

# ***Syllabi and Scheme of Examination***

*for*

## **MA English (Two-Year PG Degree Programme) (With effect from August, 2019)**



**University School of Humanities and Social Sciences  
Guru Gobind Singh Indraprastha University  
Dwarka, New Delhi - 110078**

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1. The revised course content and scheme of examination for MA (English) programme approved by the Board of Studies of USHSS in its 24<sup>th</sup> meeting held on 30<sup>th</sup> January, 2019 and 45<sup>th</sup> meeting of the Academic Council held on 19<sup>th</sup> March, 2019.
2. To be effective from August, 2019.

**University School of Humanities and Social Sciences**  
**MA English (Course Outline)**

**SEMESTER – I**

Sl. No.	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Theory</b>				L + T	L, T, P*
1	09601	HCS 601	British Novel	4+1=5	Lectures/Class Room Discussion/Self Study/Assignments
2	09603	HCS 603	Classical and Renaissance Poetry	4+1=5	Lectures/Class Room Discussion/Self Study/Assignments
3	09605	HCS 605	Shakespearean Drama	4+1=5	Lectures/Class Room Discussion/Self Study/Assignments
4	09607	HCS 607	American Novel	4+1=5	Lectures/Class Room Discussion/Self Study/Assignments
<b>Practical/Workshop</b>					
5	09651	HCS 651	Theatre	5	NUES/Lec-dems, Workshop, Rehearsal/Performance

\* Note: L = Lecture; T = Tutorial; P = Practical

In case of Practicals/Tutorials/Seminars, one credit would be equivalent to two hours of teaching.

**SEMESTER – II**

Sl. No	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Theory</b>				L + T	L, T, P
1	09602	HCS 602	European Novel	4+1=5	Lectures/Class Room Discussion/Presentations/Self Study/Assignments
2	09604	HCS 604	British Poetry	4+1=5	Lectures/Class Room Discussion/Self Study/Assignments
3	09606	HCS 606	American Poetry & Drama	4+1=5	Lectures/Class Room Discussion/Self Study/Assignments
4	09608	HCS 608	Contemporary Literary Theory	4+1=5	Lectures/Class Room Discussion/Self Study/Assignments
<b>Practical/Seminar</b>					
5	09652	HCS 652	Seminar	5	NUES/ Mentor-Students Deliberations/ Fortnightly Seminars/Presentations

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## SEMESTER – III

Sl. No	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Elective – I: (Any one from the following):</b>				L + T	L, T, P
1	09701	HCS 701	War Literature	4+1=5	Lectures/ Film Screenings and Discussions/Self Study/ Assignments
	09703	HCS 703	Narratives of Protest	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Elective – II (Any one from the following):</b>					
2	09705	HCS 705	Partition Writings-I	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09707	HCS 707	Life and Literature-I	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09709	HCS 709	Literature and World Cinema	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Elective – III (Any one from the following):</b>					
3	09711	HCS 711	Gender and Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09713	HCS 713	World Drama (from 1880 to 1945)	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09715	HCS 715	Indian Aesthetics and Theory-I	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Elective – IV (Any one from the following):</b>					
4	09717	HCS 717	Cultural Studies-I	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09719	HCS 719	African Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09721	HCS 721	Science Fiction-I	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Assignment/Term Paper</b>					
5	09751	HCS 751	Term Paper	5	NUES/ Written Assignment and Paper Writing

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## SEMESTER – IV

Sl. No.	Paper ID	Course Code	Title of the Course	Total Credits	Pedagogy
<b>Elective I (Any one from the following):</b>					
1	09702	HCS 702	Indian English Novel	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09704	HCS 704	Contemporary South Asian Fiction	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09706	HCS 706	World Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Elective –II (Any one from the following):</b>					
2	09708	HCS 708	Partition Writings-II	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09710	HCS 710	Life and Literature-II	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09712	HCS 712	Literature and Indian Cinema	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Elective –III (Any one from the following):</b>					
3	09714	HCS 714	Gender as Performance	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09716	HCS716	World Drama (1950s onwards)	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09718	HCS718	Indian Aesthetics and Theory–II	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Elective –IV(Any one from the following):</b>					
4	09720	HCS720	Cultural Studies-II	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09722	HCS722	African Diasporic Literature	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
	09724	HCS724	Science Fiction-II	4+1=5	Lectures/ Class Room Discussion/Self Study/ Assignments
<b>Dissertation</b>					
5	09752	HCS 752	Comprehensive Viva	5	NUES
6	09754	HCS 754	Field Study & Project	10	Individual & Group Activities under the supervision of the Teacher Mentor/ Project Supervisor

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## DISTRIBUTION OF CREDITS

Semester I	Semester II	Semester III	Semester IV	Total Credits
25	25	25	35	110

**Note:** For the award of PG degree in MA English the student shall have to earn **110 credits**.

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**MA (ENGLISH)**

**A. THE SCHEME OF EXAMINATION**

1. The student shall be evaluated for each paper on continuous basis through internal and external evaluations respectively.

2. The internal evaluation for each paper shall be for 25 marks as detailed below:

**Minor Exams (Theory Test)** = 20 marks

**Internal Assessment** = 5 marks

Through Classroom Performance &  
Assignments in each Theory Paper

TOTAL = 25 marks

3. The external evaluation for theory paper shall be based on end-term examination (as outlined in the detailed course content) carrying 75 marks.

4. The distribution of marks for the Practical Examination would be 40 : 60 (Internal : External).

5. Evaluation for NUES papers (HCS-651, HCS-652, HCS-751 & HCS-752 i.e. Theatre, Seminar, Term Paper, Comprehensive Viva) shall be based on periodic performance and would carry 100 marks each. The evaluation shall be done by a panel of teachers/experts constituted by the Dean.

6. The workshop from the theatre course (HCS-651) shall be held either on or off the campus and may be clubbed with the educational trip.

7. For HCS-754 (Field Study & Project) the students shall carry out an Individual or a Group Activity on a given area under the supervision of the Teacher Mentor/ Project Supervisor. The problem would be assigned at the beginning of the semester. The progress of the project shall be continuously monitored by the supervisor and would be evaluated at the end of the semester by a panel of internal and external examiners through presentations and viva-voce examination for 100 (40 internal + 60 external) marks.

8. The school shall be sending the students periodically for art, literary and culture appreciation workshops/trips during the tenure of the programme to supplement teaching, especially in courses like HCS-707, HCS-710, HCS-715, HCS-718, HCS-651 & HCS-652, and HCS-751 & HCS-752.

9. Minimum credits required for the award of degree shall be 110.

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## **B. INSTRUCTIONS FOR PAPER SETTING/SETTER (END SEMESTER EXAMINATION)**

1. **Five questions in all, with internal choice, will be set in each paper.** The student shall be required to attempt all the five questions.
2. Each question shall carry 15 marks.
3. Questions No. 1 to 4 shall be essay type questions from each of the four units of the course content and shall have internal choice.
4. Question No. 5 would also be essay type with internal choice. It would cover all the four units and would test the comprehensive/comparative understanding of the text/s in a particular course/domain.
5. The Question Papers must be set so as to achieve the objectives laid down for the course.
6. Guidelines for setting papers would be sent to the External Examiners/Paper Setters.

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**MA English  
SEMESTER-I**

**Paper Code: HCS-601**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: British Novel**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce the students to major trajectories of British Novel; to enable the students to understand, critically engage with and interrogate novel as a literary genre; to discuss novel as a historical, cultural and ideological narrative.

**Course Content**

**Unit I:**

Daniel Defoe – *Moll Flanders*

**Unit II:**

Jane Austen – *Northanger Abbey*

**Unit III:**

Thomas Hardy – *Jude the Obscure*

**Unit IV:**

DH Lawrence – *The Rainbow*

**Recommended Readings**

1. Allen, Walter. *The English Novel*. Penguin, 1958.
2. Blamires, Harry. *A Short History of English Literature*. Routledge, 2003.
3. Eagleton, Terry. *The English Novel: An Introduction*. Blackwell, 2005
4. Forster, E.M. *Aspects of the Novel*. Penguin, 1970.
5. Leavis, F.R. *The Great Tradition*. New York University Press, 1963
6. Watt, Ian. *The Rise of the Novel*. Chatto and Windus, 1957

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**MA English  
SEMESTER- I**

**Paper Code: HCS-603**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Classical and Renaissance Poetry**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce the students to major trajectories of Classical poetry; to enable the students to understand, critically engage with and interrogate various poetic works, poets and their credos within the literary and extra-literary contexts.

