About the Programme

The Master of Arts in English (MA English) is a two-year graduate program delving into the study of English literature and language worldwide. It explores both classical and contemporary English literary works, emphasizing four main areas: Poetry, Prose, Drama, and Linguistics. Additionally, MA English programs encompass:

- Instruction on writing and narrative techniques
- Strategies for effective teaching
- Examination of the societal impact of films and narratives
- Theoretical approaches to literary criticism
- Exploration of the historical evolution of English literature

The syllabus of the MA English course encompasses English Literature, Linguistics, Criticism Theory, and the historical backdrop of English literature, among other foundational concepts. Students pursuing this degree experience heightened language proficiency and the cultivation of analytical and critical thinking abilities.

Vision of the University

To enlighten and empower humanity by nurturing future leaders and change agents for universal development and societal transformation.

Mission of the University

To work towards sustainable excellence in global standards of academia, technology-centric learning, robust research ecosystem, institutional distinctiveness and harmonious social diversity.

I. The program's Mission & Objectives:

This program provides a distinctive curriculum and a wide range of opportunities for students to enhance their understanding in literary and cultural studies, Linguistics, and English Language Teaching. The study materials have been authored by specialists in various fields of linguistics, language instruction, literature, and cultural studies from universities nationwide. The program comprises two segments: MA Part I and MA Part II.

I.I. ProgrammeObjectives:

- Comprehensive knowledge of English Literature to develop an analytical approach.
- Comprehensive knowledge of the sound system of the English Language and ability to use the spoken and written form for all purposes.
- Fair understanding of modern prose style requiredto acquire exquisite writing skills.
- Development of taste for literature and ability to appreciate it.
- Ability to do research in the area of specialization.
- Gaining profound knowledge to appear in all National and State Level competitive examinations.

I.II. Programme Outcomes:

- Apply theoretical knowledge to make a critical analysis, intervene using innovative frameworks and evaluate and follow up.
- Engage in inter and intra personal communications, behavioural change communication and proficiency in information Communication Technology.
- To build essential skills of life including questioning, observing, testing, hypothesizing, analysing and communicating.
- Demonstrate empathetic social concern and engage in service learning and community engagement programmes for contributing towards achieving the local, regional and national goals.
- Participate and promote sustainable development goals.
- To imbibe Gender sensitivity and the sense of social responsibility for self and community for the benefit of the society at large.
- Engage in continuous learning for professional growth and development.

I.III. Programme Specific Outcomes:

- To familiarise with the writers of English literature across different ages and continents, their theories, perspectives, models and methods.
- To be able to demonstrate competence in analysis and critically analyse scholarly work in the areas of English language teaching, literary research and translation.
- To enhance literary and critical thinking.
- Application of the knowledge of literature, theories, research and skills in different fields of literary practices.

- To develop the technical skills and ethical decisions appropriate for the holistic professional development in the field.

II. Relevance of MA EnglishProgramme in C.SJ.M.U. Kanpur's Mission and Objectives:

ChhatrapatiShahuJiMaharaj University Kanpur, a renowned institution of higher learning in Uttar Pradesh, honors the legacy of the esteemed social reformer ChhatrapatiShahuMaharaj, also known as RajarshiShahu. It stands as a respected hub of education where students from diverse backgrounds collaborate in a supportive academic environment. The university is committed to providing each student with optimal educational opportunities, fostering their growth to realize their full potential and become conscientious global citizens. Recognizing the imperative of literacy in India, the university is dedicated to expanding access to education for all. With this mission in mind, CSJM University is launching the Dronacharya Centre of Open & Distance Education (D-CODE) in the upcoming 2024-25 academic session, aiming to extend its services to every corner of the nation.

II.I.Accessibility and Inclusivity: If the university emphasizes making education accessible and inclusive, an open Master of Arts program in English can support this goal effectively. Through providing flexible learning opportunities like online classes, part-time study, and distance learning, the program can cater to a broader spectrum of students who might encounter obstacles to traditional campus-based education because of factors like location, finances, or personal circumstances.

II.II. Quality Education: Universities frequently strive to deliver top-tier education that aligns with academic benchmarks and equips students for achievement in their desired professions. An accessible Master of Arts program in English should maintain these standards by presenting a challenging curriculum, knowledgeable professors, and comprehensive support systems, guaranteeing students receive an education of excellence comparable to conventional programs.

II.III.Lifelong Learning and Continuing Education: The university prioritizes ongoing education and lifelong learning, and the flexible MA program in English Science offers avenues for individuals to enhance their abilities, follow personal passions, or progress in their careers by pursuing graduate studies in English Science. This program is designed to accommodate a wide range of learners, such as professionals balancing work and study, non-

traditional students, and those committed to continual learning, providing them with accessible and adaptable educational pathways.

II.IV.Community Engagement and Outreach: Universities frequently aim to connect with their surrounding communities and play a role in societal progress. Through an accessible MA programme in English, the university can actively participate in community involvement and outreach efforts by providing educational resources, expertise, and research chances to locals, groups, and policymakers in the area. This collaboration can stimulate cooperation, the sharing of knowledge, and overall socioeconomic growth within the university's extended community.

II.V.Research and Innovation: The University places great importance on research and innovation. An inclusive Master of Arts programme in English can contribute to this goal by fostering scholarly investigation, encouraging interdisciplinary research partnerships, and facilitating the sharing of research discoveries in multi-disciplinary domains. This program can act as a center for exchanging ideas, fostering innovation, and generating knowledge, thus aiding in the progress of economic understanding and application.

In essence, the significance of offering an open Master of Arts program in English at ChhatrapatiShahuJiMaharaj University, Kanpur, is rooted in its ability to enhance educational accessibility, encourage continuous learning and community involvement, stimulate research and creativity, and support the university's overarching objectives of academic distinction and societal progress. By harmonizing the program with the university's principles and focal points, it can function as a valuable asset for students, faculty, and communities, both locally and beyond the confines of the university grounds.

III. Nature of prospective target group of learners:

In an open Master of Arts (MA) program in English, the potential audience of learners is notably more varied than in conventional programs. Here's a synopsis of the characteristics of this prospective audience:

III.I.Non-Traditional Students: The MA Englishprogramme frequently draws students who deviate from the standard profile of full-time, on-campus learners. This can encompass working professionals, parents, caregivers, or individuals juggling other responsibilities that hinder them from engaging in a traditional, full-time academic curriculum.

III.II. Flexible Learners: Potential program participants often prioritize adaptable educational experiences, seeking study arrangements that accommodate their work, family, or personal commitments. Consequently, they may find value in programs that provide asynchronous learning opportunities and self-paced courses.

III.III. Lifelong Learners: This program frequently attracts individuals who perceive education as an ongoing journey. These students are often driven by personal or intellectual curiosity rather than aiming for particular career objectives. They are interested in expanding their knowledge of English and participating in academic discussions beyond traditional academic or professional settings.

III.IV. Career Advancers: Certain individuals considering enrollment in open MA programs in English aim to propel their careers forward or pivot to new roles within the field of English or related domains. While they may possess some professional experience, they seek additional credentials or specialized knowledge to augment their career opportunities.

III.V. Global Learners: The potential of this program lies in its ability to draw a diverse student body from various geographical locations and cultural backgrounds. These students may pursue an internationally recognized qualification or aspire to gain insights into various issues from a global standpoint.

III.VI. Economically Diverse Students: The program caters to students from varied socioeconomic backgrounds who are in search of affordable and easily accessible educational options. These learners may value programs that offer flexible payment arrangements to ensure greater accessibility to education.

III.VII. Skill Upgraders: A subset of prospective students may enroll in open MA programs in English to enhance their skills or transition to new career trajectories within English or any other related fields. They may aim to acquire advanced quantitative, analytical, or research skills that are highly sought after in today's job market.

III.VIII. Specialized Learners: This program appeals to students with specific interests or career objectives within English, such as professors, teachers, content writers, soft skill trainers, editors etc. Such learners may seek programs that provide specialized tracks, concentrations, or elective courses tailored to their particular areas of interest.

In general, the potential demographic for an open MA in Englishprogramme exhibits a diverse range of backgrounds, motivations, and objectives. Consequently, these programs ought to be structured to accommodate the distinct requirements and preferences of a broad spectrum of learners, providing adaptable learning modalities, readily available resources, and avenues for individualized academic and career growth.

IV. Appropriateness of program to be conducted in Open and Distance Learning mode to acquire specific skills and competence

Conducting a Master of Arts (MA) in English program in an Open and Distance Learning (ODL) mode can be highly appropriate for acquiring specific skills and competence for several reasons:

IV.I. Flexibility: This program offers flexibility in terms of time, location, and pace of learning. Learners can access course materials, lectures, and assignments remotely, allowing them to balance their studies with work, family, or other commitments. This flexibility enables learners to acquire new skills and competence without having to put their careers or personal lives on hold.

