

MAHATMA GANDHI UNIVERSITY
RESTRUCTURED SYLLABUS FOR
M A (ENGLISH) PROGRAMME IN AFFILIATED COLLEGES
CREDIT SEMESTER SYSTEM
(REVISED SYLLABUS W. E. F. 2012 ADMISSIONS)

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Mahatma Gandhi University had introduced Choice Based Credit Semester System for the undergraduate programmes in 2009. The post graduate programmes of the university are being redesigned and revised in tune with the modifications effected at the UG level. This will be reflected in the scheme course content and mode of examination and grading system. The scheme and syllabus of M. A. English too are being revised accordingly. What follows is a comprehensive account of the changes being introduced. The revisions were effected based on the recommendations made at the workshops conducted for the purpose besides several sittings of the Board of Studies in English (PG).

General:

1. M A (English) is a two-year post-graduate programme of four semesters.
2. There are five courses in each semester, one dissertation during the entire programme, and a comprehensive viva voce at the end of the fourth semester.
3. All the courses taught in the first three semesters in addition to one course in semester four constitute the core courses, while the remaining four courses in semester four will be elective courses. While the core courses are compulsory for all the students, the electives can vary from college to college.
4. Grading
5. Evaluation of core elective components and the dissertation will be done in two parts, that is, through continuous internal assessment and end semester external examination.
6. All courses have been divided into five modules based on certain thematic commonalities. One text/section in each module is in the seminar mode.
7. Seminar texts/topics have been incorporated into the syllabus as an integral part of it. They are meant not merely for purposes of internal assessment, but are envisaged as a major pedagogical component of the curriculum for the PG programme. In a one-hour seminar the student is expected to introduce the text/topic and provide as much detail as possible within the time limit. The teacher in charge of the particular module has to act as the facilitator for the seminar presenter. After the seminar the teacher may provide the student with further information or tips for further studies on the topic. There will not be any gradation among the texts at the end-semester examination. Questions can be asked from any part or text prescribed under each module including seminar texts. The first module of every course is intended to provide background historical, critical, or theoretical information regarding the course. This module does not have seminar topics. The other four modules will have one seminar topic/text each. There will be twenty seminar fields in each semester. Depending on the number of students in each class, the teacher may give more seminar topics or ask some students (preferably those who volunteer) to do an extra seminar in a semester.

Components of Internal Evaluation

<u>Component</u>	<u>Weightage</u>	
1)	Assignment	1
2)	Seminar	2
3)	Attendance	1
4)	Two Test Papers	2

Letter Grade	Performance	Grade Point (G)	Grade Range
A	Excellent	4	3.50-4
B	Very Good	3	2.50-3.49
C	Good	2	1.50-2.49
D	Average	1	0.50-1.49
E	Poor	0	0.0-.49

Grades for Attendance

Percentage of attendance	Grade
➤ 90%	A
Between 85 and 90	B
Between 80 and 85	C
Between 75 and 80	D
< 75	E

Assignment

Component	Weight
Punctuality	1
Review	1
Content	2
Conclusion	1
Reference	1

Seminar

Component	Weight
Area/topic selected	1
Review Reference	1
Content	2
Presentation	2
Conclusion	1

Project Evaluation

Internal

Components	Weights
Punctuality	1
Experimentation/data collection	1
Compilation	1
Content	1

External

Components	Weight
Area /topic selected	1
Objectives	2
Review	1
Materials & Methods	2
Analysis	2
Presentation	2
Conclusion/application	2

The overall grade for a programme for certification shall be based on CGPA with a 7 point scale as given below:

CGPA	Grade
3.80 to 4.00	A Plus
3.50 to 3.79	A Only
3.00 to 3.49	B Plus
2.50 to 2.99	B Only
2.00 to 2.49	C Plus
1.5 to 1.99	C Only
1.00 to 1.49	D

A separate minimum of C Grade for Internal Assessment and External are required for a pass for a course. For a pass in a programme a separate minimum Grade C for all the courses and a minimum CGPA score of 1.50 or an overall grade of C and above are required.

There will be no supplementary examinations.