**Course Content**

**Unit I:**

- (a) Kalidasa – *Meghdoot* (Part I) (Translated by C. John Holcombe)
- (b) Kabir – “Haman Hai Ishq Mastana”, “Jheeni Jheeni Beeni Chadariya”, “Jhagda Ek Nabedo Ram”, “Ek Achambha Dekho Re Bhai”, “Sakhis” (“Gurudev Ko Ang”)

**Unit II:**

- (a) Rabia – “Die Before You Die”, “If I Adore You”, “In My Soul”
- (b) Rumi – “Moving Water”, “Light Breeze”, “Only Breath”
- (c) Omar Khayyam – *The Rubaiyyat* (Part I to X)

**Unit III:**

- (a) Homer – *Odyssey* Book I (Translated by Butler)
- (b) Dante – *Inferno* Canto 1 to 4 (Translated by H.W. Longfellow)

**Unit IV:**

- (a) Donne – “Ecstasy”, “Batter My Heart”, “Canonization”
- (b) Milton – “Invocation to Urania”, “On Man’s First Disobedience”, “Lycidas”
- (c) Dryden – *MacFlecknoe*

**Recommended Readings**

- 1) Chittick, William C. *Sufism: A Short Introduction*. Oxford UP, 2010.
- 2) Daiches, David. *A Critical History of English Literature*. Supernova Publishers, 2010
- 3) Eagleton, Terry. *How to Read a Poem*. Blackwell, 2006.
- 4) Lewis, F.R. *New Bearings in English Poetry: A Study of Contemporary Situation*. Penguin Books, 1963.
- 5) Sanders, Andrew. *The Short Oxford History of English Literature*. Clarendon Press, 1994.
- 6) Schimmel, Annemarie. *Mystical Dimensions of Islam*. Sang-e-Meel, 2006.

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**MA English  
SEMESTER- I**

**Paper Code: HCS-605**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Shakespearean Drama**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce the students to major trajectories of Shakespearean Drama; to enable the students to understand, interrogate and critically engage with the literary and extra-literary aspects of Shakespearean Drama.

**Course Content**

**Unit I:**

*Henry IV, Part I*

**Unit II:**

*The Tempest*

**Unit III:**

*King Lear*

**Unit IV:**

*Antony and Cleopatra*

**Recommended Readings**

- 1) Bradley, AC. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Penguin, 1991.
- 2) Elam, Keir. *The Semiotics of Theatre and Drama*. Routledge, 2002.
- 3) Evans, G. Blakemore, ed. *Elizabethan-Jacobean Drama: The Theatre in Its Time*. New Amsterdam Books, 1998.
- 4) Sanger, Keith. *The Language of Drama*. Routledge, 2001.

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**MA English  
SEMESTER- I**

**Paper Code: HCS-607**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: American Novel**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To help students understand, appreciate and critique the characteristic features of modern American fiction.

**Course Content**

**Unit I:**

Nathaniel Hawthorne – *The Scarlet Letter*

**Unit II:**

F. Scott Fitzgerald – *The Great Gatsby*

**Unit III:**

John Steinbeck – *Grapes of Wrath*

**Unit IV:**

Toni Morrison – *Beloved*

**Recommended Readings**

1. Alberti, John, ed. *The Heath Anthology of American Literature*. Fifth Edition. Houghton Mifflin Company, 2006.
2. Baym, Mina, ed. *The Norton Anthology of American Literature* (Seventh Edition). W. W. Norton & Co., 2007.
3. Ford, Boris. ed., *The New Pelican Guide to English Literature, Vol 9-American Literature*. Penguin Books, 1988.
4. Jones, Bessie W. and Vinson, Audrey L. *The World of Toni Morrison: Explorations in Literary Criticism*. Kendall/Hunt, 1985.
5. Hassan, Ihab. *Contemporary American Literature, 1945-1972: An Introduction*. Ungar, 1973.
6. Hassan, Ihab. *Radical Innocence: Studies in the Contemporary American Novel*. Princeton University Press, 1961.
7. Kiernan, Robert F. *American Writing Since 1945: A Critical Survey*. Ungar, 1983.

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**MA English  
SEMESTER- I**

**Paper Code: HCS-651**

**Nomenclature of the Paper: Theatre**

**Total Credits: 10**

**Mode of Exam: NUES**

**Total Marks 100**

**Objectives:** To sensitize the students about theatre and stagecraft as a tool of inter-personal, intercultural, oral communication and personality development; to develop insights into human values and relationships through acting, introspection and interaction; to enable students to understand the intricacies of 'drama' through its adaptation into stage performance.

**Pedagogy:** The Theatre and Personality Development lecture-demonstrations, workshop/training would be conducted in such a way as to:

1. Showcase the importance of theatre as a potent medium of culture, communication, human values, ethics and personality development.
2. Help students understand and imbibe the tools and language of stagecraft and stage management.
3. Hone up their dramatic potentials through acting styles – realistic, method, stylized, improvisations etc.
4. Help them explore and develop an understanding of human character, psychology and relationships.
5. Understand character and the context, and space & time dynamics
6. Training in the nuances of voice modulation and speech, throw, pitch, body and paralanguage, i.e., to hone up their oral communication and presentation skills through theatrical situations.
7. Help in the conception and visualization of dramatic potentials through aesthetics of sound/silence and visuals, adaptations and script writing.
8. Help imbibe the nuances of social relationships through theatre and allied interactive situations.
9. Help understand and imbibe the nuances of literary forms and structures of feeling through readings, recitations and dialogues.
10. Help imbibe the ethos and ethics of individual responsibility and collective team-work, group leadership and professional management of human resources.
11. Augment personality development through acting, visualization and concept augmentation skills

**Evaluation:** Students would be required to participate in theatre and personality development lecture-cum-demonstration sessions and workshops. They would be required to undertake skill enhancement related activities geared towards imparting practical acting, visualization and concept augmentation skills. They would also be required to undertake creative activities like adaptation and script writing. The activities carried out under various practical modules/workshop would be evaluated by a panel of internal and external examiners for 40 and 60 marks respectively at the end of the semester based on practical demonstration of theatre or allied activities, presentations and viva-voce examination for 100 marks.

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**MA English  
SEMESTER- II**

**Paper Code: HCS-602**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: European Novel**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce the students to major trajectories of European Novel; to enable the students to understand, critically engage with and interrogate novel as a literary genre; to discuss novel as a historical, cultural and ideological narrative.

**Course Content**

**Unit I:**

Fyodor Dostoevsky – *Notes from Underground*

**Unit II:**

Emile Zola – *Thérèse Raquin*

**Unit III:**

Albert Camus – *The Stranger*

**Unit IV:**

Bernhard Schlink – *The Reader*

**Recommended Readings**

1. Bartram, Graham et al (ed.). *The Cambridge Companion to the Modern German Novel*. Cambridge University Press, 2004.
2. Hughes, Edward J (ed). *The Cambridge Companion to Camus*. Cambridge University Press, 2007.
3. Jones, Malcolm V, and Miller, Robin F. (ed) *The Classic Russian Novel*. Cambridge University Press, 1998.
4. Kaplan, Alice. *Looking for the Stranger: Albert Camus and the Life of a Literary Classic*. University of Chicago Press, 2016.
5. Pascal, Roy. *The German Novel: Studies*. Manchester University Press, 1956.

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**MA English  
SEMESTER- II**

**Paper Code: HCS-604**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: British Poetry**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce the students to major trajectories/works of British poetry; to enable the students to critically interrogate canonical texts within the broader spectrum of literary studies.

**Course Content**

**Unit I:**

- (a) Blake – “Tyger”, “London”
- (b) Wordsworth – “Tintern Abbey”, “Intimations of Immortality”, “Lucy”
- (c) Keats – “Ode on a Grecian Urn”, “To Autumn”

**Unit II:**

- (a) Tennyson – “Crossing the Bar”, “The Charge of the Light Brigade”
- (b) Browning – “Fra Lippo Lippi”, “My Last Duchess”
- (c) Arnold – “Dover Beach”, “Forsaken Merman”

**Unit III:**

- (a) Eliot – “The Wasteland”
- (b) Yeats – “The Second Coming”, “Among School Children”
- (c) Auden – “Archaeology”, “In Memory of WB Yeats”

**Unit IV:**

- (a) Dylan Thomas – “Do Not Go Gentle into That Good Night”
- (b) Seamus Heaney – “Digging”, “Blackberry-Picking”
- (c) Ted Hughes – “The Thought-Fox”, “Jaguar”

**Recommended Readings**

- 1) Blamires, Harry. *A Short History of English Literature*. Routledge, 2003.
- 2) Bradbury, Malcolm and James McFarlane. *Modernism: A Guide to European Literature (1890-1930)*. Penguin, 1978.
- 3) Ellman Richard and C. Fidelson, eds. *The Modern Tradition: Background of Modern Literature*. OUP, 1965.
- 4) Fraser, G.S. *The Modern Writer and His World*. Penguin Books, 1964.
- 5) Nichollas, Peter. *Modernisms: A Literary Guide*. Palgrave Macmillan, 2009.

