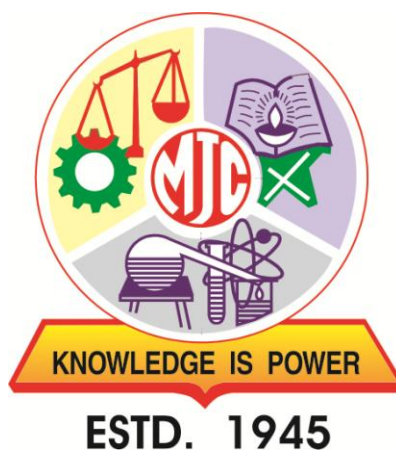


**Khandesh College Education Society's**  
**Moolji Jaitha College, Jalgaon**  
**An “Autonomous College” Affiliated to**  
**KBC North Maharashtra University, Jalgaon**



**M.A. II - English**  
**(Semester III & IV)**

**SYLLABUS**

**Under Choice Based Credit System (CBCS)**

**[w. e. f. Academic Year: 2020-21]**

**CBCS Autonomous Structure for MA – 2<sup>nd</sup> Year (ENGLISH)**

**[w. e. f. Academic Year: 2020-21]**

<b>Term / Semester</b>	<b>Course Module</b>	<b>Subject Code</b>	<b>Title of Paper</b>	<b>Credit</b>	<b>Hours per Week</b>
<b>III</b>	DSC	ENG-301	Literary Theory and Criticism-I	4	4
	DSC	ENG-302	The Study of Fiction-I	4	4
	DSC	ENG-303	The Basics of Research in English-I	4	4
	SEC	ENG-304	Professional Skills	4	4
	DSE	ENG-305	Creative Writing-I	4	4
<b>IV</b>	DSC	ENG-401	Literary Theory and Criticism-II	4	4
	DSC	ENG-402	The Study of Fiction-II	4	4
	DSC	ENG-403	The Basics of Research in English-II	4	4
	GE	ENG-404	Contemporary Literature-II	4	4
	DSE	ENG-405	Creative Writing-II	4	4

**Examination Pattern for the all Courses (60: 40)**

<b>Nature</b>	<b>Marks</b>
<b>External Marks</b>	<b>60</b>
<b>Internal Marks</b>	<b>40</b>
<b>Total Marks</b>	<b>100</b>

**MA (English) Part-II**  
**DSC**  
**Semester-III**  
**ENG-301: Literary Theory and Criticism-I**

---

**Course Objectives:**

- To introduce students to the western critical canon from Greco-Roman to Modern age
- To familiarize the students with key concepts in Indian aesthetics

**Course Outcomes:** At the end of the course, the students will have been

- introduced to the western critical canon from Greco-Roman to Modern age.
- familiar with key concepts in Indian aesthetics.

**Credits: 4**  
**Marks: 100**

**Internal Examination: 40**  
**External Examination: 60**

UNIT	TOPIC	METHOD	CONTACT HOURS
<b>I</b>	<b>Greco-Roman Criticism</b>		12
	<b>Aristotle:</b> (From <i>Poetics</i> ) <ul style="list-style-type: none"> <li>• Mimesis</li> <li>• Definition of Tragedy</li> <li>• Concept of Tragic Hero</li> </ul> <b>Longinus:</b> (From <i>On the Sublime</i> ) <ul style="list-style-type: none"> <li>• Concept of Sublimity</li> <li>• Sources of Sublimity</li> </ul>	Interactive Sessions, Discussion and Question Answer sessions	
<b>II</b>	<b>Renaissance and Neoclassical Criticism</b>		12
	<b>Sir Philip Sidney:</b> (From <i>An Apology for Poetry</i> ) <ul style="list-style-type: none"> <li>• Definition of Poetry</li> <li>• Poetry, philosophy and history</li> <li>• Refutation of charges against poetry</li> </ul> <b>John Dryden:</b> (From <i>An Essay of Dramatic Poesy</i> ) <ul style="list-style-type: none"> <li>• Definition of Drama</li> <li>• Defense of Ancients</li> <li>• Defense of Moderns</li> <li>• Defense of French</li> <li>• Defense of English</li> </ul> <b>Samuel Johnson:</b> (From: <i>Preface to Shakespeare</i> )	Interactive Sessions, Discussion and Question Answer sessions, Group Discussion	

	<ul style="list-style-type: none"> <li>• Characteristics of Shakespeare's plays</li> <li>• Defense of mingling of tragic and comic</li> <li>• Defense of violation of unities</li> </ul>		
<b>III</b>	<b>Romantic Criticism</b>		12
	<b>William Wordsworth:</b> (From <i>Preface to Lyrical Ballads</i> ) <ul style="list-style-type: none"> <li>• What is a poet?</li> <li>• Definition of poetry</li> <li>• Subject of poetry</li> <li>• Language of poetry</li> </ul> <b>S. T. Coleridge:</b> (From <i>Biographia Literaria</i> Chapter 13) - Fancy and Imagination	Interactive Sessions, Discussion and Question Answer sessions, Classroom Seminar	
<b>IV</b>	<b>Victorian and Modern Criticism</b>		14
	<b>Matthew Arnold</b> <ul style="list-style-type: none"> <li>• Definition of poetry</li> <li>• Touchstone Method</li> <li>• Function of Criticism</li> </ul> <b>T. S. Eliot</b> <ul style="list-style-type: none"> <li>• Theory of Impersonality</li> <li>• Objective Correlative</li> </ul> <b>I. A. Richards</b> <ul style="list-style-type: none"> <li>• Pseudo statements</li> <li>• Four Kinds of Meaning</li> </ul>	Interactive Sessions, Discussion and Question Answer sessions	
<b>V</b>	<b>Indian Aesthetics</b>		10
	<ul style="list-style-type: none"> <li>• Rasa</li> <li>• Dhvani</li> <li>• Vakrokti</li> <li>• Alamkara</li> </ul>	Interactive Sessions, Discussion and Question Answer sessions	

