

## **DEBRA THANA SAHID KSHUDIRAM SMRITI MAHAVIDYALAYA**

### **Proposed Syllabus for the Post-Graduate Courses in English**

The Dept. of English Debra Thana Sahid Kshudiram Smriti Mahavidyalaya is offering M.A.Course in English under the Semester CBCS system with the following syllabus.

The syllabus assumes in the students an interest in higher learning and aims at equipping them for an academic career. This syllabus has been framed keeping in mind the recommendations of the CDC regarding various emerging areas in English Studies.

The Post graduate programme in this system will be divided into 18 (eighteen) core courses (of 50 marks each) and 2 (two)Extra-Departmental courses and will consist of Four Semesters to be covered in two years: the First and the Second Semesters in the first year, and the Third and the Fourth in the second year. For each course: Total marks: 50 (Theoretical Exam: 40; Internal Assessment: 10). We offer two extra-departmental courses as a part of Choice Based Credit System (CBCS) one each in the Second Semester (Course No 204) and in the Third Semester (Course No 304).

Each course is divided into three units. Objective questions of 2 marks each will be set on texts from all three units, of which an examinee will have to answer any 5 ( $5 \times 2 = 10$ ). Total number of objective questions will be 7. Short answer type/Explanation/Commentary questions of 5 marks each will be set on texts from all three units, of which an examinee will answer any 2 ( $5 \times 2 = 10$ ). Total number of Short answer type/Explanation/Commentary questions will be 4. Essay type questions of 10 marks each will be set on texts from all three units, of which an examinee will answer any 2 ( $2 \times 10 = 20$ ). Total number of objective questions will be 4.

In the 4<sup>th</sup> Semester Courses 402 and 403 will consist of 2 optional papers each and Course 404, of 3 optional papers. A candidate will choose one optional paper for each of these courses.

## COURSE STRUCTURE OF M. A. IN ENGLISH

Semester	CourseNo.	CourseTitle	FullMarks	Credit
<b>I</b>	<b>101</b>	<b>POETRY 1 (MEDIEVAL TO PRE-ROMANTIC)</b>	<b>50</b>	<b>6</b>
	<b>102</b>	<b>DRAMA I (MEDIEVAL TO ROMANTIC)</b>	<b>50</b>	<b>6</b>
	<b>103</b>	<b>FICTIONAL AND NON-FICTIONAL PROSE-18<sup>th</sup>&amp; 19<sup>th</sup> CENTURIES</b>	<b>50</b>	<b>6</b>
	<b>104</b>	<b>POETRY II (19<sup>th</sup> CENTURY)</b>	<b>50</b>	<b>6</b>
	<b>105</b>	<b>FIELD SURVEY &amp; DOCUMENTATION OF DALIT &amp; CULTURAL TEXTS</b>	<b>50</b>	<b>6</b>
		<b>Total</b>	<b>250</b>	<b>30</b>
<b>II</b>	<b>201</b>	<b>DRAMA II (19<sup>th</sup>&amp; 20<sup>th</sup> CENTURIES)</b>	<b>50</b>	<b>6</b>
	<b>202</b>	<b>FICTIONAL &amp; NON-FICTIONAL PROSE II (19<sup>th</sup>&amp; 20<sup>th</sup> CENTURY TEXTS)</b>	<b>50</b>	<b>6</b>
	<b>203</b>	<b>POETRY III (19<sup>th</sup>&amp; 20<sup>th</sup> CENTURY TEXTS)</b>	<b>50</b>	<b>6</b>
	<b>C-204</b>	<b>LANGUAGE &amp; COMMUNICATIVE SKILLS (CBCS)</b>	<b>50</b>	<b>4</b>
	<b>205</b>	<b>SHAKESPEARE</b>	<b>50</b>	<b>6</b>
		<b>Total</b>	<b>250</b>	<b>28</b>
<b>III</b>	<b>301</b>	<b>TBD</b>	<b>50</b>	<b>6</b>
	<b>302</b>	<b>TBD</b>	<b>50</b>	<b>6</b>
	<b>303</b>	<b>TBD</b>	<b>50</b>	<b>6</b>
	<b>C-304</b>	<b>TBD</b>	<b>50</b>	<b>4</b>
	<b>305A</b>	<b>TBD</b>	<b>50</b>	<b>6</b>
		<b>Total</b>	<b>250</b>	<b>28</b>
<b>IV</b>	<b>401</b>	<b>TBD</b>	<b>50</b>	<b>6</b>
	<b>402</b>	<b>TBD</b>	<b>50</b>	<b>6</b>
	<b>403</b>	<b>TBD</b>	<b>50</b>	<b>6</b>
	<b>404</b>	<b>TBD</b>	<b>50</b>	<b>6</b>
	<b>405A</b>	<b>TBD</b>	<b>50</b>	<b>6</b>
		<b>Total</b>	<b>250</b>	<b>30</b>
		<b>ALLTOTAL</b>	<b>1000</b>	<b>116</b>

