

DAV UNIVERSITY, JALANDHAR

DAV UNIVERSITY JALANDHAR



**Faculty of Languages and Literature
Course Scheme & Syllabus**

For

M.A. in ENGLISH

1st to 4th SEMESTER EXAMINATIONS

2016–2017 Session

&

Onwards

DAV UNIVERSITY, JALANDHAR

Syllabi Applicable for Admissions in 2016

Scheme of Courses MA in English

Master of Arts

Semester 1

S. no.	Course Code	Course Name	Course Type	L	T	P	Credit
1.	ENG531	Literary Criticism	Core	4	1	0	4
2.	ENG532	British Poetry	Core	4	1	0	4
3.	ENG533	British Drama	Core	4	1	0	4
4.	ENG534	History of English Literature-I	Compulsory Foundation	4	1	0	4

Total Credits: 24

L: Lectures T: Tutorial P: Practical Cr: Credits

Semester 2

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG541	Literary Theory	Core	4	1	0	4
2.	ENG542	Modern World Poetry	Core	4	1	0	4
3.	ENG543	Modern World Drama	Core	4	1	0	4
4.	ENG544	History of English Literature-II	Compulsory Foundation	4	1	0	4

Total Credits: 24

L: Lectures T: Tutorial P: Practical Cr: Credits

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Semester 3

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG631	Literary Criticism in India	Core	4	1	0	4
2.	ENG632	Indian Literature in Translation	Core	4	1	0	4
3.	ENG633	British Fiction	Core	4	1	0	4
4.	ENG634	Contemporary American Literature	Core	4	1	0	4

Total Credits: 24

L: Lectures T: Tutorial P: Practical Cr: Credits

Semester 4

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG641	Cultural Studies	Core	4	1	0	4
2.	ENG642	Indian Writing in English	Core	4	1	0	4
3.	ENG643	Modern World Fiction	Core	4	1	0	4
4.	Open Elective						

Total Credits: 24

L: Lectures T: Tutorial P: Practical Cr: Credits

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Departmental Elective

S. no.	Course Code	Course Title	Course Type	L	T	P	Credit
1.	ENG651	Postcolonial Literature and Theory	Departmental Elective	4	1	0	4
2.	ENG652	New Literatures in English	Departmental Elective	4	1	0	4
3.	ENG653	Non-fiction Prose	Departmental Elective	4	1	0	4
4.	ENG654	Linguistics	Departmental Elective	4	1	0	4

Syllabus M.A. English
Semester 1

Course Title: Literary Criticism

Course Code: ENG 531

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Objective: The course intends to provide a critical understanding of the developments in literary criticism from the beginnings to the end of 19th century. Moreover some selected texts/critics are prescribed for detailed study whose contribution to this area constitutes a significant benchmark in each era. It also provides a conceptual framework for developing an understanding of the function and practice of traditional modes of literary criticism.

Learning Outcomes: After completing this course, students will have:

1. A familiarity with origin of critical ideas in literature from Aristotle to present.
2. A better understanding of function of criticism.
3. A deep historical sense in the field of Literature.
4. An idea of tradition. Students will develop critical ability.

Unit - A

Aristotle: *Poetics* (Chapters i-xvi, xxv)

Unit - B

William Wordsworth: *Preface to Lyrical Ballads*

Unit - C

T. S. Eliot: *Tradition and the Individual Talent*

Unit D

New Criticism and Russian Formalism:

(i) **Cleanth Brooks: "Irony as a Principle of Structure"**

(ii) **Viktor Shklovsky: "Art as Technique"**

Suggested reading

1. Abrams, M. H. *A Glossary of Literary Terms*. Singapore: Harcourt Asia Pvt. Ltd., 2000. Print.
2. Blamires, Harry. *A History of Literary Criticism*. Delhi: Macmillan, 2001. Print.
3. Daiches, David. *Critical Approaches to Literature, 2nd ed.* Hyderabad: Orient Longman, 2001. Print.
4. Ford, Boris (ed). *The Pelican Guide to English Literature, Vols. 4 & 5*. London: Pelican, 1980. Print.
5. Habib, M. A. R. *A History of Literary Criticism: From Plato to the Present*. Oxford: Blackwell, 2005. Print.
6. House, Humphrey. *Aristotle's Poetics*. Ludhiana: Kalyani Publishers, 1970. Print.
7. Lucas, F. L. *Tragedy in Relation to Aristotle's Poetics*. New Delhi: Allied Publishers, 1970. Print
8. Waugh, Patricia. *Literary Theory & Criticism: An Oxford Guide*. Delhi: OUP, 2006. Print.
9. Wellek, Rene. *A History of Modern Criticism: 1750-1950, Vols. I-IV*. London: Jonathan Cape, 1958. Print.

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Course Title: British Poetry

Course code: ENG532

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The course is designed to:

1. Give the student a historical overview of the developments in poetry.
2. Introduce the student to major poets.
3. Give the student an overview of the ways to analyze poetry and understand its finer nuances.
4. Acquaint the student with select critical terminology of critics.

Learning Outcomes: At the end of the course the student will be:

1. Able to engage in critical reception of poetry.
2. Able to trace the development of poetry, the change of its form and content.
3. Able to understand the writing process and through what devices poetry creates impression.

Unit -A

Elizabethan Poetry:

John Milton

1. *Paradise Lost (Book I)*

John Donne

1. *A Valediction: Forbidding Mourning*
2. *Holy sonnet XIV: Batter My Heart , Three – Person'd God*

Unit -B

Neo-Classical Poetry:

John Dryden

1. *Alexander's Feast ; or The Power of Music*

Alexander Pope

1. *An Essay on Man : Epistle 1*

Unit –C

Romantic Poetry:

John Keats

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1. *Ode on a Grecian Urn*
2. *Ode to Nightingale*

Samuel Taylor Coleridge

1. *Kubla Khan*

Unit -D

Victorian Poetry:

Matthew Arnold

1. *Dover Beach*

Robert Browning

1. *Andrea del Sarto*
2. *A Grammarian's Funeral: Shortly After the Revival of Learning*

Suggested Reading:

1. Abrams, M.H. *English Romantic Poets: Modern Essays in Criticism, 2nd ed.* Oxford: Oxford University Press, 1975. Print.
2. Bate, Walter Jackson, ed. *Keats: A Collection of Critical Essays.* New Delhi: Prentice Hall India Pvt. Ltd., 1978. Print.
3. Bennett, Joan. *Five Metaphysical Poets.* Cambridge: Cambridge University Press, 1964. Print.
4. Bhushan, R.K. "The Destiny of Man in Milton with special reference to Paradise Lost." in *Diversions and Distractions in Literature.* New Delhi, Author's Press. 2011. Print.
5. Bush, Douglas. *Matthew Arnold: A Survey of His Poetry and Prose.* London: Macmillan, 1971. Print.
6. Drew, P. ed. *Robert Browning: A Collection of Critical Essays.* New Delhi: Macmillan, 1985. Print.
7. Fraser, G.S. ed. *Keats: The Odes (Case Book Series).* London: Macmillan, 1971. Print.
8. Gardner, Helen, ed. *John Donne: A Collection of Critical Essays (Twentieth Century Views Series).* New Delhi: Prentice Hall India Ltd., 1979. Print.
9. Joseph, T. *John Dryden: A Critical Study.* New Delhi: Anmol Publishers, 2005. Print.
10. Sperry, Stuart M. *Keats: The Poet.* New Jersey: Princeton University Press, 1973. Print.
11. Sowerby, Robin. *The Augustan art of Poetry.* Oxford: Oxford University Press, 2006.
12. Watson, J.R. ed. *Browning: Men and Women and Other Poems (Case Book Series).* New Delhi: Macmillan, 1986. Print.
13. Williamson, George. *A Reader's Guide to the Metaphysical Poets.* Yugoslavia: Thomas & Hudson, 1988. Print.

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Course Title: British Drama

Course Code: ENG 533

Total Lectures: 60

Course Objectives: In this course, the students will:

L	T	P	Credits	Marks
4	1	0	4	100

1. study the development of British drama up till the modern times through a detailed analysis of texts with an emphasis on significant playwrights.
2. get acquainted with general trends in British literature over the ages.
3. explore the texts by understanding the social and political environment surrounding them.
4. understand how the written text can be performed.

Learning Outcomes:

At the end of the course the student will:

1. Understand plays both as literature and performative texts.
2. Come to understand the relation between literary texts and social environment.
3. sharpen students' ability for critical reasoning and analytical thinking.

Unit - A

William Shakespeare: *King Lear*

Unit - B

Richard Sheridan : *The School for Scandal*

Unit – C

T.S Eliot: *Murder in the Cathedral*

Unit – D

John Osborne: *Look Back in Anger*

Suggested Reading:

1. Adelman, Janet (ed.). *Twentieth Century Interpretations of King Lear*. New Delhi: Prentice Hall India, 1980. Print.
2. Anderson, Michael. *Anger and Detachment: A Study of Arden, Osborne and Pinter*. London: Pitman, 1976. Print.
3. Bloom, Harold. *T.S Eliot's Murder in the Cathedral (Critical Interpretations)*. NY: Chelsea, 1988. Print.
4. Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. New Delhi: Dodo Press, 2009. Print.
5. Hayman, Ronald. *John Osborne (Contemporary Playwrights Series)*. London: Heinemann Educational, 1970. Print.
6. Nicolle, Allardyce. *Theatre and Dramatic Theory*. London: George G. Harrap & Co. Ltd, 1962. Print.
7. Smart, John. *Twentieth Century British Drama*. Cambridge: Cambridge UP, 2001. Print.
8. Taylor, John Russell. *John Osborne Look Back in Anger: A Casebook (A Selection of Critical Essays)*. NY: Macmillan, 1975. Print.

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9. Taylor, Richard. "Future Retrospection': Rereading Sheridan's Reviewers" in *Shendan Studies*, edited by James Morwood and David Crane, Cambridge University Press, 1995, pp. 47-57.
10. Wiesenthal, Christine. "Representation and Experimentation in the Major Comedies of Richard Brinsley Sheridan" in *Eighteenth-Century Studies*. Vol. 25, no 3, pp. 309-30.

L	T	P	Credits	Marks
4	1	0	4	100

Course Title: History of English Literature –I

Course Code: ENG534

Total Lectures: 60

Course Objectives: The Course Objectives is to augment a critical understanding among our students of the obvious interconnection between literature and its socio-political and cultural context. Apart from making them familiar with a chronological development of English literature right from the beginning to the end of Romantic period, this paper intends to help the students to have an understanding of a literary history and its role in the creation of a significant, continuous, national, international or generic tradition.

Learning Outcomes: The students will not only become familiar with literary periods and their defining characteristics, but also will get an insight into various influences that power and govern literary evaluation. Further, they will learn about lesser known works obscured often by dazzling canons. By studying the bygone ages they will learn as to how literary trends emerge, function and dissolve, only to be reborn again.

Literary Periods-

Unit 1: 1340-1400: Age of Chaucer

1400-1500: Barren Age

1500-1660: The Renaissance

Unit 2: 1558-1603: Elizabethan Age

1603-1625: Jacobean Age

1625-1649: Caroline Age

1649-1660: Commonwealth Period (or Puritan Interregnum)

Unit 3: 1660-1785: The Neoclassical Period

1660-1700: The Restoration

1700-1745: The Augustan Age (or Age of Pope)

1745-1785: The Age of Sensibility (or Age of Johnson)

Unit 4: 1785-1830: The Romantic Period

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Background Reading:

Literary Movements/Terms – Renaissance, Restoration, Reformation, Cavalier Poets, Metaphysical Poets, University Wits, Lake Poets, The Augustans, Romanticism, Gothic Novel, Elizabethan Drama, Sonnet, Comedy of Manners, Restoration Comedy, Mock Epic, Historical Novel, Enlightenment, Neo-Classicism.

Suggested Readings:

1. Daiches, D. *A Critical History of English Literature*. 2nd ed. in 4 vols.- Secker and Warburg, 1971-1972. Print.
2. Elton, O. *A Survey of English Literature, 1730-1780, 1780-1830, 1830-1880*, 6 vols – Edward Arnold Publishers, 1948. Print.
3. Ford, B. ed. *The New Pelican Guide to English Literature*, rev. and enlarged ed. in 9 vols.- Penguin Books, 1982-1988. Print.
4. Legouis, E. , Cazamian. L. *A History of English Literature*- Dent and Sons, 1964. Print.
5. Rogers, Pat. *An outline of English Literature*- Oxford and New York: Oxford Univeristy Press, 1992. Print.
6. Sampson, G. *The Concise Cambridge History of English Literature*. 3rd ed. rev.- Cambridge University Press, 1970. Print.
7. Taine, H.A. *History of English Literature*, 4 vols- Chatto and Windus, 1883. Print.
8. *The Cambridge History of English Literature*. Ed. Ward, A.W., Waller, A.R., 15 vols. Cambridge University Press, 1907-1927. Print.
9. *The Oxford History of English Literature*. Ed. Wilson, F.P., Dobree, B., 14 vols.- Oxford University Press, since 1945 (series not complete). Print.
10. Ward, A.C. *Illustrated History of English Literaure*. 3 vols. Longmans, 1953-1955. Print.

Semester -2

Course Title: Literary Theory

Course Code: ENG541

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Objectives: The course intends to provide a textual, historical and critical study of the developments in literary criticism from the beginning of 20th century to the present times. 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.

