



Shri Vile Parle Kelavani Mandal's

**MITHIBAI COLLEGE OF ARTS, CHAUHAN INSTITUTE OF SCIENCE  
& AMRUTBEN JIVANLAL COLLEGE OF COMMERCE AND  
ECONOMICS  
(AUTONOMOUS)**

NAAC Reaccredited "A" grade, CGPA: 3.57,  
Granted under FIST-DST & Star College Scheme of DBT, Government of India  
Best College, University of Mumbai 2016-17

Affiliated to the  
**UNIVERSITY OF MUMBAI**

Program: M.A.

Course: ENGLISH

**Credit Based Semester and Grading System (CBSGS) with effect from  
the academic year 2019-20 and 2020-21**

**DEPARTMENT OF ENGLISH – COURSE DETAILS**

<b>Module</b>	<b>Module Description</b>	<b>Credit</b>	<b>Lectures per week</b>
<b>SEMESTER I (2019-20 onwards)</b>			
Literary Theory and Criticism	PAMAENG1 01  PAPER I	<b>6</b>	<b>5 lectures per week</b>
Linguistic and Stylistic Analysis of Texts	PAMAENG1 02  Paper III	<b>6</b>	<b>5 lectures per week</b>
Fiction	PAMAENG1 03  PAPER V	<b>6</b>	<b>5 lectures per week</b>
Drama	PAMAENG1 04  PAPER VII	<b>6</b>	<b>5 lectures per week</b>
<b>SEMESTER II (2019-20 onwards)</b>			
Literary Theory and Criticism	PAMAENG2 01  Paper II	<b>6</b>	<b>5 lectures per week</b>
Linguistics and Stylistic Analysis of Texts	PAMAENG2 02  Paper IV	<b>6</b>	<b>5 lectures per week</b>
Fiction	PAMAENG2 03  PAPER VI	<b>6</b>	<b>5 lectures per week</b>

Drama	PAMAENG2 04  PAPER VIII	<b>6</b>	<b>5 lectures per week</b>
<b>SEMESTER III (2020-21 onwards)</b>			
Poetry from Chaucer to the Present	PAMAENG3 01  PAPER I-A	<b>6</b>	<b>5 lectures per week</b>
Gendered Perspectives on Literature	PAMAENG3 02  PAPER II-A	<b>6</b>	<b>5 lectures per week</b>
Twentieth Century American Literature	PAMAENG3 03  PAPER III-B	<b>6</b>	<b>5 lectures per week</b>
Shakespeare	PAMAENG3 04  PAPER IV-A	<b>6</b>	<b>5 lectures per week</b>
Indian Writings in Translation	PAMAENG3 05  PAPER V-B	<b>6</b>	<b>5 lectures per week</b>
<b>SEMESTER IV (2020-21 onwards)</b>			
Research Methodology	PAMAENG4 06  PAPER I-C	<b>6</b>	<b>5 lectures per week</b>
Political Reading of Texts	PAMAENG4 07  PAPER II-D	<b>6</b>	<b>5 lectures per week</b>

Project Based Courses	PAMAENG4 08	<b>10</b>	<b>5 lectures per week</b>
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**M.A. (Part I) Paper I and II**

**Semester I and II**

<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
<b>PAMAENG101</b>	<b>Literary Theory and Criticism:</b>	<b>06 CREDITS 60 LECTURES</b>
UNIT 1	Psychological and Archetypal Approaches to Criticism	15 lectures
UNIT 2	Structuralist Approach to Literature	15 lectures
UNIT 3	Poststructuralist and Postmodernist Approaches to Literature	15 lectures
UNIT 4	Marxist Approach to Literature	15 lectures
<b>PAMAENG201</b>	<b>Literary Theory and Criticism:</b>	<b>6 CREDITS 60 LECTURES</b>
UNIT 1	Cultural Studies and Literature	15 lectures
UNIT 2	Postcolonial Reading on Literature	15 lectures
UNIT 3	Ethnicity Studies in Literature	15 lectures
UNIT 4	Gender Studies and Literature	15 lectures

**M.A. (Part I) Paper III and IV**

**Semester I and II**

<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
<b>PAMAENG102</b>	<b>Linguistic and Stylistic Analysis of Texts</b>	<b>06 CREDITS 60 LECTURES</b>
UNIT 1	Concept of Style in Literature	15 lectures
UNIT 2	Drama Analysis	15 lectures
UNIT 3	Discourse Analysis in Fiction	15 lectures
UNIT 4	Practical Application	15 lectures
<b>PAMAENG202</b>	<b>Linguistic and Stylistic Analysis of Texts</b>	<b>06 CREDITS 60 LECTURES</b>
UNIT 1	Phonology	15 lectures
UNIT 2	Stylistics Analysis of Poetry	15 lectures
UNIT 3	Lexis and Syntax	15 lectures
UNIT 4	Application of Principles to Discourse Analysis	15 lectures

**M.A. (Part I) Paper V and VI**

**Semester I and II**

<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
<b>PAMAENG103</b>	<b>Fiction: Pre 20<sup>th</sup> Century</b>	<b>06 CREDITS 60 LECTURES</b>
UNIT 1	Adventure Novel	15 lectures

UNIT 2	Satirical Novel	15 lectures
UNIT 3	Novel of Manners	15 lectures
UNIT 4	Realism in Novel	15 lectures
<b>PAMAENG203</b>	<b>Fiction from 1900 onwards</b>	<b>06 CREDITS</b> <b>60 LECTURES</b>
UNIT 1	Stream of Consciousness Novel	15 lectures
UNIT 2	Detective Novel	15 lectures
UNIT 3	Science Fiction	15 lectures
UNIT 4	Postmodern and Postcolonial Novel	15 lectures

**M.A. (Part I) Paper VII and VIII**

**Semester I and II**

<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
<b>PAMAENG104</b>	<b>Drama</b>	<b>06 CREDITS</b> <b>60 LECTURES</b>
UNIT 1	Greek Drama	15 lectures
UNIT 2	Indian Classical Drama	15 lectures
UNIT 3	Theatre of the Absurd	15 lectures
UNIT 4	Modernist Drama	15 lectures
<b>PAMAENG204</b>	<b>DRAMA</b>	<b>06 CREDITS</b> <b>60 LECTURES</b>
UNIT 1	One Act Play	15 lectures
UNIT 2	Angry Young Man Theatre	15 lectures
UNIT 3	Indian English Drama	15 lectures

UNIT 4	African American Drama	15 lectures
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**M.A. (Part II) Paper I-A**

**Semester III**

<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
<b>PAMAENG301</b>	<b>POETRY FROM CHAUCER TO PRESENT</b>	<b>06 CREDITS 60 LECTURES</b>
UNIT 1	Chaucer to the Metaphysical Poetry	15 lectures
UNIT 2	Milton to the Age of Transition	15 lectures
UNIT 3	Romantic Revival to Pre-Raphaelite Poets	15 lectures
UNIT 4	Modernism and After	15 lectures

**M.A. (Part II) Paper II-A**

**Semester III**

<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
<b>PAMAENG302</b>	<b>GENDERED PERSPECTIVES ON LITERATURE</b>	<b>06 CREDITS 60 LECTURES</b>
UNIT 1	Essays	15 lectures
UNIT 2	Poetry	15 lectures
UNIT 3	Fiction	15 lectures
UNIT 4	Drama	15 lectures

**M.A. (Part II) Paper III-B**

**Semester III**

<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
<b>PAMAENG303</b>	<b>TWENTIETH CENTURY AMERICAN LITERATURE</b>	<b>06 CREDITS 60 LECTURES</b>
UNIT 1	Short Stories	15 lectures
UNIT 2	Poetry	15 lectures
UNIT 3	Novel	15 lectures
UNIT 4	Modernism and After	15 lectures

**M.A. (Part II) Paper IV-A**

**Semester III**

<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
<b>PAMAENG304</b>	<b>SHAKESPEARE</b>	<b>06 CREDITS 60 LECTURES</b>
UNIT 1	Tragedy	15 lectures
UNIT 2	Comedy	15 lectures
UNIT 3	History Play	15 lectures
UNIT 4	Problem Play	15 lectures

**M.A. (Part II) Paper V-B**

**Semester III**



<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
<b>PAMAENG305</b>	<b>INDIAN WRITING IN ENGLISH</b>	<b>06 CREDITS 60 LECTURES</b>
UNIT 1	Short Stories	15 lectures
UNIT 2	Poetry	15 lectures
UNIT 3	Drama	15 lectures
UNIT 4	Fiction	15 lectures

**M.A. (Part II) Paper I-C**

**Semester IV**

<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
<b>PAMAENG406</b>	<b>RESEARCH METHODOLOGY</b>	<b>06 CREDITS 60 LECTURES</b>
UNIT 1	Key Concepts	15 lectures
UNIT 2	Research: Tools, Language and Plagiarism	15 lectures
UNIT 3	Research in Language and Literature	15 lectures
UNIT 4	Process of Research	15 lectures

**M.A. (Part II) Paper II-D**

**Semester IV**

<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
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<b>PAMAENG407</b>	<b>POLITICAL READING OF LITERATURE</b>	<b>06 CREDITS 60 LECTURES</b>
UNIT 1	Rise and Consolidation of Monarchic Ideology	15 lectures
UNIT 2	Emergence of Colonialism and Imperialism	15 lectures
UNIT 3	Gendering the Subject	15 lectures
UNIT 4	Patriarchal Ideology and Power	15 lectures

**M.A. (Part II) Paper III  
Semester IV**

<b>COURSE CODE/ UNIT NO.</b>	<b>TITLE</b>	<b>CREDITS AND LECTURES</b>
<b>PAMAENG403</b>	<b>PROJECT BASED COURSE</b>	<b>10 CREDITS 60 LECTURES</b>

# **Syllabus for M.A. English Programme: M.A. Part I**

## **Course : Literary Theory and Criticism**

PAPERS I & II

COURSE CODES: PAMAENG101 & PAMAENG 201

(Credit Based Semester and Grading System with effect from the academic year, 2019-20)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : M.A.
  - ii) Course Code : PAENG101 &  
PAENG 201
  - iii) Course Title : **M.A Part I : Literary Theory and Criticism** Papers I & II
  - iv) Semester wise Course Contents : Enclosed the copy of syllabus
  - v) References and Additional References: Enclosed in the Syllabus
  - vi) Credit Structure : No. of Credits per Semester – 06
  - vii) No. of lectures per Unit : 15
  - viii) No. of lectures per week : 05
2. Scheme of Examination : 5 Questions of 15 marks each
3. Special notes , if any : No
4. Eligibility , if any : No
5. Fee Structure : As per University Structure
6. Special Ordinances / Resolutions if any : No

## MA English (Regular) Part One

### Title of the Course: Literary Theory and Criticism

#### Learning Objectives of the Course

- 1) To introduce the learners to a wide range of critical methods and literary theories
- 2) To enable them to use the various critical approaches and advanced literary theories
- 3) To enhance their analytical skills
- 4) To enable them to mobilize various theoretical parameters in the analysis of literary and cultural texts
- 5) To familiarize the learners with the trends and cross-disciplinary nature of literary theories
- 6) To introduce them to the conventions of research papers

#### Semester One: Literary Theory and Criticism

Course code- PAMAENG101

6 Credits

Lectures: 60

#### Unit 1: Psychological and Archetypal Approaches to Literatures:

(16 Lectures)

1. Sigmund Freud: 'Creative Writers and Day Dreaming'
2. Northrop Frye: "Archetypes of Literature"

#### Unit 2: Structuralist Approach to Literature :

(14 Lectures)

1. Ferdinand de Saussure: "Nature of the Linguistic Sign' and 'Immutability and Mutability of the Sign' from *Course in General Linguistics* (pg 65-79)
2. Roman Jakobson: Excerpts from 'Linguistics and Poetics' (pg, 31-56)

#### Unit 3: Poststructuralist and Postmodernist Approaches to Literature

(16 lectures)

1. Jacques Derrida: 'Structure, Sign and Play in the Discourse of the Human Sciences'
2. Jean-Francois Lyotard: 'Answering the Question: What is Postmodernism?'

#### Unit 4: Marxist Approach to Literature

1. Karl Marx and Friedrich Engels: Excerpts from *The Communist Manifesto* (pp. 30)
2. Louis Althusser: Excerpts from 'Ideology and Ideological State Apparatuses' (pp 127-186)
- 3.

