

## PROGRAMME PROJECT REPORT

### **M.A ENGLISH**

The English Literature Programme takes students on an insightful journey through the history and techniques of prose, poetry and drama.

A University degree in this subject is one of the most respected and potentially profitable in the world – and can lead to a variety of careers in some of the most prestigious areas of public life. The study of literature introduces students to a rich vein of some of the most significant cultural artifacts in world history. Skills of close reading, critical thinking, attention to detail, communication and analysis enable students to access higher order thinking skills of inestimable value in modern academic, cultural and business contexts. We aim to make the study of literature an enriching, productive and rewarding experience for every student on the programme.

The core course of the M.A English program is designed with a view to give the students a deep knowledge of English literature. It has a wide variety of electives comprising American, Post-Colonial, and Teaching of English besides Courses in Linguistics, Literary Criticism, Contemporary Literary Theory, and Post-Independence Indian Writing in English.

The course aims at giving the learners essential language skills, vital for employability, while instilling in them the maturity for aesthetic enjoyment, for understanding and appreciating values- social, cultural and spiritual so that they are moulded into responsible human beings.

Centre for Distance and Open Learning has introduced the M.A-English (distance mode) Programme, keeping in mind the heterogeneous nature and varied needs of that section of our society which for some reason or the other has missed or has not had the opportunity for further studies in conventional colleges or universities, or belong to far flung areas or to the deprived sections of the society.

The English Literature Programme offers students advanced skills, challenging them to:

- Acquire skills of close reading, comprehension and interpretation that empower students to enjoy and appreciate reading
- Develop skills of critical analysis and evaluation to facilitate a deeper engagement with language and communication
- Foster ethics, values, sensitivities and dispositions for a cosmopolitan society in a globalised age
- Communicate clearly and effectively in both speech and writing
- Acquire a creative imagination and a lifelong passion for knowledge and learning

- Although a focus on language, literature, and aesthetics continues to ground our work, we have pioneered by drawing together philosophical and theoretical reflections on the status of “literature” and “culture” with work in history, political economy, the sociology of culture, anthropology, visual culture, and cinema studies, all of which seeks to make sense of the complex factors affecting the historically changing nature of the relationship between society and culture.
- This prepares students for careers in the arts, as well as in law, journalism, marketing, advertising and education – fields that require skills of linguistic precision and effective, persuasive communication.

This programme aims to:

- Develop students' critical alertness to linguistic and cultural representation, especially to the nature and effect of literary language and to the ways in which individual texts affect and are affected by larger social and historical contexts;
- Enable students to analyse and argue persuasively, and to become independent and self-motivated researchers;
- Equip students with the skills required for further academic work or for those professions, such as teaching, the public sector, the media and business, which require critical and analytical skills, powers of communication and an awareness of the broad meanings of culture.

Within the Specialization in English Literature you will develop advanced analytical and interpretive skills for the study of literature. You will gain a deeper understanding of specific issues within World Literature in English and learn to use advanced methods for the exploration of literary texts, both in terms of form and in terms of their relation to history, politics, ethics and more.

The theoretical level of the courses is high; at the same time, you will develop practical skills related to reviewing and editing literary works. As a student in the Master's Programme in Literature you will have access to a large selection of courses in English Literature and in the wider Humanities.

Giving an international and transnational perspective, the programme qualifies the students for doctoral studies in literary studies, but is also useful for work outside of the university. This is especially the case in fields where there is a demand for knowledge about the significance of language for communication and social development, and which require international broad-mindedness, historical competence and the ability to deal with complex information in a systematic and critical fashion.

Minimum duration of the Programme is 2 (Two) Years

Maximum duration of the Programme is 5 (Five) Years

Fee structure for the programme is as follows:

Previous Year	Rs. 10,000/-
Final Year	Rs. 10,000/-

Counselling sessions are held at the study centre normally on weekends within the general academic scheduled of the Programme. Counselling sessions will be organized in all theory courses. The counselling duration will be of 2 hours in each of the five sessions.

We offer dedicated Faculty who has specialization in the papers offered in the programme. Besides, every programme has a Coordinator who is well versed with the programme and can help with any problems that might occur.

The CDOL, JMI has an SMS Alert Service, wherein a student gets connected with the Centre by receiving messages. SMS Alert Service has the uniqueness that the student gets updates regarding academic activities related to their Programme.