### Suggested Readings:

1. Abrams, M. H. *A Glossary of Literary Terms*. 7<sup>th</sup> edition. Thomson India. Rprt. 2006. Print.
2. Abrams, M. H. *The Mirror and the Lamp*. Oxford: OUP, 1953. Print.
3. Butcher, S. H. *The Poetics of Aristotle*. London: Macmillan, 1898. Print.
4. Gupta, Neerja. *A Student's Handbook of Indian Aesthetics*. Cambridge: CSP, 2017. Print.
5. Leitch, Vincet. Ed. *The Norton Anthology of Theory and Criticism*. 2<sup>nd</sup> Ed. 2001. Print.
6. Seturaman V. S. *The English Critical Tradition*. Delhi: McMillan.
7. Seturaman, V. S. Ed. *Indian Aesthetics: An Introduction*. Delhi: Macmillan India Ltd. 2005.
8. Thorat Ashok, et al. *A Spectrum of Literary Criticism*. Noida: Frank Brothers, 2001. Print.
9. Wimsatt & Brooks. *Literary Criticism: A Short History*. New Delhi: Oxford & IBH, 1957. Print

**MA [English] Part-II**  
**DSC**  
**Semester-III**  
**ENG-302: The Study of Fiction-I**

---

**Course Objectives:**

- To acquaint the students with the contribution of the novelists to the Genre of Novel.
- To make the students to understand the human values, Psyche and issues raised in the representative novels.

**Course Outcomes:** At the end of the course, the students will be able to

- get acquainted with the contribution of the novelists to the Genre of Novel.
- understand the human values, psyche and issues raised in the representative novels.

**Credits: 4**  
**Marks: 100**

**Internal Examination: 40**  
**External Examination: 60**

UNIT	TOPIC	METHOD	CONTACT HOURS
I	Background to British and Indian Novel.		
	<ul style="list-style-type: none"> <li>• 18<sup>th</sup> and 19<sup>th</sup> Century British Novel</li> <li>• 20<sup>th</sup> Century British Novel</li> <li>• Indian Novel</li> </ul>	Lecture method, Group Discussion method, Assignment method)	12
II	Joseph Conrad: <i>The Heart of Darkness</i>	Lecture method, Seminar method)	12
III	Virginia Woolf: <i>Mrs. Dalloway</i>	Lecture method, Brain storming method, Seminar method)	12
IV	Khushwant Singh: <i>Train to Pakistan</i>	Audio-Visual method, Group Discussion, Lecture method	12
V	Amitav Ghosh: <i>Sea of Poppies</i>	Audio-Visual method, Group Discussion, Lecture method	12

**Suggested Reading:**

1. Alexander, Christine and Smith Margaret. *The Oxford Companion to the Brontes*. Oxford: University Press, 2006. Print.
2. Alexander, Marguerite. *Flights from Realism: Themes and Strategies in Postmodernist British and American Fiction*. London: Edward Arnold, 1990. Print.

3. Apter, T.E. *Virginia Woolf: A Study of Her Novels*. London: Macmillan Press Ltd. 1979. Print.
4. Badal, R. K. *Indo-Anglian Literature: An Outline*. Bareilly: Prakash Book Depot, 1994. Print.
5. Bradford, Richard. *The Novel Now: Contemporary British Fiction*. Oxford: Blackwell Publishing, 2007. Print.
6. Daiches, David. *The Novel and the Modern World*. Chicago: University of Chicago Press, 1984. Print.
7. Head, Dominic. *The Cambridge Introduction to Modern British Fiction, 1950-2002*. Cambridge: Cambridge University Press, 2002. Print.
8. Iyengar, K. R. S. *Indian Writing in English*. New Delhi: Sterling Publishers, 2004. Print.
9. Naik, M. K. *Aspects of Indian Writing in English*. Delhi: Macmillan India Ltd, 1999. Print.
10. Naik, M. K. *Critical Essays on Indian Writing in English*. Madras: Macmillan India Ltd, 1977. Print.
11. Naik, M. K. *History of Indian English Literature*. New Delhi: Sahitya Academy, 1960. Print.
12. Naik, M. K. *Twentieth Century Indian English Fiction*. Delhi: Pencraft International, 2004. Print.
13. Pathak, R. S. *Modern Indian Novel in English*. New Delhi: Creative Books, 1999. Print.

**MA [English] Part-II**  
**DSC**  
**Semester-III**  
**ENG-303: Basics of Research in English-I**

---

**Course Objectives:**

- To enable students to identify research problems, questions and hypotheses
- To enable students to collect, sort and analyze data
- To enable students to construct a research design
- To deduct results and formulate conclusions

**Course Outcomes:** At the end of the course, the students will be able to

- identify research problems, questions and hypotheses
- collect, sort and analyze data
- construct a research design
- deduct results and formulate conclusions