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**MA English  
SEMESTER- II**

**Paper Code: HCS-606**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: American Poetry and Drama**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To help students understand, appreciate and critique the polyphonic voices that constitute American literary imagination; to help students understand, appreciate and critique the characteristic features of Modern American Literature through its Poetry and Drama.

**Course Content**

**Unit I:**

- (a) Walt Whitman – “Crossing Brooklyn Ferry,” “I Hear America Singing,” “Song of Myself” (Sections 1, 2, 6 and 52)
- (b) Robert Frost – “Mending Wall,” “Design,” “Two Tramps in Mud Time,” “Home Burial”
- (c) Maya Angelou – “When I Think about Myself,” “On the Pulse of Morning,” “A Brave and Startling Truth,” “Touched by an Angel”

**Unit II:**

- (a) Wallace Stevens – “The Snow Man,” “A High-Toned Old Christian Woman,” “The Emperor of Ice-Cream”
- (b) Theodore Roethke – “My Papa's Waltz,” “I Knew A Woman,” “In A Dark Time,” “The Bat”
- (c) Allen Ginsberg – “Howl,” “A Supermarket in California”

**Unit III:**

Edward Albee – *Who's Afraid of Virginia Woolf?*

**Unit IV:**

Arthur Miller – *Death of a Salesman*

**Recommended Readings**

1. Alberti, John, ed. *The Heath Anthology of American Literature*. Houghton Mifflin Company, 2006.
2. Baym, Mina, ed. *The Norton Anthology of American Literature* (Seventh Edition). W. W. Norton & Co., 2007.
3. Bigsby, C.W.E. *A Critical Introduction to Twentieth Century American Drama*, 3 vols, CUP, 1982/84/85.
4. Henderson, Stephen, ed. *Understanding the New Black Poetry*. William Morrow, 1973.
5. Kiernan, Robert F. *American Writing since 1945: A Critical Survey*. Ungar, 1983.
6. Stepanchev, Stephen. *American Poetry since 1945: A Critical Survey*. Harper and Row, 1965.

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**MA English**  
**SEMESTER- II**

**Paper Code: HCS-608**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Contemporary Literary Theory**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce students to emerging areas of literary theory and its interface with literature and culture; to enable students to approach, analyze and critique a given text from different critical perspectives.

**Course Content**

**Unit I: Psychoanalysis, Feminism**

1. Jacques Lacan – "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience"
2. Fiona Tolan – "Feminisms"

**Unit II: Structuralism, Post-structuralism**

1. Ferdinand de Saussure – "The Object of Study"
2. Roland Barthes – "The Death of the Author"

**Unit III: Marxism, Post-Colonialism**

1. Walter Benjamin – "The Work of Art in the Age of Mechanical Reproduction"
2. Edward Said – "Introduction" to *Orientalism*

**Unit IV: Deconstruction, Post-Modernism**

1. Jacques Derrida – "Letter to a Japanese Friend"
2. Jean Baudrillard – "The Precession of Simulacra" from *Simulacra and Simulation*

**Recommended Readings**

1. Badmington, Neil and Julia Thomas, eds. *The Routledge Critical and Cultural Theory Reader*. Routledge, 2008
2. Barry, Peter. *Beginning Theory*. Viva Books, 2010 (Third Edition).
3. Eagleton, Terry. *Literary Theory: An Introduction*. Blackwell, 1983/1996.
4. Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Wiley-Blackwell, 2005.
5. Lodge, David and Nigel Wood, eds. *Modern Criticism and Theory: A Reader*. Pearson Education, 2003.
6. Waugh, Patricia (ed). *Literary Theory and Criticism*. Oxford University Press, 2006.

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2. To be effective from August, 2019.



**MA English  
SEMESTER- II**

**Paper Code: HCS-652**

**Nomenclature of the Paper: Seminar**

**Total Credits: 5**

**Mode of Exam: NUES**

**Total Marks 100**

**Objectives:** To help students critically engage themselves with various aspects of literature and to hone their communicative skills through individual presentations and collective discussions in the form of periodic seminars and student-mentor interactions.

**The Conduct of Seminars:**

The seminar activity would be spread over the entire length of the semester. Students shall be required to make individual presentations on a chosen text/author/area fortnightly as per the notified schedule.

**Evaluation:**

Based on the student's performance and post-presentation interaction, each student shall be evaluated by a panel of teacher-mentors (40 marks) and the external expert invited for the purpose (60 marks).

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2. To be effective from August, 2019.

**MA English  
SEMESTER- III**

**Paper Code: HCS-701**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: War Literature**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce students to the modern genre of the war novel, short story and poetry; to sensitize students about the horrors of war and its impact on society

**Course Content**

**Unit I: Poetry & War Diaries**

1. Makhdoom – “Jaane Wale Sipahi Se Pucho”
2. Rupert Brooke – “The Soldier”
3. Thomas Hardy– “Drummer Hodge”
4. Wilfred Owen – “Strange Meeting”, “Dulce et Decorum est Pro Patria Mori”
5. W.B. Yeats – “An Irish Airman Foresees his Death”
6. Siegfried Sassoon– “Everybody Sang”
7. Randall Jarrell – “The Death of the Ball Turret Gunner”
8. Richard Harding Davis – “Saw German Army Roll on Like Fog”
9. Ernie Pyle – “German Supermen up Close”
10. William L. Laurence – “A Mushroom Cloud”

**Unit II: Novel**

Erich Maria Remarque – *All Quiet on the Western Front*

**Unit III: Drama**

George Bernard Shaw – *Arms and the Man*

**Unit IV: Cinema**

David Lean – *The Bridge on the River Kwai*

**Recommended Readings**

1. Bergonzi, Bernard. *Heroes' Twilight: A Study of the Literature of the Great War*. Coward McCann, 1994.
2. Craig, David and Michael Egan. *Extreme Situations: Literature and Crisis from the Great War to the Atom Bomb*. Macmillan, 1979.
3. Fussell, Paul. *Wartime: Understanding and Behaviour in the Second World War*. Oxford University Press, 1990.
4. Lewis, Jon E. *The Mammoth Book of War Correspondents*. Robinson, 2011. Norton, 1994.
5. Wilson, Edmund. *Patriotic Gore: Studies in the Literature of the American Civil War* Norton, 1994.

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2. To be effective from August, 2019.

**MA English  
SEMESTER- III**

**Paper Code: HCS-703**  
**Lectures - 4, Tutorial- 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Narratives of Protest**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To understand and appreciate literature as an imaginative, ideological and discursive site of dissent, resistance and individual, social, psychological and political empowerment.

**Course Content**

**Unit I: Poetry**

1. Faiz Ahmed Faiz – "Speak" ("Bol Ke Lab Azad Hein Tere)," "Hum Dekhenge"
2. Namdeo Dhasal – "Man, You Should Explode"
3. Nirmala Putul – "Bitya Murmu ke Liye"
4. Paash – "The Most Dangerous Thing," "Every One Doesn't Have..."
5. Ramprasad Bismil – "Sarfaroshi ki Tamanna"
6. Fahmida Riaz – "Come Let Us Create a New Lexicon," "She Is a Woman Impure"
7. Siddalingaiah – "My People," "I Saw my Beloved"
8. Balachandran Chullikad – "Freedom," "A Labourer's Laughter"

**Unit II: Fiction**

1. Mahasweta Devi – "Draupadi"
2. Ambai – "Blackhorse Square"
3. Munshi Premchand – "The Shroud" ("Kafan")
4. Yogiraj Waghmar – "Explosion"

**Unit III: Cinema**

1. Govind Nihalani – *Aakrosh* (1982)
2. Neil Jordon – *Michael Collins* (1996)

**Unit IV: Drama**

Dario Fo – *Accidental Death of an Anarchist*

**Recommended Readings**

1. De Shazer, Mary. *A Poetics of Resistance*. University of Michigan Press, 1994.
2. Guha, Ranajit, ed. *A Subaltern Studies Reader 1986-1995*. OUP, 2000.
3. Harlow, Barbara. *Resistance Literature*. Methuen Publishing, 1987
4. Nancy A. Naples, ed. *Community Activism and Feminist Politics: Organizing Across Race, Class, and Gender*. Routledge, 1998.
5. Satchidanadan, K. (ed). *Signatures: One Hundred Indian Poets*. NBT, 2000.
6. wa Thiong'O, Ngugi. *Decolonising the Mind: The Politics of Language in African Literature*. Heinemann, 1986.

