of the course content and shall have internal choice.
4. Question No. 5 would also be essay type with internal choice. It would cover all the four units and would test the comprehensive/comparative understanding of the text/s in a particular course/domain.
5. The Question Papers must be set so as to achieve the objectives laid down for the course.
6. Guidelines for setting papers would be sent to the External Examiners/Paper Setters.

### **Programme Education Objectives (PEOs):**

**PEO 1: Knowledge** The Programme will provide students with the opportunity to study writings across the globe, maintaining focus on a historical period, an issue, a theme, a critical perspective, or a literary genre.

**PEO 2: Understanding** The programme will impart imaginative and critical insights into all areas of human experience, which includes a sense of aesthetics; interpersonal relations; human values; war and peace; justice and atrocity; protest and reconciliation; nature and culture; Science fiction and lived realities; and other literary expressions that span from the lightness of romance, weight of history and anxieties of the imminent.

**PEO 3: Synthesis** The programme will instill confidence among the scholars to deal with the complexities of creative as well as critical aspects of language, literature, and theory synthesizing the learning and knowledge so as to respond to the assigned tasks with intellectual curiosity, creativity, and imagination.

**PEO 4: Application** The program will prepare students to carry out the independent and original scholarship in the chosen area of specialization within and across the discipline boundaries.





### **Programme Outcomes (POs):**

**PO 1 Knowledge:** Students will understand literary/critical theories, research methodology and protocols, and scholarly practices necessary for research, teaching, and service in relevant disciplines. After completing M. A. in English programme, based on their acumen, students will proceed to pursue higher studies or other options following their preferences.

**PO 2 Understanding:** Students will understand the movements and traditions of Composition and Rhetoric Studies and express their opinion on various socio-economic and political aspects of literature.

**PO 3 Research:** The scholars will be able to synthesize and apply their understanding to form insights for further scholarly endeavours. They will demonstrate the ability to define and undertake relevant projects independently.

**PO 4 Employability and Entrepreneurial skills:** The student shall be able to gain experience and skills relevant to employment and be able to apply those skills in competitive work environments.

**PO 5 Communication:** The students will be able to analyse the complex information and express the thoughts and ideas coherently and effectively clearly and concisely.

**PO 6 Life Long Learning:** Students will be able to engage in independent and lifelong learning and learn how to design and carry out research with clarity and focus.

**PO 7 Ethics & Moral Values:** The student will develop a sense of responsibility recognizing different value systems and understand the moral and ethical dimensions of their actions, decisions, thoughts, and expressions.

**PO 8 Co-operation:** The student shall be able to respond and contribute positively and creatively to the collaborative research and learning tasks and shall be able to demonstrate coordinated effort as a part of a group or a team in the interest of the common cause.



**MA English  
SEMESTER-I**

**Paper Code: HCS-601**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: British Novel**  
**Total Credits: 5**  
**Total Marks 100 (40 + 60)**

**Objectives:** To introduce the students to major trajectories of British Novel; to enable the students to understand, critically engage with and interrogate novel as a literary genre; to discuss novel as a historical, cultural and ideological narrative.

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce the students to British literature and the novel.

**CO2: Understanding** To understand Novel as a literary genre.

**CO3: Life Long Learning** To critically engage with and interrogate British Novel in terms of appreciating, analysing, and problematizing it.

**CO4: Communication** To discuss Novel as a historical, cultural, and ideological narrative.

**CO5: Research** To acquire a complete insight of British Novel for further research or teaching.

**Course Content**

**Unit I:**

Jane Austen–*Northanger Abbey*

**Unit II:**

Charles Dickens–*Hard Times*

**Unit III:**

Thomas Hardy–*Jude the Obscure*

**Unit IV:**

DH Lawrence–*The Rainbow*

**Recommended Readings**

1. Allen, Walter. *The English Novel*. Penguin, 1958.
2. Blamires, Harry. *A Short History of English Literature*. Routledge, 2003.
3. Eagleton, Terry. *The English Novel: An Introduction*. Blackwell, 2005
4. Forster, E.M. *Aspects of the Novel*. Penguin, 1970.
5. Leavis, F.R. *The Great Tradition*. New York University Press, 1963
6. Watt, Ian. *The Rise of the Novel*. Chatto and Windus, 1957





**MA English  
SEMESTER- I**

**Paper Code: HCS-603**

**Nomenclature of the Paper: British Poetry (16th to 18th Century)**

**Lectures - 4, Tutorial - 1**

**Total Credits: 5**

**Mode of Exam: UES**

**Total Marks 100 (40 + 60)**

**Objectives:** To introduce the students to major trajectories of British Poetry (16th to 18th Century); to enable the students to understand, critically engage with and interrogate various poetic works, poets and their credos within the literary and extra-literary contexts.

**Course Outcomes (COs)**

**CO 1: Knowledge** To introduce major trajectories of British Poetry (16th to 18th Century)

**CO 2: Understanding** To understand Classical and Renaissance Poetry To understand British Poetry (16th to 18th Century)

**CO 3: Research** To critically analyse and interrogate various poetic works, poets and their credos, and engage with the texts within the literary and extra-literary contexts

**CO 4: Life Long Learning** To understand the literary merits and acquire a complete insight of British Poetry (16th to 18th Century) for further research or teaching

**Course Content**

**Unit I:**

- a. Edmund Spenser – “The Shepheardes Calender” (January Eclogue)

**Unit II:**

- a. William Shakespeare – “Shall I compare thee to a summer’s day?”, “Weary with toil, I haste me to my bed”, “My mistress’ eyes are nothing like the sun”
- b. Sir Philip Sidney – “Some lovers speak when they their Muses entertain”, “With how sad steps, O Moon, thou climb’st the skies”, “Who will in fairest book of nature know”

**Unit III:**

- a. Donne – “Canonization”, “Batter My Heart”
- b. Milton – Paradise Lost (Book 1 Invocation lines 1-26)
- c. Andrew Marvell– “To His Coy Mistress” , “The Garden”

**Unit IV:**

- a. Dryden – “Absalom and Achitophel”
- b. Alexander Pope – “Epistle to Dr. Arbuthnot”

**Recommended Readings**

1. Bates, Catherine. *A Companion to Renaissance Poetry*. Hoboken, NJ, United States, Wiley, 2018.
2. Eagleton, Terry. *How to Read a Poem*. Wiley India, 2023.
3. Jr., Montgomery Robert. *Symmetry and Sense: The Poetry of Sir Philip Sidney*. University of Texas Press, 1961.
4. Michigan, State Of. *Studies in Shakespeare, Milton, and Donne*. Phaeton Press, Incorporated, 1970.
5. Røstvig, Maren-Sofie. *The Background of English Neo-classicism*. Oslo, Bergen, 1961.

**MA English  
SEMESTER- I**

**Paper Code: HCS-605**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Shakespearean Drama**  
**Total Credits: 5**  
**Total Marks 100 (40 + 60)**

**Objectives:** To introduce the students to major trajectories of Shakespearean Drama; to enable the students to understand, interrogate and critically engage with the literary and extra-literary aspects of Shakespearean Drama.

**Course Outcomes (COs)**

**CO 1: Knowledge.** To introduce the students to major trajectories of Shakespearean Drama

**CO 2: Understanding** To understand elements of a play and know about Shakespeare's Theatre and Audience

**CO 3: Research** To understand, interrogate, and critically engage with the literary and extra-literary aspects of Shakespearean Drama

**CO 5: Life Long Learning** To understand the literary merits and acquire a complete insight of Shakespearean Drama for further research or teaching

**Course Content**

**Unit I:**

*Henry IV, Part I*

**Unit II:**

*The Tempest*

**Unit III:**

*King Lear*

**Unit IV:**

*Antony and Cleopatra*

**Recommended Readings**

1. Bradley, AC. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Penguin, 1991.
2. Elam, Keir. *The Semiotics of Theatre and Drama*. Routledge, 2002.
3. Evans, G. Blakemore, ed. *Elizabethan-Jacobean Drama: The Theatre in Its Time*. New Amsterdam Books, 1998.
4. Sanger, Keith. *The Language of Drama*. Routledge, 2001.





**MA English  
SEMESTER- I**

**Paper Code: HCS-607**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: American Novel**  
**Total Credits: 5**  
**Total Marks 100 (40 + 60)**

**Objectives:** To help students understand, appreciate and critique the characteristic features of modern American fiction.

**Course Outcomes (COs)**

**CO1: Knowledge** To familiarize the learner with the American novels.

**CO2: Understanding** To understand the American novel as a literary genre.

**CO3: Research** To critically engage with and to interrogate the American novel to appreciate, analyse, and problematize it.

**CO4: Communication** To discuss the novel as a historical, cultural, and ideological narrative

**CO5: Life Long Learning** To acquire a complete insight of the American novel for further research or teaching

**Course Content**

**Unit I:**

Nathaniel Hawthorne – *The Scarlet Letter*

**Unit II:**

F. Scott Fitzgerald – *The Great Gatsby*

**Unit III:**

John Steinbeck – *The Grapes of Wrath*

**Unit IV:**

Toni Morrison – *Beloved*

**Recommended Readings**

1. Alberti, John, ed. *The Heath Anthology of American Literature*. Fifth Edition. Houghton Mifflin Company, 2006.
2. Baym, Mina, ed. *The Norton Anthology of American Literature* (Seventh Edition). W. W. Norton & Co., 2007.
3. Ford, Boris. ed., *The New Pelican Guide to English Literature, Vol 9-American Literature*. Penguin Books, 1988.
4. Jones, Bessie W. and Vinson, Audrey L. *The World of Toni Morrison: Explorations in Literary Criticism*. Kendall/Hunt, 1985.
2. Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. Ungar, 1973.
3. Hassan, Ihab. *Radical Innocence: Studies in the Contemporary American Novel*. Princeton University Press, 1961.
4. Kiernan, Robert F. *American Writing Since 1945: A Critical Survey*. Ungar, 1983.