PATTERN OF QUESTIONS

Questions shall be set to assess the knowledge acquired, standard application of knowledge, application of knowledge in situations, critical evaluation of knowledge and the ability to synthesise knowledge. The question setter shall ensure that questions testing all skills are set. He/she shall also submit a detailed scheme of evaluation along with the question paper. A question paper shall be a judicious mix of short answer type, short essay/problem solving type and long essay type questions.

Weight : Different types of questions shall be given different weights to quantify their range as follows:

Sl No.	Type of questions	Weight	Number of questions to be answered
1	Short answer type questions	1	5 out of 8
2	Short essay/problem solving type	2	5 out of 8
3	Long essay type	5	3 out of 6

Programme without practicals—Total Credits—80

Semester	Course	Teaching Hours	Credit	Total Credits
I	PC 1	5	4	20
	PC 2	5	4	
	PC 3	5	4	
	PC 4	5	4	
	PC 5	5	4	
II	PC 6	5	4	20
	PC 7	5	4	
	PC 8	5	4	
	PC 9	5	4	
	PC 10	5	4	
III	PC 11	5	4	20
	PC 12	5	4	
	PC 13	5	4	
	PC 14	5	4	
	PC 15	5	4	
IV	PC 16	5	3	20
	PE 1	5	3	
	PE 2	5	3	
	PE 3	5	3	
	PE 4	5	3	
	Project	-	3	
	Viva	-	2	

A. Consolidation of
Grades for Internal Evaluation:

If B,C,B and A are the grades scored by student for attendance, assignment, seminar and test respectively for a particular course, then her/his CE grade for that course shall be consolidated as follows:

Component	Weight (W)	Grade Awarded	Grade point (G)	Weighted Grade Points (WxG)
Attendance	1	B	3	3
Assignment	1	C	2	2
Seminar	2	B	3	3
Test Paper	2	A	4	8
Total	6			16

Grade : Total Weighted Grade points/Total Weights= 16/6=2.66=Grade B

B. of Grades for External (One Answer Paper Theory)

Consolidation

Type of qn.	Qn. Nos	Grade awarded	Grade Points	Weightage	Weighted Grade Points
Short Answer	1	B	3	1	3
	2	-	-	-	0
	3	A	4	1	4
	4	D	1	1	1
	5	-	-	-	0
	6	A	4	1	4
	7	B	3	1	3
	8	-	-	-	0
Short Essay	9	B	3	2	6
	10	C	2	2	4
	11	-	-	-	0
	12	-	-	-	0
	13	B	3	2	6
	14	A	4	2	8
	15	C	2	2	4
	16	-	-	-	0
	17	C	2	5	10
	18	-	-	-	0
	19	-	-	-	0
	20	B	3	5	15
	21	D	1	5	5
	22	-	-	-	-
			Total	30	73
Calculation: Overall grade of an answer paper= sum of weighted grade points/sum of the weightage=73/30= 2.43=Grade C					

C. Consolidation of the Grade of a Course: the grade for a course is consolidated by combining the ESE and CE grades taking care of their weights.

For a particular course, if the grades scored by a student is C and B respectively for the External Continuous Evaluation, as shown in the above examples, than, the grade for the course shall be consolidated as follows:

Exam	Weight	Grade Awarded	Grade Points (G)	Weighted Grade Point
External	3	C	3	9

Internal	1	B	3	3
Total	4			12
Grade of a Course (GPA)	Total Grade Points/Total weights= $12/4=3.00$ =Grade B			

D. Consolidation of SGPA

SPGA is obtained by dividing the sum of credit points (P) obtained in a semester by the sum of credits(C) taken in that semester. After the successful completion of a semester, Semester Grade Point Average (SGPA) of a student in that semester shall be calculated using the formula given. Suppose, the student has taken three courses each of 4 credits and two courses each of 2 credits in a particular semester. After consolidating the Grade for each course as demonstrated above, SGPA has to be consolidated as shown below:

Course Code	Title of the Course	Credits (C)	Grade Awarded	Grade Points (G)	Credit Points (P=CxG)
01	....	4	A	4	16
02	....	4	C	2	8
03	....	4	B	3	12
04	....	2	C	2	4
05	....	2	B	3	6
Total					46
SGPA	Total Grade points/Total credits= $16=2.87$ =Grade B				

E. Consolidation of CGPA

If the candidate is awarded two A Grades, one B Grade and one C Grade for the four semesters and has 80 credits, the CGPA is calculated as follows:

Semester	Credits Taken	Grade	Grade Point	Credit Point
I	20	A	4	80
II	20	A	4	80
III	20	B	3	60
IV	20	C	2	40
Total	80			260
CGPA	Total Credit Points/Total credits= $260/80=3.25$ (which is between 3 and 3.49 in the seven point scale). The Overall Grade awarded is B Plus			

8. The Core and elective courses are:

Semester 1	
Core Courses	
PC 1	Chaucer and the Roots of English
PC 2	Writings of the Renaissance
PC 3	Revolution and the Enlightenment
PC 4	Literary Criticism and Academic Writing
PC 5	Indian English Literature
Semester 2	
Core Courses	
PC 6	Literature of the Nineteenth Century
PC 7	Modernism in Context
PC 8	Dimensions of the Postmodern
PC 9	Language and Linguistics
PC 10	Theories of Knowledge
Semester 3	
Core Courses	
PC 11	American Literature
PC 12	Cultural Studies
PC 13	Gender Studies
PC 14	Modes of Fiction
PC 15	Texts and Performance
Semester 4	
Core Course	
PC 16	Literature and the Empire
Electives (Four electives to be selected)	
PE 01	Modern European Drama
PE 02	Shakespeare across Cultures
PE 03	Studying Translations: Aspects and Contexts
PE 04	Canadian Literature
PE 05	Understanding Cinema: Film Theory
PE 06	Dalit Studies
PE 07	The Public Sphere and Its Contemporary Context
PE 08	The Indian Poetic Tradition
PE 09	European Fiction
PE 10	English Language Teaching (ELT)

Dissertation (Semester 4)

The length of the dissertation to be submitted at the end of Semester 4 shall be between 10,000 words and 15,000 words. It should be the outcome of a systematic study written in a lucid language. The Bibliography of the dissertation should reflect the current status of scholarship in the area. The dissertation could be on a topic related to either the core or elective courses. The dissertation should conform to the seventh edition of *MLA Handbook*.

Treatment of the Syllabus

1. In the end-semester examination, questions will be asked from all texts **including** those prescribed for seminar.
2. Familiarity with titles in the Background reading section will enable the student to gain a wider and richer perspective on the broad area. It will also enable the student to explore frontier areas within the course. Though no question will be asked from these texts in the end-semester examinations, they can be used to make internal assessment.
3. It is the responsibility of the faculty to make the student familiar with the latest background/critical material in the area. The teacher can as well prepare a list of background reading materials even where a list has been attached. Different series like New Accents, Critical idioms, Critical Heritage, Modern Masters, Past Masters can be introduced to the student. Major international journals with focus on their specialisation should also be introduced to them. Resources like the internet can be used for obtaining information in these areas.
4. While care has been taken to ensure that no major area/author in the British tradition has been left out, an attempt has been made to introduce frontier areas of study and methodologies like gender and the postcolonial as core courses. This should broaden the perspective and range of the student.
5. Question paper pattern for the end semester examination is given at the end of this syllabus.

MA English
Semester 1
Core Course 1: PC 1—Chaucer and the Roots of English
<p>Objectives: The course seeks to provide the student with knowledge of the growth of English language and literature up to the age of Chaucer. It also introduces the student to the social cultural and intellectual background of the late Medieval period in English Literature and to sensitize him/her to the major literary works of the period.</p>
<p>Course description: The socio-cultural situations during the centuries preceding Chaucer should provide a solid footing for the study of Chaucer and the English literature that came after him. The evolution of English from Old English to Middle English must gain focus here. The development of English into the language used by Chaucer and his contemporaries—both the literary men and the general public—from Indo-European has to be discussed with special emphasis on the Germanic sub-family to which English belongs. How Celtic Britain changed into Anglo-Saxon and later Norman England and how the English triumphed over the French by the time of Chaucer form the backdrop to this course. In other words, the history of England has to be seen as a history of power struggles. The Celts who were suppressed by the Anglo Saxons, resurface in the Arthurian legends, Scottish and Irish literatures and in the Irish literary renewal centuries later. Danish and Norman invasions also find linguistic and literary repercussions in English history.</p>
<p>Module I</p>
<p>Required Reading :</p> <ul style="list-style-type: none"> • English as a member of the Indo-European family of languages, the Germanic sub-family • The Celts, the Roman Conquest, Danish Invasion, linguistic and literary Implications
<p>Module 2</p>
<p>Required Reading :</p> <ul style="list-style-type: none"> • Sound laws such as Grimm’s Law, Verner’s Law, Gradation and Umlaut. • Major features of Old English with regard to Grammar, Spelling, Phonology, vocabulary, dialectal variations.
<p>Seminar:</p> <ul style="list-style-type: none"> • Influences on Old English such as Celtic Latin and Danish.
<p>Module 3</p>
<p>Required Reading :</p> <ul style="list-style-type: none"> • A brief outline of Old English literature. • Introduction to <i>Beowulf</i> and major Old English authors like Caedmon, Cynewulf, Bede, and King Alfred. • Middle English authors other than Chaucer, Gower, Langland, Lydgate, Hoccleve
<p>Seminar:</p> <ul style="list-style-type: none"> • <i>Beowulf</i> (no need to read the original).