#### A) Internal Assessment – 25Marks

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

#### Following methods can be used for the tests and assignment (25 Marks)

- Analytical session (content analysis of literary theories)
- Writing position papers
- Book review of theories and criticism
- Interpretation of literary and cultural texts(films, drama and Television shows) on the basis of given critical approaches or theories

#### B) Semester End Examination Pattern 75 Marks

- Question 1: Essay on the theories from unit 1: (1 out of 2) : 15 Marks
- Question 2: Essay on the theories from unit 2 (1 out of 2) : 15 Marks
- Question 3: Essay on the theories from unit 3 (1 out of 2) : 15 Marks
- Question 4: Essay on the theories from unit 4 (1 out of 2) : 15 Marks
- Question 5: Short notes based on all the units. (2 out of 4) : 15 Marks

Semester Two: Literary Theory and Criticism	
Course code- PAMAENG201	6 Credits

#### Unit 1: Cultural Studies and Literature:

**Lectures: 60**  
16 lectures

1. Walter Benjamin: 'The Work of Art in the Age of Mechanical Production'

2. Steven Greenblatt: 'Introduction' from *Renaissance Self-Fashioning: From More to Shakespeare* (pp 1-10)

**Unit 2: Postcolonial Reading of Literature**

14 Lectures

1. Franz Fanon: 'The Negro and Language' from *Black Skin and White Masks* (pp 17-40)
2. Gauri Vishwanathan: 'The Beginnings of English Literary Study in British India' (pp 431-437)

**Unit 3: Ethnicity study in Literature**

16 Lectures

1. Derrick A. Bell: 'Who's Afraid of Critical Race Theory?' (pp 893-910)
2. Gloria Anzaldua: Selections of *Borderlands/ La Frontiera: The New Mestiza* (

**Unit4: Gender Studies and Literature**

1. Helene Cixous: *The Laugh of the Medusa* (pp 875-893)
2. Judith Butler: Selections from *Gender Trouble: Feminism and Subversion of Identity*

**A) Internal Assessment – 25 Marks**

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

**Following methods can be used for the tests and assignment (25 Marks)**

- Analytical session (content analysis of literary theories)
- Writing position papers
- Book review of theories and criticism
- Interpretation of literary and cultural texts(films, drama and Television shows) on the basis of given critical approaches or theories

**B) Semester End Examination Pattern**

**75 Marks**

Question 1: Essay on the theories from unit 1: (1 out of 2,)

: 15 Marks

- Question 2: Essay on the theories from unit 2 (1 out of 2) : 15 Marks
- Question 3: Essay on the theories from unit 3 (1 out of 2) : 15 Marks
- Question 4: Essay on the theories from unit 4 (1 out of 2) : 15 Marks
- Question 5: Short notes based on all the units. (2 out of 4) : 15 Marks

### Sources of the prescribed texts

1. Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*. San Francisco : Aunt Lute Books Company , 1987. Print.
2. Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, *The Post-Colonial Studies Reader*. Taylor & Francis e-Library, 2003. Electronic.
3. Benjamin, Walter. *Illuminations* . Trans. Harry Zohn. United States of America: Schocken Books, 2007. Print.
4. Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1999. Print.
5. Enright, D.J. and Chickera, Ernst de. (Ed.) *English Critical Texts*. Delhi: Oxford University Press, 1962.
6. Greenblatt, Stephen. *Renaissance Self-Fashioning: From More to Shakespeare*. United States of America: The University of Chicago Press, 1980 . Print.
7. Lodge, David and Nigel Wood (Ed.) *Modern Criticism and Theory: A Reader* (Second edition). New Delhi: Pearson, 1988.
8. Lyotard, Jean-Francois. *The Postmodern Condition: A Report on Knowledge*. Trans. Geoff Bennington and Massumi Brian. United States of America: University of Minnesota Press, 1984. Print.
9. Saussure, Ferdinand de. *Course in General Linguistics*. Ed. Perry Meisel and Haun Saussy. Trans. Wade Baskin. 2011: Columbia University Press, New York. Print.
10. **Fanon, Franz, *Black Skin White Masks***

### References

- Adams, Hazard. *Critical Theory Since Plato*. New York, Harcourt Brace Jovanovich, 1971.
- Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
- Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. New Delhi: Viva Books, 2008.
- Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.



- Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
- Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. London: Blackwell, 2005.
- Harmon, William; Holman, C. Hugh. *A Handbook to Literature*. 7th ed. Upper Saddle River, N.J. : Prentice-Hall, 1996.
- Hall, Donald E. *Literary and Cultural Theory: From Basic Principles to Advanced Application*. Boston: Houghton, 2001.
- Hudson, William Henry. *An Introduction to the Study of Literature*. New Delhi: Atlantic, 2007.
- Jefferson, Anne. and D. Robey, eds. *Modern Literary Theory: A Comparative Introduction*. London: Batsford, 1986.
- Keeseey, Donald. *Contexts for Criticism*. 4th Ed. Boston: McGraw Hill, 2003.
- Latimer, Dan. *Contemporary Critical Theory*. San Diego: Harcourt, 1989.
- Lentriccia, Frank. *After the New Criticism*. Chicago: Chicago UP, 1980.
- Lodge, David (Ed.) *Twentieth Century Literary Criticism*. London: Longman, 1972.
- Murfin, Ross and Ray, Supryia M. *The Bedford Glossary of Critical and Literary Terms*. Boston: Bedford/St.Martin's, 2003.
- Nagarajan M. S. *English Literary Criticism and Theory: An Introductory History*. Hyderabad: Orient Black Swan, 2006.
- Natoli, Joseph, ed. *Tracing Literary Theory*. Chicago: U of Illinois P, 1987.
- Ramamurthi, Lalitha. *An Introduction to Literary Theory*. Chennai: University of Madras, 2006.
- Selden, Raman and Peter Widdowson. *A Reader's Guide to Contemporary Literary Theory*. 3rd Ed. Lexington: U of Kentucky P, 1993.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York: Garland Publishing, 1999.
- Wolfreys, Julian. ed. *Introducing Literary Theories: A Guide and Glossary*. Edinburgh: Edinburgh University Press, 2003.

# **Syllabus for M.A. English Programme: M.A. Part I**

## **Course: Linguistic and Stylistic Analysis of Texts**

Paper III & IV

**COURSE CODES: PAMAENG102 & PAMAENG202**

(Credit Based Semester and Grading System with effect from the academic year 2019-20)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : M.A.
  - ii) Course Code : PAMAENG102& PAMAENG 202
  - iii) Course Title : M. A Part I: Linguistic and Stylistic Analysis of Text Papers III & IV
  - iv) Semester wise Course Contents : Enclosed the copy of syllabus
  - v) References and Additional References: Enclosed in the Syllabus
  - vi) Credit Structure :
  - vii) No. of Credits per Semester – 06
  - viii) No. of lectures per Unit 15
  - ix) No. of lectures per week 5
2. Scheme of Examination : 5 Questions of 15 marks each
3. Special notes , if any : No
4. Eligibility , if any : No
5. Fee Structure : As per University Structure
6. Special Ordinances / Resolutions if any : No

## MA PART- I ENGLISH (REGULAR) -- PR-III & IV

### LINGUISTIC AND STYLISTIC ANALYSIS OF TEXT

**Preamble:** The aim of the two papers is to enable the students attempt linguistic and stylistic analysis of texts. The course will be taught and tested in relation to actual texts . Literary texts and academic writing on literary topics will be analysed from the perspectives of phonology , morphology, syntax , lexis, discourse analysis and narratology.

#### **Objectives:**

1. To understand the concept of style in literature.
2. To understand the linguistic basis of literary criticism (stylistics as an input to literary criticism).
3. To understand the concept of discourse and the principles of discourse analysis .
4. To understand the use of stylistic approach in teaching literature.
5. To understand the impact of stylistic analysis on academic writing
6. To understand some major concepts in narratology

<b>Semester I: Linguistic and Stylistic Analysis of Text</b>
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<b>Course Code- PAMAENG102</b>
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<b>Paper: III</b>
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**Total lectures- 60**

Prescribed Textbooks:

Mick Short: *Exploring the Language of Poems, Plays and Prose*, Addison Wesley Longman Limited. (1996)

Geoffrey Leech and Mick Short: *Style in Fiction*

#### **Unit 1: Concept of style in literature:**

**15 lectures**

Chapter 1: 'Who is Stylistics?' from *Exploring the Language of Poems, Plays and Prose* by Mick Short

Chapter 2: 'More on foregrounding, deviation and parallelism' from *Exploring the Language of Poems, Plays and Prose* by Mick Short

Chapter 3: 'Style variation in texts' from *Exploring the Language of Poems, Plays and Prose* by Mick Short

Chapter 7: 'The Rhetoric of Text' from *Style in Fiction* by Geoffrey Leech and Mick Short

**Unit 2: Drama Analysis**

**15 lectures**

Chapter 6: 'Drama: the conversational genre' from *Exploring the Language of Poems, Plays and Prose* by Mick Short

Chapter 7: 'The meaning of speech acts, turn-taking and politeness' from *Exploring the Language of Poems, Plays and Prose* by Mick Short

Chapter 8: 'Assumptions, presuppositions and the inferring of meaning' from *Exploring the Language of Poems, Plays and Prose* by Mick Short

Chapter 5, Section 5.4. 'Real Speech and Fictional Speech' from *Style in Fiction* by Geoffrey Leech and Mick Short

**Unit 3: Discourse analysis in fiction**

**15 lectures**

Chapter 8. 'Discourse and Discourse Situations' from from *Style in Fiction* by Geoffrey Leech and Mick Short

Chapter9: 'Conversations in a Novel' from *Style in Fiction* by Geoffrey Leech and Mick Short

Chapter 10. 'Speech and Thought Presentation' from *Style in Fiction* by Geoffrey Leech and Mick Short

Chapter 11: 'Prose style' from *Exploring the Language of Poems, Plays and Prose* by Mick Short

Chapter 11: 'Stylistics and Fiction 25 years on' from *Style in Fiction* by Geoffrey Leech and Mick Short

Chapter 12: 'The Bucket and the Rope' from *Style in Fiction* by Geoffrey Leech and Mick Short

Chapter 9: 'Fictional prose and point of view' from *Exploring the Language of Poems, Plays and Prose* by Mick Short

Chapter 10: 'Speech and thought presentation' from *Exploring the Language of Poems, Plays and Prose* by Mick Short

**Unit 4 : Applications of the stylistic and linguistic approach to the study ( teaching) of literature**

**15 lectures**

**Semester- I – Paper III**

**EVALUATION ( 75 MARKS)**

Q1	Write short notes on any 2 out of 3 based on Unit 1.	15
Q2	Write short notes on any 2 out of 3 based on Unit 2 and 3.	15
Q3.	Stylistic analysis of the given extract from drama.	15
Q4.	Attempt a stylistic analysis of the given extract from fiction	15
Q.5.	Provide questions on the linguistic and stylistic features of the given extracts so as to enable the learner of a FYBA class to understand the content by himself/herself. (Approximately 12-14 questions based on a passage from literary essay, fiction or drama)	15

**INTERNAL EVALUATION (25 MARKS )**

**Sample topics:**

1. Stylistic analysis of a literary essay/ short story
2. Preparing question sets on literary texts to make the class learner-centred
3. Comparative study of styles of different texts by the same author / by different authors

<b>Semester I: Linguistic and Stylistic Analysis of Text</b>
<b>Course Code- PAMAENG202</b> <span style="float: right;"><b>Paper: IV</b></span>

**Total lectures- 60**

**Unit 1: Phonology**

**20 lectures**

- a) The sound system of English : vowels and consonants : transcription :description according to their place, type and manner of articulation
- b) Phonological patterns of rhyme metre, alliteration, assonance, clustering of vowel and consonant sounds

**Unit 2: Stylistic Analysis of Poetry**

Chapter 4: ‘Sound, meaning and effect’ from *Exploring the Language of Poems, Plays and Prose* by Mick Short

Chapter 5: ‘Rhythm and Metre in the reading of poetry’ from from *Exploring the Language of Poems, Plays and Prose* by Mick Short

**Unit 3. Lexis and syntax****15 lectures**

- a) Lexis : types of words ( e.g. stative & dynamic verbs ); type of vocabulary ( e.g. simple/ complex , formal colloquial)
- b) Syntax: Syntagmatic and paradigmatic relations; sentence types; sentence complexity; types of clauses ; types of phrases

**Unit 4: Application of the principles of discourse analysis to academic writing on literary topics****20 lectures****EVALUATION ( 60 MARKS)****Semester- II – Paper. IV**

Q1	Short notes based on all the units (Any 2 out of 4)	15
Q2	A. Transcribe the Poem given. B. Give three term labels to any 5 predominating consonants in the poem. C. Give three term labels to any 5 predominating vowels and diphthongs in the poem.	15
Q.3.	Attempt a stylistic analysis of the given extract from a poem.	15
Q.4.	A. Rewrite the passage, dividing each sentence into clauses. Identify the subordinate clauses within each main clause stating the type of subordination used. 10 marks B. Break down ( S-x ) into phrases , stating the types and functions of phrases used. 05 marks	15
Q.5.	Read the following paragraphs from student writing and answer the questions given below: ( a piece from student writing on literary texts ) Questions (3 questions X 5 marks = 15)	15

**INTERNAL EVALUATION (25 MARKS )****Sample topics:**

- Poetry recitation and transcription
- Comparative study of styles (2 poems by the same poet/ 2 poets of the same school,



etc.)