**MA English  
SEMESTER- I**

**Paper Code: HCS-651**

**Nomenclature of the Paper: Theatre**

**Total Credits: 10**

**Mode of Exam: NUES**

**Total Marks 100**

**Objectives:** To sensitize the students about theatre and stagecraft as a tool of inter-personal, intercultural, oral communication and personality development; to develop insights into human values and relationships through acting, introspection and interaction; to enable students to understand the intricacies of 'drama' through its adaptation into stage performance.

**Course Outcomes (COs)**

- CO1: Knowledge** To sensitize the students about theatre  
**CO2: Understanding** To understand the dynamics of theatre and stagecraft  
**CO3: Ethics and Moral Values** To develop insights into human values and relationships through acting, introspection, and interaction  
**CO4: Communication** To understand the intricacies of 'drama' through its adaptation into a stage performance.  
**CO5: Life Long Learning** To acquire a complete insight of theatre as a tool of interpersonal, intercultural, oral communication and personality development

**Pedagogy:** The Theatre and Personality Development lecture-demonstrations, workshop/training would be conducted in such a way as to:

1. Showcase the importance of theatre as a potent medium of culture, communication, human values, ethics and personality development.
2. Help students understand and imbibe the tools and language of stagecraft and stage management.
3. Hone up their dramatic potentials through acting styles – realistic, method, stylized, improvisations etc.
4. Help them explore and develop an understanding of human character, psychology and relationships.
5. Understand character and the context, and space & time dynamics
6. Training in the nuances of voice modulation and speech, throw, pitch, body and paralanguage, i.e., to hone up their oral communication and presentation skills through theatrical situations.
7. Help in the conception and visualization of dramatic potentials through aesthetics of sound/silence and visuals, adaptations and script writing.
8. Help imbibe the nuances of social relationships through theatre and allied interactive situations.
9. Help understand and imbibe the nuances of literary forms and structures of feeling through readings, recitations and dialogues.
10. Help imbibe the ethos and ethics of individual responsibility and collective team-work, group leadership and professional management of human resources.
11. Augment personality development through acting, visualization and concept augmentation skills

**Evaluation:** Students would be required to participate in theatre and personality development lecture-cum-demonstration sessions and workshops. They would be required to undertake skill enhancement related activities geared towards imparting practical acting, visualization and concept augmentation skills. They would also be required to undertake creative activities like adaptation and script writing. The activities carried out under various practical modules/workshop would be evaluated by a panel of internal and external examiners for 40 and 60 marks respectively at the end of the semester based on practical demonstration of theatre or allied activities, presentations and viva-voce examination for 100 marks.





**MA English  
SEMESTER- II**

**Paper Code: HCS-602**

**Nomenclature of the Paper: European Novel**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To introduce the students to major trajectories of European Novel; to enable the students to understand, critically engage with and interrogate novel as a literary genre; to discuss novel as a historical, cultural and ideological narrative.

**Course Outcomes (COs)**

**CO1: Knowledge** To help the learner develop a taste for European novels.

**CO2: Understanding** To understand Novel as a literary genre.

**CO3: Research** To critically engage with and interrogate European Novel to appreciate, analyse, and problematize it.

**CO4: Communication** To discuss the European Novel as a historical, cultural, and ideological narrative.

**CO5: Life Long Learning** To acquire a complete insight of the European Novel for further research or teaching

**Course Content**

**Unit I:**

Fyodor Dostoevsky–*Notes from Underground*

**Unit II:**

Emile Zola–*Thérèse Raquin*

**Unit III:**

Albert Camus–*The Stranger*

**Unit IV:**

Thomas Mann–*The Transposed Heads*

**Recommended Readings**

1. Bartram, Graham et al (ed.). *The Cambridge Companion to the Modern German Novel*. Cambridge University Press, 2004.
2. Hughes, Edward J (ed). *The Cambridge Companion to Camus*. Cambridge University Press, 2007.
3. Jones, Malcolm V, and Miller, Robin F. (ed) *The Classic Russian Novel*. Cambridge University Press, 1998.
4. Kaplan, Alice. *Looking for the Stranger: Albert Camus and the Life of a Literary Classic*. University of Chicago Press, 2016.
5. Pascal, Roy. *The German Novel: Studies*. Manchester University Press, 1956.

**MA English  
SEMESTER- II**

**Paper Code: HCS-604**

**Nomenclature of the Paper: British Poetry (19th & 20th Century)**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To introduce the students to major trajectories/works of British Poetry (19th & 20th Century); to enable the students to critically interrogate canonical texts within the broader spectrum of literary studies.

**Course Outcomes (COs)**

**CO 1. Knowledge** To introduce the students to major trajectories/works of British Poetry (19th & 20th Century)

**CO 2. Understanding** To enable the students to understand British Poetry (19th & 20th Century).

**CO 3. Research** To critically analyse and interrogate various British poetic works, poets and their credos, and engage with the texts within the broader spectrum of literary studies

**CO 4. Life Long Learning** To understand the literary merits and acquire a complete insight of British Poetry (19th & 20th Century) for further research or teaching

**Course Content**

**Unit I:**

- a. William Wordsworth – “The Solitary Reaper”, “Michael”
- b. P. B. Shelley – “Ode to West Wind”
- c. Keats – “To Autumn”, “Ode On a Grecian Urn”
- d. Byron- “She Walks in Beauty”

**Unit II:**

- a. Robert Browning – “My Last Duchess”, “Porphyria's Lover”
- b. Matthew Arnold – “Dover Beach”, “Forsaken Merman”
- c. Christina Rossetti – “Goblin Market”

**Unit III:**

- (a) Eliot– “The Wasteland”
- (b) Yeats– “The Second Coming”, “Among School Children”
- (c) Auden– “Archaeology”, “In Memory of WB Yeats”

**Unit IV:**

- a. Philip Larkin – “Arrivals, Departures”, “Home is So Sad”
- b. Seamus Heaney – “Digging”, “Blackberry-Picking”
- c. Ted Hughes – “The Thought-Fox”, “Thrushes”



### Recommended Readings

1. Abrams, Meyer. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition (Galaxy Books)*. Later prt., Oxford UP, 1971.
2. Bowra, Cecil Maurice. *The Romantic Imagination (the Charles Eliot Norton Lectures)*. Re-Issue, Harvard UP, 1957.
3. Childs, Peter. *The Twentieth Century in Poetry*. Routledge, 2008.
4. Fraser, G.S. *The Modern Writer and His World*. Penguin Books, 1964.
5. Hughes, Linda. *The Cambridge Introduction to Victorian Poetry (Cambridge Introductions to Literature)*. Reprint, Cambridge UP, 2010.



**MA English  
SEMESTER- II**

**Paper Code: HCS-606**

**Nomenclature of the Paper: American Poetry and Drama**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To help students understand, appreciate and critique the polyphonic voices that constitute American literary imagination; to help students understand, appreciate and critique the characteristic features of Modern American Literature through its Poetry and Drama.

**Course Outcomes (COs)**

**CO 1. Knowledge** Introduction of major trajectories/works American Poetry and Drama

**CO 2. Understanding** To understand, appreciate and critique the polyphonic voices that constitute American literary imagination

**CO 3. Research** To critically analyse and interrogate the various works of American Poetry and Drama

**CO 4. Life Long Learning** To engage with the texts within the broader spectrum of literary studies and integrate the understanding with the pursuit of teaching or research career.

**Course Content**

**Unit I:**

- (a) Walt Whitman– “Crossing Brooklyn Ferry,” “I Hear America Singing,” “Song of Myself”(Sections 1,2, 6 and 52)
- (b) Robert Frost– “Mending Wall,” “Design,” “Two Tramps in Mud Time,” “Home Burial”
- (c) Maya Angelou– “When I Think about Myself,” “On the Pulse of Morning,” “A Brave and Startling Truth,” “Touched by an Angel”

**Unit II:**

- (a) Wallace Stevens – “The Snow Man,” “A High-Toned Old Christian Woman,” “The Emperor of Ice-Cream”
- (b) Theodore Roethke– “My Papa's Waltz,” “I Knew A Woman,” “In A Dark Time,” “The Bat”
- (c) Allen Ginsberg– “Howl,” “A Supermarket in California”

**Unit III:**

Edward Albee–*Who's Afraid of Virginia Woolf?*

**Unit IV:**

Arthur Miller–*Death of a Salesman*





### Recommended Readings

1. Alberti, John, ed. *The Heath Anthology of American Literature*. Houghton Mifflin Company, 2006.
2. Baym, Mina, ed. *The Norton Anthology of American Literature* (Seventh Edition). W. W. Norton & Co., 2007.
3. Bigsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama*, 3 vols, CUP, 1982/84/85.
4. Henderson, Stephen, ed. *Understanding the New Black Poetry*. William Morrow, 1973.
5. Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. Ungar, 1983.
6. Stepanchev, Stephen. *American Poetry since 1945: A Critical Survey*. Harper and Row, 1965.



**MA English  
SEMESTER- II**

**Paper Code: HCS-608**

**Nomenclature of the Paper: Contemporary Literary Theory**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To introduce students to emerging areas of literary theory and its interface with literature and culture; to enable students to approach, analyze and critique a given text from different critical perspectives.