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2. To be effective from August, 2019.

**MA English  
SEMESTER- III**

**Paper Code: HCS-705**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Partition Writings-I**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To study Partition novel as a distinct subgenre within the sub-continental literary history; to analyze its aesthetics, ethics, politics and history with special reference to the problematic of identity, gender, memory and violence.

**Course Content**

**Unit I:**

Khushwant Singh – *Train to Pakistan*

**Unit II:**

Jyotirmoyee Devi – *The River Churning*

**Unit III:**

Joginder Paul – *Sleepwalkers*

**Unit IV:**

Intizar Hussain – *Basti*

**Recommended Readings**

1. Didur, Jill. *Unsettling Partition: Literature, Gender, Memory*, University of Toronto Press, 1965.
2. Hasan, Mushirul. *India's Partition: Process, Strategy and Mobilization*, OUP, 1997.
3. Murphy, Anne and Churnjeet Mahn, editors. *Partition and the Practice of Memory*, Palgrave Macmillan, 2017.
4. Ravikant, and Tarun Saint, editors. *Translating Partition: Studies in Culture and Translation*, Katha, 2001.
5. Zamindar, Vazira. *The Long Partition and the Making of Modern South Asia*. CUP, 2010.

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**MA English**  
**SEMESTER - III**

**Paper Code: HCS-707**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Life and Literature-I**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce students to the conceptual frameworks of irony, symbol, metaphor, mosaic, structure, form, and discourse with reference to philosophy, science and literature.

**Course Content**

**Unit I: Introduction**

An overview of Philosophy, Science and Literature and their interface.

**Unit II: Philosophy**

Nietzsche – Section 16, 17 and 18 from *The Birth of Tragedy* [Ed. Guess & Speirs (CUP)]  
Anand K. Coomaraswamy – *The Dance of Shiva*

**Unit III: Science**

Subrahmanyam Chandrasekhar – *Truth and Beauty*

**Unit IV: Literature**

Makhdoom – “Chameli ke Mandwey Taley”  
Meer – “Dikhai Diye Yun ki Bekhud Kiya”  
Surjit Patar – “Koi Daalian Chon Langia”  
Manto – *Meena Bazaar*  
Rahi Masoom Reza – *Os ki Boond*

**Recommended Readings**

1. Beer, Gillian. *The Romance*. Methuen, 1982.
2. Craig, Edward. *Philosophy: A Very Short Introduction*. Oxford University Press, 2002.
3. Durant, Will. *The Story of Philosophy: The Lives and Opinions of the Greater Philosophers*. Pocket Books, 2006.
4. Einstein, Albert. *Ideas and Opinions*. Rupa Co., 2009.
5. Freeland, Cynthia A. *Art Theory: A Very Short Introduction*. OUP, 2003.
6. Gleick, James. *Chaos: Making a New Science*. Penguin Books, 1988.
7. Hardy, G.H. *A Mathematicians Apology*. Cambridge University Press, 1967.
8. Hawking, Stephen. *A Brief History Of Time: From Big Bang to Black Holes*. Transworld Digital, 2014.
9. Holland, John Henry. *Complexity: A Very Short Introduction*. OUP, 2014.

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**MA English  
SEMESTER- III**

**Paper Code: HCS-709**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Literature and World Cinema**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To understand the language of cinema; to understand the relation between literature and cinema; to introduce students to critical issues of adaptation studies and to acquaint students with different traditions of world cinema.

**Course Content**

**Unit- I:**

Franz Kafka – *The Trial*  
Orson Welles – *The Trial* (1962)  
Suggested Viewings:  
David Jones – *The Trial* (1993)  
Konstantin Seliverstov – *The Trial* (2014)

**Unit- II:**

William Shakespeare – *Hamlet*  
Grigori Kozinstev – *Hamlet* (1964)  
Suggested Viewings:  
Sir Laurence Olivier – *Hamlet* (1948)  
Kenneth Branagh – *Hamlet* (1996)

**Unit- III:**

Ruth Praver Jhabvala – *Heat and Dust*  
James Ivory – *Heat and Dust* (1983)  
Suggested Viewings:  
Jim O'Brien and Christopher Morahan- *The Jewel in the Crown* (1984) British TV Series  
David Lean – *A Passage to India* (1984)

**Unit- IV:**

Jane Austen – *Pride and Prejudice*  
Joe Wright – *Pride and Prejudice* (2005)  
Suggested Viewing:  
Simon Langton – *Pride and Prejudice* (1995) BBC Production  
Gurinder Chaddha – *Bride and Prejudice* (2004)

**Recommended Readings**

1. Bluestone, George. *Novels into Films*. John Hopkins University, 1968.
2. Bordwell, David and Kristen Thompson. *Film Art: An Introduction*. McGraw-Hill Education, 1979.
3. Bordwell, David and Kristen Thompson. *Film History: An Introduction*. McGraw-Hill Education, 1994.
4. Elliott, Kamilla. *Rethinking Novel/Film Debate*. CUP, 2003.
5. Hutcheon, Linda. *A Theory of Adaptation*. Routledge, 2006.

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2. To be effective from August, 2019.

6. Monaco, James. *How To Read A Film*. OUP, 1977.
7. Sanders, Julie. *Adaptations and Appropriations* (The New Critical Idiom). Routledge, 2005.
8. Stam, Robert. *Literature and Films: A Guide to the Theory of Adaptation*. Blackwell, 2005.

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**MA English**  
**SEMESTER- III**

**Paper Code: HCS-711**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Gender and Literature**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce students to the core concepts in the field of gender and women's studies with the aim of disseminating knowledge and critical abilities in these areas. Students will gain the ability to situate women/gender in both academic and social science contexts, and familiarity with basic concepts and theories in Women's Studies and Gender Studies.

**Course Content**

**Unit I: Essays**

Simone de Beauvoir – *The Second Sex* (“Introduction” and “Conclusion”)  
Deborah Cameron – “Performing Gender Identity: Young Men’s Talk and the Construction of Heterosexual Masculinity”

**Unit II: Poetry**

Adrienne Rich – “Aunt Jennifer’s Tigers,” “Snapshots of a Daughter-in-Law”  
Rita Dove – “Robert Schuman,” “Arrow”  
Fahmida Riaz – “Come Let Us Create a New Lexicon”  
Hira Bhansode – “Woman,” “Yashodhara”

**Unit III: Fiction**

Alice Walker – *The Color Purple*  
Krishna Sobti – *Mitro Marjani* (Novella)  
Ismat Chughtai – “The Quilt” (Story)

**Unit IV: Drama**

Carlyl Churchill – *Top Girls*  
Shiv Kumar Batalvi – *Loona*

**Recommended Readings**

1. Butler, Judith. *Gender Trouble*. Routledge, 2002.
2. Gilbert, Sandra M., and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale UP, 2000.
3. Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. Routledge, 1995.
4. Tharu, Susie, and K. Lalita, eds. “Introduction.” *Women Writing in India: 600 BC to the Early Twentieth Century*. Vol. 1. Feminist Press at CUNY, 1991.
5. Walker, Alice. *In Search of Our Mothers' Gardens: Womanist Prose*. Harcourt Inc, 1983.

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2. To be effective from August, 2019.



**MA English**  
**SEMESTER- III**

**Paper Code: HCS-713**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: World Drama (from 1880 to 1945)**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To acquaint the students with major theatrical movements and trends during the period; to develop insights into social, historical, political, theoretical and/or artistic frameworks; to enable the students to analyze dramatic texts both as literature and as texts for performance.

**Course Content**

**Unit I**

The Realistic Theatre, Naturalist Revolt, Symbolist Theatre, Theatre of Cruelty, The Existentialist Play, Ritualistic Theatre and Jean Genet, Fringe Theatre, Expressionism in Theatre, Epic Theatre and Documentary Theatre.

