M.A. ENGLISH

SPECIAL HIGHLIGHTS OF THE COURSE –

COURSE OBJECTIVES-
1. To help the students develop literary sensibility, critical thinking and sharp, penetrating understanding of a wide range of literary texts, literary history, literary criticism/theory and formation of literary cultures.

2. To help the students develop holistic understanding of literature, history, society, culture as well as their own place within this larger framework of world literatures.

3. To help the students develop the necessary critical competence and acumen that enables them to interpret and analyze literary/social/political/cultural texts in an independent, autonomous manner.

4. To help the students develop a fairly specialized understanding of the English language, its multiple conjunctures with the English Studies in India and modes of teaching English, both as a second and a foreign language.

5. To prepare the students in such a way that they are eventually able to exercise such wide-ranging career options as teaching, journalism, advertising, media, theatre, translation and corporate communication.

DURATION OF THE COURSE-M.A. ENGLISH IS A TWO YEAR PROGRAMME WHICH CONSISTS OF TOTAL 4 SEMESTERS.

ELIGIBILITY CRITERIA- AFTER OBTAINING B.A. DEGREE AND THE STUDENT MUST HAVE 50% (TOTAL AGGREGATE) IN ENGLISH SUBJECT.

FEES STRUCTURE- 65,000(ANNUAL)

FACULTY REQUIREMENT- 3 FACULTY MEMBERS.

SCOPE OF M.A ENGLISH-AFTER DOING THE PARTICULAR COURSE STUDENT CAN APPEAR FOR UGC-NET EXAM AND CAN TRY IN GOVERNMENT SECTOR FOR THE POST OF LECTURER.
## IEC UNIVERSITY, BADDI

**PROPOSED SCHEME OF EVALUATION FOR**

**M.A. ENGLISH**  
**SEMESTER I**

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**COMPONENTS OF EVALUATION**

(i) Unless otherwise provided in the Course Detail and/or Programme detail, the components of Evaluation for each course will be as under:

(a) Continuous Assessment (CA), -- 40 Marks in the form of:
   (i) Tutorials (10 Marks),
   (ii) Quizzes (10 Marks),
   (iii) Assignments (10 Marks)
   (iv) Projects / Case studies / Viva voce (10 Marks)

(b) Mid-Term Exams (MSE), ------- 20 Marks
   (i) First MSE to be held after completion of 35% - 40% course coverage,
   (ii) Second MSE to be held after completion of 70% - 80% course coverage

(c) End-semester Exams (ESE), ------ 40 Marks

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SEMESTER –I
History of English Literature (MEL-101)

Objectives:
To make the students familiar with the history of English literature.

PRESCRIBED TEXT-

History of English Literature.

(MEL-102)

Poetry from Chaucer to Pope:

Objectives:
The paper provides an overview of British Poetry, mainly of the 15th century. Though the focus of this paper is on the canonical poets/texts of this period, the idea is to help a student develop critical understanding of Poetry, its main trends, movements and the related concepts. Central to this course is the study of some of the major texts of the poets who could be said to have contributed significantly to the mainstream of Poetry. Apart from providing the conceptual and critical tools for analysing poetry in general, the course is also meant to offer a survey of all the major developments in Poetry.

PRESCRIBED TEXT-
Chaucer: „The Prologue”, „The Nun”s Priest”s Tale”
Pope: The Rape of the Lock, „Epistle to Dr. Arbuthnot”

Suggested Readings:
1. Muriel A. Bowden (rep. 1982), A Reader’s Guide to Geoffrey Chaucer, London: Thames & Hudson,

Objectives:

The paper provides an overview of British Drama from the Elizabethan to the Victorian period. Though the focus of this paper is on the canonical playwrights/texts of different eras, the idea is to help a student develop critical understanding of British Drama, its origin, evolution, trends, movements and the related concepts. Central to this course is the study of some of the major texts of English playwrights who could be said to have contributed significantly to the mainstream of British Drama. Apart from providing the conceptual and critical tools for analysing drama in general, the course is also meant to offer a survey of all the major developments in British Drama up to the beginning of 20th century.