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce and sensitize the students to emerging areas of literary theory

**CO2: Understanding** To understand various theoretical aspects and their interface with literature and culture

**CO3: Research** To approach, analyse, and critique a given text from different critical perspectives.

**CO4: Life Long Learning** To explore the intricacies of literary theory as a tool of understanding and apply the same in teaching and research

**Course Content**

**Unit I: Psychoanalysis, Feminism**

1. Jacques Lacan—"The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience"
2. Fiona Tolan—"Feminisms"

**Unit II: Structuralism, Post-structuralism**

1. Ferdinand de Saussure—"The Object of Study"
2. Roland Barthes—"The Death of the Author"

**Unit III: Marxism, Post-Colonialism**

1. Walter Benjamin—"The Work of Art in the Age of Mechanical Reproduction"
2. Edward Said—"Introduction" to *Orientalism*

**Unit IV: Deconstruction, Post-Modernism**

1. Jacques Derrida—"Letter to a Japanese Friend"
2. Jean Baudrillard—"The Precession of Simulacra" from *Simulacra and Simulation*





### Recommended Readings

1. Badmington, Neil and Julia Thomas, eds. *The Routledge Critical and Cultural Theory Reader*. Routledge, 2008
2. Barry, Peter. *Beginning Theory*. Viva Books, 2010 (Third Edition).
3. Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 1983/1996.
4. Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Wiley-Blackwell, 2005.
5. Lodge, David and Nigel Wood, eds. *Modern Criticism and Theory: A Reader*. Pearson Education, 2003.
6. Waugh, Patricia (ed). *Literary Theory and Criticism*. Oxford University Press, 2006.



**MA English  
SEMESTER- II**

**Paper Code: HCS-652**  
**Nomenclature of the Paper: Seminar**

**Total Credits: 5**  
**Total Marks 100**

**Mode of Exam: NUES**

**Objectives:** To help students critically engage themselves with various aspects of literature and to hone their communicative skills through individual presentations and collective discussions in the form of periodic seminars and student-mentor interactions.

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce the students to the skills of organising ideas and making presentation in effective manner.

**CO2: Understanding** To understand the value of critically engaging with various aspects of literature and theoretical ideas

**CO3: Research** To critically engage with various aspects of literature and to hone their communicative skills

**CO4: Communication** To perfect their communicative skills in the form of periodic seminars and student-mentor interactions

**The Conduct of Seminars:**

The seminar activity would be spread over the entire length of the semester. Students shall be required to make individual presentations on a chosen text/author/area fortnightly as per the notified schedule.

**Evaluation:**

Based on the student's performance and post-presentation interaction, each student shall be evaluated by a panel of teacher-mentors (40 marks) and the external expert invited for the purpose (60 marks).





**MA English  
SEMESTER- III**

**Paper Code: HCS-701**

**Nomenclature of the Paper: War Literature**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To introduce students to the modern genre of the war novel, short story and poetry; to sensitize students about the horrors of war and its impact on society

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce the modern genre of the war novel, short story, and poetry

**CO2: Understanding** To understand various aspects of War literature, to identify and discuss qualities of war literature and film, and the unique issues confronted by writers and readers alike when approaching War literature

**CO3: Research** To critically engage with various aspects of war literature and to analytically appreciate an author's/director's perspective, purpose, and strategies employed in the text.

**CO4: Life Long Learning** To know the horrors of war and its impact on culture and society.

**CO5: Ethics and Moral Values** To understand the intricacies of the text, and motivate them to continue to explore the complex questions pertaining to the Literature of War.

**Course Content**

**Unit I: Poetry & War Diaries**

1. Makhdoom– “Jaane Wale Sipahi Se Pucho”
2. Rupert Brooke– “The Soldier”
3. Thomas Hardy– “Drummer Hodge”
4. Wilfred Owen– “Strange Meeting”, “Dulce et Decorum est Pro Patria Mori”
5. W.B. Yeats– “An Irish Airman Foresees his Death”
6. Siegfried Sassoon– “Everybody Sang”
7. Randall Jarrell– “The Death of the Ball Turret Gunner”
8. Richard Harding Davis– “Saw German Army Roll on Like Fog”
9. Ernie Pyle– “German Supermen up Close”
10. William L. Laurence– “A Mushroom Cloud”

**Unit II: Novel**

Erich Maria Remarque–*All Quiet on the Western Front*

**Unit III: Drama**

George Bernard Shaw–*Arms and the Man*

**Unit IV: Cinema**

David Lean–*The Bridge on the River Kwai*



### Recommended Readings

1. Bergonzi, Bemard. *Heroes' Twilight: A Study of the Literature of the Great War*. Coward McCann, 1994.
2. Craig, David and Michael Egan. *Extreme Situations: Literature and Crisis from the Great War to the Atom Bomb*. Macmillan, 1979.
3. Fussell, Paul. *Wartime: Understanding and Behaviour in the Second World War*. Oxford University Press, 1990.
4. Lewis, Jon E. *The Mammoth Book of War Correspondents*. Robinson, 2011. Norton, 1994.
5. Wilson, Edmund. *Patriotic Gore: Studies in the Literature of the American Civil War*. Norton, 1994.



**MA English  
SEMESTER- III**

**Paper Code: HCS-703**

**Nomenclature of the Paper: Narratives of Protest**

**Lectures - 4, Tutorial- 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To understand and appreciate literature as an imaginative, ideological and discursive site of dissent, resistance and individual, social, psychological and political empowerment.

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce students to the narratives of protest through poetry, fiction, Cinema, and drama

**CO2: Understanding** To understand various aspects of protest literature, and know the empirical and theoretical aspects of protests and movements.

**CO3: Research** To critically engage themselves with various facets of protest and its representation

**CO4: Ethics and Moral Value** To get the idea of collective action and its impact on culture and society

**CO5: Life Long Learning** To understand and appreciate literature as a site of dissent and integrate the understanding with the pursuit of teaching or research career.

**Course Content**

**Unit I: Poetry**

1. Faiz Ahmed Faiz– "Speak" ("Bol Ke Lab Azad Hein Tere)," "Hum Dekhenge"
2. Namdeo Dhasal– "Man, You Should Explode"
3. Nirmala Putul– "Bitya Murmu ke Liye"
4. Paash– "The Most Dangerous Thing," "Every One Doesn't Have..."
5. Ramprasad Bismil– "Sarfaroshi ki Tamanna"
6. Fahmida Riaz– "Come Let Us Create a New Lexicon," "She Is a Woman Impure"
7. Siddalingaiah– "My People," "I Saw my Beloved"
8. Balachandran Chullikad– "Freedom," "A Labourer's Laughter"

**Unit II: Fiction**

1. Mahasweta Devi– "Draupadi"
2. Ambai– "Blackhorse Square"
3. Munshi Premchand– "The Shroud" ("Kafan")
4. Yogiraj Waghmar– "Explosion"

**Unit III: Cinema**

1. Govind Nihalani– *Aakrosh* (1982)
2. Neil Jordon– *Michael Collins* (1996)

**Unit IV: Drama**

Dario Fo – *Accidental Death of an Anarchist*





### Recommended Readings

1. DeShazer, Mary. *A Poetics of Resistance*. University of Michigan Press, 1994.
2. Guha, Ranajit, ed. *A Subaltern Studies Reader 1986-1995*. OUP, 2000.
3. Harlow, Barbara. *Resistance Literature*. Methuen Publishing, 1987
4. Nancy A. Naples, ed. *Community Activism and Feminist Politics: Organizing Across Race, Class, and Gender*. Routledge, 1998.
5. Satchidanadan, K.(ed). *Signatures: One Hundred Indian Poets*. NBT, 2000.
6. wa Thiong'O, Ngugi. *Decolonising the Mind: The Politics of Language in African Literature*. Heinemann, 1986.



**MA English  
SEMESTER- III**

**Paper Code: HCS-705**

**Nomenclature of the Paper: Partition Writings-I**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To study Partition novel as a distinct subgenre within the sub-continental literary history; to analyze its aesthetics, ethics, politics and history with special reference to the problematic of identity, gender, memory and violence.

**Course Outcomes (COs)**

**CO1: Knowledge** Introduction of partition novel as a distinct subgenre within the sub-continental literary history

**CO2: Understanding** To understand the context, experience, and memories of the partition of the subcontinent

**CO3: Life Long Learning** To analyse aesthetics, ethics, politics, and history of the partition of the subcontinent, critically engage themselves with various aspects of it

**CO4: Communication** To study the literary representation of partition with special reference to the problematic of identity, gender, memory, and violence

**CO5: Research** To critically engage with the generic representations and explore the genre in their teaching and research

**Course Content**

**Unit I:**

Khushwant Singh—*Train to Pakistan*

**Unit II:**

Jyotirmoyee Devi—*The River Churning*

**Unit III:**

Joginder Paul —*Sleepwalkers*

**Unit IV:**

Amrita Pritam—*Pinjar*

**Recommended Readings**

1. Didur, Jill. *Unsettling Partition: Literature, Gender, Memory*, University of Toronto Press, 1965.
2. Hasan, Mushirul. *India's Partition: Process, Strategy and Mobilization*, OUP, 1997.
3. Murphy, Anne and Churnjeet Mahn, editors. *Partition and the Practice of Memory*, Palgrave Macmillan, 2017.
4. Ravikant, and Tarun Saint, editors. *Translating Partition: Studies in Culture and Translation*, Katha, 2001.
5. Zamindar, Vazira. *The Long Partition and the Making of Modern South Asia*. CUP, 2010.