IV.II. Accessibility: This program is accessible to a wider range of learners, including those who may face barriers to traditional, on-campus education due to geographical, financial, or personal constraints. Learners from diverse backgrounds and locations can enroll in the program without having to relocate or commute to a physical campus, thereby increasing access to education and opportunities for skill development.

IV.III. Self-paced Learning: ODL program often employs self-paced learning approaches, allowing learners to progress through the curriculum at their own speed. This self-directed learning model empowers learners to take control of their education, focus on areas of interest or weakness, and allocate time and resources according to their individual learning needs and preferences.

IV.IV. Applied Learning Opportunities: This program incorporates practical, hands-on learning opportunities to help learners apply theoretical concepts to real-world situations. Virtual simulations, case studies, group projects, and internships can provide learners with practical experience, problem-solving skills, and industry-relevant competencies that are essential for success in the field of economics.

IV.V. Cost-Effectiveness: This program is more cost-effective compared to traditional on-campus programs, as they typically require fewer physical resources and infrastructure. Additionally, learners can save on expenses related to transportation, accommodation, and other incidental costs associated with attending classes in person.

Overall, conducting an MA in English program in an Open and Distance Learning mode can be highly appropriate for acquiring specific skills and competence, as it offers flexibility, accessibility, self-paced learning, technology-enhanced instruction, applied learning opportunities, personalized support, and cost-effectiveness. These features make ODL program an attractive option for learners seeking to enhance their skills and competencies in economics while balancing their professional and personal commitments.

V. Instructional Design of Open and Distance Learning mode to acquire specific skills and competence:

Designing the instructional framework for an Open and Distance Learning (ODL) mode of a Master of Arts (MA) in English program to acquire specific skills and competence requires careful consideration of various factors to ensure effectiveness, engagement, and learner success. Here's a structured approach to instructional design for such a program:

A. Curriculum Design

The curriculum of the Master of Arts in English program, designed with the help of industry expertise, Bloom's taxonomy and faculty knowledge, provides students with a comprehensive and up-to-date education in the field of business administration. By incorporating the latest industry knowledge and trends, the curriculum ensures that students are prepared for the demands of the modern business world. Bloom's Taxonomy is used to build learning objectives that focus on developing higher order thinking skills, such as critical analysis, problem solving, and evaluation, which helps students gain a deeper understanding of economic concepts. The expertise and subject knowledge of faculty adds depth and breadth to the curriculum, providing students with the tools they need to succeed in their future careers. With a strong emphasis on practical learning and real-world applications, the curriculum of the M.A. in Economics equips students with the skills and knowledge needed to succeed in today's competitive business environment.

Curriculum Structure

	IST YEAR / IST SEM					
COURSE CODE	**TYPE**	**COURSE TITLE**	**MIN CREDITS**	**CIA**	**ESE**	**MAX. MARKS**
A04U0701TODL	CORE	History of English Literature	5	25	75	100
A04U0702TODL	CORE	From Chaucer to Renaissance(1300-1660) [Poetry]	5	25	75	100
A04U0703TODL	CORE	Renaissance Period (1500-1660) [Drama & Prose]	5	25	75	100
A04U0704TODL	CORE	Literary Criticism (Part I)	5	25	75	100
		TOTAL	20			400
IST YEAR / IIND SEM						
A04U0801TODL	CORE	The Restoration and the Augustan Age (1660-1798)	5	25	75	100
A04U0802TODL	CORE	Indian Literature in English	5	25	75	100
A04U0803TODL	CORE	Literary Criticism Part II	5	25	75	100
A04U0804TODL	ELECTIVE	Communicative English	5	25	75	100
A04U0805TODL		Creative Writing				
A04U0806RODL	PROJECT	RESEARCH PROJECT	8	25	75	100
	MINOR ELECTIVE	Minor Elective From Other Faculty (In 1st Yr- I/II Sem.	4	25	75	100
		TOTAL	32			600
IIND YEAR / IIIRD SEM						
A04U0901TODL	CORE	The Romantic Period (1798-1830)	5	25	75	100
A04U0902TODL	CORE	Victorian Literature (1832-1901)	5	25	75	100
A04U0903TODL	CORE	Contemporary Theories	5	25	75	100
A04U0904TODL	ELECTIVE	World Literature in Translation	5	25	75	100
A04U0905TODL		Indian Folk Tales (Translated)				
		TOTAL	20			400
IIND YEAR / IVTH SEM						
A04U1001TODL	CORE	Twentieth Century English Literature	5	25	75	100
A04U1002TODL	ELECTIVE	Indian Diaspora	5	25	75	100
A04U1003TODL		Young Adult Fiction				
A04U1004TODL	ELECTIVE	African Literature and Caribbean Literature	5	25	75	100
A04U1005TODL		American Literature				
A04U1006PODL	CORE	M.A. Viva Voice	5	25	75	100
A04U1007RODL	PROJECT	Research Project	8	25	75	100
		TOTAL	28			500
GRAND TOTAL			100			**1900**

B. Detailed Syllabus - Annexure-1

C. Duration of the Programme: 02 years; divided into 04 semesters.

D. Faculty and Support Staff requirement:

Academic Staff

1-Programme Coordinator, 1- Course Coordinator, 1-Course Mentor per batch of 50 students

E. Instructional Delivery mechanisms & Identification of Media

The teaching methodology of this subject will be different from other traditional methodologies. Courses (regular/physical) are held at the university. A student-centered and student-friendly approach is required in distance courses. This is also important because learning and teaching are delivered through print media rather than face-to-face communication.

VI. Self-learning materials (SLM) should be developed in print media.

- Self Learning Material (SLM) will be self-explanatory, self-sufficient, self-directed, self-motivated and self-assessable.
- The SLM will contain a complete course description including an overview of the modules, as well as objectives, activities, tasks and additional resources.
- There must be a description of the approved value for each unit or unit of the course.
- There should be clear guidelines regarding academic integrity and netiquette expectations regarding activities, discussions, and plagiarism.
- The level and style of presentation and language should be simple and appropriate to facilitate e-learning.
- The content must be interactive with the appropriate use of graphics, animation simulations, etc. to keep students interested.

VII. Student support service systems

The main goal of student support service systems is to promote independent or independent study. Study among distance learners in the absence of regular face-to-face teaching. All the time Educational support will be provided to students. Support will be available all the time in the following areas:

- Information, tips and advice about the programme.
- Advice before admission, during admission, and after admission.
- Introduction for new students.
- Provide academic advising schedules and practice schedules.
- Evaluate students and exchange feedback.
- Support with other academic and administrative inquiries such as registration and examination Rating, comments, etc**.**

VIII. Procedure for Admissions, Curriculum Transaction and Evaluation

The purpose of providing a Distance MA EnglishProgramme serves several significant objectives catering to the needs of diverse learners and addressing various challenges in accessing higher education with Accessibility, Flexibility, Cost-effectiveness, Global Reach, Lifelong Learning and Skill Development.

Procedure for Admission

Any graduate, having minimum 45 percent can apply for admission in MA economics Program.

Cost estimate of the program and the provisions

Suggested Fee for MA Englishprogramme is as per the CSJM University norms (These cost include Self Learning Material cost, Learning Management System maintenance cost and Subject Matter Expert cost).

Curriculum Transaction and Evaluation

The marking is divided into two parts:

A. For continuous internal assessment (CIA) through projects and assignment writings, and
B. For end semester evaluation through offline examination.

IX. Quality assurance mechanism and expected programme outcomes

A. Quality assurance mechanism

The online MA Englishprogramme is attuned to the latest pedagogies and prepares you for many contours your professional life might take.

- The key points which make our offered programme much better in terms evaluation criteria:
- The programme is being offered by NAAC A++ ranked ChhatrapatishahuJiMaharaj University, Kanpur.
- Highly qualified faculty who bring professional experience into the classroom.

- Relevant courses those are immediately applicable to the workplace.
- Dedicated student support services.
- Flexible ways to learn.

B. Programme Learning Outcomes

i. Knowledge of business processes and management:

He has a wide range of knowledge in business management concepts and current business practices. Environment and emerging technologies are to support and sustain businesses.

ii. Research and business intelligence skills:

i) Acquire qualitative and quantitative skills to enhance, synthesize and analyze actions Information.

2) Apply theoretical and technical knowledge and skills to provide socially responsible business Solution.

iii. Training in problem solving and decision making:

Acquire problem-solving, decision-making, and critical thinking skills to provide viable solutions Labor problems.

iv. Those looking for creativity and innovation:

i) Explain the nature of creativity and innovations and translate ideas into opportunities and an act.

2) Show how creativity and innovations are initiated, incorporated and managed..

v. Intercultural communication:

Communicate effectively in international and multicultural contexts and facilitate collaboration.

vi. Teamwork:

A. Has the ability to work and collaborate as a member of a team and contribute to the achievement of the team's objectives.
B. Demonstrate the ability to responsibly collaborate with others for effective dissemination.
C. Learning/project outcomes for a variety of audiences using advanced business and communication skills.

vii. Global Citizen/Ethics:

A. Define, explain and articulate the fundamentals of business ethics and become a global citizen,
B. Identify, explain and clarify the importance of ethical behavior and resolve ethical problems thereof.

