

**PG DEPARTMENT OF LANGUAGE AND LITERATURE
FAKIR MOHAN UNIVERSITY
BALASORE, ODISHA**



M.A ENGLISH SYLLABUS 2021-22

COURSE DETAILS

TOTAL NO. OF SEMESTERS: 04

SEMESTER 1: 6 SUBJECT PAPERS

SEMESTER 2: 6 SUBJECT PAPERS

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1 VALUE ADDED COURSE: COMMUNICATION SKILLS

SEMESTER 3: 5 SUBJECT PAPERS

1 CBCS Paper

SEMESTER 4: 6 PAPERS (includes Dissertation Writing and Viva Voce)

4th Semester: Dissertation Writing and Viva Voce carries 200 marks (8 credit).

Each Paper carries 4 credits

**Each theory paper of 100 marks (40 marks internal & 60 marks semester):
There will be 05 units from the Session 2021-22 admission batch. The
Examination will be conducted as per CBCS pattern with 10 mark- Quiz
(02) for 1st Unit, 20-mark Mid-Term (01) for 1st and 2nd Unit, 10 marks-
Quiz (02) for 3rd Unit, 10 mark- Assignment for 4th Unit and 60 marks- End
Term for All Units. But the best one out of two Quiz tests to be taken.**

M.A ENGLISH SYLLABUS 2021-22
FAKIR MOHAN UNIVERSITY, BALASORE, ODISHA

M.A English (1st Semester) Total: 100 marks per paper [40 (Int.) + 60 (Sem.)]

Paper 101: History of English Literature – 1 4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The objective of this paper is to acquaint the students with political and social history of England and its corresponding literary development from 16th century to 19th century. In Unit 1, authors like Spenser, Marlowe, University Wits and above all Shakespeare are to be highlighted. The students are expected to be acquainted with the works of the aforesaid authors. In Unit 2, the students will be acquainted with the authors of the Restoration Age against the background of the poetry of Spenser, Jonson and Metaphysical poets along with the prose in the sixteenth and seventeenth centuries. The works of poets like Milton, Dryden, Pope, and prose writers like Swift and Defoe are to be studied in unit 2. Unit 3 is earmarked for the seminal writers of the 18th century. Unit 4 is devoted to the study of Romantic poets – Blake, Wordsworth, Coleridge, Shelley, Byron, and Keats. Unit 5 is allotted to the Victorian poets, prose writers and novelists such as Arnold, Tennyson, Browning, the Pre-Raphaelite poets, Dickens and Hardy.

This has relevance to the global development needs of the students.
The students will gain knowledge about the background of the making of the English literature.

Unit 1: The Political, social and literary developments in the Elizabethan Age
End of the Middle Ages – The Early Tudor Scene – Spenser and his time – Drama
from the Miracle plays to Marlowe – University Wits – Shakespeare

Unit 2: The religious conflict and political turmoil of the Restoration
Drama from Jonson to the Closing of the Theatres – Poetry after Spenser: The
Jonsonian and the Metaphysical Traditions – Prose in the sixteenth and Seventeenth
Centuries – Milton – The Augustan Age: Dryden, Swift, Defoe, Pope

Unit 3: The Age of Reason and Enlightenment: The Eighteenth Century
Poetry from Thomson to Crabbe – The novel from Richardson to Jane Austen --
Philosophical, Historical, Critical & Miscellaneous Prose – Scottish Writings

Unit 4: The Return to Nature: Romantic Revival in Literature
Blake, Wordsworth, Coleridge – Shelley, Keats, Byron – Philosophical, Historical,
Critical & Miscellaneous Prose

Unit 5: Conflict between Science and Religion: The Victorian Age: Poetry of Arnold,
Tennyson, Browning, Pre-Raphaelite Poetry, The Fiction of Dickens & Hardy.

Suggested Reading:

Albert, Edward. *History of English Literature*. Revised by J.A.Stone. Fifth Edition. Oxford:
OUP, 2000.

Peck, John, and Martin Coyle. *A Brief History of English Literature*. 2nd Edition. UK:
Macmillan Education, 2013.

Sanders, Andrew: *The Short Oxford History of English Literature*. Third Edition. Oxford: OUP, 2004.

Paper 102: Poetry from Chaucer to Milton 4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The aim of this paper is to acquaint the students with specific texts of the poets from Chaucer to Dryden. Major texts prescribed for close study include Chaucer's *Prologue to Canterbury Tales*, Spenser's *Faerie Queene* (Book I), Milton's *Paradise Lost* (Book IX), John Donne's "A Valediction Forbidding Mourning" and "Canonization", Andrew Marvell's "To His Coy Mistress" and John Dryden's *Mac Flecknoe*. The outcome would be that the students after going through the texts will gain insight into the contribution of these texts to the richness of English Literature – narrative poetry, epic poetry, metaphysical poetry and satire. **This has relevance to the global development needs of the students.**

Unit 1: Poetry in the 14th century England – Society, Religion and Literature –
Geoffrey Chaucer: *Prologue to Canterbury Tales*

Unit 2: Forms of Poetry in the Elizabethan age – Sonnet and Long poems – Pastoral --
Edmund Spenser: *Faerie Queene* (Book I)

Unit 3: Puritan Poetry – Religion, Divinity and Poetry –
John Milton: *Paradise Lost* (Book IX – full)

Unit 4: Cavalier and Metaphysical poetry --
John Donne's "A Valediction Forbidding Mourning" / "Canonization"
Andrew Marvell's "To His Coy Mistress"

Unit 5: John Dryden's *Mac Flecknoe*

Suggested Reading:

Marvell, Andrew. *The Complete Poems*. Elizabeth Story Donno (Ed). London: Penguin, 2005

Milton, John. *Paradise Lost* Books IX-X. J. Martin Evans (Ed). London: Cambridge University Press, 1973.

Miner, Earl (Ed). *Selected Poetry and Prose of John Dryden*. New York: The Modern Library, 1985.

Robinson, F. N (Ed). *Prologue to the Canterbury Tales*. New Delhi: OUP, 1997.

Sanders, Andrew: *The Short Oxford History of English Literature*. Third Edition. Oxford: OUP, 2004.

Sanders, Wilbur. *John Donne's Poetry*. London: Cambridge University Press, 1975.

Spenser, Edmund. *The Faerie Queene*. Edited by Thomas P Roche, Jr and C Patrick O'Donnell, Jr. London: Penguin Books, 1978.

Paper 103: Introduction to Tragedy 4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The objective of this paper is to acquaint the students with the growth of a particular genre, i.e Tragedy from ancient times to the Jacobean age. Major texts prescribed include Aeschylus's *Prometheus Bound*, Marlowe's *Doctor Faustus*, Shakespeare's *Hamlet*, Ibsen's *A Doll's House*, and Webster's *The Duchess of Malfi*. These aforesaid texts can be said as canonical texts transcending the limitations of time and place.