Admission to the programme is given to university graduates on a first come first serve basis.

Assignments are the part of continuous evaluation system. The submission of assignments is compulsory. Assignments of a course carry about 30% weight age.

Annual examination is the major component of the evaluation system and it carries 70% weight-age in a final result.

The syllabus is designed to complement, extend and enrich – but not repeat – the Literature curriculum taught. Through developing sensitivity to the nuances of language, students identify and explore different ways in which texts convey complex ideas. Alongside this, students make connections within and between texts and contexts, while discussing their thoughts in speech and writing.

### **Brief Course Structure:**

<b>Previous Year</b>		<b>Final Year</b>	
<b>Course Code</b>	<b>Course Title</b>	<b>Course Code</b>	<b>Course Title</b>
MEG-01	<b>Poetry -1</b>	MEG-07	<b>Poetry -2</b>
MEG-02	<b>Fiction -1</b>	MEG-08	<b>Fiction -2</b>

MEG-03	<b>Drama-1</b>	MEG-09	<b>Drama- 2</b>
MEG-04	<b>Criticism-1</b>	MEG-10	<b>Criticism-2</b>
MEG-05	<b>Introduction to English linguistics &amp;phonetics</b>	MEG-11	Optional Papers  (any two of the following to be chosen by the student)  <b>A</b> -American Litrature <b>B</b> -Post-Clonial Litrature <b>C</b> -English Language Teaching
MEG-6	<b>Non Fiction Prose</b>		

## Detailed Course Structure:

### (Previous Year)

#### MEG 01: Poetry – I

**Block 1** : **Explanation with reference to the context from the starred texts**

**Block 2** : **Historical Background of 14th Century England**

Unit 1 : “General Prologue”\* to The Canterbury Tales: Geoffrey Chaucer

Unit2 : The Nun’s Priest’s Tale: Geoffrey Chaucer

**Block 3** : **Historical Background of 16th and 17th Century England**

Unit 1 : The Canonization\*:John Donne

Unit 2 : A Valediction: Forbidding Mourning: John Donne

Unit 3 : The Sunne Rising: John Donne

Unit 4 : The Ecstasie\*: John Donne

Unit 5 : Paradise Lost, Book 1: John Milton

**Block 4 : Historical Background of 18th and 19th Century England-1**

Unit 1 : Essay on Man\*:Alexander Pope

Unit 2 : William Blake: An Introduction

Unit 3 : Earth's Answer : William Blake

Unit 4 : The Tyger\*: William Blake

Unit 5 : London: William Blake

**Block 5 : Historical Background of 18th and 19th Century England-2**

Unit 1 : Ode on Intimations of Immortality' Prelude (1805 edition): William Wordsworth

Unit 2 : S. T. Coleridge -An Introduction

Unit 3 : The Rime of the Ancient Marine: ST Coleridge

Unit 4 : Kubla Khan: ST Coleridge

**MEG 02: Fiction I**

**Block 1 : Background of 17<sup>th</sup> and 18<sup>th</sup> Century England and Emergence of Novel**

Unit 1 : Oroonoko: Aphra Behn

Unit 2 : Henry Fielding: An Introduction

Unit 3 : Joseph Andrews: Henry Fielding

**Block 2 : Historical Background of 19th Century England-1**

Unit 1 : Emma: Jane Austen

Unit 2 : Mansfield Park: Jane Austen

**Block 3 : Historical Background of 19th Century England-2**

Unit 1 : Great Expectations: Charles Dickens

- Unit 2 : A Tale of Two Cities: Charles Dickens
- Block 4 : Historical Background of 19th Century England-3**
- Unit 1 : Middlemarch: George Eliot
- Block 5 : Historical Background of 19th Century England-4**
- Unit 1 : Tess of the D'Urbervilles: Thomas Hardy
- Unit 2 : The Woodlanders: Thomas Hardy