**MA English  
SEMESTER - III**

**Paper Code: HCS-707**

**Nomenclature of the Paper: Life and Literature-I**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To introduce students to the conceptual frameworks of irony, symbol, metaphor, mosaic, structure, form, and discourse with reference to philosophy, science and literature.

**Course Outcomes (COs)**

**CO1: Knowledge** To have an overview of philosophy, science, and literature and their interface.

**CO2: Understanding** To conceptualise and understand various structures of thought enable them to understand

**CO3: Life Long Learning** To appreciate and interrogate conceptual frameworks of irony, symbol, metaphor, mosaic, structure, form, and discourse with reference to philosophy, science, and literature

**CO4: Ethics and Moral Values** To understand the various cultural and moral values associated with the texts and apply them in their life

**Course Content**

**Unit I: Introduction**

An overview of Philosophy, Science and Literature and their interface.

**Unit II: Philosophy**

Nietzsche—Section 16, 17 and 18 from *The Birth of Tragedy* [Ed. Guess & Speirs (CUP)]

Anand K. Coomaraswamy – *The Dance of Shiva*

**Unit III: Science**

Subrahmanyam Chandrasekhar—*Truth and Beauty*

**Unit IV: Literature**

Makhdoom – “Chameli ke Mandwey Taley”

Meer – “Dikhai Diye Yunki Bekhud Kiya”

Surjit Patar – “Koi Daalian Chon Langia”

Manto – *Meena Bazaar*

Rahi Masoom Reza – *Os ki Boond*



### Recommended Readings

1. Beer, Gillian. *The Romance*. Methuen, 1982.
2. Craig, Edward. *Philosophy: A Very Short Introduction*. Oxford University Press, 2002.
3. Durant, Will. *The Story of Philosophy: The Lives and Opinions of the Greater Philosophers*. Pocket Books, 2006.
4. Einstein, Albert. *Ideas and Opinions*. Rupa Co., 2009.
5. Freeland, Cynthia A. *Art Theory: A Very Short Introduction*. OUP, 2003.
6. Gleick, James. *Chaos: Making a New Science*. Penguin Books, 1988.
7. Hardy, G.H. *A Mathematicians Apology*. Cambridge University Press, 1967.
8. Hawking, Stephen. *A Brief History Of Time: From Big Bang to Black Holes*. Transworld Digital, 2014.
9. Holland, John Henry. *Complexity: A Very Short Introduction*. OUP, 2014.



**MA English  
SEMESTER- III**

**Paper Code: HCS-709**

**Nomenclature of the Paper: Literature and World Cinema**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To understand the language of cinema; to understand the relation between literature and cinema; to introduce students to critical issues of adaptation studies and to acquaint students with different traditions of world cinema.

**Course Outcomes (COs)**

**CO 1. Knowledge** To have an overview of the language, grammar, and genres of cinema; and to understand literature and cinema as cultural practices

**CO 2. Understanding** To understand the relationship between literature and cinema, and critical issues of adaptation studies

**CO 3. Life Long Learning** To understand the nature of two art forms, the dynamics of change of during adaptation of literature into cinema, and to engage with debates of culture and society through adaptation

**CO 4. Research** To engage with cinema as text within the broader spectrum of adaptation studies

**Course Content**

**Unit- I:**

Franz Kafka–*The Trial*

Orson Welles–*The Trial* (1962)

**Unit- II:**

William Shakespeare–*Hamlet*

Grigori Kozintsev–*Hamlet* (1964)

**Unit- III:**

Ruth Praver Jhabvala–*Heat and Dust*

James Ivory–*Heat and Dust* (1983)

**Unit- IV:**

Jane Austen–*Pride and Prejudice*

Joe Wright–*Pride and Prejudice* (2005)

**Recommended Readings**

1. Bluestone, George. *Novels into Films*. John Hopkins University, 1968.
2. Bordwell, David and Kristen Thompson. *Film Art: An Introduction*. McGraw-Hill Education, 1979.
3. Bordwell, David and Kristen Thompson. *Film History: An Introduction*. McGraw-Hill Education, 1994.
4. Elliott, Kamilla. *Rethinking Novel/Film Debate*. CUP, 2003.
5. Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006.
6. Monaco, James. *How To Read A Film*. OUP, 1977.
7. Sanders, Julie. *Adaptations and Appropriations* (The New Critical Idiom). Routledge, 2005.
8. Stam, Robert. *Literature and Films: A Guide to the Theory of Adaptation*. Blackwell, 2005.



**MA English  
SEMESTER- III**

**Paper Code: HCS-711**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Gender and Literature**  
**Total Credits: 5**  
**Total Marks 100 (40 + 60)**

**Objectives:** To introduce students to the core concepts in the field of gender and women's studies with the aim of disseminating knowledge and critical abilities in these areas. Students will gain the ability to situate women/gender in both academic and social science contexts, and familiarity with basic concepts and theories in Women's Studies and Gender Studies.

**Course Outcomes (COs)**

**CO1: Knowledge** To know the core concepts in the field of gender and women's studies

**CO2: Understanding** To build up a conceptual framework through the readings of essays, poetry, fiction, and drama

**CO3: Research** To critically analyse and discuss theories of gender, literary expression, and experience to appreciate the texts

**CO4: Communication** To integrate textual reading, awareness of feminist and gender theories, and research the overall impact of the discourse

**CO5: Life Long Learning** To determine the various cultural and moral values associated with the texts and apply them in their life

**Course Content**

**Unit I: Essays**

Simone de Beauvoir—*The Second Sex* (“Introduction” and “Conclusion”)  
Deborah Cameron—“Performing Gender Identity: Young Men’s Talk and the Construction of Heterosexual Masculinity”

**Unit II: Poetry**

Adrienne Rich— “Aunt Jennifer’s Tigers,” “Snapshots of a Daughter-in-Law”  
Rita Dove— “Robert Schuman,” “Arrow”  
Fahmida Riaz— “Come Let Us Create a New Lexicon”  
Hira Bhansode— “Woman,” “Yashodhara”

**Unit III: Fiction**

Alice Walker—*The Color Purple*  
Krishna Sobti— *Mitro Marjani* (Novella)  
Ismat Chughtai— “The Quilt” (Story)

**Unit IV: Drama**

Carlyl Churchill—*Top Girls*  
Shiv Kumar Batalvi—*Loona*



### **Recommended Readings**

1. Butler, Judith. *Gender Trouble*. Routledge, 2002.
2. Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale UP, 2000.
3. Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. Routledge, 1995.
4. Tharu, Susie, and K. Lalita, eds. "Introduction." *Women Writing in India: 600 BC to the Early Twentieth Century*. Vol. 1. Feminist Press at CUNY, 1991.
5. Walker, Alice. *In Search of Our Mothers' Gardens: Womanist Prose*. Harcourt Inc, 1983.



**MA English  
SEMESTER- III**

**Paper Code: HCS-713**

**Nomenclature of the Paper: World Drama-I (from 1880 to 1945)**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To acquaint the students with major theatrical movements and trends during the period; to develop insights into social, historical, political, theoretical and/or artistic frameworks; to enable the students to analyze dramatic texts both as literature and as texts for performance.

**Course Outcomes (COs)**

**CO 1. Knowledge** Understand major theatre movements and trends from 1880 to 1945

**CO 2. Understanding** To understand drama as text and integrate the understanding in further academic engagements

**CO 3. Research** To analyse dramatic texts, and appreciate and interrogate dramatic texts placing them in a broader context

**CO 4. Ethical and Moral Values** To develop insights into social, historical, political, theoretical and/or artistic frameworks

**Course Content**

**Unit I**

The Realistic Theatre, Naturalist Revolt, Symbolist Theatre, Theatre of Cruelty, The Existentialist Play, Ritualistic Theatre and Jean Genet, Fringe Theatre, Expressionism in Theatre, Epic Theatre and Documentary Theatre.

**Unit II**

Henrik Ibsen—*The Wild Duck*

**Unit III**

Luigi Pirandello—*Six Characters in Search of an Author*

**Unit IV**

Tennessee William—*A Streetcar Named Desire*

**Recommended Readings**

1. Artaud, Antonin. *Theatre and its Double*. Alma Books, 2018.
2. Page, Adrian, ed. *The Death of the Playwright?: Modern British Drama and Literary Theory*. Springer, 1992.
3. Innes, Christopher. *Avant Garde Theatre: 1892-1992*. Routledge, 2003.
4. Gilman, Richard. *The Making of Modern Drama: A Study of Büchner, Ibsen, Strindberg, Chekhov, Pirandello, Brecht, Handke*. Yale University Press, 2000.
5. Brustein, Robert. *The Theatre of Revolt: An Approach to Modern Drama*. Ivan R. Dee, 1991.



**MA English  
SEMESTER- III**

**Paper Code: HCS-715**

**Nomenclature of the Paper: Indian Aesthetics and Theory-I**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To introduce students to Indian Aesthetics and literary discourses through a debate on its various concepts, theories and texts of indigenous criticism and critical theories.