After going through the texts, the students will gain an insight into the importance of tragedy and its impact on life. **This has relevance to the global development needs of the students.**

Unit 1: Background to Ancient Tragedy – Its definition, composition and structure – Status of Tragedy. Text: Aeschylus: *Prometheus Bound*.

Unit 2: Beginning of English Stage and Tragedy – Morality/Miracle/Mystery Plays – Major Influences on English Stage. Text: Christopher Marlowe: *Doctor Faustus*.

Unit 3: Stage Improvisations – Elizabethan Stage: Glorious era for Playwrights – Why Shakespeare? – Text: William Shakespeare: *Hamlet*.

Unit 4: Art for Life sake – New Woman, Ibsen and his times. Text: Henrik Ibsen's *Doll's House*.

Unit 5: John Webster: *The Duchess of Malfi*

Suggested Reading:

Drabble, Margaret (Ed.). *The Duchess of Malfi. The Oxford Companion to English Literature*. Oxford: Oxford University Press, 2000.

Ibsen, Henrik. *Doll's House*. New York: Charles Scribner's Sons, 1911.

Marlowe, Christopher. *Doctor Faustus*. Kitty Datta (Ed.). London: OUP, 1986.

Medwin, Thomas (Tr.). *Prometheus Bound: A Tragedy*. London: William Pickering, 1832.

Shakespeare, William. *Hamlet*. George R Hibbard (Ed.). Oxford: OUP, 1998.

Paper 104: World Short Stories 4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The objective of this paper is to acquaint the students with short story as a genre. Select stories from well-known authors crossing the boundaries of countries across the world have been prescribed to broaden the literary horizon of the students. A story each from the five well-known short story writers such as Edgar Allen Poe, Stephen Leacock, Leo Tolstoy, R.K. Narayan and Manoj Das have been prescribed to expand the ideas of the students about life and art. After going through these stories students will gain an insight into human nature. **This has relevance to the local, national, regional and global development needs of the students.**

P.T.O

- Unit 1:** Edgar Allen Poe: The Purloined Letter|
Unit 2: Stephen Leacock: My Financial Career
Unit 3: Manoj Das: The Mystery of the Missing Cap
Unit 4: Leo Tolstoy: Three Questions
Unit 5: R.K. Narayan: An Astrologer's Day

Suggested Reading:

- Das, Manoj. *The Submerged Valley and Other Stories*. Calcutta: Rupa & Co, 1986.
- Iyenger, K.R.S. *Indian Writing in English*. New Delhi: Sterling Publishers, 1984.
- Leacock, Stephen. *My Financial Career and Other Follies*. Canada New Canadian Library, 2010.
- Naik, M. K. *A History of Indian English Literature*. New Delhi: Sahitya Akademi, 1982.
- Naik, M. K, and Shyamala Narayan. *Indian English Literature 1980-2000*. New Delhi: Pencraft International, 2001.
- Narayan, R.K. *An Astrologer's Day. Scholar Select*. Andesite Press, 2017.
- Poe, Edgar Allen. *The Gift: A Christmas, New Year, and Birthday Present*. Philadelphia: *The Gift for 1845*, 1844.
- Tolstoy, Leo. *What Men Live By, and Other Tales*. Aylmer and Louise Maude (Tr.). US: Kessinger Publishing, 1885.

Paper 105: Interdisciplinary Studies (Odia & Urdu) 4-Credit (Teaching Hours: 48)
Course Objectives & Outcomes

The aim of this paper is governed by CBCS according to which the students will choose a subject outside their main thrust of study (i.e., English). This paper focuses on Interdisciplinary studies. Accordingly, Odia short stories, poems, Urdu Ghazals, Urdu Nazm and short story have been prescribed. Above all, unit 5 focuses on learning Urdu alphabet and significance of language have also been prescribed. Through this paper, students will gain from three language literatures. **This has relevance to the local, national, regional and global development needs of the students.**

Unit 1: Significance of Interdisciplinary Studies.

Unit 2: Odia Short Story: (a) “Rebati” of Fakir Mohan Senapati
 (b) “Laxmi Ra Abhisara” of Manoj Das

Unit 3: Odia Poems: (a) “Bhakti” Poem of Gangadhar Meher
 (b) “Odisha” Poem of Sitakanta Mahapatra

Unit 4: URDU: (a) Significance of Urdu Language and Literature
 (b) Urdu Alphabet

Unit 5: (a) Urdu Ghazals (Selected Poets)

- i) Ghalib (One Ghazal): “Dil-e-Nadan Tujhe Hua Kiya Hey”
- ii) Mir Taqi Mir (One Ghazal): “Hasti Apni Habaab Ki Si Hey”

(b) Urdu Nazm

- i) JoshMalihabadi (One Nazm)
 “Dard-e-Mushtarak”

(c) Urdu Short Story: Kafan (Premchand)

Suggested Reading:

Kanda, K. C. *Urdu Ghazals: An Anthology from 16th to 20th Century*. Sterling Publishers Pvt. Ltd., New Delhi, 2009.

P.T.O

Mohanty, Jatindra Mohan. *History of Oriya Literature*. Vidya, Bhubaneswar, 2006.

Singh, Mayadhar. *History of Oriya Literature*. Sahitya Akademi, New Delhi, 1962.

Paper 106: Basic Computer Skill

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The objective of the paper is laudable as it prepares the students to handle the computer in reading and writing of texts. It prepares the students for internet communication. Google search is an important aid for the students. Writing emails, blog writing, as well as Twitter posting are indispensable in the 21st Century. Information collection and communication are easily done through computers. This paper prepares the students how to use the computer and turn it to their advantage. This is the major outcome of this paper. **This has relevance to the local, national, regional and global development needs of the students.**

Unit 1: Knowing Computer: What is Computer, Basic Applications of Computer; Components of Computer System, Central Processing Unit (CPU), VDU, Keyboard and Mouse, Other input/output Devices, Computer Memory, Concepts of Hardware and Software, Connecting keyboard, mouse, monitor and printer to CPU and checking power supply.

Unit 2: Operating Computer: What is an Operating System; Using Mouse; Using right Button of the Mouse and Moving Icons on the screen, Use of Common Icons, Status Bar, Using Menu and Menu-selection, Viewing of File, Folders and Directories, Creating and Renaming of files and folders, Opening and closing of different Windows.

Unit 3: Understanding Word Processing: Word Processing Basics; Opening and Closing of documents; Text creation and Manipulation; Formatting of text; Table handling; Spell check, language setting and thesaurus; Printing of word document.

Unit 4: Computer Communication and Internet: Concept of Internet; Applications of Internet; connecting to internet; World Wide Web; Web Browsing software, Search Engines; Understanding URL; Domain name; IP Address; Basics of electronic mail; Getting an email account; Sending and receiving emails; Accessing sent emails; Using Emails; Creating Presentation; Preparation and Presentation of Slides; Slide Show; Taking printouts of presentation / handouts.