### MEG 03: Drama I

- Block 1 : Explanation with reference to the context from the starred texts**
- Block 2 : 16th Century England and Drama**
- Unit 1 : Doctor Faustus\*: Christopher Marlowe
- Block 3 : Historical Background of Elizabethan England**
- Unit 1 : Volpone: Ben Jonson
- Block 4 : 16th Century Elizabethan England**
- Unit 1 : Henry IV, Part I: William Shakespeare
- Unit 2 : Hamlet\*: William Shakespeare
- Unit 3 : Antony and Cleopatra: William Shakespeare
- Unit 4 : The Tempest\*: William Shakespeare
- Block 5 : Jacobean Age and John Webster**
- Unit 1 : The Duchess of Malfi\*: John Webster
- Block 6 : Jacobean Age and Thomas Middleton**
- Unit 1 : The Changeling: Thomas Middleton

### MEG 04: Criticism I

- Block 1 : Background of Aristotle's Writing**
- Unit 1 : Poetics: Aristotle

<b>Block 2</b>	:	<b>Background of English Criticism and Dryden</b>
Unit 1	:	"Of Dramatic Poesie: An Essay: John Dryden
<b>Block 3</b>	:	<b>18th Century England and Emergence of Prose writing</b>
Unit 1	:	"Preface to Shakespeare": Samuel Johnson
<b>Block 4</b>	:	<b>Background of 18th and 19th Century</b>
Unit 1	:	"Preface" to the Lyrical Ballads: William Wordsworth
<b>Block 5</b>	:	<b>P.B. Shelley</b>
Unit 1	:	"A Defence of Poetry": P.B. Shelley
<b>Block 6</b>	:	<b>ST Coleridge</b>
Unit 1	:	Chapters XII and XIV of Biographia Literaria: Coleridge
<b>Block 7</b>	:	<b>William Hazlitt</b>
Unit 1	:	"Why the Arts Are Not Progressive"
Unit 2	:	"On Shakespeare and Milton"
<b>Block 8</b>	:	<b>John Keats</b>
Unit 1	:	Letter of 8 Oct., 1817 addressed to Bailey
Unit 2	:	Letter of 21 Dec., 1817 addressed to his brothers
Unit 3	:	Letter of 27 Oct., 1818 addressed to Richard Woodhouse
<b>Block 9</b>	:	<b>Matthew Arnold</b>
Unit 1	:	The Study of Poetry

### **MEG 05: Introduction to English Linguistics and Phonetics**

<b>Block 1</b>	:	<b>Language and Linguistics</b>
Unit 1	:	Language and Communication
Unit 2	:	The Characteristics of Language
Unit 3	:	Linguistics as a Scientific Study of Language
Unit 4	:	Some Basic Assumptions in Linguistics
Unit 5	:	Branches of Linguistics
Unit 6	:	The Status of Non-native Languages

Unit 7	:	Variation in the Use of Language
<b>Block 2</b>	:	<b>Grammatical Theories</b>
Unit 1	:	Traditional Grammar
Unit 2	:	Structuralist Method -form classes, immediate constituents, syntagmatic and paradigmatic relations
Unit 3	:	Phonology -classification of speech sounds, phoneme, Allophone, complementary and contrastive distribution, Supra segmental features
Unit 4	:	Morphology -morpheme, allomorph, root and the affix, prefix, infix, suffix, full and empty morphemes, free and bound morphemes, inflexional and derivational morphemes
Unit 5	:	Transformational Generative Grammar, Meaning of the term 'Generative', Competence and Performance. 'Deep' and 'Surface' structure, Phrase Structure Rules, Transformational Rules, Selectional Restrictions, Lexis and Grammar, Language Universals.
<b>Block 3</b>	:	<b>Grammatical Relations in the Constituents of a Sentence</b>
Unit 1	:	Types of a sentences in English
Unit 2	:	Constituents of a 'Kernel' sentence
Unit 3	:	Co-ordination and subordination-nominalisation, relativisation and adverbisation.
Unit 4	:	Verb-tense, aspect, mood and modality
Unit 5	:	Phrasal verbs in English
Unit 6	:	Interrogation and negation in English
Unit 7	:	Non-finite construction in English
<b>Block 4</b>	:	<b>English Phonetics and Phonology</b>
Unit 1	:	The Speech Mechanism: air stream mechanism, organs of speech, respiratory system, phonatory system and articulatory system
Unit 2	:	The description and classification of speech sounds: vowels, consonants, phonetic transcription and the international phonetic



alphabet

- Block 5** : **The Phonology of English**  
Unit 1 : Phoneme, allophone, syllable and consonant clusters in English  
Unit 2 : Word accent, weak forms, intonation and rhythm in connected speech; a comparative study of G.I.E and R.P. the need of a model for international communication and intelligibility.