**Credits: 4**  
**Marks: 100**

**Internal Examination: 40**  
**External Examination: 60**

UNIT	TOPIC	METHOD	CONTACT HOURS
<b>I</b>	<b>Research: The beginning</b>		
	1.1 Research: Definitions, Nature & Scope 1.2 The research paper as a form of exploration and communication & Selecting a topic 1.3 Conducting research (publication forms of reference works) 1.4 Evaluating sources	discussion, analysis and feedback	15
<b>II</b>	<b>The Mechanics of Writing</b>		
	2.1 Taking Notes 2.2 Outlining 2.3 Writing Drafts 2.4 Language and Style	discussion & problem solving	15
<b>III</b>	<b>Research Process</b>		
	3.1 Formulating the research topic and preparing Bibliography for background reading 3.2 Defining Aims and Objectives and developing Hypothesis 3.3 Review of Literature and Deciding the scope and limitations 3.4 Adopting appropriate Research methodology and Prepare Chapter wise Design	classroom teaching, discussion & problem solving	15
<b>IV</b>	<b>Research in English Language and Literature</b>		
	4.1 Types of Research: theory focused research: formalistic, psychoanalytical, Darwinian approach, archetypal/mythical, feminist, postcolonial, Marxist, Eco-critical, etc. 4.2 Types of Research: Genre focused research: Textual and Thematic analysis, Translations, novels (scientific, fantasy, bildungsroman, etc.), poetry, plays, children's literature, etc. 4.3 General areas of research in language: Syllabus policy, language policy, curriculum, materials, textbooks, technology, methodology 4.4 General areas of research in language: Language varieties, grammar, vocabulary, teaching and learning, psycholinguistics, sociolinguistics and applied linguistics (Corpus, computational, forensic, stylistics, etc.)	classroom teaching & discussion	15

### **Suggested Reading:**

Blaxter, Loraine. *How To Research* (4th Edition). Maidenhead & England: Open University Press, 2010. Print.

Brown, Brian J. and Sally Baker. *Philosophies of Research into Higher Education*. London: Continuum International Publishing, 2007. Print.

Chindhade, S. & A. Thorat. *Doing Research*. Mumbai: CUP, 2009. Print.

Correa, Delia da Sousa and W.R. Owens (Eds). *A Handbook to Literary Research*. London: Routledge in Association with The Open University, 2010. Print.

Dawson, Catherine. *Introduction to Research Methods: A Practical Guide for Anyone undertaking a Research Project*. Oxford: How To Books, 2009. Print.

Eliot, Simon and W. R. Owens (Eds). *A Handbook to Literary Research*. London: Routledge in Association with The Open University, 2005. Print.

Griffin, Gabriele (Ed). *Research Methods for English Studies*. Edinburg: Edinburg University Press, 2013. Print.

Grix, Jonathan. *Demystifying Postgraduate Research*. University of Birmingham: Continuum International Publishing, 2010. Print.

Hinkel, Eli (Ed). *Handbook of Research in Second Language Teaching and Learning*. London: Lawrence Erlbaum Associates Publishers, 2005. Print.

Hesse-Biber and Sharlene Nagy. *Mixed Methods Research: Merging Theory with Practice*. New York: Guilford Press, 2010. Print.

Hogan, John, Paddy Dolan and Paul Donnelly. *Approaches to Qualitative Research: Theory and Its Practical Application - A Guide for Dissertation Students*. Cork&Ireland: Oak Tree Press, 2011. Print.

Kothari, C. R. *Research Methodology: Methods & Techniques*. New Delhi: New Age International Ltd, 1985. Print.

Kumar, Ranjit. *Research Methodology: A Step by Step Guide for Beginners*. New Delhi: SAGE Publications, 2011. Print.

McKay, Sandra Lee. *Researching Second Language Classrooms*. London: Lawrence Erlbaum Associates Publishers, 2006. Print.

*MLA Handbook for Writers of Research Papers: Seventh Edition*. New Delhi: Affiliated East-West Press Pvt Ltd, 2009. Print.

Nicodemus, Brenda, and Swabey, Laurie. *Advances in Interpreting Research: Inquiry in Action*. Amsterdam: John Benjamins Publishing Company, 2011. Print.

Sinha, M. P. *Research Methods in English*. New Delhi: Atlantic Publishers & Distributors Pvt Ltd, 2018. Print.



**MA [English] Part II**  
**SEC**  
**Semester-III**  
**ENG-304: Professional Skills**

---

**Course Objectives:**

- To impart essential professional skills to students
- To impart essential soft skills to students
- To impart essential communication to students
- To impart essential presentation skills to students

**Course Outcomes:** At the end of the course, the students will have acquired

- essential professional skills to students
- essential soft skills to students
- essential communication to students
- essential presentation skills to students.

**Credits: 4**  
**Marks: 100**

**Internal Examination: 40**  
**External Examination: 60**

UNIT	TOPIC	METHOD	CONTACT HOURS
<b>I</b>	<b>Professional Skills for future</b>		
	1. Sense making 2. Social intelligence 3. Novel and adaptive thinking 4. Cross-cultural competency 5. Computational thinking 6. New media literacy 7. Transdisciplinarity 8. Design mindset 9. Cognitive load management 10. Virtual collaboration 11. Stress management	Interactive Sessions and exercises	10
<b>II</b>	<b>Soft Skills</b>		
	1. Personal Skills 1.1. Initiative 1.2. Responsibility 2. Interpersonal Skills 2.1. Leadership 2.2. Teamwork 2.3. Conflict management 3. Communication Skills 3.1. Written communication 3.2. Oral Communication	Interactive Sessions, and tasks	10

	4. Thinking Skills 4.1. Decision making 4.2. Problem solving 4.3. Critical Thinking		
<b>III</b>	<b>Corporate Skills (Skills in Corporate World)</b>		
	1. Meetings:- 1.1. Notice 1.2. Agenda 1.3. Minutes 2. Correspondence:- 2.1. Reports 2.2. Project Proposals 3. Writing Book Reviews 4. Creating and publishing Blogs, Webs	Interactive Sessions and exercises	15
<b>IV</b>	<b>Seeking Employment</b>		
	1. Application Letters and Resumes 2. Preparing for Interviews 3. Types of Interviews 4. Mock Interviews (Practical Exercises)	Interactive Sessions and exercises	10
<b>V</b>	<b>Presentations Skills</b>		
	General Public Programs :- 1.1. Compeering 1.2. Introducing dignitaries to the audience 1.3. Presenting a Vote of Thanks 1.4. PPT preparation and presentation 1.5. Elocution and Rhetoric and the art of convincing argumentation 1.6. Speech: Preparation and delivery	Interactive Sessions and exercises	15