Unit 5: Internet communication: Writing Blog, Twitter posting

Suggested Reading:

Rajaram, V. *Fundamentals of Computers*. New Delhi: Prentice Hall of India, 1990.

Sanders, D.H. *Computer Today*. New York: McGraw Hill, 1981.

M.A English (2nd Semester) **Total: 100 marks per paper [40 (Int.) + 60 (Sem.)]**

Paper 201: History of English Literature II **4-Credit (Teaching Hours: 48)**

Course Objectives & Outcomes

This paper aims at acquainting the students with the history of English literature from Victorian age to Postmodern age. Emphasis has been laid on Victorian, Modern, Inter-war, Post-war, Contemporary, and Post-modern Literature. The students acquire basic knowledge about the growth of English literature from late 19th century to the present times. **This has relevance to the global development needs of the students.**

Unit 1: The Age of Science and Rigidity: The Victorian Age

Unit 2: Rejection of Tradition and Romantic Conventions in the Modern Age

Unit 3: The Inter-War Years in Literature

Unit 4: The Contemporary Literature: Beat Generation to Post 9/11 writings

Unit 5: Post War and Post-Modern Literature

Suggested Reading:

Albert, Edward. *History of English Literature*. Revised by J.A.Stone. Fifth Edition. Oxford: OUP, 2000.

Peck, John, and Martin Coyle. *A Brief History of English Literature*. 2nd Edition. UK: Macmillan Education, 2013.

Sanders, Andrew: *The Short Oxford History of English Literature*. Third Edition. Oxford: OUP, 2004.

Paper 202: Eighteenth Century Literature 4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The purpose is to acquaint the students with five seminal texts of the eighteenth century. These texts include Pope's *An Essay on Criticism*, Johnson's *Preface to Shakespeare*, Goldsmith's *The Vicar of Wakefield*, Swift's *Gulliver's Travels* and Gray's *Elegy Written in a Country Churchyard*. The outcome would be that the students would gain an insight into basic thrusts of 18th century literature. **This has relevance to the global development needs of the students.**

Unit 1: Alexander Pope: *An Essay on Criticism*

Unit 2: Samuel Johnson: *Preface to Shakespeare*

Unit 3: Oliver Goldsmith: *The Vicar of Wakefield*

Unit 4: Jonathan Swift: *Gulliver's Travels* (Book I and II)

Unit 5: Thomas Gray: *Elegy Written in a Country Churchyard*

P.T.O

Suggested Reading:

Goldsmith, Oliver. *The Vicar of Wakefield*. UK: Penguin Books Ltd, 1982.

Gray, Thomas. *Elegy Written in a Country Churchyard and Other Poems*. Boston: James R Osgood and Company, 1877.

Pope, Alexander. *An Essay on Criticism*. UK: Dodo Press, 2007.

Smith, D Nichol (Ed.). *Shakespeare Criticism: A Selection 1623-1840*. UK: Oxford University Press, 1963.

Swift, Jonathan. *Gulliver's Travels*. Keith Carabine (Ed.). UK: Wordsworth Editions Ltd., 1997.

Paper 203: Romantic Poetry

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

This paper aims at highlighting the achievements of the British Romantic Poets from Blake to Byron. The texts prescribed are three poems of Blake, one from Wordsworth, one from Coleridge, and one each from Shelley, Byron and Keats. This paper acquaints the students with the Romantic traits in English literature and enriches their faculty of imagination. **This has relevance to the global development needs of the students.**

Unit 1: William Blake: “The Lamb”, “The Tyger”, “London”, “The Chimney Sweeper”

Unit 2: William Wordsworth: *Prelude* Book I (1850)
Samuel Taylor Coleridge: “Kubla Khan”

Unit 3: Percy Bysshe Shelley: “Adonais”, “The Cloud”

Unit 4: John Keats: “Ode to Autumn”, “Ode on a Grecian Urn”

Unit 5: Lord Byron: “Don Juan”

Suggested Reading:

Khan, M.Q, and B.K.Das (Eds). *An Anthology of Nineteenth Century English Poetry*. Calcutta: Oxford University Press, 1992.

Fraser, G.S. *Keats: Odes*. UK:Palgrave Macmillan Limited, 1971.

Bowra, C.M. *The Romantic Imagination*.Oxford: Oxford University Press, 1978.

Paper 204: Victorian Literature 4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

This paper lays emphasis on the Victorian literature. The texts prescribed are well known such as Emily Bronte’s *Wuthering Heights*, Dicken’s *David Copperfield*, Tennyson’s “Lotus Eaters”, Browning’s “Fra Lippo Lippi”, Arnold’s “The Scholar Gipsy” and “Dover Beach” Hardy’s “The Darkling Thrush” and George Eliot’s *Middlemarch*. The outcome would be that the students would learn the texts across the genre. **This has relevance to the global development needs of the students.**

Unit 1: Emily Bronte: *Wuthering Heights*

Unit 2: Charles Dickens: *David Copperfield*

Unit 3: Alfred Lord Tennyson: “Lotus Eaters”
Robert Browning: “Fra Lippo Lippi”

Unit 4: Matthew Arnold: “The Scholar Gipsy” and “Dover Beach”
Thomas Hardy: “The Darkling Thrush”

Unit 5: George Eliot: *Middlemarch*

Suggested Reading:

Armstrong, Isobel. *Victorian Poetry: Poetry, Poetics and Politics*. London: Routledge, 1993.

Eliot, George. *Middlemarch*. New Delhi: Gyan Publishing House, 2018.

Liddell, R. *Charles Dickens*. London: Macmillan, 1999.

Long, William J. *English Literature*. UK: Maple Press, 2012.

Oates, J. C. “The Magnanimity of *Wuthering Heights*”. *Critical Inquiry*, Vol. 9, No. 2, 1982, pp. 435-449.

Wisomn, A. *The World of Charles Dickens*. London: Oxford University Press, 1993.

Paper 205: Literary Theory I

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

This paper aims at preparing the students how to apply criticism to literary text. This paper lays emphasis on interpretation of poetry and evaluation of criticism. Unit I seeks to evaluate the contribution of Plato/Aristotle, Longinus, and Horace to literary criticism. In the subsequent units the emphasis is on how to evaluate Wordsworth, Coleridge, and Arnold as critics. In Unit IV, the focus is how to apply literary criticism to Marvell’s “To his Coy Mistress” and Shakespeare’s *Hamlet*. Last section seeks to evaluate Shelley’s *A Defence of Poetry*. Students after going through the texts gain the knowledge how to apply criticism to literary texts (poetry and drama).

This has relevance to the global development needs of the students.