**Course Outcomes (COs)**

**CO 1. Knowledge** To provide an overview of indigenous criticism and critical theories

**CO 2. Understanding** To develop an understanding of various views like *Rasas*, *Bhavas*, *Riti*, *Dhvani*

**CO 3. Research** To critically engage with various schools of thoughts that define Indian poetics

**CO 4. Communication** To explore the intricacies by comparing and integrating the theoretical positions and acquire a comprehensive understanding of the ancient aesthetics

**CO5: Life Long Learning** To acquire a complete insight of Indian poetics so as to appreciate literature and art, and integrate it with the pursuit of teaching or research career

**Course Content**

**Unit I:**

*Rasa, Bhava and Riti*

**Unit II:**

*Alankara and Vakrokti*

**Unit III:**

*Dhvani and Auchitya*

**Unit IV: Application and Case Studies**

Kalidasa – *Abhijnana Sakuntalam*

**Recommended Readings**

1. Anandavardhana. *Dhvanyaloka*, (Eng. tr.) K. Krishnamoorthy. Motilal Banarsidass, 1981.
2. Bharata. *Natyasastra*, (Eng. tr.) Manomohan Ghosh, Asiatic Society, 1950.
3. Bhamaha. *Kavyalamkara*, (ed. & Eng. tr.) P.U. Naganath Shastri, Motilal Banarsidass, 1970.
4. Chari, V.K. *Sanskrit Criticism*. Motilal Banarsidass Pvt. Ltd., 1993.
5. Kane, P. V. *History of Sanskrit Poetics*. 3rd. ed. Motilal Banarsidass, 2002.
6. Rajasekhara. *Kavyamimamsa*, (Eng. tr.) D.K. Printworld (Pvt.) Ltd., 2000. (Hindi tr.) Pandit Kedarnath Sharma Saraswat, Bihar Rashtrabhasha Parishad, 2000 (3<sup>rd</sup> ed.).



**MA English  
SEMESTER-III**

**Paper Code: HCS-717**

**Nomenclature of the Paper: Cultural Studies-I**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** The paper aims at providing a general introduction to the field of Cultural Studies and discussing some basic concepts like identity, representation, power, discourse and gender through the selected texts, placed in Indian context.

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce students to the concept of culture and the evolution of cultural studies

**CO2: Understanding** To understand the core concepts like identity, representation, power, discourse, and gender

**CO3: Research** To Critically analyze and discuss the cultural thoughts, theories of gender, literary expression, and experience to appreciate the texts

**CO4: Ethics and Moral Values** To integrate core concepts by placing them in the Indian context, and build up a conceptual framework through the readings of essays, poetry, fiction, and drama

**CO5: Life Long Learning** To acquire an understanding of various cultural frames and apply them in their life

**Course Content**

**Unit I: Basic Concepts:** Identity, Representation, Discourse, Hegemony

**Unit II: Introduction**

Simon During (ed.) – “Introduction” to *The Cultural Studies Reader*

Raymond Williams– “Culture is Ordinary” (1958) *The Everyday Life Reader*

Stuart Hall – “Cultural Studies: Two Paradigms” *Media, Culture and Society*

**Unit III: Novel**

Nayantara Sehgal–*Rich Like Us* (1985)

**Unit IV: Cinema**

Gauri Shinde– *English Vinglish* (2012)

**Recommended Readings**

1. During, Simon (ed.). *The Cultural Studies Reader*. Routledge, 2007.
2. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Fontana, 1983.
3. Stuart Hall and Paul Du Gay (eds.). *Questions of Cultural Identity*. Sage Publication, 1996.
4. Poduval, Satish (ed.). *Re-figuring Culture: History, Theory, and the Aesthetic in Contemporary India*. Sahitya Akademi, 2005.
5. Rutherford J.(ed). *Identity: Community, Culture, Difference*. Lawrence, 1990.
6. Radhakrishnan, Ratheesh. *Cultural Studies in India: A Preliminary Report on Institutionalisation*. Higher Education Cell: Centre for the Study of Culture and Society, Bangalore 2008.
7. Radhakrishnan S. “Introduction”. *Theory in an Uneven World*. Wiley, 2008.

**MA English  
SEMESTER- III**

**Paper Code: HCS-719**

**Nomenclature of the Paper: African Literature**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objective:** To familiarize students with multiple trends present in African Literature and thereby to make them understand African Culture and African Literature in its purest and unadulterated form.

**Course Outcomes (COs)**

**CO1: Knowledge** To familiarize students with multiple trends present in African Literature

**CO2: Understanding** To understand African literature as a sub-category by appreciating it through various texts, discuss Novel as a historical, cultural, and ideological narrative.

**CO3: Research** To critically engage with and interrogate African Literature in terms of appreciating, analysing, and problematizing it.

**CO4: Life Long Learning** To integrate the insight with further academic quests of research and teaching

**Course Content**

**Unit I:**

Leopold Senghor– “To New York”, “Elegy of Midnight”, “Luxembourg 1939”  
Kofi Awoonor– “The Weaver Bird”, “Songs of Sorrow”, “The Sea Eats the Land at Home”  
Wole Soyinka– “Telephone Conversation”, “Night”, “Abiku”  
Dennis Brutus– “They Hanged Him, I said Dismissively”, “Robben Island Sequence”, “At Night”  
Ama Ata Aidoo– “Ghana: Where the Bead Speaks”, “For My Mother in Her Mid-90s”, “An Angry Letter in January”

**Unit II:**

Chinua Achebe–*Arrow of God*

**Unit III:**

Nuruddin Farah–*From a Crooked Rib*

**Unit IV:**

J.P. Clark–*Song of a Goat*  
Ngugi waThiong'o–*Trial of Dedan Kimathi*



### **Recommended Reading**

1. Collins, Robert O. *A History of Sub-Saharan Africa*. Cambridge University Press, 2013.
2. Cornwell, Gareth. *The Columbia Guide to South African Literature in English Since 1945*. Columbia University Press, 2010.
3. Griffiths, Gareth. *African literatures in English: East and West*. Routledge, 2014.
4. Moore, Gerald. *The Penguin Book of Modern African Poetry*. Penguin, 2007.
5. Owomoyela, Oyekan. *The Columbia Guide to West African Literature in English Since 1945*. Columbia University Press, 2008.
6. Simon, Gikandi, and Evan Mwangi. *The Columbia Guide to East African Literature in English Since 1945*. Columbia University Press, 2007.





**MA English  
SEMESTER-III**

**Paper Code: HCS-719**

**Nomenclature of the Paper: Science Fiction-I**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To introduce students to Science Fiction as a genre/mode; to discuss how the frameworks of Science, Science Fiction and Popular Fiction intersect; and to acquaint the students with how politics, materiality and technology interact within global Science Fiction.

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce students to Science Fiction as a genre

**CO2: Understanding** To acquaint the students with how politics, materiality, and technology interact within global Science Fiction

**CO4: Life Long Learning** To explore how the frameworks of Science, Science Fiction, and Popular Fiction intersect

**CO5: Research** To critically engage with and interrogate Science Fiction as a genre through various texts, and integrate the understanding of the genre with further creative and research engagements

**Course Content**

**Unit I: Short Stories**

Jules Verne—from *Journey to the Centre of the Earth*

Isaac Asimov—"Reason"

Ray Bradbury—"There will Come Soft rains"

Arthur C. Clarke—"The Sentinel"

Robert A. Heinlein—"All You Zombies-"

Philip K. Dick—"We can Remember it for You Wholesale"

**Unit II: Novel - I**

HG Wells— *The War of the Worlds*

**Unit III: Novel - II**

Douglas Adams—*The Hitchhiker's Guide to the Galaxy*

**Unit IV: Cinema**

Christopher Nolan—*Interstellar*



### Recommended Readings

1. Bould, Mark and Vint, Sherryl. *The Routledge Concise History of Science Fiction*. Routledge, 2011.
2. Evans, Latham, Csicsery-Ronay et al (ed.) *The Wesleyan Anthology of Science Fiction*. Wesleyan University Press, 2010.
3. James, Edward and Mendlesohn, Farah (eds.) *The Cambridge Companion to Science Fiction*. Cambridge UP, 2003.
4. Landon, Brooks. *Science Fiction After 1900: From the Steam Man to the Stars*. Twayne, 1997.
5. Seed, David (ed). *A Companion to Science Fiction*. Blackwell, 2005.
6. Vint, Sherryl. *Science Fiction: A Guide for the Perplexed*. Bloomsbury, 2014.



**MA English  
SEMESTER- III**

**Paper Code: HCS-751**  
**Nomenclature of the Paper: Research Methodology**  
**Mode of Exam: NUES**

**Total Credits: 5**  
**Total Marks 100**

**Objectives:** To improve critical thinking, research acumen and writing skills of the students.

**Course Outcomes (COs)**

- CO1: Knowledge** To explore the topic and identify key research questions for the study  
**CO2: Understanding** To acquire knowledge and understanding of writing academic papers  
**CO3: Life Long Learning** To identify, summarise and critically evaluate relevant literature and theoretical frames  
**CO5: Research** To demonstrate critical thinking, research acumen, and writing skills.

**Course Content**

**Unit I:** Basic Concepts Research in Literature: Nature, Scope and Significance; The Identification of a Research Problem: Hypothesis, Scope, Research Questions, Justification of Research Topic and Research Domain; Research Methodology; Research Ethics; Plagiarism.

**Unit II:** The Mechanics of Research The Mechanics of Thesis Writing: MLA Style Sheet (8th Edition) - Inside Citations and Parenthetical Documentation, Formatting (Presentation), Bibliography; Formatting and Drafting: From the First Draft to the Final Copy.

**Unit III:** Literary and Critical Survey Survey of Literature; Review of Relevant Texts (Book and Research Papers); Abstracting and Summarising, Annotated Bibliography of Primary and Secondary Resources; Research Plan and its Execution: Working Outline including Chapterization; Research Papers and Dissertation Synopsis.

