

## SYLLABUS FOR SEMESTER COURSE IN M.A. ENGLISH

(Revised in the Board of Studies on 24 August 2012)

M.A. Course in English shall comprise 4 semesters. Each semester shall have 4 courses. In all, there shall be 16 courses of 5 credits each. Each course shall carry 100 marks. Of these, 70 marks shall be reserved for theory (end-Semester examination) and 30 marks for tutorials/seminars (internal assessment). However, in course 5, titled “Linguistics and English Language Teaching”, only 50 marks shall be reserved for theory (end-Semester examination), 20 marks for Practical/Viva-voce exam and 30 marks for tutorial/seminars (internal assessment). Of these courses, Course Nos. 1 to 11, 13 and 14 shall be treated as Core Courses, Course nos. 12 and 15 as Elective Courses and Course No.16 as Allied Elective Course open even to the students of other departments/faculties. The starred items are meant for detailed study. The theory component of each paper shall be of three hours’ duration.

### Pattern of Question Papers

1] The pattern of question paper in respect of course nos. 1,8,11,13,14,15,16 (Indian Literature in Translation, Women Writing and European Literature in Translation) shall be as follows:

#### Section A

(a) Two Long-Answer-Type Questions (500 words each) with internal choice – 2x12=24

#### Section B

(b) Six Short-Answer-Type Questions (200 words each) out of nine questions – 6x6=36

#### Section C

(c) Ten Objective-Type Questions to be answered in a word or sentence each – 10x1=10

2] The pattern of question paper in respect of course nos. 2,3,4,6,7,9,10,12,16 (New Literatures in English) shall be as follows:

#### Section A

(a) Two Long-Answer-Type Questions (500 words each) with internal choice – 2x12 =24

#### Section B

(b) Three passages for explanation out of 5 passages from the starred items to be answered in 200 words each - –3x6 = 18

#### Section C

(c) Three Short-Answer-Type Questions out of 5 questions to be answered in 200 words each - – 3x6 = 18

#### Section D

(d) Ten Objective-Type Questions to be answered in a word or sentence each – 10x1=10

3] The pattern of question paper in respect of Course No.5 (Linguistics and English Language Teaching) shall be as follows:

**Section A**

(a) Two Long-Answer-Type Questions (500 words each) with internal choice – 2x10=20

**Section B**

(b) Four Short-Answer-Type Questions (200 words each) out of six questions – 4x5=20

**Section C**

(c) Ten Objective-Type Questions to be answered in a word or sentence each – 10x1=10

**SEMESTER I**

**Course 1: Introduction to Linguistics – ENG - 101**

1. (a) Key properties of Language  
(b) Language varieties
2. (a) Major concerns of Psycholinguistics and Sociolinguistics  
(b) Historical approach, Descriptive approach  
(c) Pragmatics
3. Major concepts in Linguistics:  
(a) Syntagmatic and Paradigmatic axes  
(b) Constituent Structure  
(c) Transformations and Deep Structure
4. Stylistics, its methods and limitations.

**Course 2: Poetry I (Chaucer to Blake) – ENG - 102**

Chaucer : *Prologue to Canterbury Tales (Modern version)*

\*Shakespeare's Sonnets No. 18, 30, 63, 130

\*Milton : *Paradise Lost, Book I*

\*Donne : *The Blossom, The Canonization, The Good Morrow*

Marvell : *To His Coy Mistress*

\*Pope : *The Rape of the Lock*

\*Gray : *Elegy Written in a Country Churchyard*

\*Blake : *The Tiger, Ah! Sun-flower*

**Course 3: Drama I (Marlowe to Wilde excluding Shakespeare) – ENG - 103**

*Webster	:	<i>The Duchess of Malfi</i>
*Marlowe	:	<i>Dr. Faustus</i>
*Jonson	:	<i>The Alchemist</i>
Congreve	:	<i>The Way of the World</i>
*Wilde	:	<i>The Importance of Being Earnest</i>

#### Origin and Growth of the British Theatre

#### **Course 4: Prose– ENG - 104**

*Bacon	:	Of Truth; Of Death; Of Adversity; Of Great Place; Of Parents and Children
Addison & Steele	:	Of the Club; The Coverley Household; Labour and Exercise; Sir Roger at the Theatre (Coverley Papers from the <i>Spectator</i> , ed. K. Deighton, Macmillan)
*Lamb	:	Christ Hospital; New Year's Eve; Imperfect Sympathies
*Carlyle	:	<i>Hero as Man of Letters</i>
Russell	:	Science and War; Science and Values (from <i>The Impact of Science on Society</i> )
Huxley	:	Tragedy and the Whole Truth (from W.E. Williams, ed. <i>A Book of English Essays</i> )

### **SEMESTER II**

#### **Course 5: Linguistics and English Language Teaching– ENG - 201**

1. Phonology	:	(a) Speech mechanism and the Organs of Speech (b) Consonants, Vowels, Diphthongs (c) Phoneme (d) Stress, Intonation
2. Morphology	:	Morphemes: Words and Affixes
3. Syntax	:	(a) I.C. Analysis and its limits (b) Transformations of Movement, Addition, Substitution, Deletion (c) Coordination and Subordination
4. English Language Teaching	:	(a) Direct Method (b) Audiolingual Method (c) Communicative Language Teaching (d) Error Analysis

(e) Teaching skills of Language: listening, speaking, reading, writing.