Unit 1: Major contributions of Plato/Aristotle/Longinus and Horace
John Dryden: *An Essay of Dramatic Poesy*

Unit 2: William Wordsworth: Preface to the *Lyrical Ballads* (2nd edition)
Samuel Taylor Coleridge: On Fancy and Imagination

Unit 3: Matthew Arnold: *The Study of Poetry*

Unit 4: Traditional Approaches to Literature:
Biographical/Historical/Moralistic/Philosophical Application: Marvell’s “To His Coy Mistress” and Shakespeare’s *Hamlet*

Unit 5: P.B Shelley: *A Defence of Poetry*

Suggested Reading:

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Fourth Edition. UK: Manchester University Press, 1982

Guerin, Wilfred L, et al. *A Handbook of Critical Approaches to Literature*. Fourth Edition. UK: Oxford University Press, 1998.

Rivkin, Julie and Michael Ryan. *Literary Theory: An Anthology*. London: Wiley-Blackwell, 1998.

Paper 206: Introduction to Comedy 4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

In this paper there is an aim to interpret comedy as a dramatic art through five prescribed texts: *As You Like It*, *The School for Scandal*, *Six Characters in Search of an Author*, *Pygmalion* and *Volpone*. The students have learnt how to realize life through comedy. **This has relevance to the global development needs of the students.**

Unit 1: William Shakespeare: *As You Like It*

Unit 2: Richard Brinsley Sheridan: *The School for Scandal*

Unit 3: Luigi Pirandello: *Six Characters in Search of an Author*

Unit 4: George Bernard Shaw: *Pygmalion*

Unit 5: Ben Jonson: *Volpone*

Suggested Reading:

Elam, Keir. *The Semiotics of Theatre and Drama*. New York: Routledge, 2002.

Matthews, J Brander. "The School for Scandal". *Appletons' Journal, A Monthly Miscellany of Popular Literature*. New York: D Appleton and Company, June 1877, p. 562.

Moore, Thomas (Ed). *The Works of the Late Right Honourable Richard Brinsley Sheridan*, Vol. 2. London: J. Murray, p. 135.

Purdom, G.B. *A Guide to the Plays of George Bernard Shaw*. London: Methuen and Co Ltd, 1964.

Shakespeare, William. *As You Like It: The Oxford Shakespeare*. UK: Oxford University Press, 2008.

VALUE ADDED COURSE (NEW COURSE)

COMMUNICATION SKILLS (ENGLISH) Course Code: ENG-VAC-201

DURATION: 30 Hrs TOTAL MARKS: 100 2 CREDIT (BLENDED MODE)

Course Objectives & Outcomes

Focus on Employability/Entrepreneurship/Skill Development

The objective of this paper is to increase the communicative skills of the students, which will increase their employability in future. Communication skills are essential for professional success. Knowledge of sending and receiving Emails, speaking to teams as a leader, presentations, report writing, assertive skills, socialising and networking - everything needs communication skills. Each mode of communication has a standard way of conveying our

thoughts so that we don't confuse the receiver. The better we are at this, the better we'll be in our career. Communication skills are equally important in personal life too -- be it between parents and children or spouses, to avoid any misunderstanding and to have a good social life.

ASSESSMENT PATTERN

The assessment pattern constitutes two parts. The first part is continuous assessment throughout the course consisting two components and total marks allotted is 50. The second part is end-term assessment consisting of 50 marks to be assessed through two components:

Sl.No.	Continuous Assessment (Components)	Total no.	Mark Allotted	Total Marks
1	MCQ to be administered at the end of the module	05	0.5X10=5	25
2	Assignment(Theory)(Based on Individual/Group activities)	05	05	25
Sl. No.	End-Term Assessment(Components)	Total no.	Mark Allotted	Total Marks
3	Demonstration(Presentation based on field work/Practical/Role play/Group Discussion/Presentation)	01	25	25
4.	Written Test (Pattern to be decided by concerned Instructor/coordinator of the course/Department)	01	25	25

SYLLABUS: MODULE 1: COMMUNICATION: AN INTRODUCTION

- Definition, Nature and Scope of Communication
- Importance and Purpose of Communication
- Communication Barriers, Steps to Overcome Communication Barriers
- Types of Communication

MODULE 2: LISTENING SKILLS

- Purpose of Listening
- Active Listening
- Academic Listening (Listening to Lectures)
- Listening to talks and presentations.

MODULE 3: SPEAKING SKILLS

- Importance of Spoken English
- Status of Spoken English in India
- IPA Symbols
- Spelling and Pronunciation

MODULE 4: READING SKILLS

- Purpose, Process, Methodologies

- Skimming and Scanning
- Reading Comprehension
- Academic Reading Tips

MODULE 5: EFFECTIVE WRITING SKILLS FOR CAREER BUILDING

- Elements of Effective Writing
- Paragraph Writing, Précis Writing
- Letter Writing (Formal and Informal)
- Writing Notices, Memos and Emails

Suggested Reading

Das, Bijay Kumar. *A Handbook of Communication Skills and Functional English*. Bareilly: Prakash Book Depot, 2017.

Mohan Krishna and Meera Banerji. *Developing Communication Skills*. 2nd Edition. New Delhi: Macmillan India Ltd., 2009.

M.A English (3rd Semester)

Total: 100 marks per paper [40 (Int.) + 60 (Sem.)]

Paper 301: Literary Theory II

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The objective of this paper is to acquaint the students from early 20th literary criticism to Postmodernism. This paper covers different schools of criticism such as Russian formalism, Structuralism, Post-structuralism, Feminist theory and Contemporary thought. This paper could be appropriately called “From T.S. Eliot to Michel Foucault”. The students will be enlightened in the field of literary criticism of the 20th century which would help them to interpret literature with confidence. **This has relevance to the national, and global development needs of the students.**

Unit 1: I. A Richards: Four Kinds of Meaning

T.S.Eliot: Tradition and the Individual Talent

Unit 2: Victor Shklovsky: Art as a Technique

Sigmund Freud: Creative Writers and Day-Dreaming

Unit 3: Roland Barthes: The Death of the Author

Claude Levi Strauss: Incest and Myth

Unit 4: Jacques Derrida: Structure, Sign and Play in the Discourses of Human Sciences

Judith Butler: Performative Acts and Gender Constitution

Unit 5: Michel Foucault: What is an Author?

Elaine Showalter: Towards a Feminist Poetics

Suggested Reading:

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Fourth Edition, Manchester University Press, UK, 1995.

Das, Bijay Kumar. *Twentieth Century Literary Criticism*. Atlantic Publishers and Distributors, New Delhi, 2018.

Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature*. Fourth Edition. Oxford University Press, 1999.

Paper 302: Modern Drama

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

To acquaint the students with various kinds of plays – verse drama, angry young man movement and above all adaptation. Five well known play writers (from Eliot to Osborne) have been chosen for a study of their well-known plays. This paper would give a thorough grounding to the students on dramatic form and art of the twentieth century. **This has relevance to the national, and global development needs of the students.**

Unit 1: T. S. Eliot: *Murder in the Cathedral*

Unit 2: Samuel Beckett: *Endgame*

Unit 3: Eugene Ionesco: *Rhinoceros*

Unit 4: Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

Unit 5: John Osborne: *Look Back in Anger*

Suggested Reading:

Abbotson, Susan C.W. *Thematic Guide to Modern Drama*. USA: Greenwood Press, 2003.

