



**AMITY UNIVERSITY**  
— R A J A S T H A N —

**Amity School of Languages  
(ASL)**

**MA English**

**Programme Code: MEG**

**12103**

**Duration – 2 Years Full Time**

**Programme Structure**

**2021**

### Programme learning outcome (PLO)

1. Intends to make efficient **academician** through meticulous study/ analysis/evaluation of literary genres- Prose, Poetry, Drama, and Fiction
2. Wish to train you to become experts having the **expertise in writing skills**, sharpen your writing capacity in the form of, critic, analyst, reviewer, content writer.
3. You will have contextual knowledge relating to society, culture and history, thereby having in depth knowledge of social sciences may develop into a **social scientist by contextualizing the text read.**
4. Purpose to guide you through given tasks/assignments/ projects/presentation/ which will help you become a genuine researcher. In-depth knowledge of the area will help you becoming a **good research associate.**
5. You will have opportunity to expose yourself as **global citizen**

### Credits Summary

#### MA English 2 Year Programme 2021 Onwards

SEM	CC	DE	VA	OE	NTCC	TOTAL
I	16	0	3	0	10	29
II	16	0	3	3	10	32
III	12	4	3	3	13	35
IV	12	4	0	0	14	30
<b>TOTAL</b>	<b>56</b>	<b>8</b>	<b>09</b>	<b>6</b>	<b>47</b>	<b>126</b>

CC- Core Course; DE- Domain Elective; VA- Value Added; OE- Open Elective

NTCC- Non-teaching Credit course

## FIRST SEMESTER

Code	Course	Category	L	T	P/FW	Credits
MEG101	Ancient Greek & Latin Literature in Translation	CC	4	0	0	4
MEG102	English Literature from Medieval Period to 17 <sup>th</sup> Century	CC	4	0	0	4
MEG103	Drama from Shakespeare to Ben Jonson	CC	4	0	0	4
MEG104	Restoration and Augustan Prose and Poetry	CC	4	0	0	4
MEG 150	Project Work	NTCC	0	0	0	8
<b>AND001</b>	<b>Anandam</b>	<b>NTCC</b>	0	2	0	2
BSS111	Behavioral Science – I, Development, and Interpersonal Skills	VA	1	0	0	1
FLN 111 FLG 111 FLS 111 FLC 111	Foreign Language-I(Select any one) French -I German -I Spanish - I Chinese -I	VA	2	0	0	2
	<b>TOTAL</b>					<b>29</b>

## SECOND SEMESTER

Code	Course	Category	L	T	P/FW	Credits
MEG201	Restoration and Augustan Drama	CC	4	0	0	4
MEG202	18 <sup>th</sup> and 19 <sup>th</sup> Century Novels	CC	4	0	0	4
MEG203	English Romantic Poetry	CC	4	0	0	4
MEG204	Victorian Literature	CC	4	0	0	4
<b>MEG 250</b>	<b>Project Work</b>	<b>NTCC</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>8</b>
BSS 211	Behavioral science-II (Behavioral Communication and Relationship Management)	VA	1	0	0	1
<b>AND002</b>	<b>Anandam</b>	<b>NTCC</b>	<b>0</b>	<b>2</b>	<b>0</b>	<b>2</b>
FLN 211 FLG 211 FLS 211 FLC 211	Foreign Language-I(Select any one) French German Spanish Chinese	VA	2	0	0	2
<b>Open Elective-2</b>		<b>OE</b>	3	0	0	3
<b>TOTAL</b>						<b>32</b>

### THIRD SEMESTER

#### SUMMER PROJECT

Code	Course	Category	L	T	P/FW	Credits
MEG301	20 <sup>th</sup> Century Poetry	CC	4	0	0	4
MEG302	20 <sup>th</sup> Century Drama	CC	4	0	0	4
MEG303	20 <sup>th</sup> Century Novel	CC	4	0	0	4
MEG 304	<b>Select any one</b> Literary Criticism	DE	4	0	0	4
MEG 305	20 <sup>TH</sup> Century Indian English Literature					
MEG 306	Indian Drama & Theatre					
MEG 360	Project Work	NTCC		0		11
BSS 311	Behavioral Science – III, (Leading Through Teams)	VA	1	0	0	1
<b>AND003</b>	<b>Anandam</b>	<b>NTCC</b>	<b>0</b>	<b>2</b>	<b>0</b>	<b>2</b>
FLN 311 FLG 311 FLS 311 FLC 311	Foreign Language(Select anyone)  French German Spanish  Chinese	VA	2	0	0	2
<b>Open Elective-3</b>		<b>OE</b>	3	0	0	3
<b>TOTAL</b>						<b>35</b>

## FOURTH SEMESTER

Code	Course	Category	L	T	P/FW	Credits
MEG 401	Literary Theory	CC	4	0	0	4
MEG 402	Linguistics and English Language Teaching	CC	4	0	0	4
MEG403	Indian Literature in Translation	CC	4	0	0	4
MEG 404	<b>Select anyone-</b> American Literature	DE	4	0	0	4
MEG 405	European Comedy					
MEG 406	Postmodern Indian English Drama					
<b>MEG 450</b>	<b>Project Work</b>	NTCC		<b>0</b>		<b>14</b>
TOTAL CREDITS						30

# M.A English - SYLLABUS

## ANCIENT GREEK AND LATIN LITERATURE IN TRANSLATION

**Course Code: MEG 101**

**Credit Units: 04**

**Course Objective:**

Identify texts, contexts, and authors—and thematic, genre-based and stylistic hallmarks of those texts and authors within the early literary traditions. Understand, discuss and interpret key texts, ideas, themes, and aesthetic modalities and explain how the texts, ideas, themes and modalities arose within a given cultural or historic context. Recognize and discuss significant genre and stylistic aspects of those texts. Relate their knowledge of ancient texts and belief systems to enduring issues and values in contemporary societies, including their own.