Learning Outcomes: After completion of the course, a reader is expected to have:

- (i) an overview of major critical tools available to understand a text contextually.
- (ii) a close reading of a text.
- (iii) a sense of fact and interpretation.

Note: The second essay in each unit has been prescribed for in-depth comprehension of the related concept; hence these essays should be referred to for general study only.

Unit 1

Feminist Criticism

Simone de Beauvoir: "Myth and Reality" in *The Second Sex* (1949).

Elaine Showalter: "Feminist Literary Criticism in the Wilderness" in David Lodge (ed.), *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988. 331-53. New Criticism and Russian Formalism:

Unit II

Structuralism

- (i) Ferdinand de Saussure: "The Nature of Linguistic Sign" in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988: 10-14. (7 hours)

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- (ii) Roland Barthes: "The Structuralist Activity" in *Critical Theory since Plato*. Ed. Hazard Adams. New York: Harcourt Brace Jovanovich, 1971. 1128-1130.

Unit III

Poststructuralism and Postmodernism

- (i) Roland Barthes: "The Death of the Author" from Roland Barthes, *Image, Music, Text*. London: Flamingo, 1977: 142-48. Also in David Lodge (ed.) *Modern Criticism and Theory: A Reader*, London and New York: Longman, 1988. (8 hours)
- (ii) Jean Francois Lyotard: "Answering the Question: What Is Postmodernism?" translated by Regis Durand in *The Postmodern Condition*, Manchester University press, 1984. (8 hours)

Unit IV

New Historicism and Marxist Approach

- (i) Stephen Greenblatt: "Introduction" in *Renaissance Self-Fashioning*. Chicago: University of Chicago Press, 1980. 1-9. (7 hours)
- (ii) Raymond Williams: "Base and Superstructure"; and "Dominant, Residual and Emergent." (8 hours)

Suggested readings:

1. Barry, Peter. *Beginning Theory: An Introduction to Literary & Cultural Theories*, 2nd ed., Manchester: Manchester University Press, 2004. Print.
2. Bertens, Hans. *Literary Theory: The Basics*. New York: Routledge, 2003. Print.
3. Eagleton, Terry. *Marxism and Literary Criticism*, University of California Press: London, 1976. Print.
4. Freud, Sigmund. Trans. Alix Strachey. "The 'Uncanny.'" *The Norton Anthology of Theory and Criticism*. Ed. Vincent B. Leitch. New York: W.W. Norton & Company, 2001. Print.
5. Nagarajan, M.S. *English Literary Criticism & Theory: An Introductory History*, Hyderabad: Orient Longman, 2006. Print.
6. Ransom, John Crowe. *The New Criticism*, New York: New Directions, 1941. Print.
7. Richards, I. A. *Practical Criticism*, London: Routledge & Paul, 1964. Print.
8. Robey, David and Ann Jefferson, *Modern Literary Theory*, London: Batsford, 1986. Print.

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9. Wimsatt and Brooks. *Literary Criticism: A Short History*, New Delhi: Oxford & IBH Pub Co., 1974. Print.

Course Title: Modern World Poetry

Course Code: ENG542

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: Modern World Poetry is quintessential to a maturer understanding of poetry as in modern times verse has become highly experimental and innovative with technique as its epicentre. The prescribed poems would enable the reader to get a suitable glimpse into the fresh use of language. This is done with an aim to help the students develop a keen and inquisitive eye for the genre.

Learning Outcomes: 1. After studying this course, the learner will be able to correlate their own sensibilities with the literary expressions in the text.

2. The subject will apprise students of a vast panorama of literary devices used to create poetic world(s).

Unit – A

Modern British Poetry

1. W.B. Yeats :
Sailing To Byzantium. (It was to be dropped, wasn't it?)
Lapis Lazuli.
The Second Coming
2. T.S. Eliot :
The Wasteland

Unit – B

Modern American Poetry

1. Bob Dylan
Blowing in The Wind
The Times they are A-Changing
2. Sylvia Plath
Hope is the Thing with Feathers
3. Ted Hughes
Hawk Roosting
Lady Lazarus
Morning star

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Unit – C

Modern Latin American Poetry

1. Pablo Neruda
Tonight I Can Write the Saddest Lines
Night Sea (From Canto General) / A Song of Despair
Ode to Tomato
2. Jorge Luis Borges
The Art of Poetry
To The Nightingale

Unit – D

Modern European Poetry

1. Fernando Pessoa
If I Could Carve my Poems in Wood
The Broken Window
2. Rainer Maria Rilke
The Swan
Spanish Dancer
The Panther

Reference List:

1. Acheson, James and Romana Huk, eds. *Contemporary British Poetry: Essays in Theory and Criticism*. Albany NY: SUNY Press, 1996. Print.
2. Altieri, Charles. *Painterly Abstraction in Modernist American Poetry*. Cambridge: CUP, 1989. Print.
3. Bysshe, Edward. *The Art of English Poetry*. N.A.: 1739. Print.
4. Courthope, William John. *A History of English Poetry*. London: Macmillan and Co., 1903-35. Print.
5. Eliot, T.S. *The Wasteland. A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*. Edited by Valerie Eliot. New York: A Harvest Special, Harcourt Brace Jovanovich, Inc., 1971. Print.
6. Finneran, Richard J., ed. *The collected poems of W.B. Yeats*. A New Edition. New York : macmillan publishing company, 1983. Print.
7. Gifford, Terry. *Ted Hughes*. London: Routledge, 2008. Print.
8. Gregson, Ian. *Poetry and Postmodernism: Dialogue and Estrangement*. Basingstoke: Macmillan, 1996. Print.
9. MacNeice, Louis. *Modern Poetry: A Personal Essay*. London: OUP, 1938. Print.
10. Perkins, David. *A History of Modern Poetry*. Cambridge, MA: Belknap Press of Harvard University Press, 1976-1987. 2 v. Print.
11. Ryan, Judith. *Rilke, Modernism and Poetic Tradition*. Cambridge: Cambridge University Press. 1999. Print.
12. Sadlier, Darlene J. *An Introduction to Fernando Pessoa*. Florida: University Press of Florida. 2009. Print.
13. Williamson, Edwin. *Borges: A Life*. New York: Viking, 2004. Print.
14. Wilson, Jason. *A Companion to Pablo Neruda*. Suffolk: Tamesis Books, 2008. Print.

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Course Title: Modern World Drama

Course Code: ENG543

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: In this course, the students will:

1. study the modern evolution of drama, its changing trends and movements, with significant emphasis on seminal plays and playwrights of modern and post-modern era.
2. learn important literary terminology in the study of drama both as text and performative art.

Learning Outcomes: After studying this course, the students will:

1. be able to identify the relationship between drama and its socio-cultural context representing myriad colours of the genre.
2. be able to comprehend the continual critical engagement of drama with society.
3. get acquainted with the technicalities and themes of the playwrights.
4. gain insight into variety of issues relating to English drama in the modern context.