3. Comparative study of styles (2 novels by the same author.)

Creative writing (fiction) by using different types of narrators / treating the time in different ways/ different modes of characterisation

### Recommended Reading

1. Bhelande , Anjali. *Lord of the Flies : A Stylistic Analysis*. Calcutta: Writers Workshop.1996 ( for basic introduction to stylistic theory )
2. Bradford ,Richard. *Stylistics* . London and New York : Routledge, 1997
3. Burton D. *Dialogue and Discourse : A Sociolinguistic Approach to Modern Drama Dialogue and Naturally Occurring Conversation* . London : Routledge and Kegan Paul .1982
4. Carter , Ronald ( ed) . *Language and Literature* . London: Allen and Unwin, 1982 ( useful analysis of literary works.
5. Cummings, M. , Simons, R.. *The Language of Literature : A stylistic introduction to the study of literature*. London : Pergamon,1983
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# **Syllabus for M.A. English Programme: M.A. Part I**

## **Course: Fiction**

### **Papers V & VI**

COURSE CODES: PAMAENG103 & PAMAENG203

(Credit Based Semester and Grading System with effect from the academic year, 2019-20)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : M.A.
  - ii) Course Code : PAMAENG103 & PAMAENG203
  - iii) Course Title : M.A Part I: Fiction Papers I & II
  - iv) Semester-wise Course Contents : Enclosed the copy of syllabus
  - v) References and Additional References: Enclosed in the Syllabus
  - vi) Credit Structure :
  - vii) No. of Credits per Semester – : 06
  - viii) No. of lectures per Unit : 15
  - ix) No. of lectures per week : 5
2. Scheme of Examination : 4 Questions of 15 marks each
3. Special notes, if any : No
4. Eligibility, if any : No
5. Fee Structure : As per University Structure
6. Special Ordinances / Resolutions if any : No

**MA English (Regular) Part One**  
**Title of the Course: Fiction – Papers V &VI**

**Objectives of the course:**

- To familiarize learners with different genres in fiction
- To familiarize them with different types of fictional narratives
- To provide the learners with an idea of the growth of fiction over the period of the last three centuries
- To make the learners aware of the social, cultural and psychological implications of fiction

<b>Semester I Paper V - Pre 20<sup>th</sup> Century Fiction</b>	<b>6 Credits</b>
<b>Course code – PAMAENG103</b>	<b>Total lectures -60</b>

*(The study of the form should be related to the historical/political/social/intellectual background from which they emerged)*

**Unit 1: Adventure Novel** **20 lectures**

Daniel Defoe: *Robinson Crusoe*

**Unit 2: Satirical Novel** **20 lectures**

Laurence Sterne: *The Life and Opinions of Tristram Shandy*

**Unit 3: Novel of Manners** **20 lectures**

Jane Austen: *Persuasion*

**Unit 4: Realism in Novel** **20 lectures**

Henry James: *The Portrait of a Lady*

**A) Internal Evaluation** **25 marks**

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

**B) Semester End Examination Pattern** **75 Marks**

Question 1: Essay on the theories from unit 1: (1 out of 2) : 15 Marks

Question 2: Essay on the theories from unit 2 (1 out of 2)	: 15 Marks
Question 3: Essay on the theories from unit 3 (1 out of 2)	: 15 Marks
Question 4: Essay on the theories from unit 4 (1 out of 2)	: 15 Marks
Question 5: Short notes based on all the units. (2 out of 4)	: 15 Marks

### Secondary Suggestive Reading:

1. Henry Fielding: *Tom Jones*
2. Jane Austen: *Emma*
3. Emily Bronte: *Wuthering Heights*
4. Charlotte Bronte: *Jane Eyre*
5. George Eliot: *The Mill on the Floss*
6. Mary Shelley: *Frankenstein*
7. Charles Dickens: *Bleak House*
8. Anthony Trollope: *Barchester Towers*
9. Thomas Hardy: *Tess of the D'Urbervilles*
10. William Thackeray: *Vanity Fair*
11. Jonathan Swift: *Gulliver Travels*
12. Herman Melville: *Moby Dick*
13. Leo Tolstoy: *War and Peace*
14. H. G. Wells: *The Time Machine*
15. Joseph Conrad: *Heart of Darkness*
16. Victor Hugo: *Les Miserable*
17. Mark Twain: *The Adventures of Huckleberry Finn*
18. James Fenimore Cooper: *The Last of the Mohicans*
19. Nathaniel Hawthorne: *The Scarlett Letter*
20. Stephen Crane: *The Red Badge of Courage*

**Concepts for Study**

*(The study of the form should be related to the historical/political/social/intellectual background from which they emerged)*

**Unit 1 Stream of Consciousness Novel**

**20 lectures**

Virginia Woolf : *To The Lighthouse*

**Unit 2: Detective Novel**

Umberto Eco: *The Name of the Rose*

**Unit 3: Science Fiction**

Aldous Huxley: *Brave New World*

**Unit 4: Postmodern and Postcolonial Novel**

Gabriel Garcia Marquez: *One Hundred Years of Solitude*

**Evaluation Pattern:**

**A. Internal Examination**

**25 marks**

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

**B) Semester End Examination Pattern**

**75 Marks**

- Question 1: Essay question on Unit 1: (1 out of 2) : 15 Marks
- Question 2: Essay question on unit 2 (1 out of 2) : 15 Marks
- Question 3: Essay question on unit 3 (1 out of 2) : 15 Marks
- Question 4: Essay questions on unit 4 (1 out of 2) : 15 Marks
- Question 5: Short notes on all the units (2 out of 4) : 15 Marks

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## Secondary Suggestive Reading

1. James Joyce: *The Portrait of the Artist as a Young Man*
2. E. M. Forster: *Passage to India*
3. D. H. Lawrence: *Sons and Lovers*
4. Joseph Conrad: *Victory*
5. Joseph Heller: *Catch-22*
6. David Lloyd Jones: *Mr Pip*
7. Salman Rushdie: *Midnight's Children*
8. John Steinbeck: *Grapes of Wrath*
9. Toni Morrison: *Beloved*
10. Ralph Ellison: *Invisible Man*
11. William Faulkner: *As I Lay Dying*
12. Ray Bradbury: *Fahrenheit 451*
13. Julian Barnes: *Flaubert's Parrot*
14. Julian Barnes: *Sense of an Ending*
15. Kazi Ishiguro: *Remains of the Day*
16. Amas Oz: *Judas*
17. Muriel Spark: *The Prime of Miss Bordie*
18. Haruki Murakami: *Kafka on the Shore*
19. Naguib Mahfouz: *Cairo Trilogy*
20. Nikos Kazantzakis: *Zorba, the Greek*

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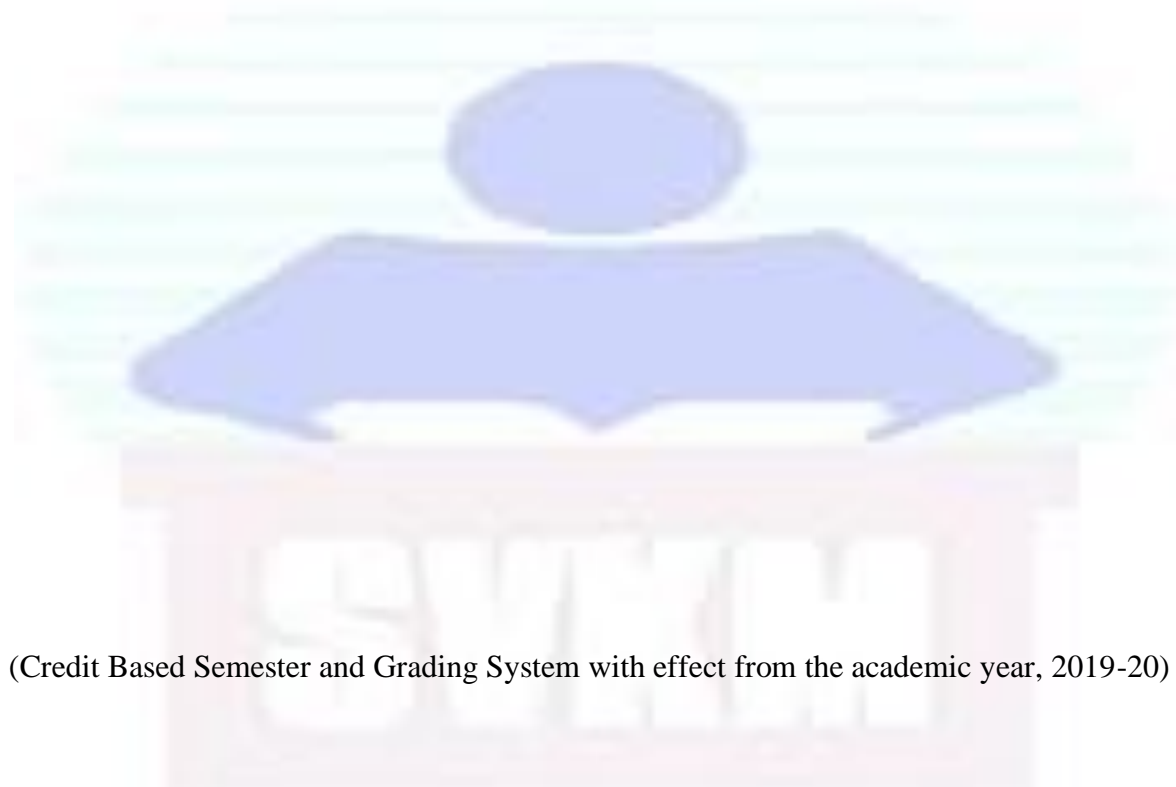


# **Syllabus for M.A. English Programme: M.A. Part I**

## **Course: Drama**

### **Paper VII & VIII**

COURSE CODES: PAMAENG303 & PAMAENG403



(Credit Based Semester and Grading System with effect from the academic year, 2019-20)

1. Syllabus as per Credit Based Semester and Grading System:

- i) Name of the Programme : M.A.
- ii) Course Code : PAMAENG303 & PAMAENG403
- iii) Course Title :M.A Part I : Drama  
Papers VII & VIII
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References: Enclosed in the Syllabus
- vi) Credit Structure :
- vii) No. of Credits per Semester :06
- viii) No. of lectures per Unit : 15
- ix) No. of lectures per week : 05
- 2. Scheme of Examination : 5 Questions of 15 marks each
- 3. Special notes , if any : No
- 4. Eligibility , if any : No
- 5. Fee Structure : As per University Structure
- 6. Special Ordinances / Resolutions if any : No

## MA English (Regular) Part One

### Title of the Course: Drama Paper VII & VIII

#### Objectives of the Course

- 1) To introduce the learners to a wide range of theatrical practices around the world.
- 2) To introduce the learners to various theories of drama
- 3) To enable them to understand the elements of drama and theatre4)To introduce them to the conventions of research papers

<b>Semester I: Drama (Paper VII)</b>	
Course code- PAMAENG303	Credits: 06

**Total lectures – 60**

#### Concepts for Study

*(The study of the form should be related to the historical/political/social/intellectual background from which they emerged)*

**Unit I: Greek Drama** **20 Lectures**

Aristophanes: *The Frogs* (translated by Ian Johnston)

**Unit II: Indian Classical Drama** **20 lectures**

Mahakavi Bhasa: *Karnabhara* (translated by S.K. Sharma)

**Unit III: Theatre of Absurd** **20 lectures**

Edward Albee: *Who is Afraid of Virginia Woolf?*

**Unit IV: Modernist Drama** **20 lectures**

Bertolt Brecht: *Life of Galileo*

**A) Internal Evaluation** **25 marks**

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

**B) Semester End Examination Pattern** **75 Marks**

Question 1: Essay question on Unit 1: (1 out of 2) : 15 Marks

Question 2: Essay question on unit 2 (1 out of 2) : 15 Marks

Question 3: Essay question on unit 3 (1 out of 2) : 15 Marks

Question 4: Essay questions on unit 4 (1 out of 2) : 15 Marks

Question 5: Short notes on all units (2 out of 4) : 15 Marks

<b>Semester II: Drama: Paper XIV</b>
<b>Course code- PAENG403</b>
<b>Credits: 6</b>

**Total lectures-60**

**Concepts for Study**

*(The study of the form should be related to the historical/political/social/intellectual background from which they emerged)*