**Text:**

Homer	:	The Iliad (non-detailed study)
Sophocles	:	Oedipus Rex
Plato	:	The Symposium from the Dialogues of Plato
Virgil	:	Aeneid

**CONTINUOUS EVALUATION**

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

**END TERM EXAM**

COMPONENTS	EE
WEIGHTAGE %	50

(EE- End Term Exam)

**Recommended Readings**

- A Companion to Greek Tragedy by Justina Gregory, Blackwell Publishing
- The Cambridge Companion to Greek Tragedy (Cambridge Companions to Literature) (Paperback) by P. E. Easterling
- Greek Tragedy in Action, Oliver Taplin, Routledge, 2003
- Gender and Politics in Greek Tragedy, Michael X. Zelenak, Peter Lang Publishing, 1998
- Greek Tragedy: A Literary Study, H. D. F. Kitto, Methuen, 1939
- **Greek and Roman Comedy:** Translations and Interpretations of Four Representative Plays, Edited by Shawn O'Bryhim, Translated by George Fredric Franko, Timothy Moore, Shawn O'Bryhim, and Douglas Olson

# ENGLISH LITERATURE FROM MEDIEVAL PERIOD TO 17<sup>TH</sup> CENTURY

**Course Code: MEG102**

**Credit Units: 04**

**Course Objective:**

The student will study select authors and texts from Anglo-Saxon Period through the Middle Ages till the seventeenth century and with an aim to develop an understanding of the historical cultural and philosophical influences that shaped the literatures of those times.

**Text:**

Thomas Malory	:	Morte d'Arthur
Chaucer	:	The Canterbury Tales: The Prologue, Nun's Priest Tale, Wife of Bath's Tale. Thomas Wyatt : Farewell Love and all thy Laws for ever; In Spain; The Long Love that in My thought doth Harbour, Unstable Dream; What should Say
Milton	:	Paradise Lost: Books I
Donne	:	The Holy Sonnets I to X
Andrew Marvell	:	To His Coy Mistress

**CONTINUOUS EVALUATION**

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

**(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)**

**END TERM EXAM**

COMPONENTS	EE
WEIGHTAGE %	50

**(EE- End term Exam)**

**Recommended Readings:**

- Peter S. Hawkins and Rachel Jacoff, The Poets' Dante, Twentieth-Century Responses, Edited.
- The Riverside Chaucer, Geoffrey Chaucer, Houghton Mifflin Company, 1987.
- Geoffrey Chaucer, The Canterbury Tales, Barnes & Noble Classics, 2006.
- George Williamson, Six Metaphysical Poets: A Reader's Guide, Syracuse University.
- John Bunyan, L. Edward Hazelbaker, The Pilgrim's Progress in Modern English, (Pure Gold Classics).



# DRAMA FROM SHAKESPEARE TO BEN JONSON

**Course Code: MEG103**

**Credit Units: 04**

## **Course Objective:**

The course will provide the student with knowledge of the growth and development of drama in the Elizabethan period with Shakespeare as the representative poet through analysis of generic texts. Other representative texts of Thomas Middleton, Webster and Ben Jonson will be studied with Historical and cultural backgrounds. Students would also be encouraged to form a critical understanding of the different forms of drama like the tragedy, comedy, history, tragic-comedy, melodrama, farce etc.

## **Text:**

Shakespeare : The Tempest, Hamlet

Webster : The Duchess of Malfi

Ben Jonson : Alchemist

## **CONTINUOUS EVALUATION**

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

**(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)**

## **END TERM EXAM**

COMPONENTS	EE
WEIGHTAGE %	50

**(EE- End term Exam)**

## **Recommended Readings:**

- A.C Bradley, Shakespearean Tragedy
- Wilson Knight, A Wheel of Fire
- G. Evans, Elizabethan Jacobean Drama: The Theatre in Its Time
- Ben Singer, Melodrama and Modernity: Early Sensational Cinema and Its Contexts, Columbia University Press, 2001

# RESTORATION AND AUGUSTAN PROSE AND POETRY-

Course Code: MEG 104

Credit Units: 04

## Course Objective:

The course will explore the major trends and some marginalized aspects in English prose and poetry of the Restoration and Augustan periods. A close reading and analysis of selected representative writers of the periods with their representative texts will be done. This will help to provide an understanding of the developments in varied literary styles in relation to political and cultural issues of these pivotal literary periods.

### Text:

John Dryden : Absalom and Achitophel  
Alexander Pope : The Rape of the Lock

John Dryden : Essay on Dramatic Poesy  
Alexander Pope : Essay on Man

Jonathan Swift: The Battle of the Books

## CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

## END TERM EXAM

COMPONENTS	EE
WEIGHTAGE %	50

(EE- End term Exam)

## Recommended Readings:

- Paul Hammond, Restoration Literature: An Anthology, Oxford World's Classics
- Louis Kronenberger, An Eighteenth Century Miscellany: The Classics of the Eighteenth Century Which Typify and Reveal an Era.
- Kenneth Young, John Dryden: A Critical Biography.
- Mark Van Doren, The Poetry of John Dryden.
- Arthur C. Kirsch, Literary Criticism of John Dryden.
- Peter Dixon ed., Alexander Pope, London: G. Bell, 1972.

## Project Work

**Course Code: MEG 150**

**Credit Units: 08**

The project work is primarily a research work. It involves academic reading of several sources and writing on a particular topic relating to the core course or courses of the program. It is a scholarly inquiry into academic problems or issues. It should involve a systematic approach to gathering and analysis of information/ideas, leading to production of a structured report. The research topic should hold significant academic value commensurate with level of the Program.

Virgil: Aeneid

Jonathan Swift: Battle of the Books

Alexander Pope: Essay on Man

Andrew Marvel: To his Coy Mistress

### Evaluation Scheme:

Components	Presentation Content	Presentation Oral Skills	Question and Answer Round	File Work
Weightage (%)	25	25	25	25

### Suggested Reading:

M.H. Abrams, *The Mirror, and the Lamp: Romantic Theory and the Critical Tradition* (1958), on Romantic literary criticism and poetic theories

Mark Van Doren, *The Poetry of John Dryden*.

George Williamson, *Six Metaphysical Poets: A Reader's Guide*, Syracuse University.