The Post Graduate course is of total 1000 marks. The course is divided into four semesters. Each paper carries 50 marks. Theory—40 and Internal Assessment—10. There are two CBCS papers in Semester II (204) and Semester III (304) (#TBD=To be Decided)

# SEMESTER I

**Course No: 101: Poetry I (Medieval to Pre-Romantic) 50 marks (5 credits)**

## **Course Outcome:**

After the completion of this course the students will be able to:

1. Understand key concepts of medieval and pre-romantic poems included in the syllabus
2. Become acquainted with the spirit of the middle ages and the pre-Romantic period as reflected through certain poetic texts.
3. Account for the role of context(s) in the production, reception, and transmission of major literary works till the 18th century.
4. Engage analytically with existing criticism and interpretations of pre-Romantic poetry, and work independently on practical as well as theoretical problems of literary analysis and interpretation

## **Course Details:**

**Unit 01:** Spenser: *The Faerie Queene Bk I*,

Shakespeare's sonnets

Nos. 29, 30, 55, 60, 65, 116, 129, 134, 138, 144

**Unit 02:** Donne: "The Canonization", "The Extasie", Milton: *Paradise Lost* Book IV

**Unit03:** Blake: From *Songs of Innocence* and *Songs of Experience*:

"The Shepherd", "The Chimney Sweeper", "Laughing Song", "The Divine Image", "The Chimney Sweeper", "A Divine Image", "The Sick Rose", "The Garden of Love"

Dryden: *Absalom and Achitophel*

**Recommended Readings:**

Bloom, Harold. *The Anxiety of Influence*. OUP, 1997.

Bush, Douglas: *Mythology and the Renaissance Tradition in English Poetry*.

U of Minnesota Press, 1932.

Craig, Hardin: *The Enchanted Glass: The Elizabethan Mind in Literature*. OUP, 1936.

Empson, William: *Seven Types of Ambiguity*. Chatto and Windus, 1949.

Greenblatt, Stephen. *Renaissance Self-fashioning: from More to Shakespeare*. U of Chicago Press, 2005.

Hill, Christopher: *Milton and the English Revolution*. Verso, 2020.

Jack, Ian. *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*. Clarendon Press, 1952.

Knight, G. Wilson. *The Mutual Flame: On Shakespeare's Sonnets and the Phoenix and the Turtle*. Taylor & Francis, 2002.

Lewis C. S.: *The Discarded Image*. Cambridge UP, 1970.

Wiley, Basil: *The Seventeenth century Background: Studies in the Thought of the Age in Relation to Poetry and Religion*. Columbia UP, 1962.

**Course No: 102: Drama I (Medieval to Romantic)50 marks (5credits)**

**Course outcome:**

After the completion of this course the students will be able to:

1. Understand key concepts of drama-texts included in the syllabus.
2. Refer to relevant contemporary literary theories.
3. Demonstrate conceptual and textual understanding in tests and exams
4. Prepare and present papers, and address the questions asked.
5. Contest in competitive examinations—written and interactive—related to teaching at all levels.

**Course Details:**

**Unit 01:** *Everyman*; Marlowe: *Doctor Faustus*

**Unit 02:** Shakespeare: *King Lear*, *The Tempest*

**Unit 03:** Congreve: *The Way of the World*; Goldsmith: *She Stoops to Conquer*

**Recommended Readings:**

Beadle, Richard, ed. *The Cambridge Companion to Medieval English Theatre*. Cambridge UP, 1994.

Bentley, G. E. *The Jacobean and Caroline Stage*. Vol. 1-7. Clarendon Press, 1949.

Cassirer E., P. O. Kristeller and J.H. Randall, eds. *The Renaissance Philosophy of Man: Selections in Translation*. U of Chicago Press, 1948.

Chambers, E. K. *William Shakespeare: A Study of Facts and Problems*, Vol. II. Clarendon Press, 1930.