Module 4
Required Reading :
<ul style="list-style-type: none"> • Historical context of the Middle Ages. • Features of Middle English: grammar, vocabulary, dialects. • Attempts at translating the Bible. • Importance of the chivalric romances. • Early influence of European renaissance on English.
Seminar:
<ul style="list-style-type: none"> • Wycliffe and the Lollards. Native English overcoming the clutches of Latin through Bible translations.
Module 5
Required Reading :
Geoffrey Chaucer: Sections from Prologue to <i>Canterbury Tales</i> 1. Introduction 2. The Knight
From <i>The Canterbury Tales</i> : The Nun's Priest's Tale.
Seminar:
Geoffrey Chaucer : Troilus and Criseyde (no need to read the original)
Background Reading:
John Peck and Martin Coyle: <i>A Brief History of English Literature</i>
Pierro and Jill Mann, eds. : <i>The Cambridge Chaucer Companion</i>
Helen Cooper: <i>The Oxford Guides to Chaucer: The Canterbury Tales</i>
J A Burrow: <i>Medieval Writers and their Work-- Middle English Literature and its Background</i>
David Daiches: <i>A Critical History of English Literature Vol. I</i>
Malcolm Godden and Michael Lapidge: <i>The Cambridge Companion to Old English Literature</i>
David Crystal: <i>The Cambridge Encyclopaedia of the English Language</i>
C L Wren: <i>The English Language</i>
Charles Barber, Joan C. Beal and Philip A. Shaw: <i>The English Language: A Historical Introduction</i>
Albert C Baugh and Thomas Cable: <i>A History of the English Language</i>

MA English
Semester 1
Core Course 2: PC 2—Writings of the Renaissance
<p>Objectives: The course is designed primarily as an introduction to the English Renaissance and the texts that shaped it/were shaped by it. At the same time, it is also designed as a theoretical/critical reading of the era and the texts in the light of recent theoretical interventions like New Historicism which had a special interest in Renaissance texts.</p>
<p>Course description: The Course covers the period up to the end of the Caroline age. Major genres like tragedy, tragicomedy, epic, romance, ballad, farces etc., concepts like humanism, the new world need to be introduced. The major authors in the course include Shakespeare, Jonson and Marlowe. At the same time care has been taken to place the authors and the texts in the proper historical perspective. To say that renaissance meant the flowering of an entire range of literary artistic and intellectual activity would be to state the obvious. For that reason the true spirit of renaissance is expected to be imparted to the pupil.</p>
<p>Module I</p>
<p>Required Reading :</p>
Jonathan Dollimore: “Shakespeare, Cultural Materialism and the New Historicism” (Chapter 1 of <i>Political Shakespeare</i> edited by Dollimore and Sinfield)
Stephen Greenblatt: Introduction to <i>Renaissance Self Fashioning</i>
John Dover Wilson: “The Theatre” (Chapter VII of <i>Life in Shakespeare’s England</i>)
<p>Module 2</p>
<p>Required Reading :</p>
Shakespeare: <i>Hamlet</i>
<p>Seminar:</p>
Shakespeare: <i>Julius Caesar</i>
<p>Module 3</p>
<p>Required Reading :</p>
Shakespeare: <i>Hamlet</i>
<p>Seminar:</p>
Shakespeare: <i>A Midsummer Night’s Dream</i>
<p>Module 4</p>
<p>Required Reading :</p>
Christopher Marlowe: <i>Doctor Faustus</i>
Ben Jonson: <i>Volpone</i>
<p>Seminar:</p>
John Webster: <i>The Duchess of Malfi</i>
<p>Module 5</p>
<p>Required Reading :</p>