**MEG 06: Non- Fiction Prose**

- Block 1** : **Background Prose Reading: Thomas More**  
Unit1 : Thomas More: Utopia
- Block 2** : **Jonathan Swift and Mary Wollstonecraft**  
Unit 1 : Jonathan Swift: “A Modest Proposal”  
Unit2 : Mary Wollstonecraft:A Vindication of the Rights of Women.
- Block 3** : **Background Prose Reading (18th Century): Thomas Paine**  
Unit1 : Thomas Paine: Rights of Man : Part I
- Block 4** : **Background Prose Reading (19th Century): John Stuart Mill**  
Unit1 : John Stuart Mill: On Liberty
- Block 5** : **Non- Fictional Prose: George Orwell and Edward Said**  
Unit1 : George Orwell:“Politic and the English Language”  
Unit2 : Edward Said: “Crisis” from Orientalism, “ Afterword to the 1995 Printing of Orientalism”

**(Final Year)**

**MEG 07: Poetry II**

- Block 1** : **Explanation with reference to the context from the starred texts**  
**Block 2** : **Background of Victorian Era**  
Unit 1 : “Andrea del Sarto”\*: Robert Browning  
Unit 2 : “Porphyria’s Lover”: Robert Browning  
Unit 3 : “A Grammarian’s Funeral”: Robert Browning

Unit 4	:	“Abt Vogler”: Robert Browning
<b>Block 3</b>	:	<b>19th Century Ireland and Poems of G.M. Hopkins</b>
Unit 1	:	“The Wreck of the Deutschland” *: GM Hopkins
Unit 2	:	“The Windhover”: GM Hopkins
Unit 3	:	“Pied Beauty”: GM Hopkins
Unit 4	:	“Thou Art Indeed Just, Lord”: GM Hopkins
<b>Block 4</b>	:	<b>19th and 20th Century England and Ireland and Poetry of W.B. Yeats</b>
Unit 1	:	“Byzantium” *
Unit 2	:	“The Second Coming”
Unit 3	:	“Easter 1916”
Unit 4	:	“Among School Children”
<b>Block 5</b>	:	<b>Modernism</b>
Unit 1	:	The Wasteland*: T. S. Eliot
<b>Block 6</b>	:	<b>20th Century England and America, Modernism and Poetry of W.H. Auden</b>
Unit 1	:	“A Bride in the 30’s”
Unit 2	:	“Consider This and in Our Time”
Unit 3	:	“Shield of Achilles”
Unit 4	:	“In Praise of Limestone”
<b>Block 7</b>	:	<b>Modernism, Neo-Romanticism and Poetry of Dylan Thomas</b>
Unit 1	:	“The Force that Through the Green Fude...”
Unit 2	:	“Do Not Go Gentle...”
Unit 3	:	“After the Funeral”
Unit 4	:	“Light Breaks...”
<b>Block 8</b>	:	<b>20th Century America and Poetry of Ted Hughes</b>
Unit 1	:	“Hawk Roosting” *
Unit 2	:	“November”

Unit 3	:	“Thrushes”
Unit 4	:	“Jaguar”
<b>Block 9</b>	:	<b>20th Century Ireland and Poetry of Seamus Heaney</b>
Unit 1	:	“Ocean’s Love to Ireland”
Unit 2	:	“The Unacknowledged Legislator’s Dream”
Unit 3	:	“North”
Unit 4	:	“Exposure”

#### **MEG 08: Fiction IndusInd Bank**

<b>Block 1</b>	:	<b>D.H. Lawrence</b>
Unit 1	:	The Rainbow
Unit 2	:	“The Fox”
<b>Block 2</b>	:	<b>E.M. Forster</b>
Unit 1	:	A Passage to India
Unit 2	:	“The Celestial Omnibus”
<b>Block 3</b>	:	<b>James Joyce</b>
Unit 1	:	A Portrait of the Artist as a Young Man
Unit 2	:	“The Dead”
<b>Block 4</b>	:	<b>Virginia Woolf</b>
Unit 1	:	To the Lighthouse
Unit 2	:	Mrs. Dalloway
<b>Block 5</b>	:	<b>Joseph Conrad</b>
Unit 1	:	Heart of Darkness
<b>Block 6</b>	:	<b>Chinua Achebe</b>
Unit 1	:	Things Fall Apart