Williams, Raymond, *Culture and Society, 1780-1950*. London: Chatto & Windus, 1958  
Brooke, Stopford. *The Poetry of Robert Browning*. 1902.

MacKenzie, R. S., *Life of Charles Dickens*. Philadelphia: T. B. Peterson, 1870.

Jones, Malcolm, *New Essays on Tolstoy*, Cambridge University Press, Cambridge

# Syllabus – Second Semester

## RESTORATION AND AUGUSTAN DRAMA

Course Code: MEG 201

Credit Units: 04

### Course Objective:

This course will make a close reading and analysis of the representative dramatic texts of the period, and introduce students to a variety of styles, genres and themes primarily through the works of five dominant figures: John Dryden, Aphra Behn, William Congreve, Richard Sheridan, and Oliver Goldsmith. The students will examine the genres and styles employed in the selected texts and also the political and social issues of the period.

### Text:

Aphra Behn : The Rovers  
William Congreve : The Way of the World  
Richard Sheridan : The Rivals

### CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; CT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

### END TERM EXAM

COMPONENTS	EE
WEIGHTAGE %	50

(EE- End term Exam)

### Recommended Readings:

- J. M. Armistead, Four Restoration Playwrights: A Reference Guide to Thomas Shadwell, Aphra Behn, Nathaniel Lee, and Thomas Otway, Boston: G. K. Hall, 1984
- Scott McMillin, W.W., Restoration and Eighteenth-Century Comedy, Norton & Company
- Marcie Frank, Gender, Theatre, and the Origins of Criticism: From Dryden to Manley, Cambridge University Press, 2002.

# 18<sup>TH</sup> AND 19<sup>TH</sup> CENTURY NOVELS

Course Code: MEG 202

Credit Units: 04

## Course Objective:

This course will address the rise of the English novel. In addition to reading novels and understanding the historical milieu in which they are embedded, this course will present the central issues that have come up in novel genre as of the construction of subjectivity in terms of gender and culture.

## Text:

Jane Austen : Emma  
Dickens : Hard Times  
Thomas Hardy: Mayor of Casterbridge

## CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

## END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

## Recommended Readings:

- Ian Watt, Rise of the Novel, Penguin.
- Walter Allen, History of the English Novel, Penguin
- Arnold Kettle, Introduction to the English Novel - I.
- George Lukacs, Essays in European Realism.
- R.F. Brissenden, Virtue in Distress: Studies in the Novel of Sentiment from Richardson to Sade, Basingstoke: Macmillan, 1974.
- John Carroll (ed), Samuel Richardson: A Collection of Critical Essays, Englewood Cliffs: Prentice-Hall, 1969.
- Margaret Anne Doody and Peter Sabor (eds), Samuel Richardson: Tercentenary Essays, Cambridge: Cambridge University Press, 1989.
- Sala, George A., Charles Dickens: An Essay. London: Routledge, 1870.
- Watkins, William. Charles Dickens. London, 1870.
- Mackenzie, R. S., Life of Charles Dickens. Philadelphia: T. B. Peterson, 1870.
- Burritt, Elihu, The Life and Writings of Charles Dickens: A Memorial Volume. 1870; NewSala, George A. Charles Dickens: An Essay. London: Routledge, 1870.
- Watkins, William. Charles Dickens. London, 1870.
- MacKenzie, R. S., Life of Charles Dickens. Philadelphia: T. B. Peterson, 1870.
- Jones, Malcolm, New Essays on Tolstoy, Cambridge University Press, Cambridge, 1978.
- Mandelker, Amy, "The Judgment of Anna Karenina." A Plot of Her Own: The Female Protagonist in Russian Literature. Ed. Sona Stephan Hoisington. Chicago: Northwestern University Press, 1995.
- Tolstoy, Leo, Anna Karenina, Trans. Richard Pevear and Larissa Volohonsky. New York: Viking Penguin, 2001.

# ENGLISH ROMANTIC POETRY

**Course Code: MEG 203**

**Credit Units:04**

**Course Objective**

This course will introduce students to the representative English Romantic poets and their selected works. This course will help students to develop a tentative definition of the term Romanticism by identifying major social, political and cultural influences on poetry and poetic subjects and critical theories espoused by the poets themselves regarding poetry.

**Text:**

Wordsworth	:	The Prelude Books I
Coleridge	:	Dejection: An Ode, The Rime of the
Ancient	:	Mariner
Keats	:	Ode to Autumn, ode to Chapman's Homer Ode to a Nightingale, Ode on a Grecian Urn
Shelley	:	Ode to West Wind, Skylark

**CONTINUOUS EVALUATION**

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

**(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)**

**END TERM EXAM (EE)**

COMPONENTS	EE
WEIGHTAGE %	50

**Recommended Readings:**

- M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1958), on Romantic literary criticism and poetic theories
- M. H. Abrams, *The Correspondent Breeze: Essays on English Romanticism* (1984), includes "Structure and Style in the Greater Romantic Lyric"
- Harold Bloom (ed.), *Romanticism and Consciousness*, 1970.
- CM Bowra, *The Romantic Imagination*
- Abraham, Shane. "John Keats and the Fever of Creation." Thesis. Coe College, 1994. WordCat. Online. OCLC. 22 Sept. 1997.
- Austin, Allen C. "Toward Resolving Keat's Grecian Urn Ode." *Context for Criticism*. ed. Donald Keesey. Mountain View: Mayfield, 1994. 48-58.
- Bennett, Andrew. *Keats, Narrative and Audience: The Posthumous Life of Writing*. Cambridge, Eng.: Cambridge UP 1994.

# VICTORIAN LITERATURE

Course Code: MEG 204

Credit Units: 04

## Course Objective:

This course will introduce students to a wide range of prose and poetry written during the Victorian period, as well as to social and intellectual concerns that define and preoccupy these works. The course will closely consider formal and historical aspects of these texts, especially as they correspond with Victorian debates surrounding religious belief, anxieties of nation.