Beckett, Samuel. *Endgame*. London: Faber & Faber Printing House, 1957, p. 16.

Byron, Mark S (Ed). Samuel Beckett's *Endgame*. Amsterdam-New York: Rodopi, 2007, pp. xi-xii.

Eliot, T.S. *Murder in the Cathedral: The Complete Plays and Poems of T.S. Eliot*. London: Faber and Faber, 1969.

Esslin, Martin. *The Theatre of the Absurd*. London: Cox & Wyman Ltd, 1968.

Fei, Liang. "Metadrama and Themes in Stoppard's *Rosencrantz and Guildenstern Are Dead*". *Canadian Social Science*, Vol. 3, No. 3, 2007, pp. 99-105.

Lewis, Cecil D. *The Poetic Image*. London: Jonathan Cape, 1965.

Osborne, John. *Look Back in Anger*. Penguin Plays, 1982.

Stoppard, Tom. *Rosencrantz and Guildenstern Are Dead*. Henry Popkin (Ed). New York: Grove Press, 1967.

Paper 303: Indian Writing in English and English Translation

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The aim of this paper is to acquaint the students with Indian English writers and Indian writers in English translations. Out of five texts prescribed, three texts are originally written in English and two are translated texts covering the genres of autobiography and fiction. These five texts are canonical texts and one text, *Midnight's Children* is Booker Prize award winning novel. After going through this, the students would be thoroughly grounded in Indian Literature cutting across two languages and gain insight into translated texts (the art of translation) as well as Booker Prize winning fiction. **This has relevance to the local, national, regional and global development needs of the students.**

Unit 1: Kamala Das: *My Story*

Unit 2: Salman Rushdie: *Midnight's Children*

Unit 3: U. R. Ananthamurthy: *Samskara*

Unit 4: Fakir Mohan Senapati: *Six Acres and a Third*

Unit 5: Shashi Deshpande: *Listen to Me*

Suggested Reading:

Ananthamurthy, U. R. *Samskara: A Rite for a Dead Man*. Trans. A.K. Ramanujan. OUP, New Delhi, 1976.

Deshpande, Shashi. *Listen to Me*. New Delhi: Westland Publications Limited, 2018.

Iyenger, K.R.S. *Indian Writing in English*, Sterling Publishers, New Delhi, 1984.

Mohanty, Jatindra Mohan. *History of Oriya Literature*. Vidya, Bhubaneswar, 2006.

Senapati, Fakir Mohan. *Six Acres and a Third*. Translated by Rabi Shankar Mishra, Satya Mohanty, Jatindra N Nayak, and Paul St.-Pierre, Satya Mohanty (Introduction), 2005.

Singh, Mayadhar. *History of Oriya Literature*. Sahitya Akademi, New Delhi, 1962.

Paper 304: 20th Century Fiction

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The aim of this paper is to acquaint the students with twentieth century British fiction. The five chosen novelists and their well-known novels would broaden the knowledge of the students in understanding fictional art. Foster's *A Passage to India* would be of immense help to the students to understand Anglo-Indian fiction. This paper would help the students to evoke an independent reading of fiction and enlarge their knowledge of art of fiction writing. **This has relevance to the national, and global development needs of the students.**

Unit 1: Joseph Conrad: *Heart of Darkness*

Unit 2: D. H. Lawrence: *Women in Love*

Unit 3: James Joyce: *A Portrait of the Artist as a Young Man*

Unit 4: Virginia Woolf: *Mrs. Dalloway*

Unit 5: E.M Forster: *A Passage to India*

Suggested Reading:

Blackstone, Bernard. *Virginia Woolf: A Commentary*. London: Hogarth Press, 1993.

Brooker, Peter (Ed). *Modernism/Postmodernism*. London: Longman, 1992.

Joyce, James. *A Portrait of the Artist as a Young Man*. Ware: Wordsworth Editions, 1991.

O'Hara. "The Power of Nothing in *Women in Love*" in P Widdowson (ed) *D.H. Lawrence*.
UK: Harlow, Longman, 1992.

Sarvan, C.P. "Racism and *Heart of Darkness*". *The International Fiction Review*, Vol.7,
No. 1, 1980.

Said, Edward W. *Culture and Imperialism*. New York: Vintage Books, 1993.

Paper 305: Modern Poetry

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The aim of this paper is to acquaint the students with twentieth century poetry and art of writing poetry. Poets covered in this paper are from Modern to Movement Poets of the twentieth century. All the five poets prescribed are canonical poets who influenced the art of writing poetry in the world cutting across languages. The reading of these five poets would be an eye opener for the students to read, appreciate and understand modern poetry in UK, Ireland and above all, the English-speaking World. **This has relevance to the global development needs of the students.**

Unit 1: W. B. Yeats: "Easter 1916", "Byzantium"

Unit 2: T. S. Eliot: "Love Song of J Alfred Prufrock"

Unit 3: W. H. Auden: "In Memory of W. B. Yeats"

Unit 4: Ted Hughes: "Hawk Roosting", "Thought Fox"

Unit 5: Seamus Heaney: "Digging", "Death of a Naturalist"

Suggested Reading:

Auden, Wystan Hugh. "In Memory of W.B. Yeats". *The Norton Anthology of Poetry*.

Margaret Ferguson, Mary Jo Salter and Jon Stallworthy (Eds). New York:

W.W.Norton and Company, 2005, pp. 1472-4.

Bentley, P. *The Poetry of Ted Hughes: Language, Illusion and Beyond*. London: Routledge,
1998.

Bloom, Harold. *T.S. Eliot: Bloom's Major Poets*. Pennsylvania: Chelsea House Publisher,
1999.

Greening, John. *The Poems of W.B. Yeats*. London: Greenwich Exchange, 2005.

Heaney, Seamus. "Death of a Naturalist". Faber and Faber, 1966.

Schneider, Elizabeth. "Prufrock and After: The Theme of Change". *PMLA*, Vol. 87, No. 5,
1972, p.1104.

Paper 306: CBCS Paper: ACADEMIC WRITING 4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

Focus on Employability/Entrepreneurship/Skill Development

The aim of this paper is to train the students in the art of writing research papers, dissertations and train them in the area of literary research. This paper seeks to distinguish among different kinds of writing -- creative, academic and Journalistic writing. This paper would train the students the art of writing – creative as well as critical and help them to prepare works cited list and Bibliography (working and final). **This has relevance to the local, regional, national and global development needs of the students.**

Unit 1: Academic Writing as a part of Research, Terms used in Academic Research.

Unit 2: Types of Academic Writing: Writing of Research paper, Empirical Paper and plagiarism.