**Unit II**

Henrik Ibsen– *The Wild Duck*

**Unit III**

Luigi Pirandello – *Six Characters in Search of an Author*

**Unit IV**

Tennessee William – *A Streetcar Named Desire*

**Recommended Readings**

1. Artaud, Antonin. *Theatre and its Double*. Alma Books, 2018.
2. Page, Adrian, ed. *The Death of the Playwright?: Modern British Drama and Literary Theory*. Springer, 1992.
3. Innes, Christopher. *Avant Garde Theatre: 1892-1992*. Routledge, 2003.
4. Gilman, Richard. *The Making of Modern Drama: A Study of Büchner, Ibsen, Strindberg, Chekhov, Pirandello, Brecht, Handke*. Yale University Press, 2000.
5. Brustein, Robert. *The Theatre of Revolt: An Approach to Modern Drama*. Ivan R. Dee, 1991.

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2. To be effective from August, 2019.

**MA English  
SEMESTER- III**

**Paper Code: HCS-715**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Indian Aesthetics and Theory–I**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce students to Indian Aesthetics and literary discourses through a debate on its various concepts, theories and texts of indigenous criticism and critical theories.

**Course Content**

**Unit I:**

Theory of *Rasa*, *Bhava* and *Riti*

**Unit II:**

Theory of *Dhvani* and *Vakrokti*

**Unit III:**

Theory of *Alankara* and *Auchitya*

**Unit IV: Application and Case Studies**

Kalidasa – *Abhijnana Sakuntalam*

**Recommended Readings**

1. Anandavardhana. *Dhvanyaloka*, (Eng. tr.) K. Krishnamoorthy. Motilal Banarsidass, 1981.
2. Bharata. *Natyasastra*, (Eng. tr.) Manomohan Ghosh, Asiatic Society, 1950.
3. Bhamaha. *Kavyalankara*, (ed. & Eng. tr.) P.U. Naganath Shastri, Motilal Banarsidass, 1970.
4. Chari, V.K. *Sanskrit Criticism*. Motilal Banarsidass Pvt. Ltd., 1993.
5. Kane, P. V. *History of Sanskrit Poetics*. 3rd. ed. Motilal Banararsidass, 2002.
6. Rajasekhara. *Kavyamimamsa*, (Eng. tr.) D.K. Printworld (Pvt.) Ltd., 2000. (Hindi tr.) Pandit Kedarnath Sharma Saraswat, Bihar Rashtrabhasha Parishad, 2000 (3<sup>rd</sup> ed.).

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2. To be effective from August, 2019.

**MA English  
SEMESTER-III**

**Paper Code: HCS-717**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Cultural Studies-I**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** The paper aims at providing a general introduction to the field of Cultural Studies and discussing some basic concepts like identity, representation, power, discourse and gender through the selected texts, placed in Indian context.

**Course Content**

**Unit I: Introduction**

Simon During (ed.) – “Introduction” to *The Cultural Studies Reader*  
Raymond Williams – “Culture is Ordinary” (1958) *The Everyday Life Reader*.  
S. Radhakrishnan – “Introduction” *Theory in an Uneven World*

**Unit II: Poetry**

Nissim Ezekiel – “Guru”, “Night of the Scorpion” (From *Collected Poems*)  
Kamla Suraiyya/ Das – “The Old Playhouse”, “The Sunshine Cat” (*The Old Playhouse and Other Poems*)  
Keki N. Daruwalla – “Migrations”, “The Death of Distinctions” (*Collected Poems*)

**Unit III: Novel**

Anita Desai – *Fasting, Feasting* (1999)

**Unit IV: Cinema**

Gauri Shinde – *English Vinglish* (2012)  
Deepa Mehta – *Water* (2005)

**Recommended Readings**

1. During, Simon (ed.). *The Cultural Studies Reader*. Routledge, 2007.
2. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. Fontana, 1983.
3. Stuart Hall and Paul Du Gay (eds.). *Questions of Cultural Identity*. Sage Publication, 1996.
4. Poduval, Satish (ed.). *Re-figuring Culture: History, Theory, and the Aesthetic in Contemporary India*. Sahitya Akademi, 2005.
5. Rutherford J. (ed). *Identity: Community, Culture, Difference*. Lawrence, 1990.
6. Radhakrishnan, Ratheesh. *Cultural Studies in India: A Preliminary Report on Institutionalisation*. Higher Education Cell: Centre for the Study of Culture and Society, Bangalore 2008.
7. Radhakrishnan S. “Introduction”. *Theory in an Uneven World*. Wiley, 2008.

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2. To be effective from August, 2019.

**MA English**  
**SEMESTER- III**

**Paper Code: HCS-719**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: African Literature**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objective:** To familiarize students with multiple trends present in African Literature and thereby to make them understand African Culture and African Literature in its purest and unadulterated form.

**Course Content**

**Unit I:**

Leopold Senghor – “To New York”, “Elegy of Midnight”, “Luxembourg 1939”  
Kofi Awoonor – “The Weaver Bird”, “Songs of Sorrow”, “The Sea Eats the Land at Home”  
Wole Soyinka– “Telephone Conversation”, “Night”, “Abiku”  
Dennis Brutus– “They Hanged Him, I said Dismissively”, “Robben Island Sequence”, “At Night”  
Ama Ata Aidoo– “Ghana: Where the Bead Speaks”, “For My Mother in Her Mid-90s”, “An Angry Letter in January”

**Unit II:**

Chinua Achebe – *Arrow of God*

**Unit III:**

Nuruddin Farah – *From a Crooked Rib*

**Unit IV:**

J.P. Clark – *Song of a Goat*  
Ngugi waThiong'o – *Trial of Dedan Kimathi*

**Recommended Reading**

1. Collins, Robert O. *A History of Sub-Saharan Africa*. Cambridge University Press, 2013.
2. Cornwell, Gareth. *The Columbia Guide to South African Literature in English Since 1945*. Columbia University Press, 2010.
3. Griffiths, Gareth. *African literatures in English: East and West*. Routledge, 2014.
4. Moore, Gerald. *The Penguin Book of Modern African Poetry*. Penguin, 2007.
5. Owomoyela, Oyekan. *The Columbia Guide to West African Literature in English Since 1945*. Columbia University Press, 2008.
6. Simon, Gikandi, and Evan Mwangi. *The Columbia Guide to East African Literature in English Since 1945*. Columbia University Press, 2007.

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2. To be effective from August, 2019.

**MA English  
SEMESTER-III**

**Paper Code: HCS-719**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Science Fiction**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce students to Science Fiction as a genre/mode; to discuss how the frameworks of Science, Science Fiction and Popular Fiction intersect; and to acquaint the students with how politics, materiality and technology interact within global Science Fiction.

**Course Content**

**Unit I: Short Stories**

Jules Verne – from *Journey to the Centre of the Earth*  
Isaac Asimov – “Reason”  
Ray Bradbury – “There will Come Soft rains”  
Arthur C. Clarke – “The Sentinel”  
Robert A. Heinlein – “All You Zombies-”  
Philip K. Dick – “We can Remember it for You Wholesale”

**Unit II: Novel - I**

HG Wells – *The War of the Worlds*

**Unit III: Novel - II**

Douglas Adams – *The Hitchhiker’s Guide to the Galaxy*

**Unit IV: Cinema**

Christopher Nolan – *Interstellar*

**Recommended Readings**

1. Bould, Mark and Vint, Sherryl. *The Routledge Concise History of Science Fiction*. Routledge, 2011.
2. Evans, Latham, Csicsery-Ronay et al (ed.) *The Wesleyan Anthology of Science Fiction*. Wesleyan University Press, 2010.
3. James, Edward and Mendlesohn, Farah (eds.) *The Cambridge Companion to Science Fiction*. Cambridge UP, 2003.
4. Landon, Brooks. *Science Fiction After 1900: From the Steam Man to the Stars*. Twayne, 1997.
5. Seed, David (ed). *A Companion to Science Fiction*. Blackwell, 2005.
6. Vint, Sherryl. *Science Fiction: A Guide for the Perplexed*. Bloomsbury, 2014.

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2. To be effective from August, 2019.

**MA English  
SEMESTER- III**

**Paper Code: HCS-751**

**Nomenclature of the Paper: Term Paper**

**Total Credits: 5**

**Mode of Exam: NUES**

**Total Marks 100**

**Objectives:** To improve critical thinking, research acumen and writing skills of the students.

**Pedagogy:** The students would be assigned a mentor under whose guidance they would write a term paper. The students would be evaluated on the basis of their presentation and defense of the submitted term paper. Evaluation will be done by a committee duly constituted by the Dean.