### Suggested Reading:

1. *A Guide to Soft Skills*. Milkround School Leavers. <https://advice.milkround.com/wp-content/uploads/2015/12/Soft-Skills.pdf>
2. Annemarie Hamlin, Chris Rubio, Michele Desilva. *Technical Writing*. PDF. <http://www.uilis.unsyiah.ac.id/oer/files/original/9447ee408a0bbdd61d50d9b955d82575.pdf>
3. Bailey, Stephen. *Academic Writing*. London: Routledge. 2003. PDF. [https://www.kau.edu.sa/Files/0013287/Subjects/academic-writing-handbook-international-students-3rd-ed%20\(2\).pdf](https://www.kau.edu.sa/Files/0013287/Subjects/academic-writing-handbook-international-students-3rd-ed%20(2).pdf)
4. *Business and Corporate Soft Skills*. Rai Technology University. PDF. [http://164.100.133.129:81/econtent/Uploads/Business\\_Corporate\\_Soft\\_SkillsS.pdf](http://164.100.133.129:81/econtent/Uploads/Business_Corporate_Soft_SkillsS.pdf)
5. Coleen McIntock-Rudnick. *The Business of becoming employed: A guide for South African job seekers*. New Africa Books (Pty) Ltd, 2006.
6. Davies, Anna et. al. *Future Work Skills 2020*. Institute for the Future for the University of Phoenix Research Institute. 2011. PDF. [https://www.iftf.org/uploads/media/SR-1382A\\_UPRI\\_future\\_work\\_skills\\_sm.pdf](https://www.iftf.org/uploads/media/SR-1382A_UPRI_future_work_skills_sm.pdf)
7. Gerard J. Alfred, Charles T. Brusaw, Walter E. Oliu. *Handbook of Technical Writing*. 9<sup>th</sup> Edition. PDF. <http://site.iugaza.edu.ps/mahir/files/2017/01/Handbook-of-Technical-Writing-9th-Edition.pdf>

8. Gerson, Steven M. *Writing That Works*. PDF. [http://toefl.uobabylon.edu.iq/papers/itp\\_2015\\_41931767.pdf](http://toefl.uobabylon.edu.iq/papers/itp_2015_41931767.pdf)
9. "Introduction to Stress Management". PDF. <https://www.uakron.edu/armyrotc/MS1/14.pdf>
10. Joshi, Manmohan. *Soft Skills*. 1st Edition. [bookboon.com](http://bookboon.com). 2017. <https://positif-87.websself.net/file/si440933/download/Soft%20Skills-fi7020785.pdf>
11. Mandel, Steve. *Effective Presentation Skills: A Practical Guide for Effective Speaking*. 2000. Course Technology (Thompson Learning). USA. PDF. <https://epdf.pub/effective-presentation-skills-a-practical-guide-for-better-speaking.html>
12. ODEP. *Skills to Pay the Bills*. PDF. <https://www.dol.gov/odep/topics/youth/softskills/softskills.pdf>
13. Shelton, James. *Handbook for Technical Writing*. NTC. 1994. PDF. <https://epdf.pub/handbook-for-technical-writing.html>
14. Stapleton, Paul et. al. Ed. *Manual on Technical Writing*. Future Harvest. PDF. <https://msu.edu/course/be/485/bewritingguideV2.0.pdf>
15. "Stress Management : Help Guide". PDF. <https://www.helpguide.org/articles/stress/stress-management.htm?pdf=15118>
16. "Stress Management". PDF. [https://shodhganga.inflibnet.ac.in/bitstream/10603/139609/7/07\\_chapter%201.pdf](https://shodhganga.inflibnet.ac.in/bitstream/10603/139609/7/07_chapter%201.pdf)
17. Writing Skills Success. 4<sup>th</sup> Edition. New York. LE LLC. 2009. PDF. <http://site.iugaza.edu.ps/mahir/files/2017/01/Handbook-of-Technical-Writing-9th-Edition.pdf>
18. Zulfiqar, Atiya. *Training Manual on Interview Skills*. NUST. PDF. <http://www.nust.edu.pk/INSTITUTIONS/Directortes/CDC/About%20Us/OurServices/Documents/Interview%20Skills%20Manual.pdf>

**MA [English] Part-II**  
**DSC**  
**Semester-III**  
**ENG-305: Creative Writing- I**

---

**Course Objectives:**

- To introduce students to the basics of Creative Writing
- To introduce the students with the steps in Creative Writing
- To encourage the students to express their thoughts in creative manner in writing

**Course Outcomes:** At the end of the course, the students will be able to

- know what basic elements go into the making of a creative piece of writing.
- understand the steps and methods of creative writing.
- practice writing creative literature.

**Credits: 4**  
**Marks: 100**

**Internal Examination: 40**  
**External Examination: 60**

UNIT	TOPIC	METHOD	CONTACT HOURS
<b>I</b>	<b>1. Creative writing Introduction</b>		
	1.1. Creative Writing definition and scope 1.2. Types of creative writing: journalistic, literary, media, 1.3. Features of Creative Writing 1.4. Ethics of writing	Lecture and Group Discussion	12
<b>II</b>	<b>2. Steps in creative writing</b>		
	2.1. Critical Reading and analysis 2.2. Imagination 2.3. Observation 2.4. Interaction with others 2.5. Language, 2.6. Expression	Interactive Sessions and Group Discussion	12
<b>III</b>	<b>3. Methods</b>		
	3.1. Prewriting 3.2. Free writing 3.3. extempore speech/essay 3.4. focused writing <b>Note:</b> The said elements are supposed to be discussed in class while learning to write in different genres.	Seminar and Interactive Sessions	12