Appendix-1

NOTE:

- ***a minor elective from other faculty shall be chosen in 1st year (either's/ II semester) from one of these papers; Educaton, Political Science and ……..**(Name of Specific Paper)
- In both years of PG program, there will be a Research Project or equivalently a research oriented Dissertation as per guidelines issued earlier and will be of 4credit (4hr/week), in each semester. The student shall submit a report/dissertation for evaluation at the end of the year, which will be therefore of 8 credits and 100 marks
- Research project can be done in form of Internship/Survey/Field work/Research project/ Industrial training, and areport/dissertation shall be submitted that shall be evaluated via seminar/presentation and viva voce.
- The student straight away will be awarded 25 marks if he publishes a research paper on the topic of Research Project or Dissertation.

M.A. (English) Semester: I Paper -1			
Core Course: [A04U0701TODL] **History of English Literature**			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

The History of English Literature beginswith 'Beowulf' as the earliest and the most popular work of Old English Literature. As the Normans invaded England, Middle English was replaced by Old English and was used by Geoffrey Chaucer, the father of English Literature, in his famous work, *The Canterbury Tales*. William Shakespeare is considered as the most iconic and the greatest writer in the history of English Literature as he is revered for his legendary plays and sonnets.

Course Objectives:

The aim of this paper is to make students aware of the different periods of English literature and the style of various writers and their writings during that particular time. The history of English Literature is spread over different eras including Old English or Anglo Saxon, Renaissance, Restoration Period, Romantic Age, Victorian Era, Modern Era and Postmodern Times. It will provide a detailed study of all the phases of literary activities to the students, allowing them to grasp the popularity of each era respectively.

Course Outcome:

The outcome of this paper is to explore some of the major periods of history of English Literature in detail. Students get aware of all literary eras, which project not only a significant style of writing, but also an understanding of the temperament of readers during that period. It envisages the outlook of the society and represents the culture of that very civilization

Blocks	Units
Block-1: The Beginning of English (From Chaucerian Era to Restoration Age)	Unit 1. The Anglo-Saxon Literature and the Norman French Period Unit 2. The Age of Chaucer Unit 3. The Renaissance-Elizabethan Age Unit 4. The Puritan Age or Age of Milton: Milton as a Poet and His Contribution Unit 5. The Restoration Period or Beginning of Neoclassicism, Comedy of Manners
Block-2: From Neo - classical to Romantic Period	Unit 1. Historical Background and an Overview of Neo-classical Age Unit 2. Development of Novel Unit 3. Transition Period Unit 4. Romantic Age

Block-3: Victorian Age	Unit 1. Historical Background of Victorian Age Unit 2. Victorian Poetry Unit 3. Victorian Fiction Unit 4. Victorian Non-fiction Unit 5. Victorian Drama
Block-4: Modernism and Postmodernism	Unit 1. From 1890 to World War II Unit 2. War Poetry Unit 3. Modern period Unit 4. Post-modern period to the End of Twentieth Century

Suggested Readings:

An Outline History of English Literature. William. H. Hudson. Atlantic Publishers & Distributors.1999.

A History of English Literature.J. N. Mundra and S.C. Mundra.Prakash Book Depot. 2019.

A History of Indian English Literature. M.K. Naik. SahityaAkademi.

A History of American Literature by Richard Grey.Willey, 2004.

The Cambridge History of World Literature.Cambridge University Press. 2021.

M.A. (English) Semester: I Paper -11			
Core Course: [A04U0702TODL] <u>From Chaucer to Renaissance (1300-1660) [Poetry]</u>			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

The period of Early Renaissance is also known as the Quattrocento, derived from the Italian *mille quattrocento*, meaning 1400, and refers primarily to the period dominating the 15th century in Italian art. The English Renaissance Period was an era of cultural revival and poetic evolution starting in the late 15th century and spilling into the revolutionary years of the 17th century stands as an early summit of poetic achievement, the era in which the modern sense of English poetry begins. According to The Literature Network, the poetic forms most commonly employed during this period were the lyric, tragedy, elegy and pastoral. The goal of each poet was to capture the essence of beauty in the modern world. Early Renaissance Poetry was no longer a way to solely elevate the devotional, but became a way to document the people and events of contemporary times.

Course Objectives:

- This paper introduces the students with the radically fresh artistic techniques of literature of this period.
- The chief aim of English Renaissance verse was to encapsulate beauty and truth in words.
- Students would experience a more in-depth reading of battle scenes, portraits, and depiction of ordinary people.
- The paper gives an exposure to the literary artists who were highly influenced by the humanist philosophy that emphasized on man's relationship with the world, the Universe, and the God.

Course Outcome:

- The students will be able to understand the literary trends of the early Renaissance
- They get a thorough understanding of the Humanist philosophy prevailing during Renaissance.

Blocks	Units
Block-1: A Review of the Medieval Period	Unit 1. Historical Background of the Medieval Period Unit 2. Characteristics of the Chaucerian Poetry Unit 3. Growth of English Language Unit 4. Geoffrey Chaucer: *Prologue to the Canterbury Tales**
Block-2: **Drama and Poetry**	Unit 1. Origin, Development, and Characteristics of Closet Drama Unit 2. John Milton: *Samson Agonistes*(non-detailed) Unit 3. Metaphysical Poetry Unit 4. John Donne: 'The Flea'; 'Good Morrow'; 'The Extasie', 'A Valediction: Forbidding Mourning'
Block-3: **Epic**	Unit 1. Origin and Development of the Epic Poetry Unit 2. Themes and Context of the Epic Poetry Unit 3. Characteristics of Spenserian Poetry Unit 4. Edmund Spenser: *Faerie Queene Book I* (Canto I)*

Block-4: Sonnet	Unit 1. Origin and Development of Sonnet Unit 2. Petrarchan and English Sonnet Unit 3. Characteristics of Shakespearean Sonnet Unit 4. William Shakespeare: 'Sonnet 18', 'Sonnet 65', 'Sonnet 104' & 'Sonnet 116'*

Suggested Readings:

A Companion to English Renaissance Literature and Culture. Michael Hattaway. John Willey & Sons. 2000.

The Cambridge Companion to Chaucer. Ed. PieroBoitani. Cambridge University Press. 2004.

The Metaphysical Poets . David Reight. Routledge. 2014.

Poet of Revolution: The Making of John Milton. Nicholas McDowell. Princeton University Press. 2020.

M.A. (English) Semester: I Paper –III			
Core Course: [A04U0703TODL] Renaissance Period (1500-1660) [Drama and Prose]			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

Continuing the early **Renaissance** period with fiction and drama, this era brought creativity in the works of literature, intensified by the knowledge of architecture, philosophy, theology, mathematics, science, and design. This period of Literature was also very much derived fromthe history of Greek theatre to morality plays of Roman era and German fiction as a form of literature of the past.

Course Objectives

- Students would be able to identify the chief characteristics of Renaissance drama, its adherence to genre, most notably comedy, tragedy, and history.
- They would study the five major themes of the Renaissance were humanism, secularism, individualism, rationalism, and virtualism.
- Students would understand how artists were suddenly in demand to produce work that expressed historical and religious narratives, separate from the church or monarchy to produce it in bold new ways for a community that fostered the arts and nurtured its artists like never before.
- Enhance the understanding of the playwrights who worked in both classical types of drama: tragedy and comedy.
- Students would get an input about the essays which were introduced and popularized by Sir Francis Bacon, the 'Father of English Essay'.

Course Outcome:

- The Students would be able to have an understanding of the basic concepts of the Drama and the Prose.
- They would be able to compare, contrast and analyze the theories of Drama and Prose in future.

Blocks	Units
Block-1: English Renaissance	Unit 1: Renaissance: An overview Unit 2. Origin and Development of English Drama Unit 3. University Wits Unit 4. Christopher Marlowe: *Dr. Faustus*
Block-2: Shakespearean Drama	Unit 1. Characteristics of Shakespearean Drama Unit 2. Romantic Comedy Unit 3.William Shakespeare's*As You Like It* Unit 4. Characteristics of Shakespearean tragedy Unit 5. William Shakespeare's*Othello*[*]
Block-3: Comedy of Humour	Unit 1. Origin and Development of Comedy Unit 2. Comedy of Humour: An Overview Unit 3. Characteristics of Comedy Unit 3: Ben Jonson: *The Alchemist*
Block-4: Essay	Unit 1. Origin and Development of Essay Unit 2. Themes and Contexts of English Essay Unit 3. Characteristics of Baconian Essay Unit 4. Francis Bacon: 'Of Truth'; 'Of Travel'; 'Of Studies'[*]

Suggested Readings:

Cambridge Companion to Shakespeare and Contemporary Dramatists. Ed. T. Hoenselaars. Cambridge University Press. 2012.