Unit A: August Strindberg: *Miss Julie*

Unit B: Anton Chekhov: *The Cherry Orchard*

Unit C: Samuel Beckett: *Waiting for Godot*

Unit D: Dario Fo: *Accidental Death of an Anarchist*

Reference List:

1. Bachner, Saskia. *The Omnipresent Emptiness in Samuel Beckett's "Waiting for Godot"*. Germany: GRIN Verlag, 2008. Print.
2. Behan, Tom. *Dario Fo: Revolutionary Theatre*. London: Pluto, 2000. Print.
3. Chandler, Frank Wadleigh. *Aspects of Modern Drama*. New York: Macmillan, 1914. Print.
4. Esslin, Martin. *The Theatre of the Absurd*. London: Penguin, 1980. Print.
5. Gottlieb, Vera and Paul Allain, eds. *The Cambridge Companion to Chekhov*. University of Kent, 2000. Print.
6. Innes, C.D. *Modern British Drama 1890-1990*. Cambridge: Cambridge UP, 1992. Print.
7. MacDonald R. *The Cambridge Introduction to Samuel Beckett*. Cambridge: Cambridge UP, 2006.
8. Marker, Fredrick J. and Lise-Lone Marker. *Strindberg and Modernist Theatre: Post-Inferno Drama on the Stage*. Cambridge: Cambridge UP, 2002. Print.
9. Rayfield, Ronald. *The Cherry Orchard: Catastrophe and Comedy*. USA: University of California, 1994. Print.
10. Richard, Shaun. *The Cambridge Companion to Twentieth Century Irish Drama*. Cambridge: Cambridge UP, 2004. Print.
11. Williams, Raymond. *Drama: From Ibsen to Eliot*. London: Chatto & Windus, 1952.

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Print.

Course Title: History of English literature-II

Paper Code: ENG544

Total Lecture: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: This paper is designed as a progression of History of English literature-I. It aims to prepare the student in the vast and extensive history of English literature and the social, political and cultural conditions in which the inception and evolution of the diversity of literature propelled itself.

Learning Outcomes: The student will develop a comprehensive idea of the prescribed periods of history and will be able to relate themselves to the millennia-long tradition of knowledge.

UNIT- A

Early Victorian period 1848-1860: The Pre-Raphaelites

UNIT –B

Late Victorian period 1880-1901: Aestheticism and Decadence

UNIT- C

Early Modern Period (i) 1901-1914: The Edwardian Period
(ii) 1910-1936: The Georgian Period

UNIT-D

Modern Period 1940-1980

Suggested Readings:

1. Daiches, D. *A Critical History of English Literature*. 2nd ed. in 4 vols.- Secker and Warburg, 1971-1972. Print.
2. Elton, O. *A Survey of English Literature*, 1730-1780, 1780-1830, 1830-1880, 6 vols – Edward Arnold Publishers, 1948. Print.
3. Ford, B. ed. *The New Pelican Guide to English Literature*, rev. and enlarged ed. in 9 vols.- Penguin Books, 1982-1988. Print.
4. *Longman Literature in English*. Gen. Ed. Carroll, D., Walsh, C. An M. Wheeler. (14 volumes in the series)Longman, 1987-2004. Print.
5. Legouis, E. , Cazamian. L. *A History of English Literature*- Dent and Sons, 1964. Print.
6. Rogers, Pat. *An outline of English Literature*- Oxford and New York: Oxford Univeristy Press, 1992. Print.
7. Taine, H.A. *History of English Literature*, 4 vols- Chatto and Windus, 1883. Print.
8. *The Cambridge History of English Literature*. Ed. Ward, A.W., Waller, A.R., 15 vols. Cambridge University Press, 1907-1927. Print.

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9. *The Oxford History of English Literature*. Ed. Wilson, F.P., Dobree, B., 14 vols.- Oxford University Press, since 1945 (series not complete). Print.
10. Ward, A.C. *Illustrated History of English Literature*. 3 vols. Longmans, 1953-1955. Print.

Semester 3

Course Title: Literary Criticism in India

Course Code: ENG631

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The purpose of this paper is to introduce our students with indigenous criticism and critical theories. Here the selection of texts is carried out keeping in mind two vital objectives: first, antiquity and contemporary are brought together; second, various schools of criticism provide contestation grounds for each other. It will also provide the students an opportunity to study criticism available in translation from other Indian languages.

Learning Outcomes: Students will become reasonably familiar with the major native critical theories. By drawing a parallel between these and the other non-Indian critical literature, they will learn to analyse the diverse issues/thought processes that shape critical thinking. Immediate environs, hands on ready ground to apply their learning. Above all, they will utilize their knowledge empirically by applying to their immediate environs.

Unit A Sanskrit Aesthetics:

- (i) Bharata: *Natyashastra*, tr. Manomohan Ghosh (chapter 6: ‘Sentiments’) revd. 2nd edn. (Calcutta: Granthalaya, 1967), vol. I, pp 100-18.

Unit B Nativism:

- (i) G.N. Devy: “Tradition and Amnesia” in *After Amnesia*.
- (ii) Bhalchander Nemade: “*Sahityateel Desiyata*” (Nativism in Literature) in *Nativism: Essays in Criticism*. New Delhi: Sahitya Akademi, 1997. 233-254.

Unit C Dalit Aesthetics:

Sarankumar Limbale:

- (i) “Dalit Literature: Form and Purpose”
- (ii) “Dalit Literature and Aesthetics” in *Towards an Aesthetics of Dalit Literature: History, Controversies and Considerations*. Trans. and ed. by Alok Mukherjee. New Delhi: Orient Longman, 2004.

Unit D Postcolonial Theory in India:

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- (i) Ania Loomba: “Challenging Colonialism” in *Colonialism / Postcolonialism*. London: Routledge, 1998. 154 – 212.
- (ii) Namwar Singh: “Decolonising the Indian Mind” translated by Harish Trivedi and published in *Indian Literature*. Vol. 35, No. 5, 1992. 145-157.