<b>IV</b>	<b>4. Genres for study along with Basic concepts:</b>		
	<b>4. 1. Fiction</b> (Short Story, Novella, Novel): 4.1.1. structure 4.1.2. Characters (protagonist, and other characters) 4. 1.3. Character development 4.1.4. Plot development 4. 1.5. Narration 4. 1.6. Concrete details 4.1.7. Underlying theme 4. 1.8. subtext, 4.1.9. Dialogue 4. 1.10. Metaphors and similes 4. 1.11. Figures of speech (e.g. irony) Motifs 4.1.12. atmosphere, mood and tone 4.1.13. Imaginative language 4. 1.14. Emotional appeal 4.1.15. Heavy description 4.1.16. Vivid setting	Interactive Sessions, Group Discussion and Seminar	12

	<p><b>4.2. Non-fiction</b> (Travelogue, Memoirs, Personal essays)</p> <p>4. 2.1. Types of non-fiction (creative and research non-fiction) The Personal Essay, The Memoir, The Short Short, Literary Journalism</p> <p>4. 2.2. Structure</p> <p>4.2.3. Tone</p> <p>4. 2.4. Language</p> <p>4. 2.5. Subject</p> <p>4.2.6. Style</p> <p>4. 2.7. Description</p>		
<b>V</b>	<b>Project/Practice</b>		
	<p>5.1. Short Story</p> <p>5.2. Novella</p> <p>5.3. Non-fiction</p>	Seminar and Project	12

### Suggested Reading:

1. Bauer, Marion Dane. *On Writing Well*. Harper Collins Publishers Inc, 1988. Print.
2. --- *What is your story: A Young Person's Guide to Writing Fiction*. Clarion Books, 1992. Print.
3. Brooks, Larry. *Story Engineering. Writer's Digest Books*, 2011. Print.
4. Cameron, Julia. *The Artist's Way: A Spiritual Path to Higher Creativity*. Tarcher Perigee, 1992. Print.
5. Cowan, Andrew. *The Art of Writing Fiction*. New York: Routledge, 2013. Print.
6. Doughty, Louise. *A Novel in a Year: A Novelist's Guide to Being a Novelist*. London: Simon & Schuster, 2007. Print.
7. Foer, Jonathan Safran. *Everything in Illuminated*. Harmondsworth: Penguin, 2003. Print.
8. Foster, E. M. *Aspects of the Novel*. Harmondsworth: Penguin, 1990 (1927). Print.
9. Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. New York: Vintage, 1991. Print.
10. Lodge, David. *The Art of Fiction*. London: Penguin, 1992. Print.
11. Morley, David. *The Cambridge introduction to Creative Writing*. Cambridge University Press, 2007. Print.
12. Newland, Courttia and Tania Hershman. *Writing Short Stories: A Writer's and Artist's Companion*. London, Bloomsbury, 2015. Print.
13. Phillips, Larry (ed). *Ernest Hemingway on Writing*. New York: Simon & Schuster, 1984. Print.
14. Zinsser, William. *Writing to Learn*. Harper & Row, 1988. Print.

**MA (English) Part-II**  
**Semester-IV**  
**DSC**  
**ENG-401: Literary Theory and Concepts-II**

---

**Course Objectives:**

- To introduce the students to selected theories and concepts in literary criticism
- To familiarize the students with recent trends in literary theory and criticism

**Course Outcomes:** At the end of the course the students will have been

- introduced to selected theories and concepts in literary criticism.
- familiarized with recent trends in literary theory and criticism.

**Credits: 4**  
**Marks: 100**

**Internal Examination: 40**  
**External Examination: 60**

UNIT	TOPIC	METHOD	CONTACT HOURS
<b>I</b>	<b>1. Formalism:</b> 1.1. Defamiliarization 1.2. Foregrounding <b>2. New criticism:</b> 2.1. Explication 2.2. Affective fallacy 2.3. Intentional Fallacy	Interactive Sessions, Discussion and Question Answer sessions	10
<b>II</b>	<b>3. Structuralism:</b> 3.1. Sign, Parole, Langue (Saussure's Linguistic Model) 3.2. Application of Saussure's Linguistic Model (Barthes' Codes) <b>4. Deconstruction:</b> 4.1. Rupture 4.2. Freeplay 4.3. Aporia 4.4. Difference	Interactive Sessions, Discussion and Question Answer sessions	14

<b>III</b>	<p><b>5. Marxist Criticism:</b> 5.1. Base and Superstructure 5.2. Ideology 5.3. Hegemony</p> <p><b>6. Feminism and Queer Theory</b> 6.1. Gender 6.2. Gynocriticism 6.3. Queer Theory</p> <p><b>7. Psychoanalytical Criticism</b> 7.1. Dream and Work 7.2. Mechanisms of disguise 7.3. Oedipus Complex 7.4. Electra Complex</p>	Interactive Sessions, Discussion and Question Answer sessions, Classroom Seminar	14
<b>IV</b>	<p><b>8. New Historicism:</b> 8.1. Resonance and wonder 8.2. Social Energy 8.3. Cultural Poetics</p> <p><b>9. Post Colonialism:</b> 9.1. Subaltern 9.2. Orientalism 9.3. Mimicry 9.4. Hybridity</p>	Interactive Sessions, Discussion and Question Answer sessions	10
<b>V</b>	<p><b>10. Ecocriticism:</b> 10.1. Anthropocentrism 10.2. Ecocentrism 10.3. Ecofeminism</p> <p><b>11. Dialogic Criticism:</b> 11.1. Polyphony 11.2. Dialogism 11.3. Heteroglossia 11.4. Carnival</p> <p><b>12. Postmodernism:</b> 12.1. Simulacrum and simulacra 12.2. Hyperreality 12.3. Grand narrative</p>	Interactive Sessions, Discussion and Question Answer sessions	12

### Suggested Reading:

1. Abrams, M. H. *A Glossary of Literary Terms*. 7<sup>th</sup> edition. Thomson India. Rprt. 2006. Print.
2. Allen, Graham. *Roland Barthes*. London: Routledge, 2003. Print
3. Barry, Peter. *Beginning Theory: An introduction to literary and cultural theory*. Manchester: MUP, 1995. Print.
4. Bertens, Hans. *Literary Theory: The Basics*. 2<sup>nd</sup> Edition. London: Taylor & Francis, 2008. Print.
5. Culler, Jonathan. *Literary Theory: A Short Introduction*. Oxford: OUP, 2000. Print.
6. Eagleton, Terry. *Literary Theory: An Introduction*. Oxford: Blackwell, 2005. Print.