**Unit I: One Act Plays** **20 lectures**

August Strindberg: *Miss Julie*

**Unit II: Angry Young Man Theatre** **20 lectures**

John Osborne: *Look Back in Anger*

**Unit III: Indian English Drama** **20 lectures**

Mahesh Dattani: *Tara*

**Unit IV: African-American Drama** **20 lectures**

Amiri Baraka: *Dutchman and the Slave*

**A) Internal Evaluation** **25 marks**

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

**B) Semester End Examination Pattern** **75 Marks**

Question 1: Essay question on Unit 1: (1 out of 2) : 15 Marks

Question 2: Essay question on unit 2 (1 out of 2) : 15 Marks

Question 3: Essay question on unit 3 (1 out of 2) : 15 Marks

Question 4: Essay questions on unit 4 (1 out of 2) : 15 Marks

Question 5: Short notes on all units (2 out of 4) : 15 Marks

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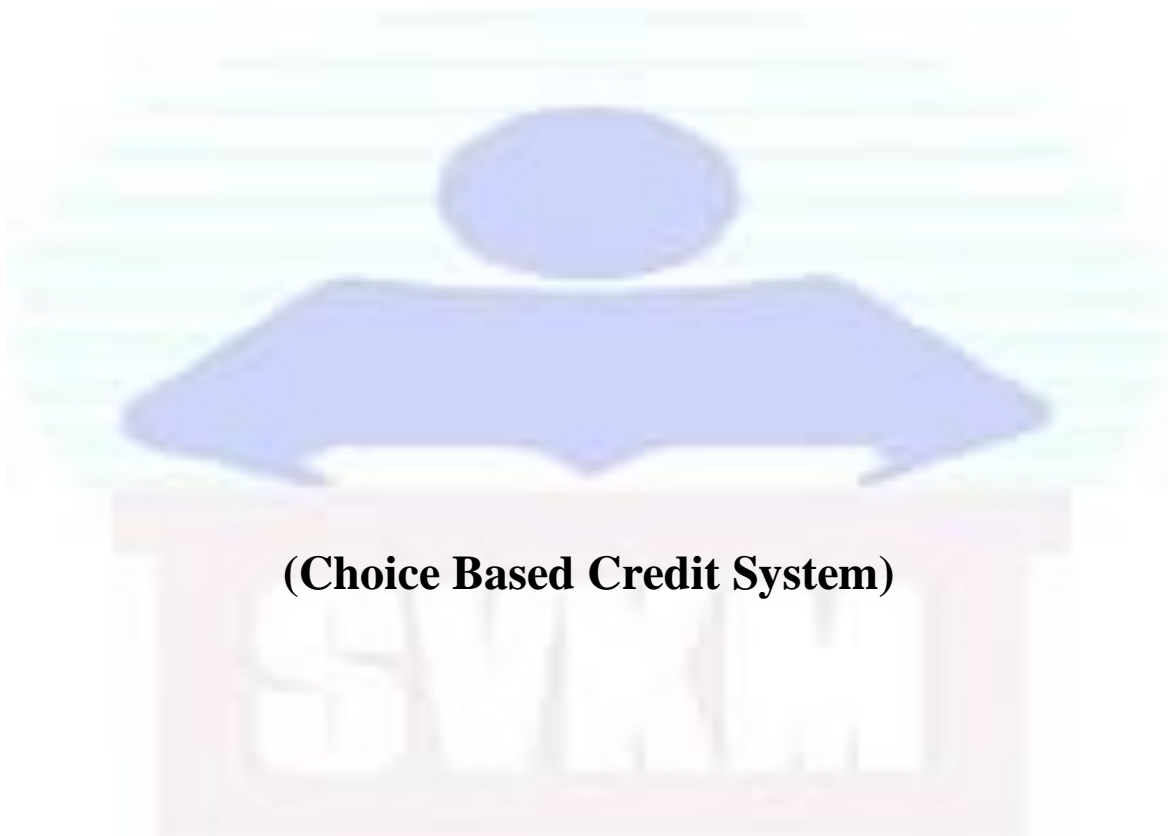
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**Syllabus for M. A.**  
**English Program: Part II**  
**Semester III & IV**



**(Choice Based Credit System)**

**Syllabus for M.A. Semester III and IV as per Choice Based Credit System with effect from the Academic Year 2020-21:**

**Course Structure:**

**1.1 Credits:** A course that is taught for 4 hours a week for a period of 15 weeks will carry six credits.

**1.2. Course credits:** To qualify in a given course, a student will have to acquire six credits in the course. Out of these, four credits are central teaching component and two credits are for the self-study component. The self study component will consist of academic tasks outside the classroom that will be assigned by the teacher from time to time. The self study component assigned in this manner will be related to or an extension of but not in lieu of the prescribed syllabus. The self-study component will be given a weightage of 33% in the evaluation of the student. In case of courses with practical component/ field-work components, four credits are for theory course and two credits shall be practical component/field-work component (regulation 5.1 to 5.9).

**1. 3. M. A. Programme:** A student who acquires a minimum of 100 credits over four semesters will be declared eligible for the award of the M.A. degree.

**1.4. Courses:** There shall be five types of courses: (i) Core Course; (ii) Elective Course; (iii) Interdisciplinary/Cross-disciplinary Courses; (iv) Audit Courses; (v) Project-based Courses; (vi) Ability Enhancement Courses

**(i) Core Course:** Core courses are courses that impart instruction in the basic non-specialized aspects of a discipline that constitute the minimum basic competency in that discipline, regardless of any specialization that the learner might choose in the future. Core-Courses shall be offered by the parent department. Core courses shall be for six credits. Minimum 50% courses of the MA programme over four semesters must be core courses.

**(ii) Elective Courses:** Elective courses shall be courses offered by the parent department that impart instructions in specialized/advanced/supportive aspects of the relevant discipline. Each department shall offer a pool of such courses from which a student can choose. Elective Courses shall be for six credits. The syllabus for each elective course will have a preamble clearly stating the course and the learner objectives for the elective, along with the pre-requisites if any and a detailed list of references.



**(iii) Interdisciplinary/Cross Disciplinary Courses (I/C courses):** I/C courses shall be offered by parent department and departments other than parent department. One 'course basket' shall be created for the same. Each MA program has to offer a minimum of two courses and maximum of four courses in the basket. Every I/C course shall be for six credits. A student may opt for an I/C course offered by his/her parent department.

**(iv) Audit Courses:** Students can audit a course from the parent department as well as from other departments in addition to the core, elective and I/C courses that are mandatory, with the prior permission of the head/s of the relevant department/s. Such a student will have to apply in writing at most a week after the relevant course has commenced. For the audit course, a student shall attend lectures of the audited course. The student cannot appear for the semester-end examination for the audited course. However, the student shall appear for the internal examination/assessment. The audit course appears on the mark-sheet only when the student passes the internal assessment with minimum 50% marks, failing to which, the student cannot claim the audit for that course. The internal marks shall not be displayed on final mark-sheet. The internal marks shall not be used for the credit computation. A student is permitted to audit maximum four courses in the MA program.

**(v) Ability Enhancement Course:** The ability enhancement courses are skills based course. The ability enhancement courses are to be offered at fourth semester.

**(vi) Project based courses:** Project based courses shall consist of a dissertation. Each dissertation course will carry 10 credits. Every learner shall choose one project based course.

## **2: Rules for programmes not having a practical component**

**2.1:** Four core courses shall be offered in semesters 1 and 2 each.

**2.2.** Five elective courses shall be offered in the third semester. No other courses will be offered in the third semester.

**2.3.** The fourth semester shall consist of one ability enhancement course, one interdisciplinary/cross disciplinary courses (I/C courses) and one project based course.

**2.4.** Each department will offer at least one I/C course during semester 4. The learner can choose any one course from this basket, including the course offered by his/her parent department. The preamble to this course will clearly specify the prerequisites for this course.

**2.5.** A learner will have to apply to the relevant department in writing no later than two weeks after the commencement of the fourth semester for taking the I/C course offered by that department.

**2.6.** A learner can relinquish an I/C course chosen by him/her no later than two weeks after the commencement of the fourth semester by applying to the Head of the Department whose I/C course the student wishes to opt for. The application will have to be endorsed by the head of the Department whose I/C course the student has relinquished and the Head of the parent department.

**2.7.** The Head of the Department offering a specific I/C course will convey the marks of the internal examination obtained by students taking the course to the Head of the parent department before the commencement of the end semester examination of the parent department.

**The Outline:** Each course in the category of Elective Course/Ability Enhancement Course/ Interdisciplinary/Cross-disciplinary Course shall be of 100 marks and out of that 40 marks shall be allocated for internal assessment and the remaining 60 marks shall be allocated for semester end examination. Each will have 6 Credits.

The Project based courses shall be of 100 marks consisting of a dissertation. Each dissertation course will carry 10 Credits. The criteria for evaluation will be as per the university guidelines.

[For further details see the Choice Based Credit System—Regulations of the University of Mumbai]

Sr.	<b>Elective Courses: Semester III</b>		
No			
<b>I</b>	<b>Elective I</b>	<b>Course Code</b>	<b>Paper No.</b>
	Poetry from Chaucer to the Present	PAMAENG301	Paper I- A
<b>II</b>	<b>Elective II</b>		
	Gendered Perspectives on Literature	PAMAENG302	Paper II- A
<b>III</b>	<b>Elective III</b>		
	Twentieth Century American Literature	PAMAENG303	Paper III -B
<b>IV</b>	<b>Elective IV</b>		
	Shakespeare	PAMAENG304	Paper IV-A
<b>V</b>	<b>Elective V</b>		
	Indian Writing in Translation	PAMAENG305	Paper V-B
	<b>Ability Enhancement Courses: Semester IV</b>		
	Research Methodology	PAMAENG406	Paper I- C
	<b>Interdisciplinary/Cross-disciplinary Courses: Semester IV</b>		
1	Political Reading of Literature	PAMAENG407	Paper II-D
	<b>Project Based Courses [Topics/Areas]</b>		
1	Comparative Literature	PAMAENG408	Paper III-A
2	Re-reading Canonical Texts	PAMAENG408	Paper III-B

3	Language and Literature		PAMAENG408	Paper III-C
4	Film Appreciation		PAMAENG408	Paper III- D
5	Art and Literature		PAMAENG408	Paper III- E
6	Study of Popular Culture		PAMAENG408	Paper III- F
7	Subaltern in Literature		PAMAENG408	Paper III-G
8	Literature and Environment		PAMAENG408	Paper III-H
9	Gendered Reading of Literature		PAMAENG408	Paper III-I
10	Literature of Diaspora		PAMAENG408	Paper III-J
11	Queer and LGBT Studies		PAMAENG408	Paper III-K
12	Folk Literature		PAMAENG408	Paper III-L
13	Mythology		PAMAENG408	Paper III-M
14	Spirituality and Literature		PAMAENG408	Paper III-N
15	Journalism and Literature		PAMAENG408	Paper III-O
16	Marginality and Protest in Literature		PAMAENG408	Paper III-P

**Details of Course and Credit Structure:**

Semester	Nature of Course	No of Courses	Total Credit	
<b>I</b>	Core Course	04	4X6=24	
<b>II</b>	Core Course	04	4X6=24	
<b>III</b>	Elective Course	05	5X6=30	
<b>IV</b>	Ability Enhancement Course	01	06	
	Interdisciplinary/Cross	01	06	22
	Disciplinary Course			
	Project Based Course	01	10	

<p><b>Total No. of Credit:</b> <b>100</b></p>
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Semester III

Sr.	<b>Elective Courses</b>		
No			
<b>I</b>	<b>Elective I</b>	<b>Course Code</b>	<b>Paper No.</b>
1	Poetry from Chaucer to the Present	PAMAENG301	Paper I- A
<b>II</b>	<b>Elective II</b>		
1	Gendered Perspectives on Literature	PAMAENG302	Paper II- A
<b>III</b>	<b>Elective III</b>		
1	Twentieth Century American Literature	PAMAENG303	Paper III -B
<b>IV</b>	<b>Elective IV</b>		
1	Shakespeare	PAMAENG304	Paper IV-A
<b>V</b>	<b>Elective V</b>		
1	Indian Writing in Translation	PAMAENG305	Paper V-B

**Syllabus for M. A. English Program: Part II**

**Semester III**



**Course: Elective I**

**Course Title: Poetry from Chaucer to the Present**

**Paper I- A**

**COURSE CODE: PAMAENG301**

**(Choice Based Credit System with effect from the Academic Year 2020-21)**

## 1. Syllabus as per Choice Based Credit System

- i) Name of the Program : M.A. English (Regular)  
Part II, Semester III, **Elective I**
- ii) Course Code : PAMAENG301
- iii) Course Title : **Poetry from Chaucer to the Present**
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References : Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester – 06
- vii) No. of lectures per Unit : 15
- viii) No. of lectures per week : 05
2. **Scheme of Examination** : 5 Questions of 15 marks each
3. **Special notes, if any** : No
4. **Eligibility, if any** : No
5. **Fee Structure** : As per University Structure
6. **Special Ordinances / Resolutions if any** : No

## M.A. English (Regular) Part II

### Course Title: Poetry from Chaucer to the Present

#### Preamble:

The paper, “Poetry from Chaucer to the Present” seeks to familiarize the students with the development of poetry over a vast period from Chaucer to the present. Therefore, the paper aims at studying certain poetic genres in relation to the chief tendencies and movements of the age. This is an attempt to acquaint the students with poetic forms, development of poetry and representative poets through the ages in the wider context of socio-cultural background of the time. The selected texts are to be studied for the poetic form, the poet’s contribution to the age and their place/relation to the age/movement they represent. Being a paper of literature, more precisely of poetry, it aims at developing sensitivity of the learners towards life and all that surrounds it. It seeks to foster qualities such as understanding and appreciation of other cultures and ways of life. This enhanced ability of openness of mind shall help them to see beauty in life and the world around and to form a philosophy of their own.