Grazia, Margreta de and Stanley Wells: *The New Cambridge Companion to Shakespeare*. Cambridge UP, 2010.

L. C. Knights: *Drama and Society in the Age of Jonson*. Methuen, 1977.

Marilyn, Butler. *Romantics, Rebels and Reactionaries: English Literature and Its Background, 1760-1830*. OUP, 1982.

Rowse, Alfred Leslie. *The Elizabethan Renaissance: The Cultural Achievement*, Vol. 2. Ivan R. Dee, 2000.

Wells, Stanley, ed. *The Cambridge Companion to Shakespeare Studies*. Cambridge UP, 1991.

Williams, Raymond: *The Country and the City*. OUP, 1973.

**Course No: 103:**

**50 marks (5credits)**

**Fictional and Non-fictional Prose – 18<sup>th</sup> and 19<sup>th</sup> Centuries**

**Course Outcome:**

After the completion of this course the students will be able to:

1. Understand key concepts of 18th and 19th century fictional and non-fictional prose writings included in the syllabus.
2. Account for the role of context(s) in the production, reception, and transmission of major literary works of the Romantic and Victorian ages
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Contest in competitive examinations—written and interactive—related to teaching at all levels.

**CourseDetails:**

**Unit 01:** Defoe: *Robinson Crusoe*; Fielding: *Tom Jones*

**Unit 02:** Dickens: *Great Expectations*; Hardy: *Tess of the D'urbervilles*

**Unit 03:** Addison: *Coverley Papers* — selections; Dr. Johnson: *Life of Cowley*

### **Recommended Readings:**

Abbott, H. Porter: *The Cambridge Introduction to Narrative*. Cambridge UP, 2002.

Clifford, James, ed. *Eighteenth-century Literature: Modern Essays in Criticism*.  
OUP, 1959.

Sambrook, James: *The Eighteenth Century: The Intellectual and Cultural Context of  
Literature 1700-1789*. Routledge, 2013.

Trevelyan, G. M. *English Social History - A Survey of Six Centuries – Chaucer to Queen Victoria*.  
Longmans, Green & Co., 1945.

Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. U of California P,  
1965.

Young, G. M. *Victorian England: Portrait of an Age: Exploring the Rich tapestry of Victorian  
society, politics, and culture*. Good Press, 2021.



**Course Outcome**

After the completion of this course the students will be able to:

1. Gain knowledge of representative texts of Romantic poetry.
2. Become acquainted with the spirit of the Victorian age as reflected through certain poetic texts.
3. Account for the role of context(s) in the production, reception, and transmission of major literary works of the Romantic and Victorian ages
4. Engage analytically with existing criticism and interpretations of 18th and 19th century poetry, and work independently on practical as well as theoretical problems of literary analysis and interpretation

**Course Details:**

**Unit 01:** Wordsworth: *Prelude BKI*, Coleridge: “The Rime of the Ancient Mariner”, Keats: Introduction to *The Fall of Hyperion*, “Ode on a Grecian Urn”

**Unit 02:** Browning: “Fra Lippo Lippi”, “Andrea del Sarto”, Tennyson: *In Memoriam* (Selections)

**Unit 03:** Matthew Arnold: “The Scholar Gypsy”, Hopkins: “Felix Randal”, “The Windhover”, “I wake and feel”, “Thou art Indeed Just, Lord”

**Recommended Readings:**

Bowra, Cecil Maurice: *The Romantic Imagination*. OUP, 1961.

Curran, Stuart: *The Cambridge Companion to British Romanticism*. Cambridge UP, 2010.

Ford, Boris, ed. *The New Pelican Guide to English Literature*, Vol. 5. Penguin Books, 1961.

Gilmour, Robin: *The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830–1890*. Longman, 1993.

Hobsbawm, Eric J. *The Age of Revolution: 1789–1848*. New American Library, 1962.

**Course No:105: Field Survey and Documentation of Dalit and Tribal Cultural Texts 50 marks (5 credits)**

Folklore studies, also known as folkloristics, and occasionally tradition studies or folk lifestudies in the United Kingdom, is the branch of anthropology devoted to the study of folklore. This term, along with its synonyms, gained currency in the 1950s. Folklore is inclusive of stories, music, dance, legends, oral history, proverbs, jokes, popular beliefs, customs, and so forth within a particular population comprising the traditions (including oral traditions) of a particular culture, subculture, or group. In addition, folklore encompasses medical, supernatural, religious, and political belief systems as an essential, often unspoken, part of expressive culture. Materials from folklore have at all times been employed in sophisticated written literature. Folk drama, folk songs and folktales have been of special importance for later written literature. Students will visit the places where indigenous communities live. They will document samples of folk drama, folktales and folksongs from the community elders, translate them into English and digitize the audio-visual recorded materials. Critical concepts in literary and cultural studies: folkloristics, regional ethnology, folk life, folklorism, folk dances, folk-beliefs and popular religion, proverbs, riddles, myths, folktales, legends, epics, games, orality, time and memory, nativism.