The Oxford Encyclopedia of Theatre and Performance.Ed. Dennis Kennedy. 2004.

M.A. (English) Semester: I Paper –IV			
Core Course: [A04U0704TODL]: Literary Criticism (Part I)			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

Literary Criticism refers to the critical analysis of Literary works of the writers, to make value judgement and provide interpretations to enrich the readers understanding of the subject.

Course Objectives:

- It widens the scope of understanding through in-depth analysis of the works of the writers. It provides the detailed consideration of the given literary works, expand the horizons of the literary terms, describe the critical ideas, values, and themes that appear in literary and cultural texts, and understand the way these ideas, values, and themes inform and impact culture and society.

Course Outcome:

- Students are expected to develop deep insight of the literary works
- Students will be able to identify, explain, analyse, interpret and evaluate the details of the readings.
- To develop profound understanding of the given literary works.

Blocks	Units
Block-1: Literary Criticism : Classical Age	Unit 1. Historical Background and an overview of Literary criticism prior to Aristotle Unit 2. About the Author and key-characteristics of their works Unit 3. Aristotle: *Poetics* Unit 4. Longinus: *On the Sublime*
Block-2: Restoration and Neoclassical Criticism	Unit 1. Historical Background and an overview of Restoration and Neo-classical Age Unit 2. About the Author and key-characteristics of their works Unit 3. John Dryden: *Essay of Dramatic Poesy* Unit 4. SamuelJohnson: *Preface to Shakespeare*
Block-3: Elder Romantic Critics	Unit 1. Historical Background and an overview of the age Unit 2. About the Author and key-characteristics of their works Unit 3. Key-differences between the criticism of Wordsworth and Coleridge Unit 4. Samuel Taylor Coleridge: *BiographiaLiteraria XVII* Unit 5. William Wordsworth: '*Preface to theLyrical Ballads'*
Block-4: Younger Romantic Critics	Unit 1. Historical Background and an overview of the age Unit 2. About the Author and key-characteristics of their works Unit 3. Key-differences & similarities between Elder and Younger Romantic Critics Unit 4. P. B. Shelley: 'Defence of Poetry' Unit 5. John Keats: "Negative Capability"

Suggested Readings:

*Classical Literary Criticism.*Donald Andrew Russell, Michael Winterbottom. Oxford University Press. 1998.

*Romanticism: A Literary and Cultural History.*Carmen Casaliggi, PorschaFermanis. Taylor & Francis. 2016.

*The Invention of English Criticism (1650-1760).*MichaelGavin.Cambridge University Press.2015.

M.A. (English)

Semester: II Paper -I

Core Course: [A04U0801TODL] <u>The Restoration and the Augustan Age (1660-1798)</u>

Credit:5	Internal evaluation: 25	Final Evaluation: 75	Maximum Marks: 100

Restoration period of English literature, which lasted from 1660 to around 1688, and The Augustan Agestarted during the period of early 18th century, when writers such as Swift and Pope were active. Named for the Augustan period or "Golden Age" in Roman poetry, the English Augustans both translated and modelled their own verse after poets such as Virgil, Horace, and Propertius.The name 'restoration' comes from the crowning of Charles II, which marks the restoring of the traditional English monarchical form of government following a short period of rule by a handful of republican governments. The writings of this time are both innovative and varied; the style and subject matter of the literature produced during the Restoration period spanned the spectrum from definitively religious to satirical and risqué. In 1688, James II, Charles II's brother, was removed from the throne, which many scholars use to mark the end of Restoration literature and the beginning of Augustan Age with main poets as Oliver Gold Smith and Alexander Pope. The Augustan era in English poetry is noted for its fondness for wit, urbanity, and classical (mostly Roman) forms and values.

Course Objectives:

- The aim of introducing this paper to the students is to make them aware of the importance of the Golden age of literature with classical writings.
- The seriousness of politics and philosophy of Restoration Era is reflected, which gradually takes the shape of satirical writings.
- Both Restoration and Augustan ages depict the ideals and beliefs, which were cherished by the readers of that period.
- The objective of this paper lies in comprehending the timeless poetry written by some famous poets of this era and to endure the concepts of critical comedy of that period.
- It will open an avenue to understand the writings of this style and subject matter of the Restoration Literature.

Course Outcome:

- Identify queer features of Restoration and Augustan Literature
- Distinguish it with preceding and succeeding Ages
- Close analysis of the prescribed texts

Blocks	Units
Block-1: Restoration Drama	Unit 1. Historical Background of Restoration Age Unit 2. Characteristics of Restoration Literature Unit 3. Comedy of Manner Unit 3. William Congreve: *The Way of the World*
Block-2: Prose Fiction	Unit 1. Prose fiction and the Periodicals Unit 2. Satirical Travelogue Unit 3. Historical background of Age Unit 4. Jonathan Swift: *Gulliver's Travels*

Block-3: Satire	Unit 1. Development of Satire Unit 2. Classifications and various functions of satire Unit 3. John Dryden: *Absalom and Achitophel* Unit 4. Alexander Pope: *An Epistle to Dr. Arbuthnot*, (lines 173 to 214) *
Block-4: Transition Period	Unit 1. Transition Period as Precursor to Romanticism Unit 2. Characteristics of Transition Poetry Unit 3. Thomas Gray: 'An Elegy Written in a Country Churchyard'* Unit 4. William Blake: 'The Cloud and the Pebble'; 'The Divine Image (Songs of Innocence); 'The Little Black Boy'

Suggested Readings:

*Culture and Society in the Stuart Restoration: Literature, Drama, History.*Editor: Gerald MacLean, Wayne State University, Detroit. 1995.

The Making of Restoration Poetry. Paul Hammond. Cambridge: Brewer. 2006

A Companion to the English Novel. Editor(s):Stephen Arata, Madigan Haley, J. Paul Hunter, Jennifer Wicke. John Wiley & Sons. 2015

M.A. (English) Semester: II Paper -II			
Core Course: [A04U0802TODL] <u>Indian Literature in English</u>			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

Indian writings in English became popular in early 1800 when some famous Indian authors wrote mostly in their mother tongue and translated their writings in English. In the early 1900s, Rabindranath Tagore began translating his works from Bengali to English. Starting in 1917 DhanGopalMukherji wrote many children's stories that were set in India. He was awarded the Newbery Medal in 1928 for *Gay Neck, the Story of a Pigeon*. Soon after, a new generation of Indian authors, who wrote almost exclusively in English, hit the bookshelves, beginning in 1935 with R.K. Narayan's *Swami and Friends* and Mulk Raj Anand's*Untouchable*. Raja Rao's*Kanthapura* followed in 1938. The Indian English took a special place because of the diversity in Indian Writers regarding their style of writing. They had uniqueness in each of their works which was appreciated by the readers of different times.

Course Objectives:

- The objective of this Paper is to introduce the diversity of Indian writers to the students and the distinctiveness in the style of their writings.
- It has some Indian-ness in the language which needs to be analysed for better understanding.
- It will also provide a comprehension of the multiplicity of themes presented in the array of poems and fiction written by Indian writers so far along with the wide variety of Indian culture and ingenuity of the writers.

Course Outcome:

- The Students will be able to have an understanding of the native authors.
- They will be introduced to the cultural and ethnic background of the authors and get acquainted with the Indian Culture.

Blocks	Units
Block-1: Indian Renaissance	Unit 1. Indian Renaissance: An Overview Unit 2. Origin and Development of Indian English Poetry Unit 3. Characteristics of Indian English Poetry Unit 4. Toru Dutt: 'Lotus'; 'Sita'; 'Our Casuarina Tree'* Unit 5. Rabindranath Tagore: 'Song 1', 'Song 11', 'Song 36', 'Song 56'*
Block-2: Indian English Poetry	Unit 1. Characteristics of Pre-Independence and Post-independence Poetry Unit 2. Sarojini Naidu: 'Palanquin Bearer'; 'Indian Weavers'* Unit 3. Nissim Ezekiel: 'Background Casually'; 'Poet, Lover and Birdwatcher'* Unit 4. A. K. Ramanujan; 'Of Mothers Among Other Things'; 'Obituary'*
Block-3: Indian English Novel	Unit 1. Origin and Development of Indian English Novel Unit 2. About ShashiDeshpande Unit 3. Feminism and Indian English Novel Unit 4.Shashi Deshpande; *That Long Silence.*

Block-4: Indian English Drama	Unit 1. Origin and Development of Indian English Novel Unit 2. About GirishKarnad as a Playwright Unit 3. Characteristics of Indian English with special reference to GirishKarnad Unit 4. GirisKarnad: *The Fire and the Rain*

Suggested Readings:

Indian Writing in English. (Revised and Updated Edition) K.R. SrinivasaIyengar. 2019.
Indian English Poetry:From the Beginnings upto 2000. M.K. Naik. Pencraft International. 2006.
A History of Indian English Literature. M.K. Naik. SahityaAkademi. 1982. Repr. 2004.