**Unit IV:** Seminar on research topic chosen for dissertation/thesis; Comprehensive Viva.

**Recommended Readings**

1. Anderson, Jonathan et al. Thesis and Assignment Writing. Wiley Eastern, 1970.
2. MLA Handbook for Writers of Research Papers, 8 th edition. MLA, 2016.
3. Moumey, Chris. Essays and Dissertation. OUP, 2002.





**MA English  
SEMESTER - IV**

**Paper Code: HCS-702**

**Nomenclature of the Paper: Indian English Novel**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To study representative writers/texts available in English from India; to underline the cultural, historical and imaginative overlaps of this literature.

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce Indian English literature and its development

**CO2: Understanding** To understand Novel as a literary genre, and underline the cultural, historical and imaginative overlaps of Indian English literature

**CO3: Life Long Learning** To critically engage with and interrogate Indian English Novel to appreciate, analyse, and problematize it.

**CO4: Research** To integrate the understanding of the genre with further creative and research engagements

**Course Content**

**Unit I:**

R. K. Narayan—*Waiting for the Mahatma*

**Unit II:**

Anita Desai—*In Custody*

**Unit III:**

Upmanyu Chatterjee—*English, August*

**Unit IV**

Amitav Ghosh—*The Hungry Tide*

**Recommended Readings**

1. Anjalia, Alka. *History of Indian Novel in English*. CUP, 2016.
2. Gopal, Priyamvada. *The Indian English Novel. Nation, History and Narration*. OUP, 2009.
3. Mehrotra. Arvind Krishan, ed. *Indian Literature in English*. Permanent Black, 2008.
4. Mukherjee, Meenakshi. *Twice Born Fiction: Themes and Techniques of Indian Novel*. Pencraft, 2001.
5. Ramakrishnan, E.V. ed. *Narrating India: The Novel in Search of the Nation*. Sahitya Akademi, 2005.

**MA English  
SEMESTER- IV**

**Paper Code: HCS-704**

**Nomenclature of the Paper: Contemporary South Asian Fiction**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To study representative writers/texts available in English/English Translation from South Asian Region/Indian Subcontinent; to underline the cultural, historical and imaginative overlaps of this literature.

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce Contemporary South Asian fiction and its development

**CO2: Understanding** To understand Contemporary South Asian fiction as a literary genre.

**CO3: Life Long Learning** To critically engage with and interrogate Contemporary South Asian fiction to appreciate, analyse, and problematize it.

**CO4: Research** To underline the cultural, historical, and imaginative overlaps of Contemporary South Asian fiction, and integrate the understanding of the genre with further creative and research engagements

**Course Content**

**Unit I: Afghanistan**

Khaled Hosseini—*The Kite Runner*

**Unit II: Pakistan**

Mohsin Hamid—*The Reluctant Fundamentalist*

**Unit III: India**

Arundhati Roy—*The God of Small Things*

**Unit IV: Sri Lanka**

Michael Ondaatje—*Anil's Ghost*

**Recommended Readings**

1. Ahmed, Imtiaz, ed. *Understanding Terrorism in South Asia, Beyond Statist Discourses*. Manohar, Regional Centre for Strategic Studies, 2006.
2. Ali, Tariq. *The Clash of Fundamentalisms: Crusades, Jihads and Modernity*. Rupa & Co., 2002.
3. Bhasin, Kamla, Ritu Menon and Said Nighat Khan. *Against All Odds: Essays on Women, Religion and Development from India and Pakistan*. Kali for Women, 1997.
4. de Silva, Chandra Richard. *Sri Lanka: A History*. Vikas Publishing House Pvt Ltd, 1992.
5. Hussain, Yasmin. *Writing Diaspora: South Asian Women, Culture and Ethnicity*. Ashgate Publication Limited, 2004.



**MA English  
SEMESTER- IV**

**Paper Code: HCS-706**

**Nomenclature of the Paper: World Literature**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To study representative writers/texts available in English/English Translation from across the world; to underline the cultural, historical and imaginative overlaps of world literature.

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce World Literature through poetry, Novel, and drama to the students.

**CO2: Understanding** To understand major Western and non-Western literary ideas

**CO3: Life Long Learning** To critically engage with and interrogate the representative writers/texts available in English/English Translation from across the world

**CO5: Research** To integrate the understanding with further creative and research engagements

**Course Content**

**Unit I: Poetry**

1. Derek Walcott– “The Sea is History”, “The Saddhu of Couva”, “A City’s Death by Fire”
2. Joseph Brodsky– “Elegy”, “Odysseus to Telemachus”, “I Sit by the Window”
3. Octavio Paz– “A Tree Within”, “No More Cliches”, “The Tomb of Amir Khusru”
4. Pablo Neruda– “A Song of Despair”, “Enigmas”, “Brown & Agile Child”

**Unit II: Novel - I**

Gabriel Garcia Marquez–*Love in the Time of Cholera*

**Unit III: Novel - II**

Orhan Pamuk–*Istanbul: Memories and the City*

**Unit IV: Drama**

Federico Garcia Lorca–*Blood Wedding*

**Recommended Readings**

1. Damarosch, David. *How to Read World Literature*. Chichester, John Wiley, 2009.
2. Marx and Engels. *On Literature and Art*. Progress Publishers, 1976
3. Prendergast, Christopher (ed.) *Debating World Literature*. Verso, 2004.
4. Puchner, Martin ed. *The Norton Anthology of World Literature* (Third Edition). W.W. Norton & Co., 2012.
5. William, Raymond. *Drama from Ibsen to Brecht*. Chatto and Windus, 1968.
6. William, Raymond. *The Modern Tragedy*. Chatto and Windus, 1968.



## MA English

### SEMESTER – IV

**Paper Code: HCS-708**

**Nomenclature of the Paper: Partition Writings-II**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To study Partition literature as a distinct subgenre within the sub-continental literary history; to analyze its aesthetics, ethics, politics and history with special reference to the problematic of identity, gender, memory and violence.

#### Course Outcomes (COs)

**CO1: Knowledge** Introduction of various partition writings

**CO2: Understanding** To understand the context, experience, and memories of partition through various texts

**CO3: Ethical and Moral Values** To critically engage with representative writings on the partition of the subcontinent and evaluating moral, ethical, social, and cultural issues

**CO4: Life Long Learning** To underline the cultural, historical, and imaginative overlaps of world literature

#### **Course Content**

##### **Unit I: Stories & Sketches**

1. Bhisham Sahni – “The Train has Reached Amritsar”
2. Krishna Sobti – “Sikka Badal Gaya”
3. Mohan Rakesh – “Malbe ka Malik”
4. Rajinder Singh Bedi – “Lajwanti”
5. Saadat Hasan Manto – *Black Borders*

##### **Unit II: Poetry**

1. Amrita Pritam – “Ajj Aakhaan Waris Shah Nu”
2. Faiz Ahmad Faiz – “Subah-e-Azadi”
3. Imtiaz Dharker – “Gaddi Aa Gayi”
4. Mahesh Nenvani – “A Home for Everyone”
5. Popati Hiranandani – “Birthplace”
6. Ustad Daman – “Bhawan Moohon Na Kahiye”
7. W.H. Auden – “Partition”

##### **Unit III: Drama**

1. Asgar Wajahat – *Jis Lahore Nahin Dekhiya*

##### **Unit IV: Movie**

*Garm Hawa*. Dir. M. S. Sathya

### Recommended Readings

1. Butalia, Urvashi, (ed). *Partition: The Long Shadow*, Zubaan, 2015.
2. Menon, Ritu and Kamla Bhasin. *Borders and Boundaries: Women in India's Partition*. Kali for Women, 1998.
3. Zakaria, Anam. *The Footprints of Partition: Narratives of Four Generations of Pakistanis and Indians*. Harper Collins, 2015.
4. Zamindar, Vazira. *The Long Partition and the Making of Modern South Asia*. CUP, 2010.
5. Atamjit, (ed). *Plays from a Fractured Land*. Sahitya Akademi, 2021.



**MA English  
SEMESTER - IV**

**Paper Code: HCS-710**

**Nomenclature of the Paper: Life and Literature-II**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To introduce students to the conceptual frameworks of irony, symbol, metaphor, mosaic, structure, form, and discourse with reference to architecture, music and painting.

**Course Outcomes (COs)**

**CO1: Knowledge** Introduction of architecture, music, and painting and their interface

**CO2: Understanding** To understand various structures of thought through selected texts

**CO3: Life Long Learning** To critically engage with different ideas and interpretations, and to appreciate and interrogate the texts and ideas in terms of life

**CO5: Ethical and Moral Values** To understand the various cultural and moral values associated with the texts and apply them in their life

**Course Content**

**Unit I: Introduction**

An overview of Architecture, Music and Painting and their interface.

**Unit II: Architecture**

Ancient – Pyramids, Colosseum, Ajanta & Ellora Caves, The Great Wall of China

Medieval – St. Marks Basilica (Venice), Sofia Hagia, Fatehpur Sikri, Harmandir Sahib

Modern – Sydney Opera House, Red Square/Kremlin, Manhattan Skyline, Lutyens' Delhi

**Unit III: Music**

Bade Ghulam Ali Khan– “Yaad Piya ki Aayi”

Beethoven– “For Elise”

Nusrat Fateh Ali Khan– “Jis Dil Vich Sajna Vas Jayie”

MS Subbalakshmi– “Suprabhatam”

**Unit IV: Painting**

Monet – *Lily Pond, Lighthouse*

Van Gogh – *Potato Eaters, Starry Night*

Gauguin–*The Women*

Modigliani –*Portrait of Mistress*

Picasso –The Blue Period and The Cubist Phase

Indian Traditions – Mughlai, Pahadi, Pichai



### Recommended Readings

1. Kumar, Arvind. *Chaos, Fractals and Self-Organisation: New Perspectives on Complexity in Nature*. National Book Trust, 2002.
2. Mario, Livio. *Is God a Mathematician?* Simon & Schuster Paperbacks, 2010.
3. Sautoy, Marcus Du. *The Music of the Primes*. Harper Perennial, 2004.
4. Scruton, Roger. *Beauty: A Very Short Introduction*. Oxford University Press, 2011.
5. Smith, Leonard A. *Chaos: A Very Short Introduction*. Oxford University Press, 2007.
6. Taleb, Nassim Nicholas. *Fooled by Randomness*. Penguin Books, 2004.