Methodology: Ethnographic Research method, Oral History method, Interview method, ICT method, Cultural Cartographic method and Archival Research method.

**Course Outcome:**

After the completion of this course the students will be able to:

1. Document and analyse the oral literary tradition of Dalit and Tribal communities
2. Translate published specimens of local literature into English.
3. Express Concepts through Writing
4. Demonstrate conceptual and textual understanding in tests and exams
5. Carry out an independent research project under supervision, in accordance with applicable norms for literary research

### **Recommended Readings:**

Dorson, Richard M, Ed. *Folklore and Folklife; An Introduction*. U of Chicago P, 1972.

Georges, Robert A and Michael Owen Jones. *Folkloristics: An Introduction*. Indiana UP, 1995.

Griffin, Gabriele, ed. *Research Methods for English Studies*. Edinburg UP, 2013.

Hammersley, Martyn. *Reading Ethnographic Research: A Critical Guide*. Routledge, 1998.

Propp, Vladimir. *Morphology of the Folktale*. U of Texas P, 1968.

Thompson, Stith. *Motif-Index of Folk-Literature: A Classification of Narrative Elements in Folktales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends*, Vol. 1. Indiana UP, 1955.

----- . *The Folktale*. U of California P, 1946.

As this course is a field-based project-oriented learning experience, there are no unit divisions and assignments of texts. The evaluation will be done on the basis of the submitted project dissertations and students' presentations on the project. Certain number of classes will also be conducted to explain the key concepts of folklore and other important issues related to the documentation, translation and digitization of the recorded folkloric materials.

## SEMESTER II

**Course No: 201: Drama II (19<sup>th</sup> and 20<sup>th</sup> Centuries)**

**50marks(5credits)**

### **CourseOutcome:**

After the completion of this course the students will be able to:

1. Understand keyconcepts of 19th and 20th century drama-texts included in the syllabus.
2. Refer to relevant contemporary literary theories
3. Express concepts through writing
4. Prepare and present papers, and address the questions asked.
5. Contest in competitive examinations—written and interactive—related to teaching at all levels

### **CourseDetails:**

**Unit01:** Wilde:*TheImportanceofBeingEarnest*, Galsworthy: *Justice*

**Unit02:** Ibsen: *ADoll'sHouse*, Eliot: *MurderintheCathedral*

**Unit03:** HaroldPinter: *TheBirthdayParty*, Stoppard: *RosencrantzandGuildensternareDead*

### **RecommendedReadings:**

MartinEsslin: *TheatreoftheAbsurd*

B.W, Downs : *Ibsen : The Intellectual Background* CUP

James McFarlane (ed) *The Cambridge Companion to Ibsen*

Allen Tate, (ed). *T. S. Eliot: The Man and His Work*.

**Course No: 202:**

**50 marks (5 credits)**

**Fictional and Non-fictional Prose II (19<sup>th</sup> and 20<sup>th</sup> Century Texts)**

**Course Outcome:**

After the completion of this course the students will be able to:

1. Gain first-hand knowledge of representative 19th and 20th century fictional and non-fictional prose pieces.
2. Become acquainted with influential criticism of and commentary on 19th and 20th century fictional and non-fictional prose pieces.
3. account for the role of context(s) in the production, reception, and transmission of major literary works of the Victorian and Modern ages
4. Express Concepts through Writing
5. Demonstrate conceptual and textual understanding in tests and exams

**Course Details:**

**Unit 01:** Arnold: *Culture and Anarchy*—selections, Strachey: *Eminent Victorians*—*Florence Nightingale*

**Unit 02:** Conrad: *Heart of Darkness*, Lawrence: *Sons and Lover*

**Unit 03:** Virginia Woolf: *To the Lighthouse*/James Joyce: *Portrait of the Artist as a Young Man*

**Recommended Readings:**

J. H. Buckle: *The Victorian Temper: A Study in Literary Culture.*

Leon Edel: *The Psychological Novel.*

Robert Humphrey: *Stream of Consciousness and the Modern Novel.*

Maurice Beebe: *Ivory Towers and Sacred Founts: The Artist as Hero in Fiction from Goethe to Joyce*