Prescribed Texts:

Unit 1. Christopher Marlowe: Doctor Faustus
Unit 2. William Shakespeare: King Lear
Unit 3. Richard Sheridan: The School for Scandal
Unit 4. George Bernard Shaw: Pygmalion

Note: Q. 2 in this paper shall be set in such a manner that it is possible to test student’s awareness of evolution of British Drama from 10th century onwards, with special emphasis on the developments of Jacobean and Neo-classical periods, and also the causes leading to the decline of drama in the 18th and 19th century. This question shall be of general nature, not author or text-based.

Suggested Readings:


Janet Adelman ed., Twentieth Century Interpretations of King Lear. New Delhi:
Objectives:

The paper provides an overview of British Fiction from the 18th century to the Victorian period. Though the focus of this paper is on the canonical novelists/texts of different eras, the idea is to help a student develop critical understanding of British Fiction, its origin, evolution, trends, movements and the related concepts. Central to this course is the study of some of the major texts of English novelists who could be said to have contributed significantly to the mainstream of British Fiction. Apart from providing the conceptual and critical tools for analysing fiction in general, the course is also meant to offer a survey of all the major developments in British Fiction up to the end of 19th century.

PRESCRIBED TEXT:

Emily Bronte: Wuthering Heights
Charles Dickens: Hard Times
George Eliot: The Mill on the Floss
Thomas Hardy: Tess of the D’Urbervilles

Suggested Readings:

7. John P. Hardy, Jane Austen’s Heroines: Intimacy in Human Relationships, London:
Objectives:

This course is aimed at an understanding of the development of the English language and structure of modern English. Many of the Latin-based rules and prescriptive approaches to English language have given way to a descriptive account of the language at all levels. The course is expected to familiarize students with the developments in the English language up to the present.

Prescribed Content:

Unit-I: Grammar of English – Simple sentence patterns, the noun phrase, verb phrase, adverbial and adjective phrases, some types of complex sentences, sentence connection and cohesion.

Unit-II: History of the English language. Early English, the changes in the sound system, influence of other languages, development of grammars and dictionaries, and the spelling system.

Unit-III: English as global language - varieties of English in Britain and around the world (with special reference to American and Indian English).

Suggested Readings:

5. Leech, Svartvik, Quirk and Greenbaum, *A Comprehensive Grammar of the English Language*,
Objectives:

The paper provides an overview of British Poetry from the Medieval to the Victorian period. Though the focus of this paper is on the canonical poets/texts of different eras, the idea is to help a student develop critical understanding of British Poetry, its origin, evolution, trends, movements and the related concepts. Central to this course is the study of some of the major texts of the poets who could be said to have contributed significantly to the mainstream of British Poetry. Apart from providing the conceptual and critical tools for analysing poetry in general, the course is also meant to offer a survey of all the major developments in British Poetry up to the beginning of 20th century.

Prescribed text:
- Blake: Songs of Innocence and Songs of Experience
- Wordsworth: Tintern Abbey, Ode: Intimations of Immortality.
- Coleridge: The Rime of the Ancient Mariner, Kubla Khan.
- Keats: Ode on a Grecian Urn, Ode to a Nightingale Ode on Melancholy, To Autumn.
- Tennyson: The Lady of Shalott, Ulysses, the Lotos Eaters.

Suggested Readings:


Objectives:

The paper provides a textual, historical and critical study of the developments in literary approaches from the beginning of 20th century to the present times. Central to this course is the study of some of the major approaches used in the study of a variety of literary texts. The course undertakes to offer a survey of all the major developments in literary methodology from the beginning of 20th century up to the present times. It also provides a conceptual framework for developing an incisive understanding of the function and practice of different literary methodologies available to a student.