1. Course Content and Scheme of Examination for MA (English) programme effective from August, 2023.



**MA English  
SEMESTER - IV**

**Paper Code: HCS-712**

**Nomenclature of the Paper: Literature and Indian Cinema**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To understand the narratives of India as a nation; to acquaint students with the history of Indian cinema through film adaptation; to engage with the aesthetics of literature and Indian Cinema and to introduce students with important landmarks in the history of Indian cinema.

**Course Outcomes (COs)**

**CO 1. Knowledge** To introduce the history of Indian Cinema through the film adaptation

**CO 2. Understanding** To understand the narratives of India as a nation

**CO 3. Life Long Learning** To engage with the aesthetics of literature and Indian Cinema and understand important landmarks in the history of Indian Cinema

**CO 4. Research** To engage with Cinema as text within the broader spectrum of literary studies and integrate the understanding with the pursuit of teaching or research career.

**Course Content**

**Unit I:**

Sarat Chandar Chattopadhyay: *Devdas*  
Bimal Roy: *Devdas* (1955)

**Unit II:** Premchand: "Shatranj Ke Khiladi"  
Satyajit Ray: *Shatranj Ke Khiladi*

**Unit III:**

Mirza Hadi Ruswa: *Umrao Jaan Ada*  
Muzaffar Ali: *Umrao Jaan* (1981)

**Unit IV:** U R Ananthamurthy– "Ghatashraddha"  
Arun Kaul– *Diksha* (1991)

**Recommended Readings**

1. Bhaskar, Ira and Richard Allen. *Islamicate Culture of Bombay Cinema*. Tulika Books, 2009.
2. Dawyer, Rachel and Divia Patel. *Cinema India: The Visual Culture of Hindi Films*. Rutgers University Press, 2002.
3. Gokulsing, K. Moti and Wimal Dissanayake (Ed). *Routledge Handbook of Indian Cinema*. Routledge, 2013.
4. Prasad, Madhava M. *Ideology of the Hindi Cinema*. OUP, 1998.
5. Vasudeva, Ravi. *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*. Palgrave Macmillan, 2011.
6. Viridi, Jyotika. *The Cinematic Imagination: Indian Popular Films as Social History*. Rutgers University Press, 2007.

**MA English  
SEMESTER – IV**

**Paper Code: HCS-714**

**Nomenclature of the Paper: Gender as Performance**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To expose students to multidisciplinary approaches to address historical and contemporary gender issues. It will help the students in conceptualizing and developing analytical skills required to understand how gender issues play out in real life.

**Course Outcomes (COs)**

**CO1: Knowledge** Be exposed to multidisciplinary approaches to address historical and contemporary gender issues with special emphasis on gender as performance

**CO2: Understanding** To build up a conceptual framework through the readings of essays, cinema and plays

**CO4: Ethics and Moral Values** To understand how gender issues play out in real life, and interrogate the texts and ideas in broader contexts

**CO5: Life Long Learning** To determine the various cultural and moral values associated with the texts and apply them in their life

**Course Contents**

**Unit I: Essays**

Judith Butler–“Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”  
Tim Edwards– “Queer Fears: Against the Cultural Turn”

**Unit II: Cinema**

Aniruddha Roy Chowdhury–*Pink*  
Karan Johar, Anurag Kashyap, Zoya Akhtar, Dibakar Banerjee– *Bombay Talkies*

**Unit III: Theatre**

Tony Kushner–*Angels in America*

**Unit IV: Performing Arts**

Mahesh Dattani–*Dance Like a Man*  
R.K. Narayan–*The Guide*

**Recommended Readings**

1. Gardiner, Judith Kegan, ed. *Masculinity Studies and Feminist Theory*. Columbia University Press, 2002.
2. Glover, David, and Cora Kaplan. *Genders*. Routledge, 2000.
3. hooks, bell. *Reel to Real: Race, Sex and Class at the Movies*. Routledge, 1996.
4. Mohanty, Chandra, et al (eds). *Third World Women and the Politics of Feminism*. Indiana UP, 1991.
5. Price, Janet and Margaret Shildrick, eds. *Feminist Theory and the Body: A Reader*. Edinburgh UP, 1999.
6. Vanita, Ruth, ed. *Same-Sex Love in India*. Penguin UK, 2008.



**MA English  
SEMESTER - IV**

**Paper Code: HCS-716**

**Nomenclature of the Paper: World Drama-II (1950s onwards)**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To introduce students to major theatrical movements during the period; to enable them to understand, interrogate and critically engage with literary and extra literary aspects of the drama of the time; to enable them to explore the relationship between the shifting aesthetic discourses by studying major works produced during the time.

**Course Outcomes (COs)**

**CO 1. Knowledge** Understand major theatrical movements **1950s onwards**

**CO 2. Understanding** To develop insights into social, historical, political, theoretical and/or artistic frameworks

**CO 3. Research** To interrogate and critically engage with literary and extra literary aspects of the drama

**CO 5. Life Long Learning** To explore the relationship between the shifting aesthetic discourses by studying major works, and integrate the understanding in further academic engagements

**Course Content**

**Unit I:**

Theatre of the Absurd, Working-class Drama, Theatre of the Oppressed, Radical Feminist Theatre, Developmental Theatre, Post-colonial Theatre, Gender and Theatre, Contemporary Theatrical Discourse.

**Unit II:**

Eugene Ionesco—*Rhinoceros*

**Unit III:**

Alice Childress—*Wedding Band: A Love Hate Story in Black and White*

**Unit IV:**

Caryl Churchill—*Cloud 9*

**Recommended Readings**

1. Krasner, David. *A History of Modern Drama, Volume II: 1960-2000*. Vol. 2. John Wiley & Sons, 2016.
2. Keyssar, Helene. *Feminist Theatre: Introduction to Plays of Contemporary British and American Women*. Macmillan, 1984.
3. Boon, Richard, and Jane Plastow, eds. *Theatre and Empowerment: Community Drama on the World Stage*. Cambridge University Press, 2004.
4. Miller, Henry D. *Theorizing Black Theatre: Art Versus Protest in Critical Writings, 1898–1965*. McFarland, 2010.



**MA English  
SEMESTER- IV**

**Paper Code: HCS-718**

**Nomenclature of the Paper: Indian Aesthetics and Theory–II**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objective:** To introduce students to Indian Aesthetics and Literary Discourse, through a debate on its various concepts, theories and texts of indigenous criticism and critical theories.

**Course Outcomes (COs)**

**CO 1. Knowledge** Understanding Indian Aesthetics and the idea of Language, Literature, Representation, Discourse and Culture

**CO 2. Understanding** To explore various theoretical frames through writings of major thinkers in the field

**CO 3. Communication** To understand schools of thoughts that define Indian poetics and bring out the intricacies by comparing and integrating the theoretical positions

**CO 4. Life Long Learning** To engage with the tradition of aesthetics juxtaposing it with the present and acquire a comprehensive understanding of the ancient aesthetics

**CO5: Research** To engage with the theory within the larger context and integrate the understanding with further research and teaching

**Course Content**

**Unit I:**

Concepts: Language, Literature, Representation, Discourse and Culture

**Unit II:**

Krishan Rayan– “What is Literariness” in *Indian Literary Criticism: Theory and Interpretation*  
Bhartrihari – “Cantos I & II, a survey of the main ideas” (Translated by K. Raghavan Pillai) in *The Vakyapadiya Vol. I.*

**Unit III:**

Bhalchander Nemade– “*Sahityateel Desiyata*” (Nativism in Literature) in *Nativism: Essays in Criticism.*

Namwar Singh– “Decolonising the Indian Mind” (Translated by Harish Trivedi) in *Indian Literature.*

**Unit IV:**

Munshi Premchand– ‘The Aim of Literature’, Presidential Speech given at the First Progressive Writers’ Conference, Lucknow, 9 April 1936 (Translated by Francesca Orsini) in *The Oxford India Premchand.*

Sharan Kumar Limbale– “Dalit Literature and Aesthetics” in *Towards an Aesthetics of Dalit Literature*

### Recommended Readings

1. Bhartrihari. *The Vakyapadiya*. Translated by (K. Raghavan Pillai) Motilal Banarsidass, 1971.
2. Chaitanya, Krishna. *New History of Sanskrit Literature*. Manohar, 1977.
3. Devy, Ganesh N. *Indian Literary Criticism: Theory and Interpretation*, Orient Longman, 2004.
4. Kapoor, Kapil and Nalini M. Ratnam. *Literary Theory: Indian Conceptual Framework*. Affiliated East-West Press, 1998.
5. Nemade, Bhalchander. "Nativism in Literature." Trans. and ed. by Arvind Dixit. *Nativism: Essays in Criticism*.
6. Paranjape, Makarand (ed). *Nativism: Essays in Criticism*. Sahitya Akademi, 1997.
7. Rayan, Krishna. *Sahitya, A Theory: For Indian Critical Practice*. Sterling Publishers, 1987.