M.A. (English) Semester: II Paper -III			
Core Course: [A04U0803TODL] <u>Literary Criticism (Part II)</u>			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

Literary Criticism is a style of criticism advocated by a group of academicians for the writing in the first half of the 20th century. It explained the style of the text used by various writers which gave way to new approaches and ideas of perceptions in literature.

Course Objectives:

It is required to establish a relation with the form and the text of English writings and this paper aims to make the students aware of the literary concepts of writings through intrinsic details of critical theories.

- To understand the new approaches of literary concepts
- To apprehend critical analysis of English writings
- To be familiar with the methods of the styles of writing

Course Outcome:

- They will be able to develop a critical aptitude towards the literary texts.
- They will have a better understanding of the critical theories and the theoretical texts prescribed.

Blocks	Units
Block-1: Mathew Arnold & T S Eliot	Unit 1. Matthew Arnold: 'Function of Criticism'* Unit 2. T.S. Eliot: 'Tradition and the Individual Talent'; 'Hamlet and His Problems'* Unit 3. Modernism: Its beginning and Role of Eliot. Unit 4. T.S. Eliot's concept of tradition.
Block-2: Formalism	Unit 1. Russian formalism and Roman Jacobson. Unit 2. New Criticism*Definition Theory & limitations. Unit 3. Major authors of New Criticism J.G. Ranson, I.A Richard, Cleanth Brooks. Unit 4. Impact of New Criticism.
Block-4: Structuralism	Unit 1. Structuralism its origin and development. Unit 2. Ferdinand De Sassure , his lectures and concept of sign. Unit 3. Structuralism and Poststructuralism – Representative authors of structuralism. Unit 4. Poststructuralism: a reaction against structuralism. Unit 5. After effects of post structuralism.

Block-3: Poststructuralism	Unit 1. Poststrucralism and Deconstruction. Unit 2. Deconstruction* : Its origin and major critics Unit 3. Jacques Derrida : his contribution in Deconstruction. Unit 4. Deconstruction its impact and limitations.

Suggested Readings:

*Twentieth Century Literary Criticism.*Bijay Kumar Das. Atlantic Publishers & Distributors (P) Limited· 2005.

Literary Theory For Beginners. Mary Klages. For Beginners LLC. 2017

From the New Criticism to Deconstruction: The Reception of Structuralism and Post-structuralism. Art Berman. University of Illinois Press. 1988.

M.A. (English) Semester: II Paper –IV A			
Core Course: [A04U0804TODL]Communicative English			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

This paper is proposed to get acquainted with English Communicative Skills, essential for seeking jobs.

Course Objectives:

The **aim** is to familiarize the students with the Communication Skills. The Expressions of English Language teaching will enhance the details of writing, reading and speaking skills of the students needed for the progress of literary understandings.

Course Outcome:

- To learn effective communication skills
- To learn the correct usage of English Language
- To understand the correct ways of pronouncing native English.

Blocks	Units
Block-1: Key Properties of Language	Unit 1. Duality; Productivity; Arbitrariness; Interchangeability; \ Unit 2. Specialization; Displacement; Cultural Transmission (C F Hockett) Unit 3. Key properties as described by C.F. Hockelt. Unit 4. Examples of key properties.
Block-2: Technical Communication	Unit1. Meaning and Scope; Levels, Unit 2. Channels and Barriers of Communication Unit 3. Presentation techniques (PPT); Non-verbal communication Unit 4. Difference of technical & General communication.
Block-3: Supra-segmental Features:	Unit 1. Phonetic Transcription (IPA); Unit 2. (BRP) Pronunciation & Accent, Unit 3. Syllables – Stress & Intonation Unit 4. Rhythm, Pitch &Non-fluencies
Block-4: Writing Skills	Unit 1. Unity and Coherence; Unit 2. Analysis and Reasoning; Unit 3. Denotation and Connotation; Unit 4. Clarity and Freshness; Art of Condensation

Suggested Readings:

A Final Course of Grammar & Composition.Wren and Martin. Pub: S. Chand. 2014

Phonetics:A Practical Introduction. RatreeWayland.Cambridge University Press. 2018.

English grammar in use.RaymondMurphy.Cambridge University Press. 2002

M.A. (English) Semester: II Paper –IV B			
Core Course: [A04U0805TODL]: Creative Writing			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

This elective paper of Creative Writing is an expressive form of literature. Many students aspire to become creative writers. This elective will give an in-depth understanding of writing and learning process.

Course Objectives:

- The aim of this paper is to explore beyond boundaries of English Literature and Language, to adopt and identify the ideas of a variety of writing skills, with character development, literary elements and narration of the theme.

Course Outcome:

- After taking this elective, the student will be made aware of the key elements of writing such as: Plot, Settings, Atmosphere, Characterization, Theme, Point of View, Figurative Language &Literary Devices.
- The student will also get exposed to nittie-gritties of publishing.

Blocks	Units
Block-1: Genre and Kinds of Writing	Unit 1. Poetry: Origin and Development: Sonnet, Ballad, Elegy, Lyric, Ballad, Ode. Unit 2. Drama: Origin and Development: Tragedy, Comedy, Trage-comedy, Melodrama, Epic Theatre, Theatre of Absurd Unit 3. Novel: Origin and Development: Epistolary Novel, Historical Novel, Picaresque Novel, Gothic Novel, Bildungsroman Novel Unit 4. Essay: Descriptive, Expository.
Block-2: Elements of Fiction: Setting, Character, Plot	Unit 1. Setting: Time, Social Environment, Location Unit 2. Character: Protagonist, Antagonist, Flat, Round Unit 3. Plot: types of plots, Linear Plot, Non-linear Plot, Unit 4. Stylistics: Choice of Diction, Sentence Structure, Literary Techniques
Block-3: Intricacies of Fiction: Conflict, Resolution, Theme, POV	Unit 1. Conflict: Me vs Self, Men vs Society, Men vs Nature, Men vs Destiny. Unit 2. Resolution Epilogue, Tragic and Happy Ending Unit 3. Theme: Meaning Unit 4. Point of View: First Person Narration, Second Person Narration, Third Person Narration, Mixed Narration

Block-4: Planning your Narrative: Beginning, Middle, and End; World Building and Engaging with Societal Issues	Unit 1. Art of Condensation: Conciseness, Completeness, Clarity, Unity and Coherence Unit 2. Classification of Sentences: Major and Minor Sentence, Tips for Constructing a Sentence, Sentence Fragment Unit 3. Stages of Narrative: Exposition, Rising Action, Climax, Falling. Resolution Unit 4. Introduction: Definition and Nature of Social Problems, Social Issues and Problems (Gender, Poverty, Unemployment, Violence and Criminal Behavior)

Suggested Readings:

The Art of Creative Writing: The Classic Guide to Writing Fiction by LajosEgri. Citadel Press 2020.

Creative Writing: A Beginner's Manual by AnjanaNeiraDev, AnuradhaMarwah, Swati Pal; Pearson Education 2008.

Becoming a Writer by Dorothea Brande, Lulu 2016.

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M.A. (English) Semester: III Paper -I			
Core Course: (A04U0901ODL) (<u>The Romantic Period (1798-1830)</u>			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

Romantic Period in Literature was an attitude or intellectual orientation that characterized many works of literature, painting, music, architecture, criticism, and historiography in Western civilization over a period from the late 18th century. Romantic period was a time of abstract expression and inward focus.

Course Objectives:

- To get inspiration from the writers of Romantic period in literature
- To develop compassion and empathy with the day to day world, environment and society.
- To indulge in the interest in the common man and childhood.
- To relate with the strong senses, moods and instincts.
- To appreciate nature.
- To celebrate the individual's emotions and feelings.
- To give importance to imaginations.

Course Outcome:

• It enables the students to demonstrate familiarity with the major themes and characteristics of the Romantic period of English Literature.
• They get acquainted with the major writers of the period.
• They develop the ability to read, understand and analyse, thus showing insight into the major works of this period.
• It makes the studentscognizantof the historical, socio-political, economic and intellectual backgrounds dominating the period, and simultaneously builds the spirit of Revolution, democracy, and republicanism in the learners/students.

Blocks	Units
Block-1: Romantic Poetry	Unit 1. Romanticism: An Introduction Unit 2. Impact of the French Revolution on Romanticism Unit 3. William Wordsworth: *The Prelude*-Book I Unit 4. Samuel Taylor Coleridge: 'Rime of the Ancient Mariner'; 'Kubla Khan'*
Block-2: Later Romantic Poetry	Unit 1. Salient features of Romanticism Unit 2. Romantic melancholy Unit 3. P.B. Shelley: 'To a Skylark'; 'A Lament'* Unit 4. John Keats: 'Ode on a Grecian Urn', 'Ode to Autumn'*.
Block-3: Fiction During Romantic Age	Unit 1. Fiction During Romantic Age: An Introduction Unit 2. Gothic Novel Unit 3. Social Realism in Jane Austen's Novel Unit 4. Jane Austen: *Mansfield Park* Unit 5. Mary Shelley: *Frankenstein*

Block-4: Prose Writings During Romantic Age	Unit 1. Origin and Development of English Prose Unit 2. Romantic Prose: An Introduction Unit 3. Charles Lamb: 'On Convalescent'* Unit 4. William Hazlitt: 'On Going a Journey'*

A Companion to Romanticism. Duncan Wu. Wiley & Sons. 1998.