Unit 3: Different kinds of Writing: Journalistic writing, Creative writing, and Academic writing.

Unit 4: Works cited and In-text citation.

Unit 5: Preparing a Working Bibliography.

Suggested Reading:

Monipally, Mathukutty, M Monipally and Badrinarayan Shankar Pawar.
Academic Writing. New Delhi: Response Books, 2010.

MLA Handbook, 8thedn. New York: The Modern Language Association of America, 2016.

M.A English (4th Semester)

**Total: 100 marks per paper [40 (Int.) + 60 (Sem.)]
Paper 406 carries 200 marks.**

Paper 401: Postcolonial Theory and Literature

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The aim of this paper is to acquaint the students with the origin and development of postcolonial theory and literature. This paper concentrates on the literary studies across the world in the second half of the twentieth century. Postcolonial writers as well as critics have been chosen for a study to broaden the area of theoretical consciousness among the students. After going through this paper, the students would gain a thorough grounding in postcolonial literature as well as its pre and post area of study like colonial literature and neo-colonial literature. **This has relevance to the local, regional, national and global development needs of the students.**

Unit 1: Gayatri C Spivak: “Three Women’s Texts and a Critique of Imperialism” /OR
Salman Rushdie: “Imaginary Homelands”.

Unit 2: Chinua Achebe: “An Image of Africa: Racism in Conrad’s *Heart of Darkness*/ OR
Chandra Talpade Mohanty: “Under Western Eyes: Feminist Scholarship and Colonial Discourses”.

Unit 3: Jean Rhys: *Wide Sargasso Sea*

Unit 4: Wole Soyinka: *The Lion and the Jewel*

Unit 5: Edward Said: *Culture and Imperialism* (1st 2 Chapters)

Suggested Reading:

Achebe, Chinua. *An Image of Africa and the Trouble with Nigeria*. London: Penguin Group, 1983.

Loomba, Ania. *Colonialism/Postcolonialism*. New York: Routledge, 1998.

Mohanty, Chandra Talpade. "Under Western Eyes" Revisited: Feminist Solidarity through Anticapitalist Struggles". *Signs*, Vol. 28, No. 2 (Winter 2003), pp. 499-535.

Mwikisa, P. "Conrad's Image of Africa: Recovering African Voices in *Heart of Darkness*". *Mots Pluriels*, Vo. 13 (April), pp. 20-28.

Rhys, Jean. *Wide Sargasso Sea: Backgrounds, Criticism*. Ed. Judith L Raiskin. New York: W.W.Norton, 1999.

Sharp, Joanne P. "Locating Imaginary Homelands: Literature, Geography, and Salman Rushdie". *Geography and Literature*, Vol. 38, No. 1 (Jan. 1996), pp. 119-127.

Spivak, Gayatri Chakravorty. "Three Women's Texts and a Critique of Imperialism". *Critical Inquiry*, Vo. 12, No. 1 (Autumn 1985), pp. 243-61.

Zargar, S. "Traces of Afrocentricity in *The Lion and the Jewel* and *The Road* by Wole Soyinka". *Journal of Pan African Studies*, Vol. 5, pp. 85-96.

Paper 402: Translation Theory and Practice 4-Credit (Teaching Hours: 52)

Course Objectives & Outcomes

The aim of this paper is two folds: to acquaint the students with theory of translation and translated literature (from SL literature to TL literature) - i.e., from mother tongue literature to other tongue literature and vice versa. It's a bilingual exercise. Once the students go through this paper, they would be in a position to make an attempt at translating literary texts. Moreover, they would be in a position to distinguish among 'translation', 'transcreation' and 'transliteration'. **This has relevance to the local, regional, national and global development needs of the students.**

Unit 1: History and Development of Translation – (Definitions)

Unit 2: Forms and Types of Translation: Human Translation, Machine Translation, Literary and Non-literary Translation. Problems of Translation: Gain and loss in translation; untranslatability.

Unit 3: Reading Translation: Gopinath Mohanty's *Paraja* (a comparison between the SL text and the TL text).

Text: Gopinath Mohanty's *Paraja* (Translated by Bikram K Das)

Unit 4: Ethics of translation – translation as process and product

Practice – Translation of a text: A Short Story.

Unit 5: Evolution of Translation as a Discipline

P.T.O

Suggested Reading:

Bassnett, Susan. *Translation Studies*. Fourth Edition. New York, 2014

Das, Bijay Kumar. *A Handbook of Translation Studies*. Atlantic Publishers and Distributors, New Delhi, 2013.

Mohanty, Gopinath. *Paraja: A Novel*. Trans. Bikram K. Das. Oxford India Paperback, New Delhi, 1997.

Mohanty, Jatindra Mohan. *History of Oriya Literature*. Vidya, Bhubaneswar, 2006.

Singh, Mayadhar. *History of Oriya Literature*. Sahitya Akademi, New Delhi, 1962.

Paper 403: Comparative Literature 4-Credit (Teaching Hours: 52)

Course Objectives & Outcomes

The objective of this paper is to acquaint the students with two literary texts written in two different languages. Texts are compared for giving a rating (rank), and also to broaden the knowledge of the students. Comparative literature moves hand in hand with translation studies. After going through this paper, the students would be inspired to study one literature by the side of another literature. They would overcome their parochial literary view and acquire universal outlook. **This has relevance to the local, regional, national and global development needs of the students.**

Unit 1: Comparative Literature: Discourse and Development

Unit 2: French and American Schools: The Global South

Unit 3: Comparative Literature in India

Unit 4: Comparative Study of Literary Texts:

Tagore's "Thou hast made me endless" (1st poem of *Gitanjali*) and Gangadhar

Meher's "Bhakti" (1st poem in the collection "Arghya Thalee" (1918).

Unit 5: A Comparative Study of Chinua Achebe's *Arrow of God* and R.K

Narayan's *The Guide*

Suggested Reading:

Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell Publishers, Oxford, 1993.

Mohanty, Jatindra Mohan. *History of Oriya Literature*. Vidya, Bhubaneswar, 2006.

Ramakrishnan, E.V, Harish Trivedi and Chandra Mohan (Eds). *Interdisciplinary Alter-natives in Comparative Literature*. Sage Publications India Pvt Ltd, New Delhi, 2013.

Singh, Mayadhar. *History of Oriya Literature*. Sahitya Akademi, New Delhi, 196

Paper 404: World Literature (Optional 1)

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The aim of this paper is to study literature outside Anglo-American tradition across the World. It includes Postcolonial literature. The students would be acquainted with a kind of literature which is non-British and non-American. After going through this paper, the students would expand their horizon of knowledge about new literatures in English. **This has relevance to the national and global development needs of the students.**

Unit 1: Gabriel Garcia Marquez: *One Hundred Years of Solitude*

Unit 2: J.M Coetzee: *Disgrace*

Unit 3: Honore de Balzac: *Sarrasine*

Unit 4: Margaret Atwood: *The Handmaid's Tale*

Unit 5: Olga Tokarczuk: *Flights*

Suggested Reading:

Coetzee, J M. *Disgrace*. Viking, New York, 1999.