**SEMESTER – IV**  
**MA English**

**Paper Code: HCS-720**

**Nomenclature of the Paper: Cultural Studies-II**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objective:** To introduce students to the theoretical developments within Cultural Studies with the aim of imparting critical perspectives to enable them to look critically at their own cultural sites.

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce students to the theoretical developments within Cultural Studies

**CO2: Understanding** To understand various perspectives through selected essays

**CO3: Ethical and Moral Values** To engage Critically with the selected representative texts

**CO4: Communication** To integrate diverse perspectives with their cultural discourse

**CO5: Life Long Learning** To acquire an understanding of various cultural frames and apply them in their life

**Course Content**

**Unit I: Perspectives**

Zygmunt Bauman– “Introduction”, *Consuming Life*

Ania Loomba– ‘Hybridity’, in *Colonialism/Postcolonialism*

**Unit II: Novel**

Arvind Adiga – *The White Tigre* (2008)

**Unit III: Short Stories**

Bharti Mukherjee– “Lady from Lucknow”( in *Darkness* 1985)

Anuradha M. Mitra– “Romantic Stereotypes”(in *Contours of the Heart* 1996)

Chitra D. Banerjee–“Silver Pavements, Golden Roofs” (*Arranged Marriage: Stories* 1995)

**Unit IV: Media**

Case Studies: Popular TV Shows, Advertisements, News and Blogs

**Recommended Readings**

1. Bauman, Zygmunt. “Introduction.” *Consuming Life*. Polity Press, 2007.
2. Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 1998
3. Chen, Kuan-Hsing (ed). *Trajectories*. Routledge, 1998.
4. Appadurai, Arjun. *Modernity At Large: Cultural Dimensions of Globalization*. University of Minnesota Press, 1996.
5. Rupal Oza, "Showcasing India: Gender, Geography, and Globalization," *Signs: Journal of Women in Culture and Society* 26, no. 4 (Summer 2001): 1067-1095.
6. Brabazon, Tara. “Buff Puffing an Empire: The Body Shop and Colonization by Other Means” *Continuum* 15.2 (2001) 187-200
7. Cheung, Sidney C.H. and Eric K.W.Ma. “Advertising Modernity: Home, Space and Privacy”, *Visual Anthropology* 18 (2005) 65-80
8. Selfe, Cynthia and Richard Selfe. “The Politics of Interface: Power and Its Exercise in Electronic Contact Zones”, *College Composition and Communication* 45.4(1994): 480-504

**MA English  
SEMESTER - IV**

**Paper Code: HCS-722**

**Nomenclature of the Paper: African Diasporic Literature**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objective:** To familiarize students with multiple trends present in African Diasporic Literature and to make them understand the African experience in the new world in its vividness.

**Course Outcomes (COs)**

**CO1: Knowledge** To familiarize students with multiple trends present in African Diasporic Literature

**CO2: Understanding** To understand the African experience in the new world in its vividness

**CO4: Life Long Learning** To explore African Diasporic Literature as a sub-category by appreciating it through various texts for a broader understanding

**CO5: Research** To critically engage with African Diasporic Literature, and integrate the insight with further academic quests of research and teaching

**Course Content**

**Unit I:**

F.W. Harper– “The Slave Mother”, “Bury Me in a Free Land”, “Songs for the People”

Langston Hughes– “ I, too”, “Harlem”, “ The Negro Speaks of Rivers”

Maya Angelou– “Caged Bird”, “Phenomenal Woman”, “Still I Rise”

Derek Walcott– “A Far Cry from Africa”, “The Fist”, “Sea Grapes”

Aime Cesaire– “Notebook of a Return to the Native Land”, “The Woman and the Flame”,  
“It is Myself, Terror, It is Myself”

**Unit II:**

Jamaica Kincaid–*Annie John*

**Unit III:**

Emeric Bergeaud–*Stella: A Novel of The Haitian Revolution*

**Unit IV:**

Lorraine Hansberry–*A Raisin in the Sun*

August Wilson–*Ma Rainey's Black Bottom*

**Recommended Readings**

1. Bennett, Lerone Jr. *Before the Mayflower: A History of Black America*. Johnson Press, 2007
2. Campbell, K. *Literature and Culture in the Black Atlantic: From Pre- to Postcolonial*. Palgrave Macmillan, 2006.
3. Gates, Louis Henry Jr. *Black Literature and Literary Theory*. Routledge, 1984.
4. Gates, Louis Henry Jr. *The Signifying Monkey: A Theory of African-American Literary Criticism*. Oxford University Press, 2014
5. Haley, Alex. *Roots*. Doubleday, 1976.





**MA English  
SEMESTER- IV**

**Paper Code: HCS-724**

**Nomenclature of the Paper: Science Fiction-II**

**Lectures - 4, Tutorial - 1**

**Mode of Exam: UES**

**Total Credits: 5**

**Total Marks 100 (40 + 60)**

**Objectives:** To introduce students to Indian Science Fiction as a genre/mode; to discuss Science and Science Fiction in the context of India; and to acquaint the students with how politics, materiality and technology operate against the backdrop of India's popular SF traditions.

**Course Outcomes (COs)**

**CO1: Knowledge** To introduce students to Indian Science Fiction.

**CO2: Understanding** To critically engage with and interrogate Indian Science Fiction through the representative texts for a broader understanding.

**CO3: Life Long Learning** To acquaint with how politics, materiality and technology interact within Indian and its Science Fiction.

**CO4: Communication** To explore how the frameworks of Science, Science Fiction and Popular Fiction intersect within India.

**CO5: Research** To integrate the understanding of the genre and the location of production with further creative and research engagements.

**Course Content**

**Unit I: Short Stories**

Satyajit Ray – “Professor Shonku and the Mysterious Sphere”

Harishankar Parsai – “Inspector Matadeen on the Moon”

Jayant V. Narlikar – “The Ice Age Cometh”

Sujatha – “Dilemma”

Manjula Padmanabhan – “Gandhi Toxin”

Vandana Singh – “Almaru”

**Unit II: Novel – I**

Anil Menon – *The Beast with Nine Billion Feet*

**Unit III: Novel – II**

Amitav Ghosh – *The Calcutta Chromosome*

**Unit IV: Cinema**

S. Shankar – *Enthiran*

**Recommended Readings**

1. Geetha, Sarwal, (eds.) *Exploring Science Fiction: Text and Pedagogy*. SSS Publications, 2011.
2. James, Edward and Mendlesohn, Farah (eds.) *The Cambridge Companion to Science Fiction*. Cambridge UP, 2003.
3. Landon, Brooks. *Science Fiction After 1900: From the Steam Man to the Stars*. Twayne, 1997.
4. Rieder, John. *Colonialism and the Emergence of Science Fiction*. Wesleyan UP, 2008.
5. Saint, Tarun (ed.). *The Gollancz Book of South Asian Science Fiction*, Hachette, 2019.
6. Seed, David (ed). *A Companion to Science Fiction*. Blackwell, 2005.



**MA English  
SEMESTER- IV**

**Paper Code: HCS-752**  
**Mode of Exam: NUES**

**Nomenclature of the Paper: Comprehensive Viva**  
**Total Credits: 5**  
**Total Marks 100**

**Objectives:** To help students revise and brush up the knowledge of literature, culture, literary and cultural theories and other allied readings/activities in all four semesters.

**Course Outcomes (COs)**

**CO 1 Knowledge:** To develop in-depth knowledge of the literary and critical theories related to the chosen research area and specialization

**CO 2 Understanding:** To develop an understanding of the inter-connections between socio-political and economic forces in the creation of literature

**CO 3 Research:** To critique chosen text(s), structures, theories, or art forms using various research tools

**CO 4 Life Long Learning:** To connect knowledge and understanding of various literary theories, movements, and art forms and demonstrate critical thinking, research acumen while writing their research thesis



**MA English  
SEMESTER- IV**

**Paper Code: HCS-754**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Field Study & Project**  
**Total Credits: 10**  
**Total Marks 100 (60 + 40)**

**Objectives:** To explore situations concerning social, cultural and ideological issues; to enable the students to be critically aware about the complexities of life; to develop sensitivity towards their surroundings through various mediums of creative expressions.

**Course Outcomes (COs)**

**CO1: Knowledge** To explore the topic and identify key research questions for the Field Study & Project

**CO2: Understanding** To acquire knowledge and understanding of methodology to conduct the study

**CO3: Research** To identify, summarise and critically evaluate relevant literature, data, and theoretical frames

**CO4: Life Long Learning** To understand and apply theoretical frameworks to the contents

**CO5: Communication** To demonstrate critical thinking, research acumen, and writing skills

**Activities:**

Students shall undertake one of the following project activities:

1. Theme Based Field Study & Project Writing
2. Translation Project of specified length
3. Creative Writing
4. Script Writing
5. Non-Verbal and Visual Creative Expressions
6. Documentation of Oral Traditions/Narratives and their Analysis
7. Popular Culture and Communication
8. Media Studies
9. Critical Study based on Language, Literature and Theory
10. Any other Literary, Communicative or Cultural Activity approved by the School

**Pedagogy & Evaluation:**

- Students will finalize their topic of project or Dissertation in the beginning of the Semester 3 in consultation with the mentor assigned to them.
- Students shall carry out individual & Group Activities on a given area under the supervision of the Teacher Mentor/ Project Supervisor. The topic would be assigned in the beginning of the semester. The progress of the project shall be continuously monitored by the supervisor and would be evaluated at the end of the semester by a panel of internal and external examiners through presentations and viva-voce examination for 100 marks.