The Cambridge Companion to British Romantic Poetry.Edited by. James Chandler and Maureen McLane NY: Cambridge UP. 2008.

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

The Cambridge Companion to Fiction in the Romantic Period.Edited by Richard Maxwell and Katie Trumpener.CUP. 2008.

छत्रपति शाहू जी महाराज विश्वविद्यालय कानपुर
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M.A. (English) Semester: III Paper –II			
Core Course: (A04U0902TODL) (Victorian Literature (1832-1901))			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

The Victorian era takes its name from Queen Victoria, who ruled between 1837–1901. The writings got popularised by technological and social changes because of the industrial revolution.Essayists, poets, and novelists during the Victorian era began to reflect on realities of the day, including the dangers of factory work, the plight of the lower class, and the treatment of women and children.

Course Objectives:

- To introduce the Literature of Victorian period; this reflects great change in England i.e. the change in the society, and the change in literature of the day. To read texts that reflect the literary characteristics of the Victorian period such as dramatic monologue, the love poem, elegy, pre Raphelite experiment etc.
- To get acquainted with the reforms in Literature under the impact of e Industrial Revolutions, and the problems of overcrowding, dirt and disturbances in normal life.
- To develop a clearer understanding of the period - its tensions, enthusiasms, hopes, fears, melancholy, contradictory moral and intellectual principles, and, especially, what it meant to be a man or a woman in the Age of Victoria.
- The course provides not only a context for the application of a wide range of critical approaches to the literature of the period, but also a range of terms used in contemporary readings of Victorian literature such 'realism', 'naturalism', and 'Darwinism'.

Course Outcome:

- Students will develop a working knowledge of the connections between literary practice in the Victorian period and the historical and cultural context of that practice.
- They will be able to recognise the aesthetic principles underlying the use of genre, and the ethical and cultural weight of those principles.
- They will learn to formulate critical arguments based on a range of Victorian texts and authors.
- They will have enhanced skills of critical analysis through close readings of Victorian texts including their thematic and symbolic characteristics.

Blocks	Units
Block-1: Victorian Poets	Unit 1. Overview of Victorian Era. Unit 2. Alfred Tennyson: 'The Lotos-Eaters', 'The Lady of Shalott'* Unit 3. Robert Browning: 'Prospice'; 'Last Ride Together'* Unit 4. Dramatic Monologue of Alfred Tennyson & Robert Browning.

Block-2: Poetry of the Victorian Era	Unit 1. Analysis & Interpretation of Victorian Era in these written. Unit 2. Critical Study of Mathew Arnold as a poet of melancholy. Unit 3. Matthew Arnold: 'Dover Beach', 'Rugby Chapel'* Unit 4. Gerard Manley Hopkins: 'God's Grandeur'; 'Thou Art Indeed Just Lord'; 'Pied Beauty'*
Block-3: Fiction of the Victorian Era	Unit 1. Introduction of novelist of Victorian Era. Unit 2.Socio-Cultural& Economic Background as reflected in these works. Unit 3. Charles Dickens: *Great Expectations* Unit 4. George Eliot: *Silas Marner*
Block-4: Masterpieces of Victorian Era	Unit 1. Introduction to Essays of Victoria Era. Unit 2. John Ruskin: *Unto this Last* Unit 3. Thomas Hardy: *The Mayor of Casterbridge* *Unit 4. Social Scenario*

Suggested Readings:

The Cambridge Companion to the Victorian Novel.Edited by Deirdre David.Cambridge University Press. 2000.

The Cambridge Introduction to Victorian Poetry (Cambridge Introductions to Literature).by Linda K. Hughes. Cambridge University Press. 2010

The Cambridge Companion to Victorian Women's Writing.Edited by Linda H. Peterson.Cambridge University Press. 2015

M.A. (English) Semester: III Paper -III			
Core Course: (A04U0903TODL) (Contemporary Theories)			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

Literary and Contemporary theories are considered as a style of literary analysis that gives readers a means to critique the ideas and principles of literature. It critically analyses and evaluates the text and gives an insight of the content in various forms.

Course Objectives:

- This paper aims at understanding the analysis done by various critical writers for different forms of literature.
- Contemporary Theories are the tools of hypotheses which broaden the vistas of perceptions in many ways. Literary theory refers not to the meaning of a work of literature but to the concepts, ideas, belief or models that reveal the meaning of any literary art.
- It is a description of the underlying principles, techniques, notions or assumptions to understand literature.

Course Outcome:

- The students will develop a critical attitude towards literature
- They will be able to analyze and critically evaluate the texts provided in other papers and work on their individual projects too.

Blocks	Units
Block-1: Marxist Literary Theory	Unit 1. History and Origin of Marxist Criticism. Unit 2. Meaning, Definition, and proponent ofMarxist Unit 3. Characteristics and objection of Marxist critics. Unit 4. The German Ideology by Karl Marks and Fredrich Engels.
Block-2: Feminist Criticism	Unit 1. History and Origin of feminist criticism. Unit 2. Feminist Criticism- the objective of Marxism. Unit 3. Main proponents of Feminism, Mary Wollsltone Craft, Simon de Beauvoir Unit 4. A Room of One's Own, The Second Sex
Block-3: Postcolonial Theory	1. History and origin. 2. The Postcolonial Theory : An Introduction 3. Postcolonial Theory in Literature- Objectives of Postcolonialism 4. Can the Subaltern speak? – GayatriChakravartySpivak Orientalism- Edward Said

Block-4: Eco-Criticism	Unit 1. Origin and History of Eco-Criticism Unit 2. Eco-criticism- Characteristics of Eco criticism. Unit 3. Key Activities of Eco-criticism Unit 4. Perspective texts

Suggested Readings:

Beginning Theory. Peter Barry. Vivo Books.1995.

Literary Theory Today.Pramod. K. Nayar. Asia Book Club. 2002.

Literary Theory: The Basics. Hans Bertens. Routledge.2001.

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M.A. (English) Semester: III Paper –IV A			
Core Course: (A04U0904TODL) (<u>World Literature in Translation</u>)			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

This Paper will deal with the translations of fiction, ranging from novel and drama to short story, from languages other than English. All selected texts are representative of their socio-temporal matrix.

Course Objectives:

- The aim of this paper is to introduce the students with the popular literature of other languages and regions. It will not only allow them to understand the details of the culture of different countries but provide an exposure to respective philosophies.

Course Outcome:

- After an in-depth study of this elective, a student should be able to get a glimpse of different cultures, and of different ethos defining that culture.

Blocks	Units
Block-1: Russian Short Stories	Unit 1. Overview of Russian Short Stories and Important Writers Unit 2. Analysis of Plot, Character, and theme of 'A Male factor' Unit 3. Leo Tolstoy: 'God Sees The Truth But Waits'* Unit 4. Theme and Style of Leo Tolstoy
Block-2: Norwegian Drama	Unit 1. Critical Study of Norwegian Drama Unit 2. *A Doll's House* by Henrik Ibsen Unit 3. Plot, Theme, and Character in *A Doll's House*. Unit 4. Analysis and Interpretation
Block-3: French Novel	Unit 1. Analysis and Interpretation of French Novels/Fiction. Unit 2. Gustave Flaubert: 'Madame Bovary' Unit 3. Detailed Study of the Themes and Styles of Gustave Flaubert. Unit 4. Characters of 'Madam Bovary'
Block-4: Chilean Poetry	Unit 1. Critical Study of Pablo Neruda as Writer. Unit 2. Pablo Neruda; 'Only Death', 'Love Sonnet no. 17'* Unit 3. Detailed Analysis of 'Only Death Unit 4. Interpretation of 'Love Sonnet no. 17

Suggested Readings:

Translation and World Literature, edited by Susan Basnett, Taylor and Francis 2018.

*What is World Literature?*By David Damrosch, Princeton University Press, 2018.

M.A. (English) Semester: III Paper –IV B			
Core Course: (A04U0905TODL) (Indian Folk Tales (Translated)			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

This paper aims at sharing a common history, reinforcing cultural values and getting acquainted with important traditions of different regions in India. It highlights people's values, faith, and their ways of life with the aid of its themes.

Course Objectives:

- The objective of this paper is introducing the students to the history, beliefs & religion of India in its entirety, creating a sense of unity in diversity in them and encouraging them to understand and discover various underlying aspects of the folk tales.
- This course aims to prepare students in understanding the shades of Indian folktales that inspired many literatures.
- It attempts to provide students various avenues for research in the prospective areas related to folktales.