## Text:

Tennyson	:	Morte d' Arthur
Robert Browning	:	The Last Ride Together, Andrea Del Sarto, Grammarian's Funeral, Rabbi
	:	Ben Ezra
Matthew Arnold	:	The Scholar Gipsy, Functions of Criticism
Rossetti	:	The Blessed Damozel
Aldous Huxley	:	Tragedy and the Whole Truth

## CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

## END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

## Recommended Readings:

- Altick, Richard D, Victorian People and Ideas: A Companion for the Modern Reader of Victorian Literature. New York: Norton, 1973.
- Buckley, Jerome Hamilton, The Victorian Temper: A Study in Literary Culture. Cambridge: Harvard University Press, 1951.
- Gilmour, Robin, The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830-1890. London: Longman, 1993.
- Houghton, Walter Edwards, The Victorian Frame of Mind, 1830-1870. New Haven: Yale University Press, 1957.
- Tucker, Herbert F., A Companion to Victorian Literature and Culture. Malden, MA: Blackwell, 1999.
- Williams, Raymond, Culture and Society, 1780-1950. London: Chatto & Windus, 1958 Brooke, Stopford. The Poetry of Robert Browning. 1902.

# Project Work

Course Code: MEG 250

Credit Units: 08

The project work is primarily a research work. It involves academic reading of several sources and writing on a particular topic relating to the core course or courses of the program. It is a scholarly inquiry into academic problems or issues. It should involve a systematic approach to gathering and analysis of information/ideas, leading to production of a structured report. The research topic should hold significant academic value commensurate with level of the Program.

William Wordsworth: Prelude  
Matthew Arnold: Scholar Gypsy  
Charles Dickens: Hard Times  
Richard Sheridan- The Rivals

## Evaluation Scheme:

Components	Presentation Content	Presentation Oral Skills	Question and Answer Round	File Work
Weightage (%)	25	25	25	25

## Suggested Reading:

M.H. Abrams, *The Mirror and the Lamp: Romantic Theory and the Critical Tradition* (1958), on Romantic literary criticism and poetic theories

Williams, Raymond, *Culture and Society, 1780-1950*. London: Chatto & Windus, 1958  
Brooke, Stopford. *The Poetry of Robert Browning*. 1902.

MacKenzie, R. S., *Life of Charles Dickens*. Philadelphia: T. B. Peterson, 1870.

Jones, Malcolm, *New Essays on Tolstoy*, Cambridge University Press, Cambridge



# Syllabus – Third Semester

## 20TH CENTURY POETRY

Course Code: MEG 301

Credit Units: 04

### Course Objective:

The course aims to introduce the 20th century developments in poetry that characterized the culmination of literary modernism. Representative texts would be discussed with an objective to encourage the students to examine various formal and technical innovations of the period.

### Text:

T.S. Eliot	:	The Wasteland Tonight I can Write the Saddest Lines; Your laughter
Pablo Neruda	:	
W.B. Yeats	:	Easter 1916; Sailing to Byzantium; The Second Coming, A Prayer for my daughter.
Philip Larkin	:	Aubade
Ted Hughes	:	Toads, Toads Revisited
Sylvia Plath	:	Ariel;
G M Hopkins	:	Church Going; Aubade.
Adrienne Rich	:	Diving into The Wreck

### CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

### END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

### Recommended Readings:

- Harvester Wheatsheaf, English Poetry of the First World War: Contexts and Themes, 1990.
- Michael Levenson, The Cambridge Companion to Modernism, Cambridge UP, 1999.
- Vassiliki Kolocotroni, Modernism: An Anthology of Sources and Documents, Edinburgh, 1998.
- Peter Nicholls, Modernisms: A Literary Guide, Macmillan, 1995.
- Dukore, Bernard F. Bernard Shaw, Playwright. Aspects of Shavian Drama. University of Missouri Press: Columbia, 1973.
- Gordon, David. Bernard Shaw and the Comic Sublime, St. Martin's: New York, 1990.
- Harold Bloom, ed., T. S. Eliot's "The Waste Land," 1986.
- Jewel Spears Brooker and Joseph Bentley, Reading "The Waste Land": Modernism and the Limits of Interpretation, 1990.
- Richard Ellmann, Yeats, the Man and the Masks, 1948.
- R. F. Foster, W. B. Yeats: A Life, 1997.
- Harold Bloom, Criticism, 1970.

# 20<sup>TH</sup> CENTURY DRAMA

Course Code: MEG 302

Credit Units: 04

## Course Objective:

The course aims at developing the students' response to the post World War developments in English drama. English drama post Second World War betrays a great deal of sociological and aesthetic peculiarities, and the prescribed texts would mark an interesting discussion in the ways in which the fall of the Empire affected literature back in England, among other things.

## Text:

Samuel Beckett	:	Endgame
Harold Pinter	:	The Birthday party
Eugen Ionesco	:	Rhinoceros
Vijay Tendulkar	:	Ghashiram Kotwal
Henrik Ibsen	:	The Doll's House

## CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

## END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

## Recommended Readings:

- Lawrence Cahoon ed., From Modernism to Post-Modernism: An Anthology, Blackwell, 2003.
- Camus, Albert. The Myth of Sisyphus and Other Essays. Tr. Justin O'Brien. New York: Vintage Books, 1961.
- Coe, Richard N. Beckett.: Oliver and Boyd, Glasgow, 1964.
- Cohn, Ruby, ed. Casebook on Waiting for Godot: The Impact of Beckett's Modern Classic: Reviews, Reflections, and Interpretations. New York: Grove Press, 1967.
- Peter Bary Ed., The Cambridge Companion to Harold Pinter, Homerton College, Cambridge
- D. Daiches Ed., The Penguin Companion to English Literature, 1972.
- Sarat Babu. Vijay Tendulkar's Ghashiram Kotwal A Reader's Companion, 2003

# 20<sup>TH</sup> CENTURY NOVEL

Course Code: MEG 303

Credit Units: 04

## Course Objective:

The course will study a selection of twentieth-century novels which will initiate students to participate in certain of the major debates that have animated twentieth-century literature and criticism. In addition to the focus on 'texts and debates', the course attends in detail to the variety of historical contexts in which the literary texts and the critical debates have arisen.