Suggested readings:

1. Balmiki, Om Prakash. *Dalit Sahityaka Soundrya Shastra*. New Delhi: Radhakrishana Parkashan Pvt. Ltd., 2001. Print.
2. Devy, G. N. “Swa & Para: Self and the Other.” *Of Many Heroes*. Mumbai: Orient Longman, 1998. Print.
3. Ghosh, Manomohan. “Introduction” *Natyashastra*. By Bharata. Tr. Manomohan Ghosh. Calcutta: Granthalaya, 1967. Print.
4. Loomba, Ania and Suvir Kaul eds. *Postcolonial Studies and Beyond*. Durham NC: Duke University Press, 2005. Print.
5. Mishra, Brijvallabh. *Bharat aur Unka Natyashashtra*. New Delhi: National Publishing House, 1988. Print.
6. Mukherjee, Alok. “Reading Sharankumar Limbale’s *Towards an Aesthetic of Dalit Literature: From Erasure to Assertion*” *Towards an Aesthetic of Dalit Literature*. By Sharankumar Limbale. Hyderabad: Orient Blackswan, 2014. Print.
7. Nandy, Ashish. *The Intimate Enemy: Loss and Recovery of Self Under Colonialism*. India: OUP, 2009. Print.
8. Nemade, Bhalchander. *The Influence of English on Marathi: A Sociolinguistic and Sylistic Study*. Mumbai: Popular Prakashan Pvt. Ltd., 2014. Print.
9. Pandey, Pramod Kumar. “Namvar Singh Hone Ka Matlab.” *Sahitya, Sanskriti Va Bhasha Ka Antarrashtriya Manch*. Web. July 29, 2011. <<http://www.srijangatha.com>>

Course Title: Indian Literature in Translation

Course Code: ENG632

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives:

Translation has served literature as a useful and enriching transporter of thought by bridging the gap among various linguistic regions. It has, as it were, released literature from local confines, exposing it to universal readership. Further, translation theory has provocatively analyzed the impact of social, political, economic, and political factors on the translation. The course contents take it into serious consideration.

Learning Outcomes: After the completion of the semester students will

1. attain accessibility to regional and international literary forms.
2. be able to contextualize the texts.
3. develop a comparative perspective to study the texts.

Unit – A

Sangam Poetry

Thiruvalluvar: *Thirukkural* (first two parts: *the Praise of God, The Excellence of Rain*)

Unit - B

Devotional Poetry

Songs of Meerabai:

i. [*Harivar Mukyo Kem Jai*](#)

([How Can I Abandon My Beloved Hari?](#))

ii. [*Meto Tare Sharan Pari Re*](#)

(Lord! I Have Surrendered Myself To You)

Unit – C

U. R. Ananthamurthy: *Samskara*

Unit – D

Mahasweta Devi: *Chotti Munda and His Arrow*

Suggested Reading:

1. Alston, A J. *The Devotional Poems of Mira Bai*. Delhi: Motilal Banarsidass,1980. Print.
2. Baral [K. C.](#), [D. Venkat Rao](#), [Sura Prasad Rath](#). *U.R. Anantha Murthy's Samskara: A*

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- Critical Reader*. New Delhi: Pencraft International, 2005. Print. .
3. Kumar, Akshaya. *Poetry, Politics and Culture: Essays on Indian Texts and Contexts*. London: Routledge, 2009. Print.
 4. Roy, Vijay Kumar. "Devotional Literature of India: A Critical Study of the Poetry of Kabirdas, Tulsidas and Meerabai." *Writers Editors Critics. 2.1 (2012)*. Print.
 5. Sharma, Milan Swaroop. "Rituals In Conflict With Modernization: A Critical Perspective
On U.R. Ananthamurthy's *Samskara*." *Journal of Literature, Culture and Media Studies. 4. 7 & 8 (2012)*. Print.
 6. Sen, Nivedita and Nikhil Yadav. *Mahasweta Devi: An Anthology of Recent Criticism*. New Delhi: Pencraft International, 2008. Print.
 7. Subramaniam, V. K. *Mystic Songs of Meera*. N.A.: Abhinav Publications, 2005. Print.
 8. Yadav, Kumkum. *Tribals in Indian Narratives*. Shimla: IAS, 2003. Print.

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Course Title: British Fiction

Course Code: ENG633

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The course is designed

1. to introduce novel as a literary genre
2. to analyse the reasons for the rise and growth of the novel
3. to familiarize students with the technical aspects of the novel
4. to discuss various types of fiction in order to explore the literary and socio-political-cultural factors that are called forth in the making of the novel

Learning Outcomes: At the end of the semester, students

1. will become familiar with the salient features of the novel
2. will be able to study the origin of the novel from a historical perspective
3. will have an enhanced critical understanding of the characteristic traits of the types of the novel and its technical aspects

Unit – A

Joseph Andrews by Henry Fielding

Unit - B

A Tale of Two Cities by Charles Dickens

Unit - C

The Mayor of Casterbridge by Thomas Hardy

Unit – D

Women in Love by D. H. Lawrence

References:

1. Aeschliman, Michael D. *A Tale of Two Cities (Ignatius Critical Traditions)*. USA: Ignatius Press, 2012. Print.
2. Bloom, Harold. *Women in Love (Bloom's Modern Critical Interpretations)*. Chelsea: Chelsea House Publishers, 1988. Print.
3. Beckwith E. Charles. *Twentieth Century Interpretations of A Tale of Two Cities: A Collection of Critical Essays*. New Jersey: Prentice Hall Trade, 1972. Print.
4. Chesterton, G.K. *Charles Dickens*. U.K.: House of Stratus, 2001. Print.
5. Ebbatson, Roger. *The Mayor of Casterbridge (Critical Studies, Penguin)*. UK: Penguin Books, 1995. Print.
6. Gardner, John. *The Art of Fiction*. New York: Alfred A. Knopf, 1984. Print.
7. Goldberg, Homer. *Joseph Andrews With Shamela and Related Writing (Norton Critical Editions)*. New York: W. W. Norton & Company, 1987. Print.
8. Mallett, Phillip, edi.. *The Mayor of Casterbridge (Second Edition) (Norton Critical Editions)*. New York: W. W. Norton & Company, 2000. Print.

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9. Miko, S. J. *D. H. Lawrence's "Women in Love": A Collection of Critical Essays (20th Century Interpretations)*. New Jersey: Prentice Hall, 1970. Print.
10. Rimmon-Kenan, Shlomith. *Narrative Fiction*. London: Routledge: 2002. Print.
11. Williams, Ioan. *The Criticism of Henry Fielding*. Routledge and Kegan Paul Books, 1970. Print.

Course Title: Contemporary American Literature

Course Code: ENG634

Total Lectures: 60

Course Objectives

This course will

L	T	P	Credits	Marks
4	1	0	4	100

1. Cover a wide area of American literature across genres, ethnicities and historical times.
2. Help the student understand the changes brought about by modernism and urbanization in the American cultural landscape.
3. Engage the student in understanding the changing notions of class, gender, ethnicity in a postcolonial, diasporic and neocolonial world order.
4. Engage the student in understanding the cultural milieu of America through the various forms and movements in literature.

Learning Outcomes:

At the end of the course the student will be able to:

1. Critically analyze American literary texts in the light of several movements in literature.
2. Understand the changing faces of texts with developments in culture.
3. Understand the progression of ideas across genres and times.
4. Get a clear idea of the literary space of America.