William Shakespeare: Sonnets 18, 30, 116, 129
Francis Bacon: Of Truth; Of Parents and Children
Edmund Spenser: Prothalamion
John Donne: Good Morrow; A Valediction Forbidding Mourning
Andrew Marvell: Horatian Ode Upon Cromwell's Return from Ireland; To His Coy Mistress
Seminar:
Thomas More: <i>Utopia</i>
Background Reading:
A C Bradley: <i>Shakespearean Tragedy</i>
John Dover Wilson: <i>What Happens in Hamlet</i>
Caroline Spurgeon: <i>Shakespearean Imagery</i>
Thomas Kyd: <i>Spanish Tragedy</i>
John Drakakis Ed.: <i>Alternative Shakespeares</i>
Germaine Greer: <i>Shakespeare</i>
Terry Eagleton: <i>Shakespeare and His Age</i>
E M W Tillyard: <i>Elizabethan World Picture</i>
Wilson Knight: <i>The Wheel of Fire</i>
Ania Loomba: <i>Race Gender and Renaissance Drama</i>
Catherine Belsey: <i>The Subject of Tragedy</i>

MA English	
Semester 1	
Core Course 3: PC 3—Revolution and the Enlightenment	
Objectives:	
To familiarize the student with the English literature of the Seventeenth Century and to provide him/her with analytical/critical perspectives on the social, cultural and intellectual climate of the period	
Course Description:	
The Puritan England was a period of major social and political upheavals including the Civil War. The age witnessed the struggle between the king and the parliament for domination. Eventually, Oliver Cromwell, the leader of the puritans, could form the Commonwealth and Charles I was executed in 1649. The puritan movement based on honesty, righteousness, intellectuality and freedom proved too severe for the people and this led to the restoration of Monarchy. Meanwhile the rash acts such as the closure of the theatres had done enough damage to literature. The political turmoil notwithstanding, the age could herald a scientific outlook and temperament. This led to the formation of a number of intellectual institutions including the Royal Society. In the society too, the considerable increase in production resulted in the formation of a number of economic institutions. In the field of literature, the era also witnessed the emergence of number of genres. Scientific revolutions, the evolution of new religious concepts, and the new philosophical streams of thought need to be introduced. Rationalism and the consequent establishment of the autonomous human subject (cogito) are to be presented as instrumental in the progress of the Enlightenment.	
Module 1	
Required Reading:	
Pramod Nayar: Introduction <i>English Poetry 1660-1780</i> Ed. Pramod Nayar	
Paul Goring: “Historical Cultural and Intellectual Context” <i>Eighteenth Century Literature and Culture</i>	
Ian Watt: <i>Rise of the Novel</i> Chapters 1	
Module 2	
Required Reading:	
John Milton	: <i>Paradise Lost Book IV</i>
Aphra Behn	: <i>To the Fair Clarinda</i>
Alexander Pope	: <i>Epistle to Dr. Arbuthnot</i>
William Collins	: <i>Ode to Evening</i>
Seminar:	
Mary Robinson	: <i>Female Fashions for 1799</i>
Module 3	
Required Reading:	
William Congreve	: <i>Way of the World</i>
John Dryden	: <i>All for Love</i>
Oliver Goldsmith	: <i>She Stoops to Conquer</i>
Seminar:	
William Wycherley	: <i>The Country Wife</i>
Module 4	
Required Reading:	
Daniel Defoe	: <i>Robinson Crusoe</i>