#### Objectives:

1. To familiarize the students with the major representative poets of every age and movements therein.
2. To help them study different genres of poetry in the context of socio-cultural background of the age

<b>Semester III</b>	<b>Elective I</b>	<b>Paper I- A</b>	<b>6 Credits</b>
<b>Course Title: Poetry from Chaucer to the Present</b>			
<b>Course Code: PAMAENG301</b>			

**Total Lectures: 60**

#### Unit 1: Chaucer to the Metaphysical Poetry

- a) Geoffrey Chaucer : “The Prologue” from *The Canterbury Tales*
- b) Edmund Spenser : “Epithalamion ”
- c) Shakespeare : “The Phoenix and the Turtle”
- d) Andrew Marvell : “To His Coy Mistress”



## Unit 2: Milton to the Age of Transition

- a) John Milton : *Paradise Lost, Book 9I*
- b) Alexander Pope : 'Eloisa to Abelard'
- c) John Dryden : "Mac Flecknoe"

## Unit 3: Romantic Revival to Pre- Raphaelite Poets

- a) William Wordsworth : "Resolution and Independence"  
P.B. Shelley : "Ode to the West Wind"
- b) Alfred Tennyson : "The Lady of Shalott"  
Robert Browning : "Andrea Del Sarto"  
D.G.Rosetti : "The Blessed Damozel"  
Swinburne : "The forsaken Garden"

## Unit 4: Modernism and After

- a) T. S. Eliot : "Burnt Norton" from *Four Quartet*
- b) W. B. Yeats : "A Prayer for My Daughter"
- c) Wilfred Owen : "Anthem for Doomed Youth"
- d) Vikram Seth : "The Frog and the Nightingale"

### Evaluation Pattern:

#### A) Internal Evaluation

25 marks

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

#### B) Semester End Examination Pattern

75 Marks

- Question 1: Essay question on Unit 1: (1 out of 2) : 15 Marks
- Question 2: Essay question on Unit 2 (1 out of 2) : 15 Marks
- Question 3: Essay question on Unit 3 (1 out of 2) : 15 Marks
- Question 4: Essay questions on unit 4 (1 out of 2) : 15 Marks
- Question 5: Short notes on all the units (2 out of 4) : 15 Marks

Note:

Students' answers must reveal sufficient knowledge of the historical, socio-cultural, and literary (movement, school of thought, ism, genre etc.) background of the age, prescribed text as well as of the author

### References:

1. Abrams, M.H. *A Glossary of Literary Terms*. Harcourt College Publishers, Singapore.
2. Abrams, M.H. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. OUP. 1971
3. Allott, Kenneth. *The Penguin Book of Contemporary Verse*. Penguin books, England
4. Anderson J.J. (Ed): *The Canterbury Tales: A selection of Critical Essays*, Macmillan, *Casebook Series, Tiptree (Essex)*, 1974.
5. Auden, W.H. : *Introduction- A selection from the Poems of Alfred Lord Tennyson*, New York, 1944
6. Beer, John: *Wordsworth and his Human Heart*, Macmillan Press Ltd., London, 1978
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12. Bowden Muriel: *A Reader's Guide to Geoffrey Chaucer*, Syracuse University Press, 1964
13. Bowra, Maurice. *The Romantic Imagination*. OUP, London
14. Brett James, Norman G. *Introducing Chaucer*. George G Harrap And Co Ltd
15. Brooks, Cleanth. *Modern Poetry and the Tradition*. The University of North Carolina Press, Chapel Hill.
16. Bush, Douglas: *Introduction, Tennyson: selected Poetry*, New York, 1951
17. Butt, John. *The Augustan Age*. London 1950
18. Butt, John. *Wordsworth- Selected Poetry and Prose*, OUP, 1964
19. Colins, A.S. *English Literature of the Twentieth Century*. University Tutorial Press Ltd, London
20. Coulton, G G. *Chaucer and His England*. Methuen Drama Great Britain
21. Cox, C.B. & Dyson, A.E. (ed.) *The Twentieth Century Mind, Vol. 1-3*. OUP, London, 1972
22. Daiches, David. *Present Age*. The Cresset Press, London
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25. Durrant Geoffrey: *William Wordsworth*, Cambridge University Press, London, 1969
26. Ellman, Richard. *Yeats- The man and the Masks*. Faber & Faber Ltd., London
27. Elford E.: *Four Hymns and Epithalamion*, Oxford, 1967
28. Faulkner, Peter. *Modernism. (The Critical Idiom Series)*. Methuen & Co. Ltd. London
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30. Fraser, G.S. *The Modern Writer and His World*. Penguin Books, England.
31. Gardner, Helen, *The Art of T.S. Eliot*. Faber & Faber Ltd., London

32. Gardner, Helen (Ed.). *The Metaphysical Poets*, Penguin Books, England
33. Grierson & Smith. *Critical History of English Poetry*. Chatto&Windus, London
34. Grierson Herbert, *The Poems of John Donne- Introduction and Commentary*, The Macmillan Press Ltd, London,1973
35. Hamer,Enid*Metres of English Poetry*. Methuen Drama Great Britain
36. Hayward, John (Ed.).*ThePenguin Book of English Verse*. Penguin books, England
37. Hudson, W.H.: *Gray and His poetry*, London, George G. Harrp& Co.,1927
38. Hudson, W.H. *Introduction to the Study of English Literature*. George G. Harrap& Co. Ltd. London.
39. Hughes Richard E. '*The Progress of the Soul: The Interior Career of John Donne*' , The Broadley Head, London,1969
40. Keast, W.R. *Seventeenth Century English Poetry*. OUP, London, 1962
41. Killham,John. *Critical Essays on the Poetry of Tennyson*. Routledge Chapman And Hall, London,1960.
42. Legouis, Emile &Cazamian, Louis. *A History of English Literature*. J.M. Dent & Sons Ltd. London
43. Lovelock Julian(ed.), *Donne: Songs and Sonnets, A Casebook*, The Macmillan Press Ltd, London,1973
44. Mahoney, John (Ed.) *The English Romantics: Major Poetry & Critical Theory*. D.C. Health & Co. 1978
45. Mipshi, Masoa. *The Divided Self: A Perspective on the Literature of the Victorians*. New York University Press.
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53. Selincourt Ernest De(ed.): *Introduction to the Poetical Works of Edmund Spenser*, Oxford, 1929
54. Starr, Herbert W. : *Twentieth century Interpretation of Gray's Elegy*, Englewood Cliffs, New jersey, Prentice hall, Inc.,
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57. Upham,A.H. *Typical Forms of English Literature*. Oxford University Press
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62. Willey, Basil. *The Seventeenth Century Background*. Penguin Books, England.

**Syllabus for M. A. English Program: Part II**

**Semester III**

**Course: Elective II**

**Course Title: Gendered Perspectives on Literature**

**Paper II-A**

COURSE CODE: PAMAENG302

**(Choice Based Credit System with effect from the Academic Year 2020-21)**

## 1. Syllabus as per Choice Based Credit System

- i) Name of the Program : M.A. English (Regular)  
Part II, Semester III, **Elective II**
- ii) Course Code : PAMAENG302
- iii) Course Title : **Gendered Perspectives on Literature**
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References : Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester -06
- vii) No. of lectures per Unit : 15
- viii) No. of lectures per week : 05
2. **Scheme of Examination** : 5 Questions of 15 marks each
3. **Special notes , if any** : No
4. **Eligibility , if any** : No
5. **Fee Structure** : As per University Structure
6. **Special Ordinances / Resolutions if any** : No

## M.A. English (Regular) Part II

### Course Title: Gendered Perspectives on Literature

#### Preamble:

While issues of gender, race, class and nation are closely enmeshed, gender roles are inscribed in social forces rather than in natural or innate differences. The course on Gendered Perspectives on Literature articulates contemporary concerns, both academic and socio-cultural, on this subject. It exposes literary texts as a microcosm of beliefs and values that engineer gender ideologies and generate stereotypes; it also explores the contesting or subversion of such ideologies and stereotypes by examining contemporary debates in the study of gender and sexuality as reflected in literature. The course further addresses the patterned gender representations and the politics of departure from these locations. In the light of intense debates the world over, on the above issues, the need for such a course at the post-graduate level is self-evident.

#### Objectives:

1. To open up avenues in gender studies, including women's studies, by acquainting learners with their complexities and diversity, especially in the constructs of gender and sexuality
2. To encourage learners to interrogate rigid frameworks of gender construction while sensitizing them to the process of socialisation and naturalization of gender
3. To enable learners to critically evaluate literary texts from a multivalent gender perspective
4. To explore the thematic and aesthetic concerns in identifying subversive strategies employed by literary writers

<b>Course Title: Gendered Perspectives on Literature</b>			
<b>Semester III</b>	<b>Elective II</b>	<b>Paper II-A</b>	<b>6 Credits</b>
<b>Course Code: PAMAENG302</b>			

**Total Lectures: 60**

#### Unit 1: Essays

- Mary Wollstonecraft: *A Vindication of Rights of Women*
- W. Connell and James W. Messerschmidt: "*Hegemonic Masculinity: Rethinking the Concept*"
- Ruth Vanita: "Introduction: Imagined Ancestries" from *Same-Sex Love and the English Literary Imagination*



## Unit2: Poetry

- Staceyann Chin: ‘Feminist or a Womanist’
- Wislawa Szymborska: ‘The Ending and the Beginning’
- Jacinta Karketta: ‘A Madua Sprout On The Grave’
- Kamala Das: ‘The Sunshine Cat’
- Tatana De La Tierra: ‘Dreaming of Lesbos’
- Rigoberto Gonzalez: ‘The Stranger Who Finds Me in the Woods’
- Regie Cabico: ‘A Queerification’
- Frank Bidart: ‘Queer’
- Audre Lorde: ‘Recreation’
- Tom Gunn: ‘The Hug’

## Unit 3: Fiction:

Gita Hariharan: *The Thousand Faces of Night*

## Unit 4: Drama

Martin Sherman: *Bent*

### Evaluation Pattern:

#### A) Internal Evaluation

25 marks

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

#### B) Semester End Examination Pattern

75 Marks

Question 1: Essay question on Unit 1: (1 out of 2) : 15 Marks

Question 2: Essay question on unit 2 (1 out of 2) : 15 Marks

Question 3: Essay question on unit 3 (1 out of 2) : 15 Marks

Question 4: Essay questions on unit 4 (1 out of 2) : 15 Marks

Question 5: Short notes on all the units (2 out of 4) : 15 Marks

(One or more of the following texts could be taken individually or in conjunction. These are only suggestions, other texts may be used)

#### *Critical essays:*

Terry Eagleton

:“Literary Theory: An Introduction”

:“After Theory”

Julia Kristeva	: “About Chinese Women”
Gayatri C Spivak	: “French Feminism in an International Frame” : “Can the Subaltern Speak?”
Judith Butler	: “Gender Trouble”
Luce Irigaray	: “The Sex Which is Not One” : “Speculum of the Other Woman” : “Masculinity as homophobia: Fear, Shame and Silence in the Construction of Gender Identity”
Michael S Kimmel	
Andrea Dworkin	: “Pornography: Men Possessing Women”
Vanadana Shiva & Maria Mies	: “Ecofeminism”
Jonathan Culler	“Reading as a Woman” (from <i>On Deconstruction: Theory and Criticism after Structuralism</i> )
Gayle Greene & Coppelia Kahn	: Introduction to <i>Making a Difference</i>

**Fictional texts:**

┌ Mahesh Dattani	– <i>A Muggy Night in Mumbai</i>
┌ Vijay Tendulkar	- <i>A Friend's Story</i>
┌ Toni Morrison	– <i>The Bluest Eye</i>
┌ Alice Walker	- <i>The Color Purple</i>
┌ Virginia Woolf	- <i>Orlando</i>
┌ Shyam Selvadurai	- <i>Funny Boy</i>
┌ Madeleine Miller	- <i>The Song of Achilles</i>
┌ Jeffrey Eugenides	- <i>Middlesex</i>
┌ Doris Lessing	- <i>The Golden Notebook</i>
┌ Mahesh Dattani	- <i>Tara</i>
┌ Charlotte Perkins Gilman	- <i>Herland</i>
┌ Marilyn French	<i>The Women's Room</i>
┌ Eve Ensler	<i>Vagina Monologues</i>



┌ Margaret Atwood	<i>Surfacing</i>
┌ Alan Hollinghurst	<i>A Line of Beauty</i>
┌ James Baldwin	<i>Giovanni's Room</i>
┌ Patricia Highsmith	<i>The Price of Salt</i>
┌ Jeffrey Eugenides	<i>Middlesex</i>

### Films:

- *Brokeback Mountain*
- *Priscilla, Queen of the Desert*
- *The Danish Girl*
- *Bird on a Wire*
- *Transamerica*
- *Fire*
- *Pretty Woman*

### References:

1. Auerbach, Nina. *Communities of Women: An Idea in Fiction*. Cambridge, Mass.: Harvard University Press, 1978.
2. Barrett, Michele. *Women and Writing*. London: Women's Press, 1979.
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5. Fetterley, Judith. *The Resisting Reader: A Feminist Approach to American Fiction*. Bloomington: Indiana University Press, 1978.
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7. Gilbert, Sandra and Susan Gubar. *The Madwoman in the Gothic: The Woman Writer and the Nineteenth Century Literary Imagination*. New Haven: Yale University Press. 1979.
8. Jacobus, Mary. *Reading Women: Essays in Feminist Criticism*. London: Methuen, 1986.
9. Jasbir Jain and Sudha Rai. *Films and Feminism: Essays in Indian Cinema*. Jaipur: Rawat Publications, 2002
10. Loomba, Ania. *Race, Gender and Renaissance Drama*. New Delhi: Oxford India Paperbacks. 1992.
11. Millett, Kate. *Sexual Politics*. New York: Doubleday. 1970.
12. Moers, Ellen. *Literary Women: The Great Writers*. New York: Doubleday. 1976.
13. Neuberger, Julia. *Whatever's Happening to Women? Promises, Practices and Payoffs*. London: Kyle Cathie Limited, 1991.