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2. To be effective from August, 2019.

**MA English**  
**SEMESTER - IV**

**Paper Code: HCS-702**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Indian English Novel**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To study representative writers/texts available in English from India; to underline the cultural, historical and imaginative overlaps of this literature.

**Course Content**

**Unit I:**

R. K. Narayan – *Waiting for the Mahatma*

**Unit II:**

Anita Desai – *In Custody*

**Unit III:**

Upmanyu Chatterjee – *English, August*

**Unit IV**

Amitav Ghosh – *The Hungry Tide*

**Recommended Readings**

1. Anjalia, Alka. *History of Indian Novel in English*. CUP, 2016.
2. Gopal, Priyamvada. *The Indian English Novel. Nation, History and Narration*. OUP, 2009.
3. Mehrotra. Arvind Krishan, ed. *Indian Literature in English*. Permanent Black, 2008.
4. Mukherjee, Meenakshi. *Twice Born Fiction: Themes and Techniques of Indian Novel*. Pencraft, 2001.
5. Ramakrishnan, E.V. ed. *Narrating India: The Novel in Search of the Nation*. Sahitya Akademi, 2005.

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2. To be effective from August, 2019.

**MA English  
SEMESTER- IV**

**Paper Code: HCS-704**      **Nomenclature of the Paper: Contemporary South Asian Fiction**  
**Lectures - 4, Tutorial - 1**      **Total Credits: 5**  
**Mode of Exam: UES**      **Total Marks 100 (75 + 25)**

**Objectives:** To study representative writers/texts available in English/English Translation from South Asian Region/Indian Subcontinent; to underline the cultural, historical and imaginative overlaps of this literature.

**Course Content**

**Unit I: Afghanistan**

Khaled Hosseini – *The Kite Runner*

**Unit II: Pakistan**

Mohsin Hamid – *The Reluctant Fundamentalist*

**Unit III: India**

Arundhati Roy – *The God of Small Things*

**Unit IV: Sri Lanka**

Michael Ondaatje – *Anil's Ghost*

**Recommended Readings**

1. Ahmed, Imtiaz, ed. *Understanding Terrorism in South Asia, Beyond Statist Discourses*. Manohar, Regional Centre for Strategic Studies, 2006.
2. Ali, Tariq. *The Clash of Fundamentalisms: Crusades, Jihads and Modernity*. Rupa & Co., 2002.
3. Bhasin, Kamla, Ritu Menon and Said Nighat Khan. *Against All Odds: Essays on Women, Religion and Development from India and Pakistan*. Kali for Women, 1997.
4. de Silva, Chandra Richard. *Sri Lanka: A History*. Vikas Publishing House Pvt Ltd, 1992.
5. Hussain, Yasmin. *Writing Diaspora: South Asian Women, Culture and Ethnicity*. Ashgate Publication Limited, 2004.
6. Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 1998.

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2. To be effective from August, 2019.



**MA English**  
**SEMESTER- IV**

**Paper Code: HCS-706**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: World Literature**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To study representative writers/texts available in English/English Translation from across the world; to underline the cultural, historical and imaginative overlaps of world literature.

**Course Content**

**Unit I: Poetry**

1. Derek Walcott – “The Sea is History”, “The Saddhu of Couva”, “A City’s Death by Fire”
2. Joseph Brodsky – “Elegy”, “Odysseus to Telemachus”, “I Sit by the Window”
3. Octavio Paz – “A Tree Within”, “No More Cliches”, “The Tomb of Amir Khusru”
4. Pablo Neruda – “A Song of Despair”, “Enigmas”, “Brown & Agile Child”

**Unit II: Novel - I**

Gabriel Garcia Marquez – *Love in the Time of Cholera*

**Unit III: Novel - II**

Orhan Pamuk – *Istanbul: Memories and the City*

**Unit IV: Drama**

Federico Garcia Lorca – *Blood Wedding*

**Recommended Readings**

1. Damarosch, David. *How to Read World Literature*. Chichester, John Wiley, 2009.
2. Marx and Engels. *On Literature and Art*. Progress Publishers, 1976
3. Prendergast, Christopher (ed.) *Debating World Literature*. Verso, 2004.
4. Puchner, Martin ed. *The Norton Anthology of World Literature* (Third Edition). W.W. Norton & Co., 2012.
5. William, Raymond. *Drama from Ibsen to Brecht*. Chatto and Windus, 1968.
6. William, Raymond. *The Modern Tragedy*. Chatto and Windus, 1968.

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2. To be effective from August, 2019.

**MA English**  
**SEMESTER - IV**

**Paper Code: HCS-708**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Partition Writings-II**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To study Partition literature as a distinct subgenre within the sub-continental literary history; to analyze its aesthetics, ethics, politics and history with special reference to the problematic of identity, gender, memory and violence.

### **Course Content**

#### **Unit I: Stories**

1. Bhisham Sahni – “The Train has Reached Amritsar”
2. Gurdev Singh Ropana – “The Mirror”
3. Hasan Hafizur Rehman – “Two More Deaths”
4. Khadija Mastur – “They are Taking Me Away, Father, They are Taking Me Away”
5. Krishna Sobti – “Sikka Badal Gaya”
6. Mohan Rakesh – “Malbe ka Malik”
7. Rajinder Singh Bedi – “Lajwanti”
8. Saadat Hasan Manto – “Thanda Gosht”
9. Samresh Basu – “Adaab”
10. Syed Waliullah – “The Story of a Tulsi Plant”

#### **Unit II: Poetry**

1. Amrita Pritam – “Ajj Aakhaan Waris Shah Nu”
2. Birendra Chattopadhyay (Trans. Debjani Sengupta) – “After Death: Twenty Years”
3. Faiz Ahmad Faiz – “Subah-e-Azadi” (“Dawn of Independence”)
4. Imtiaz Dharker – “Gaddi Aa Gayi”
5. Jibananda Das – “Go Where You Will”
6. Keki N. Daruwalla – “Partition Ghazal”
7. Mahesh Nenvani – “A Home for Everyone”
8. Popati Hiranandani – “Birthplace”
9. Ustad Daman – “Bhawen Moohon Na Kahiye”
10. W.H. Auden – “Partition”

#### **Unit III: Drama & Sketches**

1. Asgar Wajahat – *Jis Lahore Nahin Dekhiya..*
2. Saadat Hasan Manto – *Black Borders (Siyah Hashiye)*

#### **Unit IV: Memoirs, Testimonies and Oral Histories**

Urvashi Butalia – *The Other Side of Silence*

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2. To be effective from August, 2019.

## Recommended Readings

1. Butalia, Urvashi, (ed). *Partition: The Long Shadow*, Zubaan, 2015.
2. Menon, Ritu and Kamla Bhasin. *Borders and Boundaries: Women in India's Partition*. Kali for Women, 1998.
3. Ravikant, and Tarun Saint, editors. *Translating Partition: Studies in Culture and Translation*, Katha, 2001.
4. Zakaria, Anam. *The Footprints of Partition: Narratives of Four Generations of Pakistanis and Indians*. Harper Collins, 2015.
5. Zamindar, Vazira. *The Long Partition and the Making of Modern South Asia*. CUP, 2010.

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2. To be effective from August, 2019.

**MA English**  
**SEMESTER - IV**

**Paper Code: HCS-710**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Life and Literature-II**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce students to the conceptual frameworks of irony, symbol, metaphor, mosaic, structure, form, and discourse with reference to architecture, music and painting.

**Course Content**

**Unit I: Introduction**

An overview of Architecture, Music and Painting and their interface.

**Unit II: Architecture**

Ancient – Pyramids, Colosseum, Ajanta & Ellora Caves, The Great Wall of China  
Medieval – St. Marks Basilica (Venice), Sofia Hagia, Fatehpur Sikri, Harmandir Sahib  
Modern – Sydney Opera House, Red Square/Kremlin, Manhattan Skyline, Lutyens' Delhi

**Unit III: Music**

Bade Ghulam Ali Khan – “Yaad Piya ki Aayi”  
Beethoven – “For Elise”  
Nusrat Fateh Ali Khan – “Jis Dil Vich Sajna Vas Jayie”  
MS Subbalakshmi – “Suprabhatam”

**Unit IV: Painting**

Monet – *Lily Pond, Lighthouse*  
Van Gogh – *Potato Eaters, Starry Night*  
Gauguin – *The Women*  
Modigliani – *Portrait of Mistress*  
Picasso – The Blue Period and The Cubist Phase  
Indian Traditions – Mughlai, Pahadi, Pichai

**Recommended Readings**

1. Kumar, Arvind. *Chaos, Fractals and Self-Organisation: New Perspectives on Complexity in Nature*. National Book Trust, 2002.
2. Mario, Livio. *Is God a Mathematician?* Simon & Schuster Paperbacks, 2010.
3. Sautoy, Marcus Du. *The Music of the Primes*. Harper Perennial, 2004.
4. Scruton, Roger. *Beauty: A Very Short Introduction*. Oxford University Press, 2011.
5. Slethaug, Gordon. *Beautiful Chaos: Chaos Theory and Metachaotics in Recent American Fiction*. State University of New York Press, 2001.
6. Smith, Leonard A. *Chaos: A Very Short Introduction*. Oxford University Press, 2007.
7. Taleb, Nassim Nicholas. *Fooled by Randomness*. Penguin Books, 2004.