Prescribed Texts:

The following units are based on the following sections from Guerin et al, ed. *A Handbook of Critical Approaches to Literature*

**Unit 1. New Critical Approach**
**Unit 2. Psychological Approach**
**Unit 3. Mythological and Archetypal Approach**
**Unit 4. Sociological/ Marxist Approach**

Note: Q. 2 in this paper shall be set in such a manner that it is possible to test the student’s awareness of the evolution of English literary criticism up to the 19th century, with special emphasis on the Traditional Approaches such as Moral-Philosophical and Textual-Historical criticism etc. The question shall be of general nature, not text or author-based.

Suggested Readings:

Objectives:

This paper is aimed to provide an introduction to the study of language in modern times. Students are to be made aware of developments in the field of linguistics in the twentieth century, and develop an understanding of the nature of language study through a scientific and analytic approach. An understanding of the concepts in modern linguistics is an essential objective, and the approach to be adopted is that of clear explication of linguistic thought and of the levels of linguistic analysis.

Prescribed Text-

I History of Language
A.C. Baugh, A History of English Language (chapters 3 to 9)

II Structure of Language
(a) Phonemes: Consonants, Vowels, Stress and Intonation
(b) Morphemes: Roots and Affixes, Derivational and Inflectional morphemes, Allomorphs

Suggested Reading:

Objectives:

The paper provides an overview of British Fiction, mainly of the 20th century. Though the focus of this paper is on the canonical novelists/texts of this period, the idea is to help a student develop critical understanding of modern British Fiction, its main trends, movements and the related concepts. Central to this course is the study of some of the major texts of the novelists who could be said to have contributed significantly to the emergence of modern British Fiction. Apart from providing the conceptual and critical tools for analysing fiction in general, the course is also meant to offer a survey of all the major developments in modern British Fiction.

Prescribed Texts:

Unit 1. D. H. Lawrence: *Sons and Lovers*
Unit 2. Virginia Woolf: *Mrs. Dalloway*
Unit 3. Joseph Conrad: *Heart of Darkness*
Unit 4. E. M. Forster: *A Passage to India*

Note: Q. 2 in this paper shall be set in such a manner that it is possible to test student’s awareness of the evolution of British Fiction in the 20th century, with special emphasis on the rise and decline of psychological novel, poetic realism, emergence of new and experimental forms both in the Pre- and the Post-war periods. The question shall be of general nature, not text or author based.

Suggested Readings:

Objectives:

The main objective of this course is to introduce students to the important theories and approaches in language learning/teaching, especially in the context of second language acquisition. The course has been so designed as to bridge the gap between the theory and practice. Consequently, the focus of this course shall also be on helping a student develop empirical understanding of the problems involved in Bilingualism, especially in Indian context. Apart from this, the students shall be given some understanding of the testing methods, devised exclusively for Indian classrooms.

Prescribed Content:

Unit-1: Main theories of language learning and their influence on teaching - monitor model, universal grammar, and acculturation and inter language. Unit-2: Approaches and methods in language teaching: Grammar translation, Audio-lingual, Direct and Bilingual. CLT and the communicative approach, Brief historical overview of ELT.

Unit-3: Approaches to teaching LSRW, vocabulary, grammar, literature and pronunciation. ELT in India: growth and problematic.

Suggested Readings:

Objectives:

The paper provides a textual/critical study of the developments in literary criticism and the contributions of the literary critics from the beginnings to the end of 19th century. Central to this course is the study of some of the major texts/critics whose contribution to this area constitutes a significant benchmark in each era. The course undertakes to offer a survey of all the major developments in literary criticism up to the beginning of 20th century. It also provides a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

Prescribed Texts:

Unit 1. Aristotle: *Poetics*

Unit 2. William Wordsworth: *Preface to the Lyrical Ballads* (1800) Unit 3.