Michael Levenson (ed): *The Cambridge Companion to Modernism.*

Harold Bloom: *Figures of Capable Imagination.*

Frank Kermode: *The Sense of an Ending: Studies in the Theory of Fiction.*

**Course No: 203: Poetry III (19<sup>th</sup>& 20<sup>th</sup>Century Texts) 50 marks (5 credits)**

**Course Outcome:**

After the completion of this course the students will be able to:

1. Understand the avant-garde forms of literary expression and their departures from earlier forms of representation.
2. Develop an understanding of the various forms of critique of modernity that evolved in England (and Europe) in the course of the 20th century
3. Gain awareness of new disciplines/areas of inquiry that decisively influenced European art and literature in the 20th century.
4. Express Concepts through Writing
5. Demonstrate conceptual and textual understanding in tests and exams

**Course Details:**

**Unit 01:** Yeats: “Sailing to Byzantium”, Owen: “Spring Offensive”

**Unit 02:** Auden: “Musee des Beaux Arts”, Dylan Thomas: A Refusal to Mourn the Death by Fire of a Child in London’

**Unit 03:** Larkin: “Whitsun Weddings”, Ted Hughes: ‘Crow’ (Selections)

**Recommended Readings:**

Julian Symons: *The Thirties*.



Samuel Hynes: *The Auden Generation*.

Donald Davie: *Under Briggflatts: A History of Poetry in Great Britain: 1960-1988*

**Course No: C-ENG 204: Language and Communicative Skills (CBCS)50 marks (4 credits)**

**CourseOutcome:**

After the completion of this course the students are able to:

1. Understand and apply knowledge of human communication and language processes as they occur in various contexts.
2. Effectively communicate or express themselves in English either verbally or in written form
3. Develop knowledge, skills, and judgment around human communication that facilitate their ability to work collaboratively with others.
4. Demonstrate positive group communication exchanges.
5. Use current technology related to the communication field.
6. Effectively compete in the job market.

**Course Details:**

Unit -1: Phonetics

Organs of Speech

Vowels and Consonants

Diphthong

Transcription and the International Phonetic Alphabet

Syllables

Word Stress and Intonation

Word Formation

## **Unit – 2: English Grammar and Usage**

Parts of Speech

Grammar and Usage: Acceptability and Unacceptability

Words and Sentences

### **Subject-Verb Agreement**

Syntax

## **Unit -3:Academic Writing**

Paraphrasing and Summary

Note-making and Note-taking

Business Communication

Skimming and Scanning Texts

### **Recommended Readings:**

*The Study of Language* by Yule George

*Elements of General Phonetics* by Abercrombie, D.

*An Introduction to the Pronunciation of English* by Gimson A.C.

*An Introduction to English Grammar* by S. Greenbaum

*English Grammar for Today* by Geoffrey Leech

*Modern English: A Book of grammar, Usage and Composition* by N. Krishnaswamy

*Academic Writing: A Handbook for International Students* by Stephen Bailey

*A Textbook of English Phonetics for Indian Students* by T. Balasubramanian

**CourseNo:205:Shakespeare(Theory:40marks;InternalAssessment:10marks)50**

**marks (5 credits)**

**CourseOutcome:**

After the completion of this course the students will be able to:

1. Appreciate the continuing relevance of Shakespeare's plays
2. Understand the times and theatre (including stage) when Shakespeare lived and worked in London.
3. Become acquainted with Shakespeare-criticism in understanding Shakespeare.
4. Refer to relevant contemporary readings of Shakespeare as well as relevant contemporary theory for a fresh reading of Shakespeare
5. Demonstrate conceptual and textual understanding in tests and exams

**CourseDetails:**

**Unit1:**BackgroundtoShakespeareandtheLife,TimeandStage:WesternandSub-continental stage responses (*Twelfth Night*)

**Unit2:***Hamlet*

**Unit3:**ShakespeareCriticism(TextualandCritical Romantic tradition: Coleridge/Lamb, 19<sup>th</sup>Century Tradition: Bradley/ Spurgeon

**Recommended Readings:**

E.K. Chambers: *William Shakespeare: A Study of Facts and Problems*.

Stanley Wells: *Cambridge Companion to Shakespeare Studies*.

Julia Briggs: *This Stage-Play World*.