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15. Sangari, Kumkum and Sudesh Vaid. *Recasting Women: Essays in Colonial History*. Delhi: Kali for Women, 1989.
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17. Schor, Naomi. *Reading in Detail: Aesthetics and the Feminine*. NY: Routledge, 1989
18. Sedgwick, Eve. *Between Men: English Literature and Male Homosexual Desire*. Columbia: Columbia University Press. 1992.
19. Tharu, Susie and K. Lalitha. Ed. *Women Writing in India Vols. I & II*. New Delhi: Oxford University Press, 1995.
20. Walker, Alice. *In Search of our Mother's Gardens: Womanist Prose*. San Diego: Harcourt Brace Jovanovich, 1984.



**Syllabus for M. A. English Program: Part II**

**Semester III**

**Course: Elective III**

**Course Title: Twentieth Century American Literature**

**Paper III-B**

**COURSE CODE: PAMAENG303**

**(Choice Based Credit System with effect from the Academic Year 2020-21)**

## 1. Syllabus as per Choice Based Credit System

- i) Name of the Program :M.A. English (Regular)  
Part II, Semester III, **Elective III**
- ii) Course Code : PAMAENG303
- iii) Course Title : **Twentieth Century American Literature**
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References : Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester -06
- vii) No. of lectures per Unit : 15
- viii) No. of lectures per week : 05
2. **Scheme of Examination** : 5 Questions of 15 marks each
3. **Special notes, if any** : No
4. **Eligibility, if any** : No
5. **Fee Structure** : As per University Structure
6. **Special Ordinances / Resolutions if any:** No

## **M.A. English (Regular) Part II**

### **Course Title: Twentieth Century American Literature**

#### **Preamble:**

The 20<sup>th</sup> century American Literature is a corpus of experimental and multicultural writings. It also reveals the impact of many movements such as Imagism, Modernism, Postmodernism and Feminism. A course on 20<sup>th</sup> Century American Literature will enable a literature student to get familiar with a variety of literary expressions. Themes such as identity, immigrant experiences, multiculturalism, marginality, protest and hyphenated identities are reflected in this course.

#### **Objectives:**

1. To acquaint the learners of literature with the various genres and literary terms of twentieth century American Literature
2. To sensitize them to the themes and styles of modern and postmodern American Literary works
3. To introduce them to the socio-cultural milieu of twentieth century America through literary texts
4. To enhance their understanding of multicultural sensibilities by introducing them to the literary works representing them
5. To facilitate cross-cultural perspectives and discussions on American Literature of multiple ethnicities
6. To enable them to write projects and research papers on American literature

**Semester III**

**Elective III**

**Paper III -B**

**6 Credits**

**Course Code: PAMAENG303**

**Course Title: Twentieth Century American Literature**

**Total Lectures: 60**

**Unit 1: Short Stories**

F. Scott Fitzgerald: 'Jacob's Ladder'

Louise Erdrich: 'El Mooz'

Issac Asimov: 'The Last Question'

Judith Ortiz Cofer: 'American History'

Amy Tan: 'Rules of the Game'

**Unit 2: Poetry**

Walt Whitman: 'There was a Child Went forth Every Day'  
'Election Day, November, 1884'  
'Song of the Open Road (I)'

Allen Ginsberg: 'Howl'  
'America'

Gwendolyn Brooks: 'The Lovers of the Poor'  
'The Sonnet-Ballad'  
'We Real Cool'

Chitra Banerjee Divakaruni 'Indigo'  
'Tiger Mask Ritual'

**Unit 3 : Novel**

William Faulkner: *The Sound and the Fury*

**Unit 4: Drama**

Suzan-Lori Parks: *Topdog/Underdog*

### Evaluation Pattern:

#### Internal Assessment (25 Marks):

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

#### Semester End Examination (75 Marks):

Semester-End Examination	Duration: 2 Hours	75 Marks
Question 1: Unit 1: Essay on terms	(one out of two)	:15 Marks
Question 2: Unit 2: Essay on Poetry	(one out of three)	: 15 Marks
Question 3: Unit 3: Essay on Novel	(one out of two)	: 15 Marks
Question 4: Unit 4: Essay on Drama	(one out of two)	: 15Marks
Question 5: Short notes on all units	(two out of four)	: 15 Marks

#### References:

1. Abrams, M. H. *A Glossary of Literary Terms*. (8th Edition) New Delhi: Akash Press, 2007.
2. Baldick, Chris. *The Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press, 2001.
3. Bloom, Harold, ed. *Short Story Writers and Short Stories*. New York: Chelsea House, 2005.
4. Bruels, Marcia F. "Frost's 'Out, Out—,'" *Explicator* 55, no. 2 (Winter 1997): 85–88.
5. Cook, Bruce. *The Beat Generation*. New York: Scribners, 1971.
6. Gould, Jean. *Modern American Playwrights*. New York: Dodd, Mead, 1966.
7. Drabble, Margaret and Stringer, Jenny. *The Concise Oxford Companion to English Literature*. Oxford: Oxford University Press, 2007.
8. Fagan, Deirdre. *Critical Companion to Robert Frost: A Literary Reference to His Life and Work*. New York: Facts On File, Inc. An imprint of Infobase Publishing 2007
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11. Fowler, Roger. Ed. *A Dictionary of Modern Critical Terms*. Rev. ed. London: Routledge & Kegan Paul, 1987.
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13. Hansen, Tom. "Frost's Fire and Ice," *Explicator* 59, no. 1 (Fall 2000): 27–30.
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21. MacNicholas, John, ed. *Twentieth-Century American Dramatists*, 2 vols. Detroit: Gale Research Co., 1981.
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23. Pack, Robert. *Belief and Uncertainty in the Poetry of Robert Frost*. Hanover, N.H.: Middlebury College Press, 2003.
24. Parini, Jay. *Robert Frost: A Life*. New York: Holt, 1999, 197–198.
25. Parker, Patricia L. *Early American Fiction: A Reference Guide*. Boston: G.K. Hall, 1984.
26. Pattee, Fred Lewis. *The Development of the American Short Story: An Historical Survey*. New York: Biblio and Tannen, 1975.
27. Rosenblatt, Roger. *Black Fiction*. Cambridge, Mass.: Harvard University Press, 1974.
28. Rush, Theresa Gunnels. *Black American Writers Past and Present*. 2 vols. Metuchen, NJ: Scarecrow Press, 1975.
29. Sears, John F. "The Subversive Performer in Frost's 'Snow' and 'Out, Out—,'" In *The Motive for Metaphor: Essays on Modern Poetry*, edited by Francis C. Blessington and Guy L. Rotella, 82–92. Boston: Northeastern University Press, 1983.
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31. Thompson, Lawrance. *Robert Frost: The Years of Triumph: 1915–1938*. New York: Holt, 1970.
32. Vendler, Helen. *Part of Nature, Part of Us: Modern American Poets*. Cambridge,



Mass.: Harvard University Press, 1980.

33. Voss, Arthur. *The American Short Story: A Critical Survey*. Norman: Univ. of Oklahoma Press, 1980.

34. Woodress, James. *American Fiction, 1900-1950: A Guide to Information Sources*. Detroit: Gale Research Co., 1974.



**Syllabus for M. A. English Program: Part II**

**Semester III**

**Course: Elective IV**

**Course Title: Shakespeare**

**Paper IV-A**

**COURSE CODE: PAMAENG304**

**(Choice Based Credit System with effect from the Academic Year 2020-21)**

## 1. Syllabus as per Choice Based Credit System

- i) Name of the Program : M.A. English (Regular)  
Part II, Semester III, **Elective IV**
- ii) Course Code : PAMAENG304
- iii) Course Title : **Shakespeare**
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References : Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester -06
- vii) No. of lectures per Unit : 15
- viii) No. of lectures per week : 05
2. **Scheme of Examination** : 5 Questions of 15 marks each
3. **Special notes, if any** : No
4. **Eligibility, if any** : No
5. **Fee Structure** : As per University Structure
6. **Special Ordinances / Resolutions if any** : No

## **M.A. English (Regular) Part II**

### **Course Title: Shakespeare**

#### **Preamble:**

William Shakespeare, according to his contemporary Ben Jonson, “was not of an age but for all time.” Indeed, Shakespeare has become a literary icon for all places and spaces: more than four hundred years after his death, his works continue to be staged, adapted into films and studied in Universities around the world. This paper will examine the ways in which Shakespeare’s works may have been received against the philosophical and intellectual viewpoints of the Renaissance. The paper will also consider the literary scholarship which shaped the understanding of Shakespearean works. The paper will similarly help the learners consider Shakespeare’s enduring global appeal through investigation into the rich cultural and political complexities of Shakespeare adaptations.

#### **Objectives:**

1. To familiarize the learner with timeless dimensions of Shakespeare’s works.
2. To help the learner understand the contemporary relevance of Shakespeare with reference to modern versions and films based on his plays.
3. To sensitize the learner to development of the genres of comedy, tragedy and history plays in the Elizabethan era.
4. To acquaint the learner with changing responses to Shakespeare’s plays

#### **Important Note: The following text should be taught with reference to the following:**

1. The contemporary relevance of Shakespeare’s works
2. The socio-economic climate of Shakespeare’s age
3. The intellectual climate of the Elizabethan era
4. The manner in which Shakespeare differed from his fellow dramatists and poets
5. Shakespeare scholarship
6. Adaptations and stage performances of Shakespeare’s plays

<b>Semester III</b>	<b>Elective IV</b>	<b>Paper IV-A</b>	<b>6 Credits</b>
<b>Course Title: Shakespeare</b>			
<b>Course Code: PAMAENG304</b>			

**Total Lectures: 60**

**Unit 1: Tragedy**

*Macbeth* and Vishal Bhardwaj film adaptation *Maqbool*

**Unit 2: Comedy**

*A Midsummer Night's Dream* and Micheal Hoffman's film adaptation

**Unit 3: History Play**

*Julius Caesar* and Joseph L. Mankiewicz film adaptation

**Unit 4: Problem Play**

*Merchant of Venice* and Michael Raford film adaptation

**Evaluation Pattern:**

**A) Internal Evaluation**

**25 marks**

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

**B) Semester End Examination Pattern**

**75 Marks**

- Question 1: Essay question on Unit 1: (1 out of 2) : 15 Marks
- Question 2: Essay question on unit 2 (1 out of 2) : 15 Marks

Question 3: Essay question on unit 3 (1 out of 2)	: 15 Marks
Question 4: Essay questions on unit 4 (1 out of 2)	: 15 Marks
Question 5: Short notes on all units. (2 out of 4)	: 15 Marks

### References:

1. Adelman, Janet. *The Common Liar: An Essay on Antony and Cleopatra* (1973)
2. Bradley, A.C. *Shakespearean Tragedy* (1904)
3. Bloom, Harold, ed. William Shakespeare. 3 vols.
4. One volume each on the tragedies (1984), comedies and romances (1986), and histories and poems (1986).
5. Callaghan, Dymrna. *A Feminist Companion to Shakespeare* (2016)
6. Dollimore, Jonathan and Alan Sinfield, eds. *Political Shakespeare: Essays in Cultural Materialism*. 2<sup>nd</sup> Edition. (1994)
7. Elsom, John. *Is Shakespeare Still Our Contemporary?* (2004)
8. Harris, Jonathan Gil. *Shakespeare and Literary Theory* (2010)
9. Kott, Jan. *Shakespeare Our Contemporary* (1964)
10. McDonald, Russ, ed. *Shakespeare: An Anthology of Criticism and Theory, 1945-2000* (2004)
11. Parker, Patricia and Geoffrey Hartmann, eds. *Shakespeare and the Question of Theory*. (1985)
12. Patricia Parker. *Shakespeare from the Margins: Language, Culture, Context* (1996)
13. Rackin, Phyllis. *Shakespeare and Women* (2005)
14. James Schiffer. *Shakespeare's Sonnets: Critical Essays* (2000)
15. Lenz, Carolyn, Gayle Green and Carol Neely, eds. *The Woman's Part: Feminist Criticism of Shakespeare*. 1980.
16. Smith, Bruce R. *Shakespeare and Masculinity* (2000)
17. Traub, Valerie. *Desire and Anxiety: Circulations of Sexuality in Shakespearean Drama* (1992)
18. Traub, Valerie. *The Oxford Handbook of Shakespeare and Embodiment: Gender, Sexuality, and Race* (2016)
19. Wells, Stanley, ed. *The Cambridge Companion to Shakespeare*. (1986)