Das, Sonali Das. "Animal Imagery in Coetzee's *Disgrace*". *The Literary Criterion*, Vol. XLV, No. 3, Oct 2010 (ISSN: 0024452X), pp. 66-73.

Graham, Lucy Valerie. *State of Peril: Race and Rape in South African Literature*. New York: Oxford University Press, 2012.

Kevelson, Roberta. 'Figures' and Semiotic Relations: A Rhetoric of Syntax in Balzac's *Sarrasine*. *Semiotica*, Vol. 24, Nos. 1/2, 1978.

Rigney, Barbara Hill. *Margaret Atwood*. London: Macmillan, 1987.

Vega-Gonza'lez, S. "Memory and the Quest for Family History in *One Hundred Years of Solitude* and *Song of Solomon*". *Comparative Literature and Culture*. Vol. 3, No. 1, pp. 1-9.

OR

Paper 404: Asian Writings in English (Optional 2)

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The objective of this paper is to study the literature written in English in Asian continent. It further reiterates the study of literature in India, Japan and Afghanistan. By reading this paper, the students would gain knowledge about new literatures in English. **This has relevance to the national and global development needs of the students.**

Unit 1: Michael Ondaatje: *Anil's Ghost*

Unit 2: Haruki Murakamai: *Kafka on the Shore*

Unit 3: Mohsin Hamid: *The Reluctant Fundamentalist*

Unit 4: Amitav Ghosh: *Gun Island*

Unit 5: Ruskin Bond: *Our Trees Still Grow in Dehra*

Suggested Reading:

Bond, Ruskin: *Our Trees Still Grow in Dehra*. India Penguin, 2011.

Bose, Brinda. *Amitav Ghosh: Critical Perspectives*. New Delhi: Pencraft International, 2003.

Ghosh, Amitav. *Gun Island*. Penguin Hamish Hamilton, London, 2019.

Hamid, M. (2007). *The Reluctant Fundamentalist*. London: Penguin Books.

LaCapra, D. (2001). *Writing History, Writing Trauma*. Baltimore: Johns Hopkins University Press.

Piciucco, Pier Paolo. "The Enigma of Identity: A Reading of *Anil's Ghost* by Michael Ondaatje". *Le Simplegadi*, Vol. XVI-No. 18, November 2018.

Wasihun, B (2014). The Name "Kafka": Evocation and Resistance in Haruki Murakami's *Kafka on the Shore*. *MLN*, Vol. 129, No. 5, pp. 1199-1216.

OR

Paper 404: Contemporary Writings in English (Optional 3)

4-Credit (Teaching Hours: 48)

Course Objectives & Outcomes

The aim of this paper is to study different genres written in the second half of the twentieth century. Like the two other optional Papers (Optional 1 & 2), this paper is also a study of a different variety of English literature. After going through the paper, the students would gain confidence how to master different varieties of English literature. **This has relevance to the national and global development needs of the students.**

Unit 1: Poetry

Maya Angelou: *Woman Work* (1978)

Judith Wright: *Train Journey* (1978)

Derek Walcott: *A Far Cry from Africa* (1962)

Yasmine Gooneratne: *There was a Country* (1981)

Unit 2: Drama

Mahesh Dattani: *Dance Like a Man*

Unit 3: Prose

Mahasweta Devi: *Draupadi*

Raymond Carver: *Cathedral*

Unit 4: Fiction

Khaled Hosseini: *A Thousand Splendid Suns*

Unit 5: Jayanta Mahapatra: *Relationship*

Suggested Reading:

Das, Bijay Kumar. *Form and Meaning in Mahesh Dattani's Plays*. Atlantic Publishers and Distributors, New Delhi, 2008.

Das, Sonali. *A Thousand Splendid Suns*. *The Icfai Journal of English Studies*, Vol. IV, Nos. 3&4, Sept-Dec. 09 issue (ISSN: 0973-3728).

Dattani, Mahesh. *Dance Like a Man*. Penguin Books India, New Delhi, 2006.

Devi, Mahasweta. *'Draupadi' in Breast Stories*. Gayatri Chakravorty Spivak (Tr.), Calcutta: Seagull Books, 2010.

Gooneratne, Yasmine, and Dorothy Bramston. "A Sri Lanka Writer in Australia: Yasmine Gooneratne's *A Change of Skies*". *New Literatures Review*, Vol. 31, pp. 19-32, 1996.

Mahapatra, Jayanta. *Relationship*. Smashwords Edition, 2011.

Norton Anthology of English Literature. 8th Edition. New York: Norton, 2006.

Peterson, Polly Rose. "Psychological distance in Raymond Carver's *CATHEDRAL*". *The Explicator*. 28 August 2012. 167-169.

Weatherall, A. *Gender, Language and Discourse*. Routledge: Hove, England, 2002.

Wright, Judith. *Preoccupations in Australian Poetry*. Oxford: Oxford University Press, 1964.

Paper 405: Research and Publication Ethics (NEW COURSE)

Course Objectives & Outcomes 4-Credit (Teaching Hours: 48)

The aim of this paper is to train the students how to go about writing research papers and the ethics involved in doing research and the approach of the research supervisors. This paper is otherwise known as the mechanics of writing and the process involved in it – plagiarism and lack of ethics. The students would know how to guard against plagiarism and understand Supervisor/Scholar relationship and gain confidence in preparing bibliography and learn how to use MLA Handbook latest editions (8th and 9th editions). **This has relevance to the local, regional, national and global development needs of the students.**

Unit 1: Ethics of Dissertation Writing

Unit 2: Ethics of Research Supervision

Unit 3: Plagiarism

Unit 4: Citation

Unit 5: Preparation of Working Bibliography.

Suggested Reading

MLA Handbook, 8thedn. New York: The Modern Language Association of America, 2016.

Paper 406: Dissertation Writing & Viva Voce 8 credit (200 marks)

Tutorials: 60 hrs.

Course Objectives & Outcomes

The aim of this paper is to prepare the students for future research work by acquainting them with dissertation writing, style of writing, and facing viva voce. The students would be confident enough to carry on higher research work by this and can face interviews at any stage of their career. **This has relevance to the national and global development needs of the students.**

Selecting Topic, Chapterization, Project Writing and Viva voce

Note: Each student will submit a dissertation on any author or book (40-50 pages), and a viva-voce will be conducted on the same

**PG DEPARTMENT OF LANGUAGE AND LITERATURE
FAKIR MOHAN UNIVERSITY, BALASORE**



M.PHIL ENGLISH SYLLABUS (2021-22)

Semester 1

[Total Marks: 100 -- 20 (Internal) + 80 (End term)]

Credit 8

Code

Paper Title

ENG 501 Research Methodology and Computer Applications

Course Objectives:

1. To define Research in English and English studies.
2. To distinguish between types of Research.
3. To train the students about the application of Research Methodologies.
4. How to write a dissertation.
5. To define and overcome plagiarism.
6. How to make citations while writing the dissertation.
7. To make the students aware of the ethics of supervision on the part of the Research supervisor.
8. To make the students aware of recent trends of Research such as interdisciplinary Research and trends in Humanities Studies.
9. The students should be trained how to review books for Research Journals, and writing the proceedings of seminars and conferences.
10. Last but not the least, the students should be taught how to do documentation of sources of publication.
11. The students should be trained how to use computer and acquire the knowledge of computer skills.