1. The revised course content and scheme of examination for MA (English) programme approved by the Board of Studies of USHSS in its 24<sup>th</sup> meeting held on 30<sup>th</sup> January, 2019 and 45<sup>th</sup> meeting of the Academic Council held on 19<sup>th</sup> March, 2019.
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**MA English  
SEMESTER - IV**

**Paper Code: HCS-712**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Literature and Indian Cinema**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To understand the narratives of India as a nation; to acquaint students with the history of Indian cinema through film adaptation; to engage with the aesthetics of literature and Indian Cinema and to introduce students with important landmarks in the history of Indian cinema.

**Course Content**

**Unit I:**

Bimal Mitra – *Sahib, Bibi Golam*  
Abrar Alvi – *Sahib Bibi Aur Ghulam (1962)*  
Suggested Viewings:  
Bimal Roy – *Devdas (1955)*

**Unit II:**

Mirza Hadi Ruswa – *Umrao Jaan Ada*  
Muzaffar Ali – *Umrao Jaan (1981)*  
Suggested Viewings:  
Kamal Amrohi – *Pakeezah (1972)*  
Shyam Benegal – *Mandi (1964)*

**Unit III:**

U R Ananthamurthy – “Ghatashraddha”  
Arun Kaul – *Diksha (1991)*  
Suggested Viewings:  
Bimal Roy – *Bandani (1963)*  
Kalpana Lajmi – *Rudali (1993)*

**Unit IV:**

Waryam Singh Sandhu – “Chauthi Koot”, “Hun Main Theek Thak Haan”  
Gurinder Singh – *Chauthi Koot (2015)*  
Suggested Viewing:  
Govind Nihalani – *Hazaar Churasi Ki Maa (1998)*  
Shonali Bose – *Amu (2005)*

**Recommended Readings**

1. Bhaskar, Ira and Richard Allen. *Islamicate Culture of Bombay Cinema*. Tulika Books, 2009.
2. Dawyer, Rachel and Divia Patel. *Cinema India: The Visual Culture of Hindi Films*. Rutgers University Press, 2002.

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2. To be effective from August, 2019.

3. Gokulsing, K. Moti and Wimal Dissanayake (Ed). *Routledge Handbook of Indian Cinema*. Routledge, 2013.
4. Prasad, Madhava M. *Ideology of the Hindi Cinema*. OUP, 1998.
5. Vasudeva, Ravi. *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema*. Palgrave Macmillan, 2011.
6. Viridi, Jyotika. *The Cinematic Imagination: Indian Popular Films as Social History*. Rutgers University Press, 2007.

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2. To be effective from August, 2019.

**MA English**  
**SEMESTER – IV**

**Paper Code: HCS-714**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Gender as Performance**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To expose students to multidisciplinary approaches to address historical and contemporary gender issues. It will help the students in conceptualizing and developing analytical skills required to understand how gender issues play out in real life.

**Course Content**

**Unit I: Essays**

Judith Butler – “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory”

Tim Edwards – “Queer Fears: Against the Cultural Turn”

**Unit II: Cinema**

Aniruddha Roy Chowdhury – *Pink*

Karan Johar, Anurag Kashyap, Zoya Akhtar, Dibakar Banerjee – *Bombay Talkies*

**Unit III: Theatre**

Tony Kushner – *Angels in America*

**Unit IV: Performing Arts**

Mahesh Dattani – *Dance Like a Man*

R.K. Narayan – *The Guide*

**Recommended Readings**

1. Gardiner, Judith Kegan, ed. *Masculinity Studies and Feminist Theory*. Columbia University Press, 2002.
2. Glover, David, and Cora Kaplan. *Genders*. Routledge, 2000.
3. hooks, bell. *Reel to Real: Race, Sex and Class at the Movies*. Routledge, 1996.
4. Mohanty, Chandra, et al (eds). *Third World Women and the Politics of Feminism*. Indiana UP, 1991.
5. Price, Janet and Margaret Shildrick, eds. *Feminist Theory and the Body: A Reader*. Edinburgh UP, 1999.
6. Vanita, Ruth, ed. *Same-Sex Love in India*. Penguin UK, 2008.

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2. To be effective from August, 2019.

**MA English**  
**SEMESTER - IV**

**Paper Code: HCS-716**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: World Drama II (1950s onwards)**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce students to major theatrical movements during the period; to enable them to understand, interrogate and critically engage with literary and extra literary aspects of the drama of the time; to enable them to explore the relationship between the shifting aesthetic discourses by studying major works produced during the time.

**Course Content**

**Unit I:**

Theatre of the Absurd, Working-class Drama, Theatre of the Oppressed, Radical Feminist Theatre, Developmental Theatre, Post-colonial Theatre, Gender and Theatre, Contemporary Theatrical Discourse.

**Unit II:**

Eugene Ionesco – *Rhinoceros*

**Unit III:**

Alice Childress – *Wedding Band: A Love Hate Story in Black and White*

**Unit IV:**

Caryl Churchill – *Cloud 9*

**Recommended Readings**

1. Krasner, David. *A History of Modern Drama, Volume II: 1960-2000*. Vol. 2. John Wiley & Sons, 2016.
2. Keyssar, Helene. *Feminist Theatre: Introduction to Plays of Contemporary British and American Women*. Macmillan, 1984.
3. Boon, Richard, and Jane Plastow, eds. *Theatre and Empowerment: Community Drama on the World Stage*. Cambridge University Press, 2004.
4. Miller, Henry D. *Theorizing Black Theatre: Art Versus Protest in Critical Writings, 1898–1965*. McFarland, 2010.

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2. To be effective from August, 2019.



**MA English**  
**SEMESTER- IV**

**Paper Code: HCS-718**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Indian Aesthetics and Theory–II**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objective:** To introduce students to Indian Aesthetics and Literary Discourse, through a debate on its various concepts, theories and texts of indigenous criticism and critical theories.

**Course Content**

**Unit I:**

Indian Aesthetics and the idea of Language, Literature, Representation, Discourse and Culture

**Unit II:**

Krishan Rayan – “What is Literariness” in *Indian Literary Criticism: Theory and Interpretation*

Bhartrihari – “Cantos I & II, a survey of the main ideas” (Translated by K. Raghavan Pillai) in *The Vakyapadiya Vol. I*.

**Unit III:**

Bhalchander Nemade – “*Sahityateel Desiyata*” (Nativism in Literature) in *Nativism: Essays in Criticism*.

Namwar Singh – “Decolonising the Indian Mind” (Translated by Harish Trivedi) in *Indian Literature*.

**Unit IV:**

Munshi Premchand – ‘The Aim of Literature’, Presidential Speech given at the First Progressive Writers’ Conference, Lucknow, 9 April 1936 (Translated by Francesca Orsini) in *The Oxford India Premchand*.

Sharan Kumar Limbale – “Dalit Literature and Aesthetics” in *Towards an Aesthetics of Dalit Literature*

**Recommended Readings**

1. Bhartrihari. *The Vakyapadiya*. Translated by (K. Raghavan Pillai) Motilal Banarsidass, 1971.
2. Chaitananya, Krishna. *New History of Sanskrit Literature*. Manohar, 1977.
3. Devy, Ganesh N. *Indian Literary Criticism: Theory and Interpretation*, Orient Longman, 2004.
4. Kapoor, Kapil and Nalini M. Ratnam. *Literary Theory: Indian Conceptual Framework*. Affiliated East-West Press, 1998.
5. Nemade, Bhalchander. “Nativism in Literature.” Trans. and ed. by Arvind Dixit. *Nativism: Essays in Criticism*.
6. Paranjape, Makarand (ed). *Nativism: Essays in Criticism*. Sahitya Akademi, 1997.
7. Rayan, Krishna. *Sahitya, A Theory: For Indian Critical Practice*. Sterling Publishers, 1987.