Richardson	: <i>Pamela</i>
Lawrence Sterne	: <i>Tristram Shandy</i>
Henry Fielding	: <i>Tom Jones</i>
Seminar:	
Horace Walpole	: <i>Castle of Otranto</i>
Module 5	
Required Reading:	
John Bunyan	: <i>Pilgrim's Progress</i>
John Locke	: <i>An Essay Concerning Human Understanding</i>
Dr. Johnson	: Preface to Shakespeare
Mary Wollstonecraft	: <i>A Vindication of the Rights of Woman</i>
Seminar:	
Thomas Hobbes	: <i>Leviathan</i>
Background Reading:	
Basil Willey	: <i>Seventeenth Century Background</i>
Basil Willey	: <i>Eighteenth Century Background</i>
T W Adorno	: <i>Dialectic of Enlightenment</i>
James Schmidt	: <i>What is Enlightenment?</i>
Peter Gray	: <i>The Enlightenment: An Interpretation. The Science of Freedom</i>
Ernst Cassirer	: <i>Philosophy of Enlightenment</i>
Michel Foucault	: "What is Enlightenment?" (<i>Foucault Reader</i> Ed. Paul Rabinow)
Ian Watt	: <i>The Rise of the Novel</i>

MA English	
Semester 1	
Core Course 4: PC 4—Literary Criticism and Academic Writing	
Objectives:	
To familiarize the students with the key concepts and texts of literary criticism ever since its emergence, and to provide practical and theoretical familiarity with the range, approaches, and mechanics of academic writing	
Course Description:	
<p>The course should help the student to recognize the historical, political and aesthetic dimensions of the growth of literary criticism. Issues like canon formation, evolution of the genres, methods of literary analysis will all be discussed in the different modules. Concepts being discussed include classical western criticism from Aristotle Horace and Longinus, English Renaissance and neoclassical criticism, the 18th century trends, the romantic revolt, the Victorian tradition, the new critics, Chicago school and the modernist movements, Eliot’s critical positions, Psychoanalysis, myth criticism, Russian Formalism, Marxist criticism and Reader response theories.</p> <p>One module has been set apart for the study of academic writing which is expected to enhance the ability of the student to attempt critical appreciation, literary criticism, reviews, and other modes of academic writing. A review article has been included to provide a sampling of the work being done and the debates that inform <i>Interpretation</i>. Students are expected to keep track of other forms of scholarship that inform the discipline. David G. Nichols (Ed): <i>Introduction to Scholarship in Modern languages and Literatures</i> (See Background Reading) contain essays that review and describe several approaches to scholarship. The selection from the MLA Handbook discusses the tasks and methodology of identifying a topic, developing it through research, working with sources, the mechanics of academic prose, and documentation style. The module introduces the student to the scholarly expectations of semester assignments and the final dissertation.</p>	
Module 1	
Required Reading:	
Aristotle:	<i>Poetics</i>
Longinus:	<i>On the Sublime</i>
Horace:	<i>Ars Poetica</i>
Module 2	
Required Reading:	
Philip Sidney	Apologie for Poetry
Dryden:	Essay on Dramatic Poesy (Extract – lines 197 - 1677)
Coleridge:	<i>Biographia Literaria</i> (Ch. 17)
Matthew Arnold:	<i>Study of Poetry</i>
Seminar:	
Wordsworth:	Preface to <i>Lyrical Ballads</i>
Module 3	
Required Reading:	
Eliot:	Tradition and the Individual Talent
Cleanth Brooks:	The Language of Paradox

Northrop Frye:	Archetypes of Literature
Erich Auerbach:	Odysseus' Scar
Seminar:	
R.S. Crane:	The Concept of Plot and the Plot of <i>Tom Jones</i>
Module 4	
Required Reading:	
Georg Lukacs :	The Ideology of Modernism
Wolfgang Iser:	The Role of the Reader in Fielding's <i>Joseph Andrews</i> and <i>Tom Jones</i>
Roman Jakobson:	What is Poetry?
Seminar:	
Lionel Trilling:	Freud and Literature
Module 5	
Academic Writing	
Required Reading:	
Jerome McGann:	"Interpretation" (pp 160—170 of David G. Nichols)
Chapters 3,5, and 6 of <i>MLA Handbook for Writers of Research Papers</i> , Seventh Ed.	
Seminar:	
Catherine Belsey:	"Addressing the Subject" (<i>Critical Practice</i>)
Background Reading:	
D. A. Russell and Winterbottom (eds.): <i>Classical Literary Criticism</i> . [OUP]	
Enright and Chickera (eds.): <i>English Critical Texts</i> . [OUP]	
David Lodge (ed.): <i>Twentieth Century Literary Criticism: A Reader</i> [Longman]	
V.S. Seturaman (ed.): <i>Contemporary Criticism: An Anthology</i> [Macmillan]	
K. Pomorska and R. Rudy (eds.): <i>Language and Literature</i> . [HUP]	
Harry Blamires: <i>A History of Literary Criticism</i>	
Wimsatt and Brooks: <i>Literary Criticism: A Short History</i>	
David G. Nichols (Ed): <i>Introduction to Scholarship in Modern languages and Literatures</i> , MLA, 2007.	