### References by Genre

#### *The Comedies and Romances*

1. Adams, Roberts. *Shakespeare: the Four Romances*. (1989)
2. Bryant, J.A., Jr. *Shakespeare and the Uses of Comedy* (1986)
3. Collins, Michael J., ed. *Shakespeare's Sweet Thunder: Essays on the Early Comedies* (1997)
4. Hillman, Richard. *William Shakespeare: The Problem Plays*. (1993)

5. Mangan, Michael. *A Preface to Shakespeare's Comedies, 1594-1603*. (1996)
6. Ornstein, Robert. *Shakespeare's Comedies: From Roman Farce to Romantic Mystery*. (1986)
7. Ryan, Kiernan, ed. *Shakespeare: The Last Plays*. (1999)
8. Teague, Frances. *Acting Funny: Comic Theory and Practice in Shakespeare's Plays* (1994)

### ***The Tragedies***

1. Dollimore, Jonathon. *Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and His Contemporaries*. (1984)
2. Garner, Shirley Nelson and Madelon Sprengnether. *Shakespearean Tragedy and Gender*. (1996)
3. Mack, Maynard. *Everybody's Shakespeare: Reflections Chiefly on the Tragedies*. 1993.  
Mangan, Michael. *A Preface to Shakespeare's Tragedies* (1992)
4. McAlindon, T. *Shakespeare's Tragic Cosmos* (1991)
5. Zimmerman, Susan, (ed.) *Shakespeare's Tragedies* (1998)

### ***The Histories***

1. Holderness, Graham. *Shakespeare: The Histories* (2000)
2. Levine, Nina S. *Women's Matters: Politics, Gender and Nation in Shakespeare's Early History Plays* (1998)
3. Norwich, John Julius. *Shakespeare's Kings: The Great Plays and the History of England in the Middle Ages 1337-1485*(1999)
4. Rackin, Phyllis. *Stages of History: Shakespeare's English Chronicles* (1990)
5. Saccio, Peter. *Shakespeare's English Kings*. 2<sup>nd</sup> Edition (2000)
6. Spiekerman, Tim. *Shakespeare's Political Realism: The English History Plays* (2001)

**Syllabus for M. A. English Program: Part II**

**Semester III**



**Course: Elective V**

**Course Title: Indian Writing in Translation**

**Paper V-B**

**COURSE CODE: PAMAENG305**

**(Choice Based Credit System with effect from the Academic Year 2020-21)**



## 1. Syllabus as per Choice Based Credit System

i) Name of the Program : M.A. English (Regular)

### Part II, Semester III, **Elective V**

ii) Course Code : PAMAENG305

iii) Course Title : **Indian Writing in Translation**

iv) Semester wise Course Contents : Enclosed the copy of syllabus

v) References and Additional References : Enclosed in the Syllabus

vi) Credit Structure : No. of Credits per Semester -06

vii) No. of lectures per Unit : 15

viii) No. of lectures per week : 05

2. **Scheme of Examination** : 5 Questions of 15 marks each

3. **Special notes, if any** : No

4. **Eligibility, if any** : No

5. **Fee Structure** : As per University Structure

6. **Special Ordinances / Resolutions if any** : No

## **M.A. English (Regular) Part II**

### **Course Title: Indian Writing in Translation**

#### **Preamble:**

The proposed curriculum is with the view to enhance the existing syllabus and make it more multidisciplinary and multilingual, to cater the needs of contemporary society and nation in present day context. In the times of globalization and increasing competitions, many of our students aspire to seek jobs multilingual regions in India and abroad for which they are to be equipped with a capability of knowing the works in translation and an expertise in Indian Literature in English translation.

Keeping in mind this multilingual scenario, the present syllabus includes writers from various languages of India and available in the translated forms in English as students shall create possible interactions and develop the expertise in the said discipline. No language is great or small and medium of English as link language to help regional literature of India reach out to the world in their accessible tongue. One has to know that regional languages in India have been affluent in literary tradition by rich historical collections they had since two centuries; people have been engaged in bringing this literature of various languages into English via translation.

Thus, the syllabus needs to be structured with balance in learning skills in domains of literary works from different languages in India. The syllabus needs to be made to promote flexibility and freedom of approach in teaching, within the structure of learning objectives. Regular interactions with experts will help to build a bridge between students and their future mentors from the field of education and employments.

#### **Objectives:**

1. To offer an exhaustive study of Indian literatures in the various Indian languages through English translation.
2. To acquaint the students with major movements, trends and tendencies beside major authors and literary texts in multiple languages in India through English translation.
3. To equip the students with enough knowledge about literary translations in English from Indian languages and help them understand and overcome the problems and issues of literary translation.

4. To familiarize the students with the history of translation in India from the Post-Independence to contemporary times and enable them to write research papers in the same with new views and perspectives.

<b>Semester III</b>	<b>Elective V</b>	<b>Paper V-B</b>	<b>6 Credits</b>
<b>Course Title: Indian Writing in Translation</b>			
<b>Course Code: PAMAENG305</b>			

**Total Lectures: 60**

### **Unit 1: Short Stories**

Saadat Hasan Manto: 'Toba Tek Singh'

Mahasveta Devi: 'Behind the Bodice'

Bandhumadhav: 'Poisoned Bread' from *Poisoned Bread*, ed. Arjun Dangle.

Rabindranath Tagore: 'The Postmaster'

### **Unit 2: Poetry**

- 1) *Songs of Kabir* by Rabindranath Tagore, (Hard Press, First published 1518, available online at <http://www.sacred-texts.com/hin/sok/> )

Song No. 01- mo ko kahân dhûnro bande

05- avadhû, mâyâ tajî na jây

12- hamsâ, kaho 58raai58n vât

21- ghar ghar dîpak 58raai

38- bhram kê tâlâ lagâ mahal re

### **Unit 3: Drama**

Girish Karnad: *The Fire and the Rain*

#### Unit 4: Fiction

Saradindu Bandyopadhyay: *The Quills of the Porcupine*- a novella from *The Menagerie* and *Other Byomkesh Bakshi Mysteries*. Translated from the Bengali by Sreejata Guha. Penguin.

#### Evaluation Pattern:

##### A) Internal Evaluation

25 marks

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

##### B) Semester End Examination Pattern

75 Marks

Question 1: Essay question on Unit 1: (1 out of 2)	: 15 Marks
Question 2: Essay question on unit 2 (1 out of 2)	: 15 Marks
Question 3: Essay question on unit 3 (1 out of 2)	: 15 Marks
Question 4: Essay questions on unit 4 (1 out of 2)	: 15 Marks
Question 5: Short notes on all units. (2 out of 4)	: 15 Marks

#### References:

1. Bassnett, Susan, *Political Discourse, Media and Translation*, Cambridge Scholars, 2010.
2. Bassnett Susan and Trivedi Harish, "Post-Colonial Writing and Literary Translation" in *Post Colonial Translation: Theory and Practice*. Ed. London: Routledge, 1999.
3. Bassnett, Susan, *Translation* Routledge, 2014.
4. Didier, Coste, *The Poetics and Politics of Literary Translation*, New Delhi, 2011.
5. Ghurye, G.S *Caste, Class and Occupation*., Popular Book Depot, 1961.
6. Guha, Ranjit and Spivak Gayatri *Selected Subaltern Studies*: Eds., Oxford University Press, New York and Oxford, 1988.
7. Lawrence, Venuti, (Edited by) *Translation Studies Reader*, 2012.
8. Mukherjee, Meenakshi . *The Twice Born Fiction: Themes and Techniques of the Indian Novel in English* New Delhi: Heinemann Educational, 1971.
9. Naikar Basavaraj, *Glimpses of Indian Literature in English Translation*, Authorspress, 2008.

10. Pandey, A. P. *A Revolutionary Fervor in Kabir's Poetry*, by Bhaskar Publications, Kanpur, 2008.
11. Rahman, Anisur. *Indian Literature(s) in English Translation – The discourse of resistance and representation* in *Journal Of Postcolonial Writing* Vol. 43 , Iss. 2, 2007.
12. Samel, Swapna H. *Dalit Movement in South India: 1857-1950*: New Delhi, Serials, 2004.
13. Sharma, Pradeep K. *Dalit Politics and Literature*: Delhi, Shipra, 2006.
14. Zelliott, Eleanor *From Untouchable to Dalit: Essays on the Ambedkar Movement*: Manohar, 1998.
15. Trivedi, Harish *Colonial Transactions: English Literature and India*, Manchester University Press, 1993.
16. Spivak, Gayatri Chakravorty. “*The Politics of Translation*” “The Politics of Translation”, in Lawrence Venuti (ed.), *The Translation Studies Reader*. London. New York: Routledge, 2000.



## Semester IV

### Ability Enhancement Courses

Research Methodology	PAMAENG401	Paper I- C
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**Syllabus for M. A. English Program: Part II**

**Semester IV**

**Course: Ability Enhancement Course**

**Course Title: Research Methodology**

**Paper I- C**

**COURSE CODE: PAMAENG406**

**Choice Based Credit System with effect from the Academic Year 2020-21)**

## 1. Syllabus as per Choice Based Credit System

i)	Name of the Program	:	M. A. English (Regular) Part II, Semester IV, <b>Ability Enhancement Course</b>
ii)	Course Code	:	PAMAENG406
iii)	Course Title	:	<b>Research Methodology</b>
iv)	Semester wise Course Contents	:	Enclosed the copy of syllabus
v)	References and Additional References	:	Enclosed in the Syllabus
vi)	Credit Structure	:	No. of Credits per Semester -06
vii)	No. of lectures per Unit	:	15
viii)	No. of lectures per week	:	05
2.	<b>Scheme of Examination</b>	:	5 Questions of 15 marks each
3.	<b>Special notes, if any</b>	:	No
4.	<b>Eligibility, if any</b>	:	No
5.	<b>Fee Structure</b>	:	As per University Structure
6.	<b>Special Ordinances / Resolutions if any</b>	:	No



## M.A. English (Regular) Part II

### Course Title: Research Methodology

#### Objectives:

1. To introduce the learners to the concept of 'research'
2. To acquaint them with the stages of research
3. To familiarize them to the procedures involved in research
4. To introduce them to the conventions of writing research paper
5. To acquaint them with the techniques and conventions of documentation in research

**Semester IV**

**Ability Enhancement Course**

**Paper I- C**

**6 Credits**

### Course Title–Research Methodology

**Total Lectures: 60**

#### **Unit 1: Key Concepts**

**15 lectures**

1. Investigation, exploration, examination, analysis
2. Hypothesis and Problem Statement
3. Methods and Modes of Research
4. Reference List Style (MLA, APA)
5. Data Analysis (Collection and Classification)
6. Reference Lists and Footnotes
7. Quotations and Citation
8. Bibliography / Appendix / Appendices

#### **Unit 2: Research: Tools, Language and Plagiarism**

**15 lectures**

1. Research in Humanities
2. Qualitative and Quantitative Research
3. Content Analysis
4. Historical Analysis
5. Case Studies
6. Primary and Secondary Data
7. Research Language (Clarity, Correctness, Coherence)
8. Research Ethics

#### **Unit 3: Research in Language and Literature**

**15 lectures**

1. Methods in Language Research
2. Trends and Approaches in Literary Research

#### Unit 4: Process of Research

15 lectures

1. Selection of Research Topic
2. Chapterisation: Sections and Sub-sections of Chapters
3. Findings and Conclusion
4. Planning, Drafting, Revising and Editing

#### Evaluation Pattern:

##### A) Internal Evaluation

25 marks

Sr. No.	Particulars	Marks
1.	One written assignment as suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus	10 Marks

##### B) Semester End Examination Pattern

75 Marks

- Question 1: Essay question on Unit 1: (1 out of 2) : 15 Marks
- Question 2: Essay question on unit 2 (1 out of 2) : 15 Marks
- Question 3: Essay question on unit 3 (1 out of 2) : 15 Marks
- Question 4: Essay questions on unit 4 (1 out of 2) : 15 Marks
- Question 5: Short notes on all units (2 out of 4) : 15 Marks

#### References:

1. Ahuja, Ram. (2005), *Research Methods*. Rawat Publications.
2. Altick, R.D. (1963), *The Art of Literary Research*, New York: Norton.
3. Bawarshi, Anis S. and Reiff, Mary Jo. (2010), *Genre: An Introduction to History, Theory, Research, and Pedagogy*. Parlor Press.
4. Booth, Wayne C. (2003), *The Craft of Research*, University of Chicago Press.
5. Eliot, Simon. (1998), *A Handbook of Literary Research*. Psychology Press.
6. Ellis, Jeanne (2010), *Practical Research Planning and Design*, Ormond, Merrill.
7. Gibaldi, Joseph. (2003), *MLA Handbook for Writers of Research Papers*, New York: MLA Association.
8. Gorman, G. E. and Clayton, Peter. (2005), *Qualitative Research for the Information Professional* by London: Facet Publishing.
9. Harner, James L. (2002), *Literary Research Guide: An Annotated Listing of Reference Sources in English Literary Studies*, New York: MLA of America.
10. Kothari C.R. (2004), *Research Methodology: Methods and Techniques*, New Age International.