## Text:

Franz Kafka	:	The Trial
DH Lawrence	:	Sons and Lovers
F. Scott Fitzgerald	:	The Great Gatsby
Mulk Raj Anand	:	The Untouchable

## CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

## END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

## Recommended Readings:

- Dominic Head, *The Cambridge Introduction to Modern British Fiction, 1950–2000*, Brunel University.
- William Lyon Phelps, *Essays on Russian Novelists*, Macmillan, 1916.
- Gabriel García Márquez: *A Critical Companion* / Pelayo, Rubén., 1991
- Gabriel García Márquez: *A Study of The Short Fiction* / Oberhelman, Harley D., 1991
- Chinua Achebe, "An Image of Africa."
- John Batchelor, *The Life of Joseph Conrad: A Critical Biography*, 1993.
- Ted Billy, ed., *Critical Essays on Joseph Conrad*, 1987.
- Harold Bloom, ed., *Joseph Conrad's "Heart of Darkness,"* 1987.
- Harold Bloom, ed., *Joseph Conrad*, 1986.
- Harold Bloom, *Marlow*, 1992.
- Bernard McKenna, *James Joyce's Ulysses: A Reference Guide*, Greenwood Press, 2002.
- Margot Norris, *A Companion to James Joyce's Ulysses*. St. Martins, 1998.
- Hubben, William, *Dostoevsky Kierkegaard Nietzsche and Kafka: Four Prophets of our Destiny*, New York: Collier Books, 1967.
- Mulk Raj Anand. *Untouchable*. Penguin India; New edition edition, 2001.

## LITERARY CRITICISM (Domain Elective)

Course Code: MEG 304

Credit Units: 04

### Course Objective:

The course focuses on critical theory as it applies to literature and culture. Review of classical Greek origins of issues concerning the nature of literature and criticism and English literary theory and criticism. Students will be able to comment on theories and apply various these to works of literature.

### Text:

Baudrillard	:	Simulacra & Simulations
Longinus	:	On the Sublime
Matthew Arnold	:	The Function of Criticism in the Present time; The Study of Poetry
T.S.Eliot	:	The Metaphysical Poets
William Empson	:	Seven Types of Ambiguity

### CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

### END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

### Recommended Readings:

- Davis, Michael. Aristotle's Poetics: The Poetry Of Philosophy. Lanham: Rowman & Littlefield Publishers, 1992.
- Empson ,William Seven Types of Ambiguity ,New Directions Publishing Corporation
- I.A.Richards, Practical Criticism, Kegan Paul, London, 1929.
- Keith Hanley, Wordsworth's Revolution in Poetic Language
- M.A.R. Habib, A History of Literary Criticism From Plato to the Present, Rutgers University.
- Marshall Brown Ed. Cambridge History of Literary Criticism. New York: Cambridge UP, 1989
- Ransom, J C Poetry, A Note on Ontology Critical Theory Since Plato, 3rd Edition, Cengage, 2005
- Wellek, Rene. A History of Modern Criticism 1750-1950. New Haven: Yale UP, 1955

## 20<sup>TH</sup> CENTURY INDIAN ENGLISH LITERATURE (Domain Elective)

Course Code: MEG 305

Credit Units: 04

### Course Objective:

This course will attempt to explore issues of contemporary Indian English. The aim is to open the students to the varieties of social and literary provocation at work in the texts prescribed and at the same time trace the changes in style, themes and its ideologies in the contemporary Indian English Writings. Students will be encouraged to - appreciate the sheer linguistic vitality of Indian English Writings; understand how the Indian subcontinent has been imaginatively reworked in recent Indian English writing and assess the cross-cultural impact of such reinvention.

### Text:

Raja Rao : Kanthapura  
Amitav Ghosh : Hungry Tide  
Salman Rushdie : Midnight's Children  
Vikram Seth : The Frog and The Nightingale; The Tale of Melon City  
AK Ramanujan: Obituary; A River  
Kamla Das: The Descendants; A Hot Noon in Malabar.

### CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

### END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

### Recommended Readings:

- Singh, R. S. Indian Novel in English. Rep. Humanities Press Inc. Atlantic Highlands, New Jersey. 1978
- Iyengar, K. R. Srinivasa. Indian Writing in English. Rep Asia Publishing House. New York, New York. 1973.
- Krishnaswamy, Shantha. The Woman in Indian Fiction in English (1950-80). Ashish Publishing House. New Delhi, India. 1984.
- Sara Suleri, The Rhetoric of English India, University of Chicago Press, 1993.
- M. D. Fletcher ed., Reading Rushdie: Perspectives on the Fiction of Salman Rushdie, ISBN, Netherlands, 1994
- Tabish Kahir, Babu Fictions: Alienation in Contemporary Indian English Novels, Oxford UP, 2001.
- T.S. Anand edited, Modern Indian English Fiction. New Delhi, Creative Books, 2002.
- K.V. Surendran, Indian English Fiction: New Perspectives, New Delhi, Sarup & Sons, 2002.
- Walsh, William. Indian Literature in English. Longman, London. 1990
- N. S. Pradham Ed. Major Indian Novels: An Evaluation. Rep by Humanities Press Inc., Atlantic Highlands, New Jersey. 1986.

## Indian Drama & Theatre (Domain Elective)

Course Code: MEG 306

Credit Units: 04

### Course Objective:

The students will be learning introduction to Indian theatre and drama. The course aims to enrich the students with the rich knowledge and literary culture of Indian theatre. and will get an objective insight into the traditions and practices of India. They will delve deeply to ascertain how these teachings may inform and benefit them in future. History of Indian theatre and drama will awaken them for the literature of their own land. Major literary movements (Nai Kahani Movement) and developments in their respective areas will be dealt with in detail.