(f) Testing

**Course 6: Poetry II (Wordsworth to Arnold) – ENG - 202**

*Wordsworth	:	<i>The Prelude, Book I</i>
*Coleridge	:	Kubla Khan
*Shelley	:	Adonais
*Keats	:	Ode to Autumn, Ode on a Grecian Urn
*Tennyson	:	Ulysses, The Lotos Eaters
*Browning	:	Rabbi Ben Ezra, Porphyria's Lover
*Arnold	:	The Scholar Gypsy

**Course 7: Drama II (Shakespeare) – ENG - 203**

Henry IV, Part I

*Twelfth Night*

\**Hamlet*

\**The Tempest*

Shakespeare Criticism: Dr. Johnson, Bradley, Wilson Knight, Caroline Spurgeon, Stephen Greenblatt.

**Course 8: Fiction I (Defoe to Hardy) – ENG - 204**

Defoe	:	<i>Moll Flanders</i>
Fielding	:	<i>Joseph Andrews</i>
Austen	:	<i>Emma</i>
Dickens	:	<i>Great Expectations</i>
Eliot	:	<i>Middlemarch</i>
Hardy	:	<i>Tess of the D'urbervilles</i>

**SEMESTER III**

**Course 9: Poetry III (Hopkins to Ted Hughes) – ENG - 301**

*Hopkins	:	Pied Beauty; The Windhover; Carrion Comfort
*Yeats	:	Sailing to Byzantium; Byzantium; No Second Troy; Coole Park and Ballyle
*Eliot	:	<i>The Waste Land</i>

- \*Auden : In Memory of W.B. Yeats; The Shield of Achilles  
 \*Larkin : Church Going; Next, please; At Grass  
 \*Ted Hughes : The Thought-Fox; Hawk Roosting

**Course 10: Drama III (Twentieth Century Drama) – ENG - 302**

- \*Shaw : *Man and Superman*  
 \*Yeats : *Countess Cathleen*  
 \*Eliot : *Murder in the Cathedral*  
 \*Beckett : *Waiting for Godot*  
 \*Pinter : *The Birthday Party*

**Course 11: Literary Criticism & Theory 1– ENG - 303**

- Aristotle : *On the Art of Poetry*  
 Bharatamuni : *On Natya and Rasa: Aesthetics of Dramatic Experience*  
 Anandavardhana : *Dhvani: Structure of Poetic Meaning*  
 Dryden : *Essay on Dramatic Poesy*  
 Wordsworth : *Preface to Lyrical Ballads*  
 Coleridge : *Biographia Literaria* (Chs. XIII, XVII & XVIII)  
 Arnold : *The Study of Poetry (Essays in Criticism Book II)*

**Course 12: Indian Literature in English I – ENG – EL-3.1**

- \*Tagore : Thou hast made me endless; Leave this chanting and singing; I am like a remnant of a cloud; In one salutation to thee (*Gitanjali*)  
 \*Sri Aurobindo : *Savitri* Book I Canto I (Passages for explanation to be set from the first 64 lines)  
 \*Girish Karnad : *Nag-Mandala*

The following poets from *Ten Twentieth Century Indian Poets* ed. R. Parthasarathy (OUP):

- \*Nissim Ezekiel : Poet, Lover, Birdwatcher; Background, Casually; Enterprise  
 \*Jayant Mahapatra : Hunger, Grandfather  
 \*A.K. Ramanujan : A River; Love Poem for a Wife I; Obituary  
 \*Kamala Das : My Grandmother's House; A Hot Noon in Malabar; The Invitation

**OR**  
**American Literature I– ENG – EL-3.2**

The following from *American Literature of the Nineteenth Century* (Eurasia) and *American Literature 1890-1965* (Eurasia):

Emerson	:	The American Scholar, Self-Reliance
Poe	:	*The Raven, The Fall of the House of Usher, The Philosophy of Composition
Whitman	:	*When Lilacs Last in the Dooryard Bloom'd, Passage to India
*Wallace Stevens	:	The Emperor of Ice-cream, Sunday Morning
*Emily Dickinson	:	I Taste a Liquor Never Brewed, I Felt a Funeral in My Brain, The Soul Selects Her Own Society, Because I Could not Stop for Death, These Are the Days When Birds Come
*Tennessee Williams	:	<i>A Streetcar Named Desire</i>
Edward Albee	:	<i>Zoo Story</i>

**SEMESTER IV**

**Course 13: Fiction II– ENG–401**

Conrad	:	<i>Heart of Darkness</i>
Woolf	:	<i>Mrs. Dalloway</i>
Joyce	:	<i>A Portrait of the Artist as a Young Man</i>
Lawrence	:	<i>Women in Love</i>
Kingsley Amis	:	<i>Lucky Jim</i>