7. Eagalton, Terry and Drew Milne. Ed. *Marxist Literary Theory*. Oxford: Blackwell, 1996. Print.
8. Greenblatt, Stephen. *Renaissance Self-fashioning: From More to Shakespeare*. Chicago: University of Chicago Press, 1980. Print.
9. Leitch, Vincet. Ed. *The Norton Anthology of Theory and Criticism*. 2<sup>nd</sup> Ed. 2001. Print.
10. Morris, Pam. Ed. *The Bakhtin Reader*. London: Arnold, 1994. Print.
11. Payne, Michael. Ed. *The Greenblatt Reader: Stephen Greenblatt*. Oxford: Blackwell Publishing, 2005. Print.
12. Rivkin and Ryan. Ed. *Literary Theory: An Introduction*. Blackwell, 2002.
13. Seldan, Raman et al. *A Reader's Guide to Contemporary Literary Theory*. Harlow, Pearson, 2005. Print.
14. Seturaman V. S. *The English Critical Tradition*. Delhi: McMillan. Thorat Ashok, et al. *A Spectrum of Literary Criticism*. Noida: Frank Brothers, 2001. Print.
15. Tyson, Lois. *Critical Theory Today*. New York: Routledge, 2006. Print
16. Waugh, Patricia. Ed. *Literary Theory and Criticism*. Rprt. 2014. Oxford: OUP, 2006. Print.

**MA [English] Part-II**  
**DSC**  
**Semester-IV**  
**ENG-402: The Study of Fiction-II**

---

**Course Objectives:**

- To help the students for close reading and critical analysis of the novels
- To make familiarize the students to the major novelists of world literature and thus develop comparative study of all

**Course Outcomes:** At the end of the course, the students will be able to

- read and critically analyse the novels.
- get familiarised to the major novelists of world literature and thus develop comparative study of all.

**Credits: 4**  
**Marks: 100**

**Internal Examination: 40**  
**External Examination: 60**



UNIT	TOPIC	METHOD	CONTACT HOURS
I	Background of American, African and Canadian Novel <ul style="list-style-type: none"> <li>• American Novel</li> <li>• African Novel</li> <li>• Canadian Novel</li> </ul>	Lecture method, Group Discussion method	12
II	Nathaniel Hawthorne: <i>The Scarlet Letter</i>	Brain storming method, Lecture method, Assignment	12
III	Ernest Hemingway: <i>The Old Man and The Sea</i>	Seminar method, Group Discussion method, Brain storming method	12
IV	Toni Morrison: <i>The Bluest Eye</i>	audio -visual method, Question Answer method, Role playing	12
V	Margaret Atwood : <i>Stone Angel</i>	Lecture method, Seminar method	12

#### Suggested Reading:

1. Crane, Gregg. *The Cambridge Introduction to the 19th Century American Novel*. Cambridge: CUP, 2007. Print.
2. Egbert S. Oliver. *An Anthology of American Literature 1890-1965*. New Delhi: Eurasia Publishing House, 2002. Print.
3. Gray, Richard. *A History of American Literature*. West Sussex: Blackwell, 2012. Print.
4. Hughes, Derek. *Versions of Blackness: Key Texts on Slavery from the Seventeenth Century*. Cambridge: Cambridge University Press, 2007. Print.
5. Lauter, Paul .*A Companion to American Literature and Culture*. Oxford: Blackwell, 2010. Print.
6. Irigaray,L. *An Ethics of Sexual Difference*. Ithaca: Cornell University Press, 1993. Print.
7. King, Jeanette. *Modern Fiction: Doris Lessing*. London: Edward Arnold, 1989. Print.
8. Millington, Richard H. *The Cambridge Companion to Nathaniel Hawthorne*. Cambridge: CUP, 2004. Print.
9. Morrison, T. *The Bluest Eye*. London: Chatto and Windus,1979. Print.
10. Sujata Gurudev :*American Literature*, New Delhi: Atlantic Publishers, 2006. Print.
11. S. Prakash Rao .*Current Perspectives on American Literature*. New Delhi: Atlantic, 1995. Print.
12. Sage, Lorna. *Doris Lessing-A Novelist*. New York and London: Methuen,1983. Print.
13. Spacks, Patricia Meyer. *Desire and Truth: Functions of Plot in Eighteenth-Century English Novels*. Chicago: University of Chicago Press, 1990. Print.

14. Usha, Puri .*Towards a New Womanhood : A Study of Black Women Writers*. Jaipur: Printwell Publishers, 2009. Print.
15. Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. Berkeley: University of California Press, 1987. Print.