Mathew Arnold: *The Function of Criticism at the Present Time*

Unit 4. T.S. Eliot: *Tradition and Individual Talent*

Unit 5. Coleridge – *Biographia literaria* (chapters 13-18) UNIT-

6. Dryden - *Essay of Dramatic Poesy*

Note: Q. 2 in this paper shall be set in such a manner that it is possible to test student’s awareness of the history of literary criticism from 16th to 19th century. This question may be designed to assess the student’s understanding of the contribution made by different critics, especially during the Elizabethan, Neoclassical, Romantic and Victorian periods. This question shall be of general nature, not author or text-based.

Suggested Readings:

2005.
The paper provides an overview of British Poetry, mainly of the 20th century. Though the focus of this paper is on the canonical poets/texts of this period, the idea is to help a student develop critical understanding of modern British Poetry, its main trends, movements and the related concepts. Central to this course is the study of some of the major texts of the poets who could be said to have contributed significantly to the mainstream of modern British Poetry. Apart from providing the conceptual and critical tools for analysing poetry in general, the course is also meant to offer a survey of all the major developments in British Poetry of 20th century.

Prescribed Texts :

Unit 1.
W. B. Yeats : „Easter 1916”
„The Second Coming”
„A Prayer for My Daughter”
„Sailing to Byzantium”
„The Circus Animals”
„Desertion”

Unit 2.
T. S. Eliot : „The Wasteland”
„Ash Wednesday”

Unit 3.
W. H. Auden : „In Memory of W. B. Yeats”
„Musee des Beaux Arts”
„September 1, 1939”
„Shield of Achilles”
„Funeral Blues”

Unit 4.
Ted Hughes : „The Jaguar”
„Hawk Roosting”
„Crow Alights”
„Crow’s Last Stand”

UNIT-5
Walt Whitman
Song of Myself, „Out of the Cradle Endlessly Rocking,” A Passage to India’

UNIT-6
Robert Frost: „Birches,”
„Design,” „Mending Wall,”
„After Apple Picking,”
„The Road not Taken,”
„Home Burial”

Note : Q. 2 in this paper shall be set in such a manner that it is possible to test student’s awareness of the evolution of British poetry in the 20th century, with special emphasis on the poets of 30s, Post-war poets/Movement poets and various strands of modernism and related movements in English poetry. The question shall be of general nature, not text or author based.

Suggested Readings :

Objectives:

The paper provides an overview of British Drama, mainly of the 20th century. Though the focus of this paper is on the canonical playwrights/texts of this period, the idea is to help a student develop critical understanding of modern British Drama, its main trends, movements and the related concepts. Central to this course is the study of some of the major texts of the playwrights who could be said to have contributed significantly to the emergence of the modern British Drama. Apart from providing the conceptual and critical tools for analysing drama in general, the course is also meant to offer a survey of all the major developments in modern British Drama.

Prescribed Texts:

Unit 1. Samuel Beckett: *Waiting for Godot*
Unit 2. T. S. Eliot: *Murder in the Cathedral*
Unit 3. John Osborne: *Look Back in Anger*
Unit 4. Tom Stoppard: *Rosencrantz and Guildenstern are Dead*

Note: Q. 2 in this paper shall be set in such a manner that it is possible to test student’s awareness of the evolution of English drama in the 20th century, with special emphasis on the rise and decline of poetic drama, emergence of new and experimental forms both in the Pre- and the Post-war periods. The question shall be of general nature, not text or author based.

Suggested Readings:

Objectives
The course examines changes in the American narrative from 1800 to the present and considers what might be distinctly "American" about American literature. It focuses on the historical and cultural influences, literary movements, the short story and novel as distinct genres and on major literary figures. It explores literature that reveals and emerges from multiple perspectives such as those of race, gender, ethnicity, socio-economic class and historical period.