Unit – A

Toni Morrison: *The Bluest Eye*

Unit – B

Edward Albee: *Who is Afraid of Virginia Woolf*

Unit – C

- i. Sylvia Plath: "Daddy"
"Ariel"
"Hope is the thing with feathers"
- ii. Robert Frost : "The Death of the hired man"
"Stopping by the woods on a snowy evening"
- iii. Langston Hughes: "Harlem"
"I, too"
- iv. Li-Young Lee : "Immigrant Blues"

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“I ask my mother to sing”

Unit – D

- i. James Baldwin: *The Stranger in the Village*
- ii. Stephen Greenblatt: *Culture*

Suggested Reading:

1. Bronsen, Elisabeth. *Sylvia Plath*. UK: Northcote House, 2010. Print.
2. Cain, Montez. *The Voice of Harlem Renaissance: The Life and Work of Langston Hughes*. USA: Webster’s Digital Services, 2011. Print.
3. Faggen, Robert. *The Cambridge Companion to Robert Frost*. UK: Cambridge University Press, 2001. Print.
4. Field, Douglas. *All Those Strangers: The Art and Lives of James Baldwin*. USA: OUP, 2015. Print.
5. Graham, Maryemma and Jerry W. Ward Jr., eds. *The Cambridge History of African-American Literature*. USA: Cambridge University Press, 2011. Print.
6. Gillespie, Carmen. *Critical Companion to Toni Morrison: Her Life and Work*. New York: Infobase Publishing, 2008. Print.
7. Hughes, Langston. *The Langston Hughes Reader*. New York: George Braziller Inc., 1981. Print.
8. Ingersoll, Earl G. *Breaking the Alabaster Jar*. USA: Consortium Books, 2006. Print.
9. Jacob, J. *History of American Literature*. New Delhi: Sublime Publishers, 2005.
10. Milton, Jane, Caroline Polmear and Julia Fabricius. *A Short Introduction To Psychoanalysis*. New Delhi: Sage Publications, 2004. Print.
11. Robson, Mark. *Stephen Greenblatt: Critical Thinkers Series*. New Delhi: Taylor and Francis, 2007. Print.
12. Roudane, Matthew Charles. *Understanding Edward Albee*. South Carolina: University of South Carolina Press, 1987. Print.
13. Schneider, Dorothy Schneidercarl J. *An Eyewitness History Of Slavery In America*. N. A.: Checkmark, 2000. Print.
14. Zinman, Toby Silverman. *Edward Albee (Michigan Modern Dramatists)*. Michigan: University of Michigan Press, 2008. Print.

Semester – 4

Course Title: Cultural Studies

Paper Code: ENG641

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The course is designed to:

1. Introduce the student to multifarious ways of understanding culture.
2. Engage the critical reception of the student to study cultural forms, through acquaintance with cultural theory.
3. Make the student understand how culture changes with developments in technology.

Learning Outcomes: At the end of the course the student will be:

1. Able to formulate individual ideas about cultural forms like photography, films, music, religion, law, painting, architecture etc.
2. Acquainted with major cultural theorists.
3. Develop fluency in the terminology of cultural studies.
4. Able to relate theoretical knowledge with actual day to day life situations.
5. Able to develop an interdisciplinary perspective to understand culture.

UNIT-A

- **Stuart Hall:** *Cultural Studies and its theoretical legacies.*

UNIT –B

- **Raymond Williams:** *Culture is ordinary.*

UNIT- C

- **Walter Benjamin:***The Work of Art in the Age of Mechanical Reproduction.*

UNIT-D

- **Theodore Adorno and Max Horkheimer:** *The Culture Industry: Enlightenment and Mass Deception.*

Suggested Readings:

1. Caygil, Howard, and Alex Coles. *Introducing Walter Benjamin.* London: Icon Books, 2014. Print.
2. Eagleton, Terry. *Walter Benjamin: Or Towards a Revolutionary Criticism.* London: Random House, 1981. Print.

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3. Engh, Barbara. *Walter Benjamin: Routledge Critical Thinkers Series*. London: Routledge, 2011. Print.
4. Hall, Stuart. *Representation: Cultural representations and signifying practices*. London: Sage, 1997. Print.
5. Mathews, Sean. *Raymond Williams (Critical Thinkers Series)*. London: Routledge, 2009. Print.
6. O'Connor, Alan. *Raymond Williams (Critical Media Studies)*. Delaware: Rowman and Littlefield Publishers, 2005. Print.
7. Procter, James. *Stuart Hall: Critical Thinkers Series*. London: Routledge, 2004. Print.
8. Rojek, Chris. *Stuart Hall (Key Contemporary Thinkers)*. Cambridge: Polity Press, 2002. Print.
9. Sardar, Ziauddin. *Introducing Cultural Studies (A Graphic Guide)*. London: Icon Publishers, 2010. Print.
10. Storey, John. 'Introduction: The study of popular culture and cultural studies' in (ed) *Cultural Theory and Popular Culture: A Reader*. Harlow: Pearson Education Ltd., 2009. Print.
11. Williams, Raymond. *Keywords: A Vocabulary of Culture and Society*. New York: Oxford University Press, 1988. Print.
12. - - -. *Culture*. London: Fontana, 1986. Print.
13. Wilson, Ross. *Theodore Adorno (Critical Thinkers Series)*. London: Routledge, 2007. Print.

Course Title: Indian Writing in English

Paper Code: ENG642

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: This course introduces students to a wide range of Indian Writing in English. The students should be taught the prescribed texts with special emphasis on the issues such as the representation of culture, identity, history, national and gender politics, etc.

Learning Outcomes: After the completion of this course, the participants would gain insight into “Indianness” through representative works. Students will be able to identify the relationship between Indian Writing in English and its social context. They will be able to critically respond to Indian texts.

UNIT-A

A K Ramanujan:

- “Small-Scale Reflections on a Great House”
- Obituary

Nissim Ezekiel

- Poet, Lover, Birdwatcher
- Night of the Scorpion

Kamla Das:

- The Freaks
- The Sunshine Cat

Arundhati Subramaniam :

- Prayer
- Sister

UNIT -B

Arundhati Roy: The God of Small Things

UNIT- C

Asif Currimbhoy: *Goa*

UNIT-D

Pavan K. Varma: *Becoming Indian- The Unfinished Revolution of Culture and Identity*

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Reference List:

1. Agrawal, Krishna Autar. *The Best Plays of Asif Currimbhoy: A Critical Study*. Jaipur: Book Enclave, 2007. Print.
2. Chindade, Shirish. *Five Indian English Poets: Nissim Ezekiel, A.K. Ramanujan, Arun Kolatkar, Dilip Chitre, Parthasarthy*. Delhi: Atlantic, 2001. Print.
3. Dwivedi, A.N. *Kamala Das and Her Poetry*. New Delhi: Atlantic Publishers, 2000. Print.
4. Kumar, Akshay. *A. K. Ramanujan: In Profile and Fragment*. Jaipur: Rawat Publications, 2004. Print.
5. Mehrotra, K. ed. *An Illustrated History of Indian Literature in English*. New Delhi: Permanent Black, 2003. Print.
5. Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press, 2000. Print.
6. Naik, M. K. ed., *Aspects of Indian Writing in English*. Delhi: Macmillan, 1979. Print.
7. Rangacharya, Adya. *The Indian Theatre*. New Delhi: National Book Trust, 1971. Print.
8. Anthony Viphrezol, Richa. *Human Predicament in the Selected Plays of Asif Currimbhoy*. PhD Thesis. Nagaland University, 2015. Print.
9. Roy, Amitabh. *The God of Small Things: A Novel of Social Commitment*. New Delhi, India: Atlantic Publishers and Distributors, 2005. Print.
10. Surendran, K.V. *The God of Small Things: A Saga of Lost Dreams*. New Delhi, India: Atlantic Publishers and Distributors, 2000. Print.

Course Title: Modern World Fiction

Course Code: ENG643

Total Lectures: 60

Course Objectives: This course is designed to introduce regional variety of fictional techniques. It intends to study how local elements assert themselves and compel the accepted norms/forms to redefine themselves. Further, it aims to study the shared and personal spaces occupied by individual writers.

Learning Outcomes: Students will have learnt about the spatial significance, in addition to temporal one, of fictional evolution. They will be able to evaluate the impact of indigenous issues/concerns on fictional representation. Finally, they will be able to appreciate that world fiction, with all its individual fragments, represents collective humanity.

Unit – A

The Stranger by Albert Camus

Unit – B

Uncle Tom's Cabin by Harriet Beecher Stowe

Unit – C

A Portrait of the Artist as a Young Man by James Joyce

Unit – D

The Brothers Karamazov by Fyodor Dostoevsky

Suggested Readings:

1. Bloom, Harold, ed. *Fyodor Dostoevsky's "Brothers Karamazov" (Bloom's Modern Critical Interpretations)*. Chelsea: Chelsea House Publishers, 1991. Print.
2. Donovan, Josephine. *Uncle Tom's Cabin: Evil, Affliction and Redemptive Love*. Boston: Twayne Masterworks Studies, 1991. Print.
3. Fisher, J. Williams. *The American Literature of the Nineteenth Century: An Anthology*. New Delhi: Eurasia Publishing House, 1970. Print.
4. Francev, Peter, ed. *Albert Camus's The Stranger: Critical Essays*. Cambridge: Cambridge Scholars Publishing, 2014. Print.
5. Gossett, Thomas F. *Uncle Tom's Cabin and American Culture*. Dallas: Southern Methodist University Press, 1985. Print.
6. Moore, Ray. *The Stranger: A Critical Introduction*. N. A.: Createspace, 2012. Print.
7. Terras, Victor. *A Karamazov Companion: Commentary on the Genesis, Language, and*

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- Style of Dostoevsky's Novel*. Wisconsin: University of Wisconsin Press, 1981. Print.
8. Wachtel, Albert, ed. *A Portrait of the Artist as a Young Man (Critical Insights)*. Ipswich: Salem Press, 2011. Print.

Departmental Elective

Course Title: Postcolonial Literature and Theory

Course Code: ENG651

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The course attempts to:

1. Develop the students' understanding of the cultural politics of imperialism.
2. Trace the trajectory from the colonial subaltern's subordination to assertions of agency.
3. Problematize the idea of postcolonial literature and ask whether the geographically and culturally dispersed authors can be subsumed under the umbrella term, 'postcolonial'.

Learning Outcomes: the student will be:

1. Familiarized with some of the seminal works on colonialism.
2. Acquainted with the key concepts of postcolonial literary theory through the study of postcolonial texts.
3. Introduced to aspects of subjectivity, race, class and feminism as they inhere in the postcolonial space.
4. Understand and evaluate the key debates in postcolonial theory.

Unit - A

Edward Said: "Introduction" to *Orientalism*

Unit - B

1. **Homi Bhabha:** "Of Mimicry and Man: The ambivalence of colonial discourse" from *The Location of Culture*
2. **Chandra Talpade Mohanty:** "Under Western Eyes"

Unit - C

V.S. Naipaul: *A Bend in the River*

Unit - D

Chinua Achebe: *Things Fall Apart*

Suggested Readings:

1. Ashcroft, Bill Ashcroft et al, eds. *The Post-Colonial Studies Reader*. London: Routledge, 2006. Print.
2. Brydon, Diana and Helen Tiffin. *Decolonising Fictions*. Sydney: Dangaroo, 1993. Print.
3. Bhabha, Homi. *Nation and Narration*. London and New York: Routledge, 1990. Print.
5. Brennan, Timonthy. *Salman Rushdie and the Third World*. New York: St. Martin's Press, 1989. Print.

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6. Huddart, David. *Homi Bhabha (Critical Thinkers Series)*. London: Routledge, 2006. Print.
7. Kennedy, Valerie. *Edward Said (Key Contemporary Thinkers)*. Boston: Polity Press, 2000. Print.
8. King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996. Print.
9. Killam, G. D. *The Novels of Chinua Achebe*. Studies in African Literature Series, London: Heinemann, 1978. Print.
10. Panwar, Purabi. *V.S. Naipaul: An Anthology of Criticism*. Delhi: Penecraft International, 2003. Print.
11. Ray, Mohit K. *V.S. Naipaul: Critical Essays*. New Delhi: Atlantic Publishers, 2004. Print.
12. Whittaker, David, and Mpalive-Hangson Msiska. *Chinua Achebe's Things Fall Apart (A Routledge Study Guide)*. London: Taylor and Francis, 2007. Print.

Course Title: New Literatures in English

Course Code: ENG652

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: The course will:

1. acquaint the students with counter-canonical reading of texts from across the world.
2. emphasize on students' understating of post-colonialism and its related literary issues and arguments.
3. introduce the students to some major issues and problems common to literatures from across the nations.
4. familiarize students to the historical, political, sociological and literary background of each of the selected works.

Learning Outcomes: The students will:

1. read a history of colonial rule, liberation movements in various nations and develop a critical thinking on the movement of post-colonialism.
2. undertake a revisionary reading to discover the hidden voices within a text and realize while focusing on an interrogation of the Western canon.
3. learn to appreciate literature and writers from various nations and cultures.
4. learn to see critically the rising trends of globalization, capitalism and multi-culturalism.