### Text:

Bhasa:	Urubhanga
Bhavbhuti:	Uttaramcharita
Rabindra Nath Tagore:	Mukta-Dhara
Mohan Rakesh:	One Day Before Rainy Season

### CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

### END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

### Suggested Readings:

- Varadpande, M. History of Indian Theatre and Drama
- Gupta Jyotirindra Das. Indian Theatre
- Bhasa. Urubhanga
- Tagore, Rabindra Nath. Chitra
- Suresh Awasthi "Traditional Theatre Practices and Conventions" Sangeet Natak Akademi.
- Dhananjaya; Haas, George C.O.(tr. from Sanskrit by) (1912). The Dasarupa or Treatise on Ten Forms of Drama – A Treatise on Hindu Dramaturgy. Columbia University.
- .. Nandikeśvara; Coomaraswamy, Ananda Kentish (tr by); Duggirala, Gopala Kristnayya (tr by) (1917). The Mirror of Gesture – Being the Abhinaya Darpana of Nandikeśvara. Harvard University Press.
- Shaw, Albert (1914). Review of Reviews and World's Work, Volume 49. Review of Reviews company. p. 503. Chitra Rabindranath Tagore.

## PROJECT WORK

**Course Code: MEG 350**

**Credit Units: 05**

The work involves academic reading of several sources and writing on a particular topic relating to the core course or courses of the program. It is a scholarly inquiry into academic problems or issues. It should involve a systematic approach to gathering and analysis of information/ideas, leading to production of a structured report. The research topic should hold significant academic value commensurate with level of the Program.

### **GUIDELINES FOR SUMMER PROJECT REPORT**

#### **Topic**

The topic of the paper will be of the student's choice with consent of the Supervisor. It must be relevant to the content of the course, but it should be treated in greater depth than it is covered in class. Focus is of the utmost importance. Too broad a topic will either lead to superficial treatment or an unnecessarily long paper; too narrow a topic will lead to a lack of source material and redundancy. Make sure the subject focuses on one question or topic so that the paper has a definite purpose. Composing an introduction and conclusion can be a good test of the cohesiveness of the subject. The domain can include Literature, Linguistics, Applied Linguistics, English Language Teaching and other related areas.

#### **Synopsis of Summer Project Report**

A Synopsis of the Summer Project Report should be submitted to the Board of Studies of the Institute. The Board, after deliberation, will suggest changes and modifications and will assign a supervisor from amongst the teaching faculty of the Institute. The synopsis should include the following –

1. Title of Summer Project Report
2. Introduction
3. Problems of Research
4. Objectives of Research
5. Tentative Chapter Division
6. Suggested readings

#### **Source Material and References**

Presenting your own ideas in a Summer Project Report is acceptable and even encouraged. However, the paper must be based on facts and opinions from authoritative sources and these sources must be given proper credit. A minimum of three published sources is required, and ten or more is typical. Direct quotes must be placed inside quotation marks or in indented sections and should be used sparingly. Paraphrasing is better in most cases.

There are two popular ways to cite references. One is to place superscripted numbers in the text with corresponding footnotes at the bottom of the page or endnotes at the end of the paper. More typical of scientific papers is to place the author and year in parentheses (Heaton, 1984). In either case you need a bibliography of all cited sources at the end of the paper with author(s), year, title, publication or publisher, volume, and pages. These should be in alphabetical order by name of the primary author. Preference however should be given to MLA Style Sheet.

Be sure to find source materials that are specific to your topic, either books or journal articles. Textbooks are usually too general and should be avoided. The libraries have published and computerized indexes that can be used to find relevant sources. See the Supervisor or a reference librarian if you are unfamiliar with these resources.

Plagiarism is the presenting of someone else's wording or ideas as one's own and is a violation of university policy. If you use someone else's words or ideas, you must give them proper credit. You must also obtain permission from the Supervisor before using your Summer Project Report for more than one course.

### **Length and Format**

Length is not important; 40 to 60 pages of 1.5 spaced text is a good target. The title, author, course, and date should be typed onto a cover sheet.. Illustrations are not required but are often useful in explaining graphical concepts and in giving the paper character. The bibliography should be the last section of the paper. The entire report has to be submitted in two spiral bound copies.

### **Grading**

Students are required to make two submissions: a first draft and a final draft prior to final submission. The first draft is *not* to be a "rough" draft; it should be a completed, typed paper like you would ordinarily submit. I will read it carefully, offer suggestions for improvement, give it a grade, and return it to you promptly. The final draft, which is worth a larger share of the points, is your chance to respond to the suggestions and submit an improved paper. This, I hope, will make the writing of a Summer Project Report more of a learning experience. We strongly suggest using a word processor so that the final draft can be created by editing rather than complete retyping.

Grading is based on both research content and presentation. Your paper should demonstrate that you have a gained a level of expertise in the subject by studying the relevant literature. Your presentation should be clean and convincing with proper use of paragraphs, complete sentences, and correct grammar, spelling, and punctuation. Make your Summer Project Report look and sound professional.

### **Evaluation of Project Work**

<b>Sl. No.</b>	<b>Evaluated by</b>	<b>Criteria</b>	<b>Marks</b>
1	Institution	<ul style="list-style-type: none"> <li>✓ Quality</li> <li>✓ Depth &amp; Breadth of analysis,</li> <li>✓ Coverage,</li> <li>✓ Scope and content</li> <li>✓ Project fulfillment</li> <li>✓ Data collection ability in the field ( if any)</li> <li>✓ Scope of Implementati on.</li> </ul>	50
2	Board of Examiners	Viva-voce Examination	50



3		<b>Total</b>	<b>100</b>
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## **Project Schedule**

### **1. Registration**

First week of the last academic month

Allotment of Faculty Guide takes place in accordance to the area of interest / stream chosen by the student at the time of registration.

### **2. Approval of Project Topic**

Week following the 'week of registration'

### **3. Submission Of Synopsis To Faculty Guide**

Prior to the completion of End -Term Examination. The synopsis could be submitted any time after the allotment of project topic but certainly must be before completion of last examination.