Prescribed Texts:
Dostoevsky: Crime and Punishment
Ernest Hemingway: The Old Man and the Sea
Margaret Atwood: Surfacing
Chinua Achebe: Things Fall Apart
V.S. Naipaul: A House for Mr. Biswas

Course-XII-i African Literature
Chinua Achebe: A Man of the People
Ngugi wa Thiong’O: A Grain of Wheat
Nadin Gordimer: My Son’s Story
Bessie Head: The Collector of Treasures (short stories)
Wole Soyinka: A Dance of the Forests

Course-XII-ii Australian Literature
Patrick White: The Solid Mandala
David Malouf: Remembering Babylon
David Williamson: The Removalists
Jack Davis: No Sugar

Course-XII-iii Canadian Literature
Robertson Davis’s: Fifth Business
Sharon Pollock: The Komagata Maru Incident
M.G. Vassangi: The Book of Secrets
Lee Maracle: Sundogs

Suggested Reading:
OBJECTIVES:

To equip students of M.A. English with effective speaking and listening skills in English.
To help them develop their soft skills and interpersonal skills, which will make the transition from college to workplace smoother and help them excel in their job.
To enhance the performance of students at Placement Interviews, Group Discussions and other recruitment exercises.

1. LISTENING COMPREHENSION:

Listening and typing – Listening and sequencing of sentences – Filling in the blanks - Listening and answering questions.

2. READING COMPREHENSION

Filling in the blanks - Close exercises – Vocabulary building - Reading and answering questions.

3. SPEAKING:

Conversations: Face to Face Conversation – Telephone conversation – Role play activities (Students take on roles and engage in conversation)

TEXT BOOKS

Objectives:

The paper provides an important study of literary theory as an intellectual and critical activity in the 20th Century. Central to this course is the analysis of some of the major critical contributions to this area which form a benchmark in understanding the dynamics of literary/critical methods. The course takes up major strands of modern literary theory and provides a conceptual context for an understanding of the function and practice of modern literary and cultural criticism. The course will be taught in Semester III & IV.

Prescribed Texts:

1. Ferdinand de Saussure
   a. “The Object of Study”
   b. “Nature of the Linguistic Sign”
2. Jacques Derrida
   a. “Structure, Sign and Play in the Discourse of the Human Sciences”
3. Terry Eagleton
   a. “Capitalism, Modernism and Postmodernism”
4. Roland Barthes
   a. “The Death of the Author”
5. Elaine Showalter
   a. Feminist Criticism in the Wilderness”
   [1-5 in Modern Criticism and Theory: A Reader, ed. David Lodge (London, New York: Longman, 1988)]
6. Toril Moi: ‘Feminist Literary Theory’
7. J. Hillis Miller
   a. “Culture Studies and Reading”
8. Homi K. Bhabha
   [In The Post-Colonial Studies Reader, ed. Bill Ashcroft. Gareth Griffiths and Helen Triffin (London and New York: Routledge, 1995)]
9. Arun Mukhejee
   a. “Whose Postcolonialism and Whose Postmodernism?”

Suggested Reading:

Objectives:

The main objective of this course is to enable the students to develop overall perspective and understanding of Indian Writing in English. The course is introductory in nature and as such it has been so designed as to create space for all genres i.e. novel, poetry and drama. Though the focus of this course is upon a few selected texts, these have to be taught in such a manner that students develop critical and historical understanding of Indian English writing, and its several problems and issues.

Prescribed Texts:

Unit-I: Raja Rao: Kanthapura
Unit-II Anita Desai- Clear light of Day

Suggested Reading:

Objectives:
There is a wealth of literature in various regional languages of India, which of late has been translated into English. The main purpose of the course is to introduce students to the native varieties of literature. The range of texts, taken from different languages/literatures, is enormous, foreclosing the possibilities of forging any essentialized idea of India. The Indianness of Indian writings, more often mapped through Indian English writings, stands questioned and challenged by the emerging corpus of the translated works. Each language-literature has its own specific forms, genres and literary styles to which students would be exposed through a select list of texts/books.