Unit - A

Jean Rhys: *Wide Sargasso Sea*

Unit - B

Amitav Ghosh: *Sea of Poppies*

Unit - C

Patrick White: *The Tree of Man*

Unit - D

Margaret Atwood: *Surfacing*

Suggested Readings:

1. Ashcroft, Bill et al, eds. *The Post-Colonial Studies Reader*. London and New York: Routledge, 2006. Print.
2. Bose, Brinda. *Amitav Ghosh: Critical Perspectives*. Delhi: Pencraft International, 2003. Print.
3. Emery, Mary-Lou. *Jean Rys in 'World's End': Novels of Colonial and Sexual Exile*. Austin: U of Texas P,1990. Print.
4. Huggan, Graham and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. London: Routledge, 2010. Print.

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5. Khair, Tabish. *Amitav Ghosh: A Critical Companion*. New Delhi: Permanent Black, 2006. Print.
6. Satpathy, Sumanyu. *Southern Postcolonialisms*. London: Routledge, 2009. Print.
7. Wolfe, Peter. *Critical Essays on Patrick White*. G.K Hall, 1990. Print.
8. Atwood, Margaret. *Survival: A Thematic Guide to Canadian Literature*. Toronto: House of Anansi, 1972. Print.
9. Cooke, Nathalie. *Margaret Atwood: A Critical Companion*. Westport: Greenwood P, 2004. Print.
10. King, Bruce, ed. *The New National and Postcolonial Literatures: An Introduction*, Oxford: Clarendon, 1996. Print.

Course Title: Non-Fiction Prose

Course Code: ENG653

Total Lectures: 60

L	T	P	Credits	Marks
4	1	0	4	100

Course Objectives: This course is designed to improve student's creative and critical faculties through the intensive study of original nonfiction prose. It focuses on developing greater insight for studying elements of the nonfiction writer's craft including description, voice, veracity (authenticity), audience awareness, style, design, and the ethical dilemmas inherent in writing nonfiction.

Learning Outcomes: After studying this course, learners will be able to identify the relationship between nonfiction prose and its worth and value in the growth of human mental faculties i.e. reason and imagination.

Prescribed texts:

Unit A: Activist Prose:

Arundhati Roy: "Walking with the Comrades"

Unit B: Memoir

Shashi Tharoor: *Bookless in Baghdad* (Essay no. 6, 9, 12, 22)

Unit C: Historical Writing:

Gail Omvedt: *Understanding Caste: From Buddha to Ambedkar and Beyond*

Unit D: Travel Prose:

Amitav Ghosh: *Dancing in Cambodia*

Reference List:

1. Chambers, Claire. "Anthropology as Cultural Translation: Amitav Ghosh's *In an Antique Land*". *Postcolonial Text*, 2.3, 2006. Print.
2. Clark, Steve. (ed.) *Travel writing and empire: postcolonial theory in transit*. London: Zed books, 1999. Print.
3. Devi, Mahashweta and Spivak, Gayatri Chakravorty. *Imaginary maps*. Routledge 1994. Print.
4. Guha, Ramachandra. "Where Fact Crosses Fiction: *In an Antique Land* by Amitav Ghosh: Review". *Economic and Political Weekly* 28.11: 451. Print.
5. Keer, Dhananjay. *Dr. Ambedkar: Life and Mission*. Bombay: Popular Prakashan, 1990. Print.
6. Kuehn and Smethurst (eds.) *Travel Writing, Form and Empire: The Poetics and Politics of Mobility*. London: Routledge 2008. Print.
7. Omvedt, Gail. *Cultural Revolt in a Colonial Society: The Non-Brahman Movement in*

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Western India, 1873-1930. Bombay: Scientific Socialist Education Trust, 1976. Print.

8. ---, *Dalits and the Democratic Revolution: Dr. Ambedkar and the Dalit Movement in Colonial India.* New Delhi: Sage, 1994. Print.

9. Shah, Nila. *Novel as history : Salman Rushdie, Shashi Tharoor, Rohinton Mistry, Vikram Seth , Mukul Kesavan.* New Delhi: Creative Books, 2003. Print.

L	T	P	Credits	Marks
4	1	0	4	100

Course Title: LINGUISTICS

Paper Code: ENG654

Total Lectures: 60

Course Objectives:

The course aims at providing a comprehensive introduction to the studies of language. Through the course, students will be apprised of developments in the field of Linguistics in the 20th Century. The subject will assist in developing an understanding of the language study through a scientific and analytical approach towards language. A strong component of the training to be imparted to the students will comprise the focus on cultivating the essential capability for the usage of the subtle aspect of language

Learning Outcomes: This course will enable the students to comprehend:

- The meaning and role of language
- The mechanism and history of linguistics as a science
- The contribution of various linguists towards the growth of language
- The operational aspect of various branches of linguistics
- The practical usage of the sounds of English in our speech
- The significance of developing language skills

UNIT-A

Language – Origin, nature and functions (arbitrariness of sign, speech and writing, animal and human language, conventionality, system of systems), a brief history of linguistics

UNIT –B

Modern Linguistics:

Linguistics as a Science, the descriptive approach, the early structuralists, Ferdinand de Saussure and Dichotomies, the contribution of Bloomfield, Langue and Parole, Syntagmatic and Paradigmatic relationships, synchronic and diachronic approaches.

Branches of Linguistics; Psycholinguistics, Sociolinguistics and the study of the variation in language, particularly, dialect, accent and register.

UNIT- C

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Levels of linguistic analysis:

Introduction to Phonetics, speech organs, description and classification of sounds, RP system, phonemes, allophones, minimal pairs

Morphology, free and bound morphemes, allomorphs, zero morphemes

UNIT-D

Phonology:

Phonetic symbols and transcription of English words, syllable structure, Weak forms, contractions, word stress, sentence stress, assimilation and elision in connected speech, basic patterns of intonation

Morphology- Word formation, derivation, affixation, compounding.

Suggested Reading:

1. Conrad and Leech. *A Student Grammar of Spoken and Written English*. London, Longman.1999. Print.
2. Crystal, D. *Linguistics*, Harmondsworth: Penguin, 1980. Print.
3. Culler, Jonathan. *Saussure*. London: Fontana Modern Classics, 1978. Print.
4. Gimson, A.C. *Introduction to the Pronunciation of English*. London, Arnold, 1988. Print.
5. Lyons, J. *Language and Linguistics*. Cambridge: CUP 1982. Print.
6. Radford, A. *Linguistics: An Introduction*. Cambridge: Cambridge University Press, 1999. Print.
7. Roach, P. *English Phonetic and Phonology*. New Delhi: Prentice Hall, 1995. Print.
8. Sethi, J. and Dhamija. *A Course in Phonetics and Spoken English*. New Delhi: Prentice Hall, 1999. Print.
9. Syal and Jindal. *Introduction to Linguistics, Grammar and Semantics*. revised Ed., New Delhi: Prentice hall, 2007.Print.
10. Yule, G. *The Study of Language*. Cambridge: Cambridge University Press, 2009. Print.