11. Lenburg, Jeff. (2007), *Guide to Research*. Viva Books.
12. Miller R.H. *Handbook of Literary Research*. Methuen.
13. McMillan, James H. (1996). *Educational Research: Fundamentals for the Consumer*.
14. Oakman, Robert L. (1984), *Computer Methods for literary Research*, Athens:  
*University of Georgia Press*.
15. Rajanan, B. (1968), *Fundamentals of Research*, ASRC Hyderabad.
16. Caivry, R. & Nayak V.K. (2005), *Research Methodology*, S.Chand.
17. Sameer,Kumar. (2005), *Research Methodology*. Springer: US.
18. Seliger (2001), *Second Language Research Methods*, OUP.
19. Rahim, Abdul F. (2005), *Thesis Writing: A Manual for Researchers*. New Delhi:  
*NewAge International*.
20. Tunnell, Michael O. and Jacobs, James S. *Using "Real" Books: Research Findings  
on Literature Based Reading Instruction*. *The Reading Teacher* Vol. 42, No. 7 (Mar.,  
1989)



### Semester IV

Interdisciplinary/Cross-disciplinary Courses			
1	Political Reading of Literature	PAMAENG407	Paper II-D



**Syllabus for M. A. English Program: Part II**

**Semester IV**

**Course: Interdisciplinary/Cross Disciplinary (I/C course) Course**

**Course Title: Political Reading of Texts**

**Paper II-D**

**COURSE CODE: PAMAENG407**

**(Choice Based Credit System with effect from the Academic Year 2020-21)**

## 2) Syllabus as per Choice Based Credit System

- i) Name of the Program : M.A. English (Regular)  
Part II, Semester IV, **Interdisciplinary**  
**/Cross Disciplinary Course**
- ii) Course Code : PAMAENG407
- iii) Course Title : **Political Reading of Texts**
- iv) Semester wise Course Contents : Enclosed the copy of syllabus
- v) References and Additional References : Enclosed in the Syllabus
- vi) Credit Structure : No. of Credits per Semester -06
- vii) No. of lectures per Unit : 15
- viii) No. of lectures per week : 05
2. **Scheme of Examination** : 5 Questions of 15 marks each
3. **Special notes, if any** : No
4. **Eligibility, if any** : No
5. **Fee Structure** : As per University Structure
6. **Special Ordinances / Resolutions if any** : No

## M.A. English (Regular) Part II

### Course Title: Political Reading of Literature

Historically speaking, literature has been perceived as a domain of truth and knowledge. Particularly, the canonical texts are read and revered for their ability to come to grips with as well as reflect the timeless essence of universal human experience. A great writer is seen as a genius who has transcended history thus showcasing his ability to grapple with and unravel the eternal riddles of human Life. However, our exposure to some of the new radical theories like Marxism, Feminism, Postcolonialism, Cultural Studies etc. has taught us that literature as an institution is transfixed in the matrix of politics. In other words, literature which includes even canonical texts, mediates the dominant ideologies of the times and therefore, the 'political unconscious' [a term made famous by Fredric Jameson] is the built-in feature of a literary text. Further, the writer's world view is also conditioned and structured by the dominant politico-ideological framework of his/her times.

#### Objectives:

- 2) To historicize literature as an institution embedded in cultural politics
- 3) To highlight how literary texts, mediate dominant ideologies of their times
- 4) To examine how literary texts indirectly function as an instrument of power

<b>Semester IV</b>	<b>Interdisciplinary / Cross Disciplinary Course Paper II-D</b>	<b>6 Credits</b>
<b>Course Title: Political Reading of Literature</b>		
		<b>Total Lectures: 60</b>

#### Unit 1:

Elizabethan Age – The Rise and Consolidation of Monarchic Ideology – How Shakespeare's texts uphold and authenticate absolutist monarchic ideology

William Shakespeare: *Henry V*

#### Unit 2:

Emergence and spread of Colonialism and Imperialism – How colonial ideology is embedded in and transmitted by the canonical texts

Joseph Conrad: *Lord Jim*

#### Unit 3: Gendering the Subject and Social Construction of Women

Jane Austen: *Mansfield Park*

**Unit 4:** Patriarchal Ideology and Power – How it is operational in familial relationships

Ideology of Race and otherness – How it facilitates the hegemony of the dominant groups/race

Emily Bronte: *Wuthering Heights*

**Evaluation Pattern:**

**A) Internal Evaluation**

**25 marks**

Sr. No.	Particulars	Marks
1.	One written research paper on one of the texts suggested by the teacher for Internal Assessment	15 Marks
2.	One Internal Test based on the syllabus (one out of three questions)	10 Marks

**B) Semester End Examination Pattern**

**75 Marks**

Question 1: Essay question on Unit 1: (1 out of 2) : 15 Marks

Question 2: Essay question on unit 2 (1 out of 2) : 15 Marks

Question 3: Essay question on unit 3 (1 out of 2) : 15 Marks

Question 4: Essay questions on unit 4 (1 out of 2) : 15 Marks

Question 5: Short Notes on all the units (2 out of 4) : 15 Marks

**Prescribed Reading List:**

1. Dollimore, Jonathan and Sinfield, Alan Political *Shakespeare: Essays in Cultural Materialism* Manchester: Manchester University Press, 1994.
2. Gilbert, Sandra M and Gubar, Susan *Madwoman in the Attic: The Woman Writer and the Nineteenth Century Imagination* New Haven: Yale University Press, 1979.
3. Olsson, Ulf "The Exemplary Becomes Problematic, or Gendered Silence: Austen's *Mansfield Park*" in *Silence and Subject in Modern Literature*. Houndmills: Palgrave Macmillan, 2013. pp 35-57.
4. Said, Edward *Culture and Imperialism*. New York: Vintage Books, 1993.
5. Said, Edward *Orientalism*. London: Penguin Books, 1978.
6. Sinfield, Alan "Macbeth: History, Ideology and Intellectuals." *Critical Quarterly*, March 1986.

**References:**

1. Archibald, Diana C. *Domesticity, Imperialism, and Emigration in the Victorian Novel*. University of Missouri Press, 2002.



2. Cornell, Susan Meyer *Imperialism at Home: Race and Victorian Women's Fiction*. University Press, 1996.
3. Donaldson, Laura E. *Decolonizing Feminisms: Race, Gender & Empire Building*. University of North Carolina Press, 1992.
4. Gikandi, Simon *Maps of Englishness: Writing Identity in the Culture of Colonialism* Columbia University Press, 1996.
5. Hodgkins, Christopher *Reforming Empire: Protestant Colonialism and Conscience in British Literature*. University of Missouri Press, 2002.
6. Low, Gail Ching-Liang. *White Skins/Black Masks: Representation and Colonialism* Routledge, 1996.
7. Parry, Benita *Postcolonial Studies: A Materialist Critique*. Routledge, 2004.
8. Rajan, Gita *Postcolonial Discourse and Changing Cultural Contexts: Theory and Criticism* Radhika Mohanram Greenwood Press, 1995.



Sr.	<b>Project Based Courses [Topics/Areas]</b>		
No.			
1	Comparative Literature	PAMAENG408	Paper III-A
2	Re-reading Canonical Texts	PAMAENG408	Paper III-B
3	Language and Literature	PAMAENG408	Paper III-C
4	Film Appreciation	PAMAENG408	Paper III- D
5	Art and Literature	PAMAENG408	Paper III- E
6	Study of Popular Culture	PAMAENG408	Paper III- F
7	Subaltern in Literature	PAMAENG408	Paper III-G
8	Literature and Environment	PAMAENG408	Paper III-H
9	Gendered Reading of Literature	PAMAENG408	Paper III-I
10	Literature of Diaspora	PAMAENG408	Paper III-J
11	Queer and LGBT Studies	PAMAENG408	Paper III-K
12	Folk Literature	PAMAENG408	Paper III-L
13	Mythology	PAMAENG408	Paper III-M
14	Spirituality and Literature	PAMAENG408	Paper III-N
15	Journalism and Literature	PAMAENG408	Paper III-O
16	Marginality and Protest in Literature	PAMAENG408	Paper III-P

### **Project Based Courses:**

The objective of the **Project Based Courses** is to evaluate the critical competence, logical reasoning and scholarly composition of the students at the end of the M.A. Programme. At the end of the course students are expected to have sound theoretical knowledge so that they can apply it to a particular area of study selected from the Project Based Course. They should develop the skills of identifying an area of investigation, reviewing literature, analysing concepts, comparing alternative theories and perspectives, understanding the difference between primary and secondary sources in the area of their research, collecting and organising data and articulating their arguments coherently and clearly.

Final Dissertation must be written as per the current edition of the *Modern Language Association (MLA) Handbook*.

### **Detailed Regulations for Project Based Courses:**

**3.1** Project based courses will be offered in the fourth semester. Every learner will have to choose one project based course, which will be for ten credits. The project based course will be in the form of a dissertation based on a live project or a research assignment related to the specific discipline of the parent department.

**3.2:** Every Teacher from every department will announce four to five broad topics at the beginning of the second semester, reflecting degree of relevance and rigour suitable to a post graduate programme, along with an indicative reading list. These will be screened by the Board of Studies in the subject and a final list of approved topics along with a reading list will be displayed in the first week of the third semester.

**3.3:** The student will submit a list of his/her three most preferred topics in the order of preference by the fifth week of the third semester to the Head of the parent department.

**3.4:** Each Department will constitute a project committee consisting of the Head of the Department (Chairperson) and two other teachers from the department. The purpose of this committee is to oversee the functioning of the project component in the department.

**3.5:** All post graduate teachers in the Department will be guides for the project component.

**3.6:** The project committee will allocate students to guides within the department in order of the average of marks obtained in semesters 1 and 2.

**3.7:** If it is felt necessary, the project committee can assign a co-guide to a student, depending upon specific disciplinary needs.

**3.8:** The student will make a preliminary presentation in the seventh week of the fourth semester. The presentation will be attended by the guide and a committee consisting of two other teachers from the department. The committee will make necessary suggestions to improve the dissertation.

**3.9:** The student will make a final presentation in the 10th to the 12th week of semester four. The presentation will be evaluated by the same committee that evaluated the preliminary presentation. The criteria for evaluation will be as follows:

1. 10 marks for the quality of presentation

2. 15 marks for answers to questions

The marks given by the three members of the evaluation committee will be averaged in each head and the total marks decided by totalling the averages under the three heads.

**3.10 :** The student will submit a bound hard copy of the dissertation to the Department by the end of the fourth semester, along with a soft copy mailed to the guide.

**3.11 :** The final dissertation will have a word limit of 10,000 to 15,000 words and will be typed in one and a half spacing on one side of the paper.

**3.12 :** The final dissertation will be evaluated out of 75 marks by the guide.

**3.13 :** The project will be given a grade point as per the following scheme:

**10 Point Grading System**

Marks		Grade	Grade	Performance
		Points		
Less than 40		0	F	Fail
40 – 44.99		4	D	Pass
45 – 49.99		5	C	Average
50 – 54.99		6	B	Above Average
55 – 59.99		7	B +	Good
60 – 69.99		8	A	Very Good
70 – 79.99		9	A +	Excellent
80 & Above		10	O	Outstanding

Note: The Subject weight will remain as earlier.

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**3.14 :** A student who gets a letter grade F in the course will be deemed to have failed in the course.

**3.15 :** A student who feels aggrieved by the grading received will have the option of applying to the project committee for re-evaluation of the project within a period of one week after the declaration of the result. . If the project committee feels that the claim is justified, it shall appoint a fresh examiner who will submit his/her evaluation in a weeks time. If the marks by the re-evaluating examiner exceed the marks of the original examiner by a margin of 10% or more, the latter set of marks will be considered final.

**3.16 :** The student who has got a letter grade F in the project course will have the option of resubmitting a revised version within 2 months from the date of declaration of the result. If a student fails this time too, he/she will not get any more chances and will be ineligible to be awarded the MA degree.

**3.17 :** If a student is unable to submit his/her dissertation in the stipulated time or fails to make the presentations at the appointed time, he/she will be deemed to have failed the course and will have the option given in 3.16.

**3.18 :** The schedule for preliminary presentation, final presentation and dissertation submission is displayed in the first week of the fourth semester.

**3.19 : Ethical Standards regarding Dealing with Human Participants:**

Students should refrain from acts which he or she knows, or under the circumstances has reason to know, spoil the academic integrity of the academic program. Violations of academic integrity include, and not limited to: plagiarism; violation of the rights and welfare of human participants in research and practice; cheating, knowingly furnishing false information; misconduct as a member of department or college, and harm to self and others.