**MA [English] Part-II**  
**DSC**  
**Semester-IV**  
**ENG-403: Basics of Research in English-II**

---

**Course Objectives:**

- To enable students to understand the parts and structures of Research paper/Dissertation
- To enable students to use documentation style as per MLA 7<sup>th</sup> edition
- To enable students to understand ethics of Research
- To enable students to write a scholarly research paper & outline of the dissertation

**Course Outcomes:** At the end of the course, the student will be able to

- understand the parts and structures of Research paper/Dissertation
- use documentation style as per MLA 7<sup>th</sup> edition
- understand ethics of Research
- write a scholarly research paper & outline of the dissertation

**Credits: 4**  
**Marks: 100**

**Internal Examination: 40**  
**External Examination: 60**

UNIT	TOPIC	METHOD	CONTACT HOURS
<b>I</b>	<b>Parts and Structure of Research paper/ Dissertation</b>		
	1.1 Parts of Research paper: (Title, Abstract, Keywords, Introduction, Methodology, Review of literature, Discussion, Findings, Conclusion, Works Cited/ References) 1.2 Structure of Research paper 1.3 Parts of Dissertation: (Title page, Certificates, Acknowledgement page, Content page— (Introduction, Methodology, Review of literature, Discussion, Findings, Conclusion), Appendices, Bibliography) 1.4 Structure of Dissertation	Discussion, analysis and feedback	15

<b>II</b>	<b>Documentation: Preparing the list of Works</b>		
	2.1 Documenting Sources in MLA Style 7 <sup>th</sup> Edition 2.2 The List of Works Cited 2.3 Citing Periodical & Nonperiodical Print Publications 2.4 Citing Web Publications & Additional Common Sources	Discussion & problem solving	15
<b>III</b>	<b>Documentation: Citing Sources in the Text</b>		
	3.1 Parenthetical Documentation and the List of Works Cited 3.2 Readability 3.3 Sample References 3.4 Using Notes with Parenthetical Documentation	Classroom teaching & discussion	15
<b>IV</b>	<b>Ethics of Research and the Formatting of Research Paper</b>		
	4.1 Plagiarism: Definition, Nature, and its Consequences 4.2 Forms of Plagiarism & Related Issues 4.3 Formatting of the Research Paper: Margins, Text Formatting, Heading & Title, Page Numbers 4.4 Formatting of the Research Paper: Tables and Illustrations, Paper and Printing, Binding, and Electronic Submission	Classroom teaching, discussion & problem solving exercise	15

### Suggested Reading:

1. Blaxter, Loraine. *How To Research* (4th Edition). Maidenhead & England: Open University Press, 2010. Print.
2. Brown, Brian J. and Sally Baker. *Philosophies of Research into Higher Education*. London: Continuum International Publishing, 2007. Print.
3. Chindhade, S. & A. Thorat. *Doing Research*. Mumbai: CUP, 2009. Print.
4. Dawson, Catherine. *Introduction to Research Methods: A Practical Guide for Anyone undertaking a Research Project*. Oxford: How To Books, 2009. Print.
5. Griffin, Gabriele (Ed). *Research Methods for English Studies*. Edinburg: Edinburg University Press, 2013. Print.
6. Grix, Jonathan. *Demystifying Postgraduate Research*. University of Birmingham: Continuum International Publishing, 2010. Print.
7. Hesse-Biber and Sharlene Nagy. *Mixed Methods Research: Merging Theory with Practice*. New York: Guilford Press, 2010. Print.
8. Hogan, John, Paddy Dolan and Paul Donnelly. *Approaches to Qualitative Research: Theory and Its Practical Application - A Guide for Dissertation Students*. Cork & Ireland: Oak Tree Press, 2011. Print.
9. Kothari C. R. *Research Methodology: Methods & Techniques*. New Delhi: New Age International Ltd, 1985. Print.

10. Kumar, Ranjit. *Research Methodology: A Step by Step Guide for Beginners*. New Delhi: SAGE Publications, 2011. Print.
11. *MLA Handbook for Writers of Research Papers: Seventh Edition*. New Delhi: Affiliated East-West Press Pvt Ltd, 2009. Print.
12. Nicodemus, Brenda, and Swabey, Laurie. *Advances in Interpreting Research: Inquiry in Action*. Amsterdam: John Benjamins Publishing Company, 2011. Print.
13. Sinha, M. P. *Research Methods in English*. New Delhi: Atlantic Publishers & Distributers Pvt Ltd, 2018. Print.

**MA [English] Part-II**  
**GE**  
**Semester-III**  
**ENG-404 Contemporary Literature-II**

---

**Course Objectives:**

- To make students aware of contemporary trends in literature
- To develop students' interest in contemporary literature
- To make students aware of various literary issues of present times

**Course Outcomes:** At the end of the course, the students will be able to;

- Study and analyze various trends in contemporary literature
- Read and analyze contemporary literature
- Read and analyze various literary concerns of present times

**Credits: 4**  
**Marks: 100**

**Internal Examination: 40**  
**External Examination: 60**

UNIT	TOPIC	METHOD	CONTACT HOURS
<b>I</b>	<b>1. Fiction &amp; Non-fiction</b>		
	1.1. Mark Haddon: <i>The Curious Incident of the Dog in the Night time</i> 1.2. Amitav Ghosh: <i>The Great Derangement: Climate Change and the Unthinkable</i>	Interactive Session, and Group Discussion	15
<b>II</b>	<b>2. Drama</b>		
	2.1. Stephen Karam: <i>The Humans</i> (one act-play) 2.2. Anupama Chandrasekhar: <i>Free Outgoing</i> (full-	Enacting, Group Discussion, and	15

	length play)	Interactive Session	
<b>III</b>	<b>3. Short Stories</b>		
	3.1. Jhumpa Lahiri: <i>Interpreter of Maladies</i> 3.2. Isabel Allende: <i>And of Clay Are We Created</i> 3.3. Chimamanda Ngozi Adichie: <i>A Private Experience</i> 3.4. Daniyal Mueenuddin: <i>Nawabdin Electrician</i>	Story Reading/telling Group Discussion, and Interactive Session	15
<b>IV</b>	<b>4. Poems</b>		
	4.1. Danez Smith: <i>Dear white America</i> 4.2. Virgil Suarez: <i>The Lion Head Belt Buckle</i> 4.3. Sanjukta Dasgupta: <i>Lakshmi Unbound</i> 4.4. Meena Kandasamy: <i>An Angel Meeting Me</i> 4.5. Titilope Sonuga: <i>The becoming</i> 4.6. Ocean Vuong: <i>Threshold</i>	Interactive Session, and Group Discussion	15