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2. To be effective from August, 2019.

**SEMESTER – IV**  
**MA English**

**Paper Code: HCS-720**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Cultural Studies-II**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objective:** To introduce students to the theoretical developments within Cultural Studies with the aim of imparting critical perspectives to enable them to look critically at their own cultural sites.

**Course Content**

**Unit I: Perspectives**

Zygmunt Bauman – “Introduction”, *Consuming Life*

Rupal Oza – "Showcasing India: Gender, Geography, and Globalization,"

Ashish Nandy – “A New Cosmopolitanism: Toward a Dialogue of Asian Civilizations”,  
*Trajectories* (142-149)

Ania Loomba – ‘Hybridity’, in *Colonialism/Postcolonialism*

**Unit II: Drama**

Habib Tanvir – *Agra Bazaar* (1954)

**Unit III: Short Stories**

Bharti Mukherjee – “Lady from Lucknow”( in *Darkness* 1985)

Anuradha M. Mitra – “Romantic Stereotypes”(in *Contours of the Heart* 1996)

Chitra D. Banerjee –“Silver Pavements, Golden Roofs” (*Arranged Marriage: Stories* 1995)

**Unit IV: Media**

Case Studies (Analysis of some TV Shows, Soap Operas, Advertisements, News and Blogs on the Web)

**Recommended Readings**

1. Bauman, Zygmunt. “Introduction.” *Consuming Life*. Polity Press, 2007.
2. Loomba, Ania. *Colonialism/Postcolonialism*. Routledge, 1998
3. Chen, Kuan-Hsing (ed). *Trajectories*. Routledge, 1998.
4. Appadurai, Arjun. *Modernity At Large: Cultural Dimensions of Globalization*. University of Minnesota Press, 1996.
5. Rupal Oza, "Showcasing India: Gender, Geography, and Globalization," *Signs: Journal of Women in Culture and Society* 26, no. 4 (Summer 2001): 1067-1095.
6. Brabazon, Tara. “Buff Puffing an Empire: The Body Shop and Colonization by Other Means” *Continuum* 15.2 (2001) 187-200
7. Cheung, Sidney C.H. and Eric K.W.Ma. “Advertising Modernity: Home, Space and Privacy”, *Visual Anthropology* 18 (2005)65-80
8. Selfe, Cynthia and Richard Selfe. “The Politics of Interface: Power and Its Exercise in Electronic Contact Zones”, *College Composition and Communication* 45.4(1994): 480-504

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2. To be effective from August, 2019.

**MA English**  
**SEMESTER - IV**

**Paper Code: HCS-722**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: African Diasporic Literature**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objective:** To familiarize students with multiple trends present in African Diasporic Literature and to make them understand the African experience in the new world in its vividness.

**Course Content**

**Unit I:**

F.W. Harper – “The Slave Mother”, “Bury Me in a Free Land”, “Songs for the People”  
Langston Hughes – “ I, too”, “Harlem”, “ The Negro Speaks of Rivers”  
Maya Angelou – “Caged Bird”, “Phenomenal Woman”, “Still I Rise”  
Derek Walcott – “A Far Cry from Africa”, “The Fist”, “Sea Grapes”  
Aime Cesaire – “Notebook of a Return to the Native Land”, “The Woman and the Flame”,  
“It is Myself, Terror, It is Myself”

**Unit II:**

Jamaica Kincaid – *Annie John*

**Unit III:**

Emeric Bergeaud – *Stella: A Novel of The Haitian Revolution*

**Unit IV:**

Lorraine Hansberry – *A Raisin in the Sun*  
August Wilson – *Ma Rainey's Black Bottom*

**Recommended Readings**

1. Bennett, Lerone Jr. *Before the Mayflower: A History of Black America*. Johnson Press, 2007
2. Campbell, K. *Literature and Culture in the Black Atlantic: From Pre- to Postcolonial*. Palgrave Macmillan, 2006.
3. Gates, Louis Henry Jr. *Black Literature and Literary Theory*. Routledge, 1984.
4. Gates, Louis Henry Jr. *The Signifying Monkey: A Theory of African-American Literary Criticism*. Oxford University Press, 2014
5. Haley, Alex. *Roots*. Doubleday, 1976.

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2. To be effective from August, 2019.

**MA English**  
**SEMESTER- IV**

**Paper Code: HCS-724**  
**Lectures - 4, Tutorial - 1**  
**Mode of Exam: UES**

**Nomenclature of the Paper: Science Fiction-II**  
**Total Credits: 5**  
**Total Marks 100 (75 + 25)**

**Objectives:** To introduce students to Indian Science Fiction as a genre/mode; to discuss Science and Science Fiction in the context of India; and to acquaint the students with how politics, materiality and technology operate against the backdrop of India's popular SF traditions.

**Course Content**

**Unit I: Short Stories**

Satyajit Ray – “Professor Shonku and the Mysterious Sphere”  
Harishankar Parsai – “Inspector Matadeen on the Moon”  
Jayant V. Narlikar – “The Ice Age Cometh”  
Sujatha – “Dilemma”  
Manjula Padmanabhan – “Gandhi Toxin”  
Vandana Singh – “Almaru”

**Unit II: Novel – I**

Anil Menon – *The Beast with Nine Billion Feet*

**Unit III: Novel – II**

Amitav Ghosh – *The Calcutta Chromosome*

**Unit IV: Cinema**

S. Shankar – *Enthiran*

**Recommended Readings**

1. Geetha, Sarwal, (eds.) *Exploring Science Fiction: Text and Pedagogy*. SSS Publications, 2011.
2. James, Edward and Mendlesohn, Farah (eds.) *The Cambridge Companion to Science Fiction*. Cambridge UP, 2003.
3. Landon, Brooks. *Science Fiction After 1900: From the Steam Man to the Stars*. Twayne, 1997.
4. Rieder, John. *Colonialism and the Emergence of Science Fiction*. Wesleyan UP, 2008.
5. Saint, Tarun (ed.). *The Gollancz Book of South Asian Science Fiction*, Hachette, 2019.
6. Seed, David (ed). *A Companion to Science Fiction*. Blackwell, 2005.

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2. To be effective from August, 2019.

**MA English**  
**SEMESTER- IV**

**Paper Code: HCS-752**

**Nomenclature of the Paper: Comprehensive Viva**

**Mode of Exam: NUES**

**Total Credits: 5**

**Total Marks 100**

**Objectives:** To help students revise and brush up the knowledge of literature, culture, literary and cultural theories and other allied readings/activities in all four semesters.

**Pedagogy:** The students shall be examined through viva-voce to be conducted by a duly constituted panel of internal examiners. The viva would be conducted in a manner so as to evaluate the student's knowledge, understanding, and literary and critical aptitude.

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2. To be effective from August, 2019.

**MA English  
SEMESTER- IV**

**Paper Code: HCS-754**

**Nomenclature of the Paper: Field Study & Project**

**Total Credits: 10**

**Mode of Exam: UES**

**Total Marks 100 (60 + 40)**

**Objectives:** To explore situations concerning social, cultural and ideological issues; to enable the students to be critically aware about the complexities of life; to develop sensitivity towards their surroundings through various mediums of creative expressions.

**Activities:**

Students shall undertake one of the following project activities:

1. Theme Based Field Study & Project Writing
2. Translation Project of specified length
3. Creative Writing
4. Script Writing
5. Non-Verbal and Visual Creative Expressions
6. Documentation of Oral Traditions/Narratives and their Analysis
7. Popular Culture and Communication
8. Media Studies
9. Critical Study based on Language, Literature and Theory
10. Any other Literary, Communicative or Cultural Activity approved by the School

**Pedagogy & Evaluation:**

Students shall carry out individual & Group Activities on a given area under the supervision of the Teacher Mentor/ Project Supervisor. The topic would be assigned in the beginning of the semester. The progress of the project shall be continuously monitored by the supervisor and would be evaluated at the end of the semester by a panel of internal and external examiners through presentations and viva-voce examination for 100 marks.

1. The revised course content and scheme of examination for MA (English) programme approved by the Board of Studies of USHSS in its 24<sup>th</sup> meeting held on 30<sup>th</sup> January, 2019 and 45<sup>th</sup> meeting of the Academic Council held on 19<sup>th</sup> March, 2019.
2. To be effective from August, 2019.