### **4. Duration of Project**

The project stretches for the full duration of the Semester break

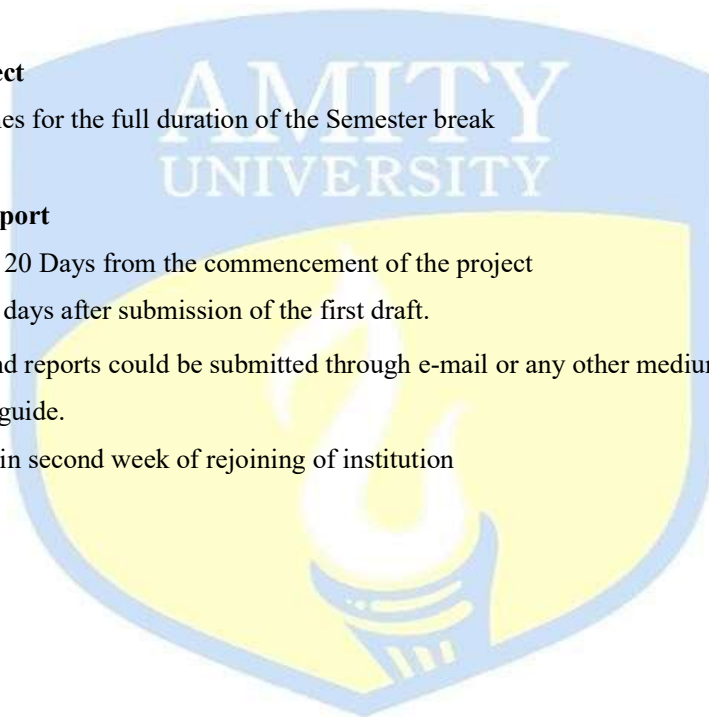
### **5. Submission of Report**

First Draft – After 20 Days from the commencement of the project

Second Draft – 20 days after submission of the first draft.

The first and second reports could be submitted through e-mail or any other medium as per the consent of faculty guide.

Final Draft – Within second week of rejoining of institution



# Syllabus – Fourth Semester

## LITERARY THEORY

Course Code: MEG 401

Credit Units: 04

### Course Objective:

This course will familiarize students with the study of major twentieth-century theories and applications. In this course, Historical, formalist, archetypal, psychoanalytic, Marxist, reader-response, New Historicist, feminist, postcolonial perspectives will be dealt. The course will enable students to comment on various theories and apply them to works of literature and aspects of contemporary culture.

### Text:

Immanuel Kant : —What Is Enlightenment?! Simone De Beauvoir :  
‘Introduction’ of *The Second Sex*

Salman Rushdie :  
Introduction to Imaginary Homelands

Edward Said : *Orientalism*: Introduction.  
Homi Bhabha : ‘How Newness enters the world: Postmodern space, Post  
Colonial times and the trials of cultural translation’, in  
*the Location Of Culture*

Gayatri Chakrabarti  
Spivak : *Can the Subaltern Speak?*

### CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

### END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

### Recommended Readings:

- Amritjit Singh, Peter Schmidt, Postcolonial Theory and the United States: Race, Ethnicity, and Literature, 2000
- Henry Schwarz, Sangeeta Ray edited, *A Companion to Postcolonial Studies*.
- J A Cuddon, *A Dictionary of Literary Terms and Literary Theory*, 1998
- Leroy Searle & Hazard Adams *Critical Theory Since Plato*, 3rd Edition, Cengage, 2005
- Bhabha, Homi, *Location of Culture*, Rutledge; 1 edition 1994
- Beauvoir Simone De Introduction’ of *The Second Sex*, Vintage
- Saussure Ferdinand de *Course in General Linguistics*, McGraw-Hill, 1965
- Said Edward, *Orientalism*, Vintage 1969 .
- Spivak Gayatri Chakrabarti *Can the Subaltern Speak?* Turia & Kant, 2007

# LINGUISTICS AND ENGLISH LANGUAGE TEACHING

Course Code: MEG 402

Credit Units: 04

## Course Objective:

This paper aims to provide the learner the basic knowledge of Linguistics. This course will introduce the intricacies of language and linguistics to the students focusing on the application of linguistic knowledge in language teaching. The focus of the paper is also to introduce the learners with difference in language learning and language acquisition.

**Introduction:** What is language? Characteristics of human language; Linguistics: Definition and explanation; Importance and applications of linguistics; Levels of language study.

**Phonetics and Phonology:** Difference between Phonetics and Phonology; Classification of sound system; Articulation and Production of sounds; Tone, Accent and Stress.

**Sociolinguistics:** Language; Dialect; Registers; Bilingualism; Multilingualism.

**Psycholinguistics:** Chomsky's Performance and Competence:

**Methods of Language Teaching and Learning:** Grammar Translation; Audio – Visual; Immersion (Total and Partial); Direct Method; Communicative Language Teaching..

## CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

## END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

## Recommended Readings:

- Adams ,V.1973. *An Introduction to Modern English Word Formation*. London: Longman
- Chomsky,N.,and M.Halle.1968. *The sound pattern of English*. New York: Harper and Row.
- Lyons J, 1977. *Semantics*. 2 Vols. Cambridge: Cambridge University Press.
- Crystal D.1997. *Encyclopedia of Language: 2<sup>nd</sup> Vol.*, Cambridge: Cambridge University Press

## INDIAN LITERATURE IN TRANSLATION

Course Code: MEG403

Credit Units: 04

### Course Objective:

The course aims at introducing certain key texts of the ancient and modern Indian traditions for detailed reading and critical analysis. The course had become a critical addition to M.A programme in English, considering the recent emphasis put on the native traditions in understanding literature and the related disciplines. The texts delineate the importance of the oral traditions and give important perspectives on the literary issues like author and reader, text and textuality, literature and society, literature and genre, language and literature et al.

### Text:

Ved Vyas	:	The Mahabharata
Bhasa	:	The Vision of Vasavadatta (Svapna-vasavadattam)
Bharata Muni	:	Natyashastra
Mira	:	Life without Hari is no life', Today your friend is coming', Murli sounds on the banks of the Jumna' 'The Bil woman tasted them, plum after plum', 'I have talked to you', 'Go to where my loved one lives',
Kabir	:	

**Poems** : 'Hey Qazi , what's the book you're preaching from?', 'Tell me, Ram; what will happen to me? 'If cast was what the Creator had in mind?', Why be so proud of this useless, used –up body? Pundit, so well-read, go ask God'. Epigrams : 'The true master', 'Your chance of human birth', ' Scorched by the forest fire', 'They burn', 'Kabir: My mind was soothed', 'God is the jewel', 'Kabir: The hut was made of 'The pundits have taken',.