### Suggested Reading:

1. Adichie, Chimamanda Ngozi. *The Thing Around Your Neck*. UK: Fourth Estate, 2009. Print.
2. Chandrasekhar, Anupama. *Free Outgoing*. Nick Hern Books, Ltd. 2007. Print.
3. Dasgupta, Sanjukta. *Lakshmi Unbound*. Chitrangi, 2017. Print.
4. Ghosh, Amitav. *The Great Derangement*. Penguin Books Ltd. 2016. Print.
5. Haddon, Mark. *The Curious Incident of the Dog in the Night time*. London: Vintage, 2003.
6. Karam, Stephen. *The Humans*. Dramatists Play Service, Inc. 2016. Print.
7. Lahiri, Jhumpa. *Interpreter of Maladies*. Boston, New York: Mariner Books, Houghton Mifflin Harcourt 1999. Print.
8. Mueenuddin, Daniyal. In *Other Rooms, Other Wonders*. W.W. Norton & Company 2009. Print.
9. Vuong, Ocean. *Night Sky with Exit Wounds*. Copper Canyon Print, 2016. Print.

**MA [English] Part-II**  
**DSC**  
**Semester-IV**  
**ENG-405 Creative Writing- II**

### Course Objectives:

- To encourage the students to express their thoughts in creative manner in poetic, dramatic and in the form of script for Radio and Television
- To introduce the students to the processes of revision, and correction of pieces of creative writing
- To introduce the students to the challenges and scope in the field of Creative Writing

**Course Outcomes:** At the end of the course, the students will be able to;

- practice expressing their creative thoughts in Poetry, Drama and Script for Radio and Television
- know and apply the processes of revision of Creative Writing
- know the challenges and scope in the field of Creative Writing

**Credits: 4**  
**Marks: 100**

**Internal Examination: 40**  
**External Examination: 60**

UNIT	TOPIC	METHOD	CONTACT HOURS
<b>I</b>	<b>1. Genres for study along with Basic concepts continued:</b>		
	<p><b>1.1. Poetry:</b></p> <p>1.1.1. Poetry types</p> <p>1.1.2. Types of Stanza</p> <ul style="list-style-type: none"> <li>• Couplet: a two-line stanza that often rhymes (typically using end rhymes) but doesn't have to.</li> <li>• Triplet: a three-line stanza</li> <li>• Quatrain: a four-line stanza.</li> </ul> <p>1.1.3. Figures of speech</p> <p>1.1.4. Rhyme, rhythm and meter</p> <p>1.1.5. denotation and connotation</p> <p>1.1.6. Anecdotes</p> <p><b>1.2. Drama:</b></p> <p>1.2.1. structure</p> <p>1.2.2. Characters (protagonist, and other characters)</p> <p>1.2.3. Character development</p> <p>1.2.4. Plot development</p> <p>1.2.5. Vivid setting</p> <p>1.2.6. Underlying theme</p> <p>1.2.7. Dialogue</p> <p>1.2.8. Metaphors and similes</p> <p>1.2.9. Figures of speech</p> <p>1.2.10. Motifs</p> <p>1.2.11. Emotional appeal</p> <p><b>1.3. Writing for Media: Radio and television</b></p> <p>1.3.1. Script writing: Script of a Serial, short film, film, and drama</p> <p>1.3.2. Dos and don'ts of script writing for media</p> <p>1.3.3. Characteristics of script writing</p>	Lecture, Interactive Sessions, and Group Discussion	12
<b>II</b>	<b>2. Finishing the product</b>		

	2.1. Feedback 2.2. Revision 2.3. rectification 2.4. confirmation of doubts,	Seminar and Project	12
<b>III</b>	<b>3. Scope for Creative Writing</b>		
	3.1. Creative writing in the age of technology 3.2. Personal writing 3.3. Advertisement	Group Discussion, Seminar, and Interactive Session	12
<b>IV</b>	<b>4. Challenges in Creative Writing</b>		
	4.1. Politics of Writing 4.2. Language issue 4.3. Issues of Publication	Group Discussion, and Interactive session	12
<b>V</b>	<b>5. Project/Practice</b>		
	5.1. Poetry 5.2. Drama 5.3. Script for media	Seminar and Project	12

### Suggested Reading:

1. Addonizio, Kim & Dorianne Laux. *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*. London: W.W. Norton & Company, 1997. Print.
2. Agodon, Kelly Russel & Martha Silano. *The daily Poet*. Kingston: Two Sylvias Press, 2013. Print.
3. Bauer, Marion Dane. *On Writing Well*. Harper Collins Publishers Inc, 1988. Print.
4. Cameron, Julia. *The Artist's Way: A Spiritual Path to Higher Creativity*. Tarcher Perigee, 1992. Print.
5. Egri, Lajos. *The Art of Dramatic Writing*. 1972. Print.
6. Field, Syd. *Screenplay: The Foundations of Screenwriting*. 2005. Print.
7. Gooch, Steve. *Writing a Play*. London: A & C Black, 2004. Print.
8. Grove, Claire & Stephen Wyatt. *So You Want to Write a Radio Drama*. Nick Hern Books. 2013. Print.
9. MacLoughlin, Shaun. *Writing for Radio*. 2001. Print.
10. Morley, David. *The Cambridge introduction to Creative Writing*. Cambridge University Press, 2007. Print.
11. Oliver, Mary. *A Poetry Handbook*. New York: Harcourt Brace & Company, 1994. Print.
12. Phillips, Larry (ed). *Ernest Hemingway on Writing*. New York: Simon & Schuster, 1984. Print.
13. Spender, Stephen. *The Making of a Poem in creativity*. Ed. P. E. Vemon. London: Penguin, 1970.
14. Zinsser, William. *Writing to Learn*. Harper & Row, 1988. Print.