Course Outcome:

- To enable the students in understanding people and their "tales" in the respective cultural contexts
- To develop research related skills while understanding the nuances of field- based research
- To encourage critical and reflective thinking through the ability to analyze the texts
- To inculcate the right values necessary for shaping the learners.

Blocks	Units
Block-1: Select Tales from Eastern India	Unit 1. Introduction to Folk-Tales of Eastern India. Unit 2. Impact of Socio-cultural Elements in Eastern India. Unit 3. The Fortune-Teller'* (An Assamese Folktale)Translated from Assamese by MadanSarma and Gautam Kumar Borah Unit 4. 'The Blessing'. *Folk Tales from Orissa*. Ramendra Kumar
Block-2: Select Tales from Western India	Unit 1. Tradition and Culture of Western India. Unit 2. Impact of tradition and culture on the folktales of Western India. Unit 3. 'Queen Vrajkunwar Ba'* Folk Tales of Gujarat. Alaka Shankar. 'The Magic Ring'**Folktales from Maharashtra*. Unit 4. NandithaChandraprakash.
Block-3: Select Tales from Northern India	Unit 1. Socio-cultural background in Northern India. Unit 2. Introduction to folktales from Northern India. Unit 3. 'How Floods Were Banished From Kashmir'**Stories from Rajatarangini: Tales of Kashmir*. DevikaRangachari. 'The Story of PuranPansari'**Folk Tales of Himachal Pradesh*. PratibhaNath. Unit 4. https://archive.org › stream › in.ernet.dli.2015.124544

Block-4: Select Tales from Southern India	Unit 1. Tradition and culture of Southern India. Unit 2. Introduction to folktales of Southern India. Unit 3. 'The Beggar and the Five Muffins'* *Tales of the Sun or Folklore of Southern India*. Mrs. Howard Kingscote&PanditNatesaSastri. W. HAllen& Co. 13 Waterloo Place, London & Calcutta. 1890. Unit 4. 'The Brahmarâkshas and the Hair'* *Tales of the Sun or Folklore of Southern India*. Mrs. Howard Kingscote&PanditNatesaSastri. W. H. Allen & Co. 13 Waterloo Place, London & Calcutta. 1890

Suggested Readings:

Folk and Fairy Tales: A Handbook by D. L. Ashliman. Greenwood Press, 2004.

New Approaches to Teaching Folk and FairyTales by Christa Jones, Claudia Schwabe.Utah State University Press, 2016.

An Introduction to Folklore by Marian Roalfe Cox.LLC, 2014.

M.A. (English)

Semester: IV Paper -I

Core Course: [A04U1001TODL]Twentieth Century English Literature

Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

The 20th century Literature was highly influenced by significant events that defined the era, such as Spanish flu pandemic, World War I and World War II, nuclear weapons, nuclear power, space exploration, nationalism, decolonization, technological advances, the Cold War and post-Cold War conflicts.Twentieth Century Literature explore core themes of anti-colonialism, democracy, socialism, nationalism, industrialization, nuclear weapons, and globalization and provide their own personal interpretations of the century, as well as their respective nation's experiences and historical memory of the era. The characteristic features of 20th century literature are Realism, Love, Pessimism, Romantic Elements, Nature, Disillusionment, Humanitarian and Democratic note, writing from the Margins, Stream of Consciousness, Theatre of Absurd, Religion and Mysticism.

Course Objectives:

- To understand the historical background including the socio political changes in 20th century
- To familiarize the students with the new literature of Britain and America in the 20th century.
- To appreciate the versatility of British and American writers
- To envisage the variety of cultures of the different writings
- To be able to differentiate the inventiveness of the ideas of two distinctive literatures.

Course Outcome:

- Students get an insight into the major issues related to the cultural and social context introduced in the literature of the 20th century.
- They are able to appreciate the masterpieces of literature written in this literary period.
- They are expected to develop and practise their interpretive skills and textual analysis in reading literature.
- Students will gain knowledge about different causes contributing to the rise of various movements and understand the aftermath of various movements along with its impact on society.
- Students will realize the decay and decadence of morality and human values in the modern age.

Blocks	**Units**
Block-1: Twentieth Century Poetry	1. W.B. Yeats: 'Under Ben Bulben', 'Sailing to Byzantium'* 2. Philip Larkin: 'Church Going', 'Deceptions'* 3. Ted Hughes: 'The Pike'; 'Hawk in the Rain'* 4. Maya Angelou: 'Phenomenal Woman', 'I Know Why the Cage Bird Sings'*.
Block-2: Twentieth Century Drama	1. The Impact of Second World War on English Literature 2. Kitchen Sink Drama 3. Expressionist Drama 4. John Osborne: *Look Back in Anger* 5. Eugene O' Neill: *The Emperor Jones*

Block-3:Twentieth Century Novel	1. Early Twentieth Century Novel: An Introduction 2. D H Lawrence as a Novelist 3. Tony Morrison as a Novelist 4. D.H. Lawrence: *Sons and Lovers* 5. Toni Morrison: *The Bluest Eye*
Block-4: The Novel After World War II	1. Novel After World War II 2. John Steinbeck: An Introduction 3. William Golding : An Introduction 4. John Steinbeck: *The Pearl* 5. William Golding: *Lord of the Flies*

Suggested Readings:

The Cambridge Companion to the Twentieth-Century English Novel.Ed. Robert L. Caserio.Cambridge University Press. 2009.

The Oxford Companion to Twentieth-century Poetry in English.Ed.IanHamilton.Oxford University Press. 1996.

Twentieth Century British Drama. John Smart. Cambridge University Press. 2001.

American Drama of the Twentieth Century.Gerald M. Berkowitz.Taylor& Francis. 2014.

M.A. (English) Semester: IV Paper –II A			
Core Course: [A04U1002T ODL] Indian Diaspora			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

Course Objectives:

- This paper concentrates upon alienation, displacement, rootlessness, nostalgia, quest of identity as reflected in the experiences narrated by the immigrants.
- It also addresses issues related to both synthesis and decay of cultures.
- It will observe closely the work of some recent authors to understand the psychological turmoil in the immigrants due to the changing historical, political, socioeconomic, and cultural backdrop, the postcolonial facet of diaspora literature, the complex relation among geography, form and representation, and how these factors affect literature.

Course Outcome:

After the completion of the course, students will be able to:

- Understand the integration of languages, humanities, social sciences
- Consider diaspora as an interdisciplinary area of studies.
- Acknowledge the difference between diaspora, migration, emigration and immigration.
- Understand the difference between diaspora and transnationalism.
- Understand post-colonialism, multiculturalism, transnationalism and McLuhan'sconcept of "Global Village".
- Consider the range of Diaspora-America, Britain, Canada, Australia, China, India and almost all parts of the world
- Acknowledge the importance of race, culture and ethnicity.
- Understand that in this world of globalisation and trans-national mobility, there is increasing sense of alienation and rootlessness. This elective deal with Literature written by diaspora writers, grappling with issues of place and identity.

Blocks	Units
Block-1: Key Concepts of Diaspora	Unit 1. Definition, origin, kinds, and salient features of diaspora Unit 2. Cultural hybridity, Third Space, Multiculturalism Unit 3. Nostalgia, Longing for belongingness Unit 4. Concept of nation Unit 5. Fourfold Theory of Acculturation.
Block-2: Non-fiction	Unit 1. About V. S. Naipaul Unit 2. V. S. Naipaul and his writings Unit 3. V S Naipaul's views on India Unit 4. V. S. Naipaul: *An Area of Darkness*

Block-3: **Fiction**	Unit 1. Introduction to Fizi Diaspora Unit 2. SatendraNandan and His Literary Contribution Unit 3. Themes and Contexts in SatendraNandan's Works Unit 4. SatendraNandan: *The Wounded Sea*
Block-4: **Poetry**	Unit 1. Agha Shahid Ali: An Introduction Unit 2. Agha Shahid Ali: As a Writer Unit 3. Themes and Contexts in Agha Shahid's Poem Unit 4. Detailed Study of The Postcard from Kashmir. *

Suggested Reading:

The Literature of the Indian Diaspora: Theorizing the Diasporic Imaginary by Vijay Mishra, Routledge, 2007.

The Literature of the Indian Diaspora: Essays in Criticism by Alan Lindsey McLeod. Sterling Publishers Pvt Ltd. 2008

Immigration and Estrangement in Indian Diaspora Literature: A Critical Study by DipakGiri. AABS Publishing House, Kolkata, India, 2019.

M.A. (English) Semester: IV Paper –II B			
Core Course: [A04U1003TODL] Young Adult Fiction			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

Readings include literature in a variety of genres with an emphasis on diverse voices and perspectives. Readings, discussions, and writing assignments will require critical analysis of the literary features of these books and invite discussion of the craftsmanship and rhetorical strategies of the authors, artists, and publishers who produce and market them. It explores the range of criteria professionals use to evaluate books for young adults, including reader appeal, pedagogical usefulness, and cultural authority.