Texts:

Unit-I : Novel

Unit-II : Short Stories

Unit-III : Drama

Unit-IV : Poetry

Suggested Readings:
Objectives:
The paper provides a critical study of world drama with a view to help students develop perspective on world literature. This course is designed around canonical texts, and offers an opportunity to the students to develop a sense of what a „classic“ is, apart from helping them develop ways of approaching, understanding and interpreting classics. This paper complements the other paper on World Poetry/Novel in Translation.

Prescribed Texts:

Unit-1: Sophocles: King Oedipus (Penguin)
Unit-2: Henrik Ibsen: Ghosts (Pearson)
Unit-3: Chekhov: The Cherry Orchard (Penguin)
Unit-4: Pirandello: Six Characters in Search of an Author (Collected Works of Pirandello)

Suggested Readings:

11. Fiora A. Bassanese, Understanding Luigi Pirandello, Columbia; University of South Carolina,
OBJECTIVES:

To equip students of M.A. English with effective speaking and listening skills in English. To help them develop their soft skills and interpersonal skills, which will make the transition from college to workplace smoother and help them excel in their job. To enhance the performance of students at Placement Interviews, Group Discussions and other recruitment exercises.

DISCUSSION OF AUDIO-VISUAL MATERIALS

RESUME / REPORT PREPARATION / LETTER WRITING

Structuring the resume / report - Letter writing / Email Communication - Samples.

2. PRESENTATION SKILLS:

Elements of effective presentation – Structure of presentation - Presentation tools – Voice Modulation – Audience analysis - Body language – Video samples

3. SOFT SKILLS:

Time management – Articulateness – Assertiveness – Psychometrics – Innovation and Creativity - Stress Management & Poise - Video Samples

4. GROUP DISCUSSION:

Why is GD part of selection process ? - Structure of GD – Moderator – led and other GDs - Strategies in GD – Team work - Body Language - Mock GD - Video samples

5. INTERVIEW SKILLS:

Kinds of interviews – Required Key Skills – Corporate culture – Mock interviews-Video samples.

1. Resume / Report Preparation / Letter writing: Students prepare their (2) own resume and report.

2. Presentation Skills: Students make presentations on given topics.

3. Group Discussion: Students participate in group discussions

TEXT BOOKS


REFERENCES


The English MA at DMU is taught by internationally renowned staff with cutting edge research in medieval manuscripts, Shakespeare, screen adaptations and early modern printing. Find out more. The aims of the course are to prepare the groundwork for the final dissertation and to enable you to present and receive feedback from your peers. You will produce a research proposal and critical review of relevant literature. You will also produce a case study in which the methodology and contextual research used in the proposal and critical review are tested. MA English or Master of Arts in English is a 2-year post-graduate course in English & literature studies. It is considered as one of the most demanded courses in terms of career and personal growth. It covers subjects such as English literary studies, criticism, pedagogy, theories, etc, along with the Prose, Poetry, and Drama. ALERT: JMI University has extended the last date to apply for the entrance exam to June 16 due to COVID™19. JNUEE 2020 last date to apply has been extended to June 15, 2020. The minimum eligibility for applying for MA English admission is a minimum of 50% aggregate or MA English Studies is a consecutive two-year full-time course (or four-year part-time course) with a total of 120 ECTS points (60 ECTS/30 ECTS points per academic year). The course is fully modularised. The highlights of the cultural calendar in Erlangen include the Hörkunstfestival (acoustic art festival), International Comic Salon, Figurentheater-Festival (puppet theatre festival), Poetenfest (poetry festival), and the theatre and performance festival “ARENA” of the young arts”. A wide range of cultural institutions open their doors to visitors during the Blue Night in Nuremberg, and once every two years, the Long Night of Sciences gives the public a chance to take a look inside research institutions in Erlangen, Nuremberg, and Fürth.