**Course 14: Literary Criticism & Theory II – ENG – 402**

Eliot	:	Tradition and the Individual Talent; The Function of Criticism; <i>Hamlet (Selected Essays)</i>
Richards	:	<i>Principles of Literary Criticism</i> (Chs.IV-XV, XXI, XXXIV, XXXV and Appendix A – On Value)
Ransom	:	A Note on Ontology ( <i>Twentieth Century Criticism: The Major Statements</i> , eds. Handy and Westbrook) The following critics from David Lodge, ed. <i>Modern criticism and Theory : A Reader</i> (London : Longman, 1988)

The following critics from David Lodge, ed. *Modern Criticism and Theory: A Reader* (London: Longman, 1988)

Saussure	:	Nature of the Linguistic Sign
Derrida	:	Structure, Sign and Play in the discourse of the human Sciences

Said	:	Crisis (in Orientalism)
Showalter	:	Feminist criticism in the Wilderness
Eagleton	:	Capitalism, Modernism and Postmodernism

**Course 15: Indian Literature in English II – ENG – EL-4.1**

Mulk Raj Anand	:	<i>Untouchable</i>
R.K. Narayan	:	<i>The Financial Expert</i>
Raja Rao	:	<i>The Serpent and the Rope</i>
Anita Desai	:	<i>Voices in the City</i>
Salman Rushdie	:	<i>Midnight's Children</i>
Amitav Ghosh	:	<i>The Shadow Lines</i>
Jawahar Lal Nehru	:	<i>An Autobiography</i>

**OR**

**American Literature II – ENG – EL-4.2**

Hawthorne	:	<i>The Scarlet Letter</i>
Melville	:	<i>Billy Budd</i>
Faulkner	:	<i>Light in August</i>
Hemingway	:	<i>A Farewell to Arms</i>
Ralph Ellison	:	<i>Invisible Man</i>
Saul Bellow	:	<i>Humboldt's Gift</i>

**Course 16: Indian Literature in Translation – ENG – EL-4.3**

The following poets from *Oxford Anthology of Modern Indian Poetry* eds. Vinay Dharwadker & A.K. Ramanujan:

Sitanshu Yashashchandra	:	Drought
V Indira Bhavani	:	Avatars
Ali Sardar Jafri	:	Morsel
Paresh Chandra Raut	:	Snake
Tagore	:	Homecoming; My Lord, The Baby
Shrilal Shukla	:	<i>Rag Darbari</i>
Tendulkar	:	<i>Ghasiram Kotwal</i>
Ananthamurthy	:	<i>Samskara</i>

Translation, Theory and Practice

**OR**

**New Literatures in English – ENG – EL-4.4**

The following poets from *An Anthology of Commonwealth Poetry* ed. C D Narasimhaiah, Macmillan:

*A.D. Hope	:	Australia; The Death of the Bird
*Atwood	:	Journey to the Interior
*A.K. Ramanujan	:	Death and the Good Citizen; Waterfalls in a Bank ( <i>The Collected Poems of A.K. Ramanujan</i> , OUP)
*Agha Shahid Ali	:	Showman; The Season of the Plains ( <i>Twelve Modern Indian Poets</i> ed. A.K. Mehrotra, OUP)
Chinua Achebe	:	<i>Things Fall Apart</i>
V.S. Naipaul	:	<i>A House for Mr. Biswas</i>
Wole Soyinka	:	<i>The Road</i>
Patrick White	:	<i>Voss</i>
Nadine Gordimer	:	<i>The Burger's Daughter</i>

**OR**

**Women Writing– ENG – EL-4.5**

The following poets from *The Faber Book of 20<sup>th</sup> Century Women's Poetry* ed. Fleur Adcock:

Margaret Atwood	:	Siren Song
Adrienne Rich	:	Snapshots of a Daughter-in-Law
U A Fanthorpe	:	Not My Best Side
Sylvia Plath	:	Lady Lazarus
Gwendolyn Brooks	:	A Sunset of the City
Arundhati Roy	:	<i>The God of Small Things</i>
Charlotte Bronte	:	<i>Jane Eyre</i>
Tony Morrison	:	<i>Beloved</i>
Mary Wollstonecraft	:	A Vindication of the Rights of Women
John Stuart Mill	:	The Subjection of Women
Virginia Woolf	:	A Room of One's Own

**OR**

**European Literature in Translation – ENG – EL-4.6**

Sophocles	:	<i>Oedipus the King</i>
Dostoevsky	:	<i>Crime and Punishment</i>



Flaubert : *Madam Bovary*  
Kafka : “Metamorphosis”  
Alberto Moravia : *The Woman of Rome*  
Brecht : *Mother Courage*  
Baudelaire : *Les Fleurs du mal (Flower of Evil)*  
Rilke : The Sonnets to Orpheus No. X; The First Elegy (*Duino Elegies*); The Poet, Remembrance (*from Collected Poems of Rainer Maria Rilke*, Modern Library, New York).