#### **MEG 09: Drama II**

<b>Block 1</b>	:	<b>Explanation with reference to the context from the starred texts</b>
<b>Block 2</b>	:	<b>G.B Shaw</b>
Unit 1	:	St. Joan*
<b>Block 3</b>	:	<b>J.M. Synge</b>
Unit 1	:	The Playboy of the Western World
<b>Block 4</b>	:	<b>Bertolt Brecht</b>
Unit 1	:	Caucasian Chalk Circle
<b>Block 5</b>	:	<b>Samuel Beckett</b>
Unit 1	:	Waiting for Godot*
<b>Block 6</b>	:	<b>Harold Pinter</b>
Unit 1	:	The Homecoming
<b>Block 7</b>	:	<b>Tom Stoppard</b>
Unit 1	:	Rosencrantz and Guildenstern are Dead*
<b>Block 8</b>	:	<b>Girish Karnad</b>
Unit 1	:	Tughlaq*
<b>Block 9</b>	:	<b>Mahesh Dattani</b>
Unit 1	:	Final Solutions

#### **MEG 10: Criticism II**

<b>Block 1</b>	:	<b>Feminist Criticism: Virginia Woolf</b>
Unit 1	:	A Room of One's Own
<b>Block 2</b>	:	<b>New Criticism and T.S. Eliot</b>
Unit 1	:	"The Metaphysical Poets"
Unit 2	:	"Hamlet"
<b>Block 3</b>	:	<b>New Criticism and I. A. Richards</b>
Unit 1	:	"The Two Uses of Language"
Unit 2	:	"The Four Kinds of Meaning"

<b>Block 4</b>	:	<b>New Criticism and Wimsatt and Beardsley</b>
Unit 1	:	“The Intentional Fallacy”: Wimsatt and Beardsley
Unit 2	:	“The Affective Fallacy”: Wimsatt and Beardsley
<b>Block 5</b>	:	<b>Northrop Frye</b>
Unit 1	:	“The Archetypes of Literature”
<b>Block 6</b>	:	<b>Roland Barthes and Michel Foucault</b>
Unit 1	:	“From Work to Text”: Roland Barthes
Unit 2	:	Criticism of Michel Foucault
Unit 3	:	“What is an Author?": Michel Foucault
<b>Block 7</b>	:	<b>Susan Sontag and Raymond Williams</b>
Unit 1	:	“Against Interpretation”: Susan Sontag
Unit 2	:	Criticism of Raymond Williams
Unit 3	:	“Realism and the Contemporary Novel”: Raymond Williams

### **MEG 11(A): American Literature**

<b>Block 1</b>	:	<b>Prose</b>
Unit 1	:	Thomas Jefferson: “The First Inaugural Address”
Unit 2	:	Edgar Allan Poe: “The Philosophy of Composition”
Unit 3	:	R.W. Emerson: “The American Scholar”
<b>Block 2</b>	:	<b>Fiction</b>
Unit 1	:	Nathaniel Hawthorne: The Scarlet Letter
Unit 2	:	F. Scott Fitzgerald: The Great Gatsby
Unit 3	:	Alice Walker: The Color Purple
<b>Block 3</b>	:	<b>Drama</b>
Unit 1	:	Tennessee Williams: The Glass Menagerie
Unit 2	:	Edward Albee: The Zoo Story
<b>Block 4</b>	:	<b>Poetry I</b>
Unit 1	:	Walt Whitman: “Song of Myself”

		“Out of the Cradle Endlessly Rocking”
		“Passage to India”
Unit 2	:	Emily Dickinson: “Papa Above”
		“I Can Wade Grief”
		“Prayer is the Little Implement”
Unit 3	:	Robert Frost: “The Death of the Hired Man”
		“Stopping by Woods on a Snowy Evening”
		“Come in”
<b>Block 5</b>	:	<b>Poetry II</b>
Unit 1	:	Wallace Stevens: “Sunday Morning”
		“Thirteen Ways of Looking at a Blackbird”
		“The World as Meditation”
Unit 2	:	Allen Ginsberg: “A Supermarket in California”
		“Sunflower Sutra”
		“America”
Unit 3	:	Adrienne Rich: “Living in Sin”
		“Lucifer in the Train”
		“(Sex, a they harshly call it)”