Course Objectives

- To gain a background in the various resources intended for and adopted by young adults.
- Become familiar with research concerning young adults—their needs, interests, tastes, and
- development—and how this affects their selection and use of resources.
- Relate teen culture and interests to young adult information needs.
- Identify the informational needs of young adults inherent in the resources intended for and adopted by them.
- Develop an awareness of the interrelationships among resources and how they address the needs of young adults.
- Understand and apply principles related to evaluation and use of information and ideas with young adults.

Course Outcome:

On completion of the course students will be able to:

- demonstrate a good understanding of modern as well as contemporary children's and young adult literature in English by critically analyzing and interpreting a selection of texts
- orally and in writing communicate and argue for their own interpretations making use of a central literary concepts.
- orally and in writing account for and respond to scholarly discussions on the study of childhood and children's and young adult literature

Blocks	Units
Block-1: Fantasy Fiction: J K Rowling: Harry Potter: The Philosopher's Stone	Unit 1. Introduction to Y/A fiction and its genres Unit 2. About the author Unit 3. Study of the Novel/fiction Unit 4. Detailed discussion on characters/Theme/motifs Unit 5. Timelessness and Relevance

Block-2: Historical Fiction: John Boyne: *The Boy in Striped Pyjamas*	Unit 1. About the author Unit 2. Study of novel Unit 3. Detailed discussion on the character/theme/motifs Unit 4. Timelessness and Appeal
Block-3: Science Fiction:Lois Lowry: *The Giver*	Unit 1. About the author Unit 2. Study of novel Unit 3. Detailed discussion on the character/theme/motifs Unit 4. Timelessness and Appeal
Block-4: Disability and Medico Fiction: John Green*: The Fault in Our Stars*	Unit 1. About the author Unit 2. Study of novel Unit 3. Detailed discussion on the character/theme/motifs Unit 4. Timelessness and Appeal

Suggested Reading:

Critical Explorations of Young Adult Literature: Identifying and Critiquing the Canon, edited by Crag Hill, Victor Malo-Juvera. Taylor and Francis 2019

Critical Foundations in Young Adult Literature: Challenging Genres, By Antero Garcia· BRILL, 2013

M.A. (English) Semester: IV Paper –IIIA			
Core Course: [A04U1004TODL] African Literature and Caribbean Literature			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

The writing in Caribbean and African literature reflects how people created new cultures, languages, and identities through their survival and resistance. This course examines prolific and sometimes understudied writers and their contributions to Caribbean literature and diasporic literature. While this is an introductory course, students will also learn how intersectional oppressions affect people's daily livelihoods and how the social constructions of race and gender, for example, are necessary points of inquiry. In this course students will learn how colonialism and modernity still affect the Caribbean and how people in various islands of the Caribbean and its diaspora negotiate empire, identity, language, culture, and notions of home**.**

Course Objectives:

- Emphasizes an artistic use of words as a way to teach important truths and remind their community of what their ancestors once went through
- This literary connection, combined with the tales of survival, exile, resistance, endurance, and emigration to other parts of the Americas, makes for a body of work that is essential for the study of the Caribbean and the Black Diaspora.

Course Outcome:

- Students will also learn how intersectional oppressions affect people's daily livelihoods and how the social constructions of race and gender.
- Students will learn how colonialism and modernity still affect the Caribbean and the Africans.

Blocks	Units
Block-1: **Novel**	Unit 1. Introduction to Nigeria Literature Unit 2. Impact of Colonialism on African Literature Unit 3. Chinua Achebe as a writer Unit 4. *Things Fall Apart*asa Postcolonial Text
Block-2: **Essay**	Unit 1. ChimamandaNgoziAdichie: An Introduction Unit 2. ChimamandaNgoziAdichie as a Feminist Writer Unit 3. The Danger of a Single Story Unit 4. Impact of Colonialism on Nigerian Literature

Block-3: **Poems**	Unit 1. Derek Walcott as a Postcolonial Writer Unit 2. *A Far cry from Africa, Love after Love* Unit 3. *Love after Love*: An Introduction Unit 4. Derek Walcott as a poet
Block-4: **Drama**	Unit 1. WoleSoyinka: An Introduction Unit 2. Introduction to Nigerian Drama Unit 3. *A Dance of the Forest:* An Introduction Unit 4.*A Dance of the Forest*as a postcolonial text

Suggested Reading:

Routledge Handbook of African Literature, edited by Carli Coetzee, MoradewunAdejunmobi.Taylor and Francis 2019.

The Routledge Reader in Caribbean Literature edited by Alison Donnell, Sarah Lawson Welsh Routledge 1996.

M.A. (English) Semester: IV Paper –III B			
Core Course: [A04U1005TODL] American Literature			
Credit:5	**CIA: 25**	**ESE: 75**	**Maximum Marks: 100**

American Literaturewill introduce major American writers in the genres of fiction, poetry, drama and nonfiction. Emphasis is on writing and analytical skills as these skills relate to developing a broad knowledge of American literature and a literary/critical vocabulary.Independence, individualism, freedom, nationalism, and slavery were the prominent themes of this era.

Course Objectives:

- Identify key ideas, representative authors and works, significant historical or cultural events, and characteristic perspectives or attitudes expressed in the literature of different periods or regions.
- Focus on politics, economics, social status, satire, sarcasm and cynicism in the works of American authors.

Course Outcome:

- Identify literary techniques and creative uses of language in literary texts. Adapt their texts to particular audiences and purposes. Articulate a thesis and present evidence to support it.
- One can increase in our understanding of how to live life. We learn how to discern what is healthy and destructive in the world, and we are challenged with injustice and its consequences.

Blocks	Units
Block-1: **The American Renaissance**	Unit 1. Historical Background: The American Renaissance unit 2. Growth of English Literature in America Unit 3. Unit 4. Ralph Waldo Emerson: 'The American Scholar'* Unit 4. O Henry "The Furnished Room"*
Block-2: **Poetry**	Unit 1. Growth and Development of American Poetry Unit 2. Characteristics of American Poetry Unit 3. Edgar Allan Poe: 'Raven'* Unit 4. Emily Dickinson: 'Hope is a Thing with the Feathers', 'The Heart asks Pleasure-First'* Unit 5. Robert Frost: 'Stopping by the Woods on a Snowy Evening', 'Birches'* Unit 6. Sylvia Plath: 'Daddy', 'Mirror'*

Block-3: **Fiction**	Unit 1. Origin and Development of American Fiction Unit 2. Themes and Contexts in American Fiction. Unit 3. F. Scott Fitzgerald: *The Great Gatsby* Unit 4. Mark Twain: *Huckleberry Finn*
Block-4: **Drama**	Unit 1. Historical Background Unit 2. After the Effect of World War Unit 3. American Dreams and Contemporary Realities Unit 4. Arthur Miller: *Death of a Salesman**

Suggested Reading:

A Brief History of American Literature by Richard Gray.Wiley, 2010.

A Companion to American Literature edited by Linck Johnson, Michael Soto, Susan Belasco, Theresa Strouth Gaul. Wiley 2020

*Outline of American Literature*By Kathryn Van Spanckeren. University Press of Florida, 2009.

Research Project:(Credit 08)
At the end of second Semester:

[A04U0806RODL] Review of Literature & Synopsis (25+75= 100 marks)

Course Objective:

A dissertation allows students to identify their own area of interest which they wish to explore and do research. It gives them an opportunity to opt for a set of complex idea and seek answers for the same in order to expand the knowledge about that particular topic. A thesis is written to show their research work.

Course Outcome:

The aim of the project is to test the independent research skills of the student, and the knowledge they have acquired during their studies at the university. The students then appear for a viva voce, which is an oral examination process, to defend and discuss the thesis written for that particular topic. The assessment is used to help determine their final grade.

Research Project: (Credit 08)
At the end of fourth Semester

[A04U1007RODL] Dissertation (25+75= 100 marks)
Course Objectives:

A dissertation allows students to identify their own area of interest which they wish to explore and do research. It gives them an opportunity to opt for a set of complex idea and seek answers for the same in order to expand the knowledge about that particular topic. A thesis is written to show their research work.

Course Outcome:

The aim of the project is to test the independent research skills of the student, and the knowledge they have acquired during their studies at the university. The students then appear for a viva voce, which is an oral examination process, to defend and discuss the thesis written for that particular topic. The assessment is used to help determine their final grade.

[A04U1006PODL]: Viva Voce **100 Marks**

Course Objective:

A dissertation allows students to identify their own area of interest which they wish to explore and do research. It gives them an opportunity to opt for a set of complex idea and seek answers for the same in order to expand the knowledge about that particular topic. A thesis is written to show their research work.

Course Outcome:

The aim of the project is to test the independent research skills of the student, and the knowledge they have acquired during their studies at the university. The students then appear for a viva voce, which is an oral examination process, to defend and discuss the thesis written for that particular topic. The assessment is used to help determine their final grade.

Total Credit for MA: 96 Credits + 4/5 Credit (Interdisciplinary) = **100/101 Credit**

Note: * indicates the texts for detailed study.