Course Outcomes: After completing the coursework and writing the dissertation, the students should be equipped with the knowledge of writing research papers, book reviews and preparing bibliography independently. **This has relevance to the national, regional and global development needs of the students.**

New Course introduced in Publication and Ethics.

- | | |
|---------------|--|
| Unit 1 | Definition of Research, Types of Research, Method and Methodology |
| Unit 2 | Ethics of Dissertation Writing, Ethics of Research Supervision, plagiarism and citation |
| Unit 3 | Recent trends in Humanities and interdisciplinary research |
| Unit 4 | Basic Computer Skills |
| Unit 5 | Writing Book Review, Abbreviating Titles of Sources, Documenting Published Proceedings of a Conference, a book published before 1900 |

ENG 502 Theories and Criticism (Any one optional paper)

Course Objectives: The students should be trained in four important schools of Criticism:

1. New Criticism (1940s)
2. Structuralism (post 1950s)
3. Deconstruction (post 1960s)
4. Postcolonialism (post 1970s)
5. The students should be taught the basic tenets of these four schools of criticism and their application to literary studies.

Course Outcomes:

1. After being trained in these four schools of Criticism, the students would be able to read the text with insight and precision.
2. The students would be able to read the text by analyzing the structure of it.
3. Deconstruction brings Literature and Social Science closer under a basic term “Human Sciences” (Derrida). The students would be able to read the text by going into the roots of its creation and the background against which the text is embodied.
4. Post-colonial studies would train the students to read the text from the standpoint of the colonizer and the colonized binary oppositions.

This has relevance to the local, national, regional and global development needs of the students.

Literary Theory and Criticism (Optional 1)

New Criticism, Structuralism, Deconstruction, Postcolonialism

Comparative Literature (Optional 2)

Translation Studies (Optional 3)

Postcolonial Literature (Optional 4)

Indian Diasporic Writers (Optional 5)

ENG 503 Recent Trends in Humanities

This course has relevance to the local, national, regional and global development needs of the students.

Unit 1: Postcolonial Studies

Course Objectives:

1. The term Colonialism, postcolonialism and neo-colonialism would be clearly defined.
2. Terms like Expatriate, Immigrant, Emigrant, Diaspora would be clearly defined.
3. Pioneering Postcolonial Critics – Edward Said, Homi K Bhabha and Gayatri Chakravorty Spivak would be studied.

Course Outcomes:

1. The students after reading the postcolonial theory would be able to read postcolonial writers in the former British colonies.

2. Writers such as Raja Rao, Mulk Raj Anand and R. K. Narayan (India) and Chinua Achebe (Africa), Margaret Atwood (Canada) would be studied according to postcolonial theory.
3. Writers (Booker Laureates) like Rushdie and Arundhati Roy would be studied.

Unit 2: Environmental Humanities

Course Objectives: It is an interdisciplinary study.

1. The students would learn how Environment influences literary studies.
2. This is an open-ended subject which could be read in relation to the background of writers and their texts.

Course Outcomes: After doing this course, students would be able to correlate literary texts with the geographical environment.

Unit 3: Trauma Studies, Marginal Studies

Course Objectives:

1. The aim is to define what constitutes Trauma and how Trauma goes into the making of Literature.
2. Magical Studies is broad based. It includes how people get marginalized in the society.
3. Subaltern studies come closer to Marginal Studies.

Course Outcomes: After going through the theoretical aspects,

1. The students would be able to state how the people/character get marginalized.
2. The students would also know that it is the caste and class consciousness which marginalized the people in a society.

Unit 4: Gender Studies

Course Objectives: The aim of the paper is:

1. To make the difference between people on the basis of gender.
2. We have three kinds of divisions of gender – male, female and transgender.
3. How women are marginalized in the society because of age old traditions, say, Sati pratha, Triple Talaq would come under study.

Course Outcomes: Gender Studies would enlighten the –

1. The students how people are discriminated on the basis of gender.
2. The students would know how women are marginalized in the society and discriminated on the basis of gender.

Unit 5: Feminist Studies

Course Objectives:

1. The aim and objectives of the paper is to highlight women's point of view in literature. How society ill-treated women for ages would be studied from literary texts.
2. Feminist Literary Criticism of 1970s would be studied to expose the society's discrimination against women: "One is not born woman but becomes a woman".

Course Outcomes: The Literary texts would be –

1. Studied from women's point of view.

2. Sri Aurobindo's *Savitri* and K.R.S. Iyengar's *Sitayana* are clear examples of giving women a place on par with men. The protagonists of these two are women.
3. The students would look at the literary texts afresh from women's point of view.

Semester 2

Code **Paper Title** **Total Marks: 50** **Credit 4**

This course has relevance to the local, national, regional and global development needs of the students.

Course Objectives and Outcomes: These papers are practical application of literary theory and research methodology taught in Semester 1.

ENG 601 **Review Paper/Project Specialization**

ENG 602 **Presentation and Analysis of Review Paper**

ENG 603 **Dissertation Submission and Viva Voce [Total Marks: 200, Credit 16]**

Total: 600 Marks Credit: 48

SUGGESTED READING LIST

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Fourth Edition, Manchester University Press, UK, 1995.

Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Blackwell Publishers, Oxford, 1993.

Das, BijayKumar. *A Handbook of Translation Studies*. Atlantic Publishers and Distributors, New Delhi, 2013.

Das, Bijay Kumar. *Twentieth Century Literary Criticism*. Atlantic Publishers and Distributors, New Delhi, 2018.

Emmett, Robert S and David E Nye. *The Environmental Humanities: A Critical Introduction* (The MIT Press), 1st Edition.

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 8th Edition. New Delhi: East-West Press, 2016.

Guerin, Wilfred L et al. *A Handbook of Critical Approaches to Literature*. Fourth Edition. Oxford University Press, 1999.

Heise, Ursula K, Jon Christensen and Michelle Niemann. *The Routledge Companion to the Environmental Humanities*, 2016.

Kothari, C. R. *Research Methodology: Methods and Techniques*. New Delhi: Wiley and Eastern Ltd., 2008.

Rajaram, V. *Fundamentals of Computers*. New Delhi: Prentice Hall of India, 1990.

Sanders, D.H. *Computer Today*. New York: McGraw Hill, 1981.