### **MEG 11(B): Postcolonial Literature**

<b>Block 1</b>	:	<b>Theoretical Bases</b>
Unit 1	:	Stephen Slemon: “The Scramble for Post-Colonialism” From De-Scribing Empire
Unit 2	:	Frantz Fanon: “On National Culture” from the Wretched of the Earth
Unit 3	:	Margaret Atwood: “Survival” from Survival
Unit 4	:	Salman Rushdie: “Commonwealth Literature Does Not Exist” from Imaginary Homelands
<b>Block 2</b>	:	<b>Fiction I</b>
Unit 1	:	Raja Rao: Kanthapura
Unit 2	:	R.K. Narayan: A Tiger from Malgudi

Unit 3	:	Amitav Ghosh: In an Antique Land
<b>Block 3</b>	:	<b>Fiction II</b>
Unit 1	:	Peter Carey: True History of the Kelly Gang
Unit 2	:	Margaret Atwood: Surfacing
Unit 3	:	V.S. Naipaul: A House for Mr. Biswas
<b>Block 4</b>	:	<b>Poetry I</b>
Unit 1	:	Nissim Ezekiel: "Night of the Scorpion"
		"Poet , Lover, Birdwatcher"
Unit 2	:	A.K. Ramanujan: "A River"
		"Love Poem for a Wife I"
Unit 3	:	Derek Walcott "The Castaway"
		"Ruins of a Great House"
Unit 4	:	A.J. M. Smith: "The Lonely Land"
		" News of the Phoenix"
<b>Block 5</b>	:	<b>Poetry II</b>
Unit 1	:	Michael Ondaatje: "Sweet like a Crow"
		"The Cinnamon Peeler"
Unit 2	:	A.D. Hope : " Australia"
		"The Double Looking Glass"
Unit 3	:	Judith Wright: " Woman to Man"
		" Rockpool" from The Shadow of Fires : Ghazals
Unit 4	:	Zulfikar Ghose: "This Landscape , These People"
		" The Attack on Sialkot"

### MEG 11(C): Teaching of English

Objective: to equip the student to teach English at the undergraduate level

<b>Block 1</b>	:	<b>Problems and Principles</b>
Unit 1	:	The Role of English in India
Unit 2	:	Objectives of the Teaching of English in India

- Unit 3 : Theories of Language Learning -cognitive, behaviourist, communicative competence, learning vs. Acquisition, speech act theory
- Unit 4 : Differences between First and Second Language Learning
- Unit 5 : Individual Variation in Language learning Performance: language aptitude, motivation and age.
- Block 2 : Approaches to Syllabus Design**
- Unit 1 : Structural
- Unit 2 : Situational
- Unit 3 : Functional
- Unit 4 : Communicative
- Unit 5 : Emergent (Process vs. Product)
- Block 3 : Approaches to Teaching Methodology**
- Unit 1 : Audio-lingual (structural drills)
- Unit 2 : Grammar Translation (rules and exercise)
- Unit 3 : Bilingual (use of the Mother Tongue)
- Unit 4 : Situational and Communicative
- Unit 5 : Structuring of lessons and classroom interaction: Learner -centred teaching and the problems of teaching large classes
- Block 4 : Principles of Material Production**
- Unit 1 : Teaching of vocabulary -'productive' and 'receptive' vocabulary, foundation vocabulary, Basic English
- Unit 2 : Selection -frequency, utility, universality, productivity, teachability, structural value and regional value of a lexical item.
- Unit 3 : Teaching of structures -selection, gradation and repetition -drills.
- Block 5 : Error Analysis, Lexicography and Evaluation**
- Unit 1 : Attitude to error analysis, the concept of inter language
- Unit 2 : The art of lexicography and its relevance to a language teaching



Programme

Unit 3 : Testing and evaluation

Students will be enrolled at CDOL, Jamia's University's reference library. They will also have access to the English Faculty and a list of supplementary readings is also given along with the Self Learning Material.