MA English	
Semester 1	
Core Course 5: PC 5— Indian English Literature	
Objectives:	
The course is designed to familiarise the students with one of the most significant literatures produced in the English language from the non English speaking cultures. Questions of language, nation, and aesthetics figure prominently among the objectives of this course.	
Course Description:	
The student has to be made conscious of the colonial context in which Indian English developed as a language and literature. Nineteenth century attempts at poetry, the emergence of Indian English fiction and drama, the differences in the thematic and stylistic aspects between the pre independence and post independence periods, the impact of historical situations like the Emergency, and the influence of western modernism and postmodernism on Indian writing are to receive central focus. Issues relating to the use of the coloniser's language, the diverse ramifications of power in the Indian subcontinent, features of Diaspora writing, the nature of the Indian reality reflected in a non Indian tongue, the socio-cultural economic, and gender concerns addressed in these texts etc. Have to be broached in the pedagogical context. Some major works of Indian literature translated into English also are to be introduced to give a smack of Indianness.	
Module 1	
Required Reading:	
A.K. Ramanujan	: Is there an Indian Way of thinking?
Gauri Viswanathan	: Introduction to <i>Masks of Conquest</i>
Meenakshi Mukherjee:	“Nation, Novel, Language” in <i>The Perishable Empire</i>
T.M. Yesudasan	: “Towards Prologue to Dalit Studies” in <i>No Alphabet in Sight</i>
Module 2	
Required Reading:	
Toru Dutt	: The Lotus
Sarojini Naidu	: Queen's Rival
Tagore	: The child, Gitanjali (section 35)
Sri Aurobindo	: Thought the Paraclete
Ezekiel	: A Time to Change
Gieve Patel	: On Killing a Tree
Jayanta Mahapatra	: A Monsoon Day Fable
Sujata Bhatt	: Muliebrity
Seminar:	
AK Mehrotra	: Continuities
Module 3	
Required Reading:	
Girish Karnad	: <i>Yayati</i>
Vijay Tendulkar	: <i>Ghasiram Kotval</i>
Seminar:	
Manjula Padmanabhan:	<i>Harvest</i>

Module 4	
Required Reading:	
R K Narayan:	<i>Man Eater of Malgudi</i>
Salman Rushdie:	<i>Midnight's Children</i>
Amitav Ghosh :	<i>Hungry Tide</i>
Susan Viswanathan :	<i>Something Barely Remembered</i>
Seminar:	
Arundhati Roy	<i>God of Small Things</i>
Module 5	
Required Reading:	
Bankim Chandra Chatterjee:	<i>Ananda Math</i>
Sara Joseph:	<i>Gift in Green</i>
Bama:	<i>Sangati</i>
U R Ananthamurthy:	<i>Samskara</i>
Seminar:	
Kamala Das:	<i>Honour</i>
Background Reading:	
Salman Rushdie	: <i>Imaginary Homelands</i>
Swati Joshi	: <i>Rethinking English</i>
Rajeswari Sunder Rajan	: <i>Lie of the Land</i>
Susie Tharu	: <i>Subject to Change</i>
Ashish Nandi	: <i>The Intimate Enemy</i>
G N Devy	: <i>After Amnesia</i>
Meenakshi Mukherjee	: <i>Perishable Empire</i>
Sujit Mukherjee	: <i>Translation as Discovery</i>
K R Sreenivasa Iyengar	: <i>Golden treasury of Indian Writing</i>
R. Parthasarathy, ed.	: <i>Ten Twentieth Century Indian Poets</i>
A K Mehrotra, ed.	: <i>An Illustrated History of Indian Literature in English</i>
Eunice D'Souza, ed.	: <i>Nine Indian Women Poets: an Anthology</i>