Ghalib	:	Charagh I Dair (Temple
Lamps)Rabindra Nath Tagore	:	The Post Office
Prem Chand	:	Godan
Shrilal Shukla	:	Raag Darbari

### CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)

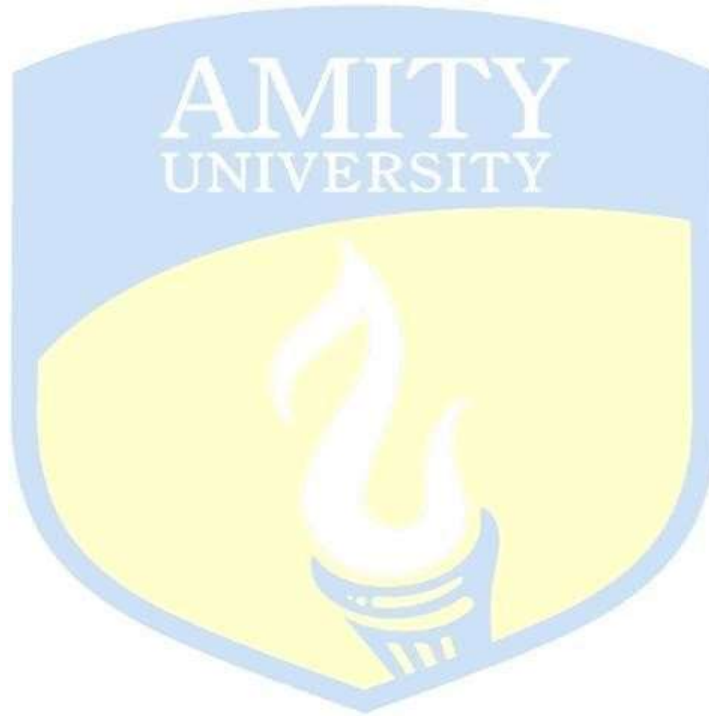
### END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

### Recommended Readings:

- Ananta Ch Sukla edited, Art and Representation: Contributions to Contemporary Aesthetics, 2000
- Ananta Ch. Sukla edited, Art and Representation: Contributions to Contemporary Aesthetic, 2000
- Arthur A Macdonell, [A History Of Sanskrit Literature](#)

- Bharata Muni, Madhusudana Sastri, Abhinavagupta, *Natyasastram*, Kasi Hindu Visvidyalaya Samsk, 1971.
- Jafri, Sardar & Q Hyder, *Ghalib and His Poetry*, Popular Prakshan, Bombay, 1970
- Karnad, Girish, Tuglaq in ,*Collected Plays: Tughlaq, Hayavadana, Bali : The Sacrifice, Naga- Mandala (play With A Cobra)( Volume 1 )*, OUP, 2005
- Shukla Shrilal, *Raag Darbari*, tr. Gillian Wright, Penguin
- Songs of the Saints of India, tr. J.S Hawley and Mark Juergensmeyer (New Delhi: Oxford University Press, 2004
- Tagore Rabindra Nath, *The Post Office*, tr. Debabrata Mukhopadhyay Rupa & Co. 2002
- Victor Witter Turner, Edward M Bruner edited, *The Anthropology of Experience*, 1986.



## AMERICAN LITERATURE (Domain Elective)

**Course Code: MEG 404**

**Credit Units: 04**

**Course Objective:**

This course will examine American Literature from the late 18th through the 19th century till the 20th century. In particular, it will focus on the relation of aesthetic innovation to the cultural milieu. The course will address these in the context of questions of genre and forms and changing understandings of gender, race, and nationalism.

**Text:**

Edgar Allan Poe	:	Philosophy of Composition, The Raven The Glass
Tennessee Williams	:	Menagerie
Henry Thoreau	:	Walden
Mark Twain	:	Adventures of Huckleberry Finn
Edward Albee	:	Who's Afraid of Virginia Woolf?
Ernest Hemingway	:	Farewell to Arms

**CONTINUOUS EVALUATION**

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

**(Q- Quiz; MT-Class Test-; PPT-Power Point Presentation; VV-Viva Voce; A- Attendance)**

**END TERM EXAM (EE)**

COMPONENTS	EE
WEIGHTAGE %	50

**Recommended Readings:**

- Winthrop, Jordan D., et. al. *The Americans: The History of a People and a Nation*. Evanston: McDougal, Littell & Co., 1989.
- P. Zweig, *Walt Whitman: The Making of a Poet* (1984); D. S. Reynolds, *Walt Whitman's America* (1995).
- Bell, Michael Davitt. *The Problem of American Realism*. Chicago: U of Chicago P, 1993.
- Becker, George, ed. and introd. *Documents of Modern Literary Realism*. Princeton: Princeton University Press, 1963.
- Berthoff, Werner. *The Ferment of Realism: American Literature, 1884-1919*. New York: Free Press, 1965.
- Chase, Richard. *The American Novel and Its Tradition*. Garden City, N. Y.: Doubleday Anchor, 1957.
- Anderson and K. M. Sanderson, ed., *Mark Twain: The Critical Heritage* (1972).
- Stuart Levine and Susan Levine ed., *The Short Fiction of Edgar Allan Poe*, Urbana: University of Illinois, 1976, 1990.
- Linda Wagner-Martin ed., *Hemingway: Eight Decades of Criticism*. Michigan State University Press, 2009.

## EUROPEAN COMEDY (Domain Elective)

**Course Code: MEG 405**

**Credit Units: 04**

### **Course Objective:**

The course will introduce trends and issues related to European drama through study of the prescribed texts; develop critical arguments of local issues in relation to wider structures of individual plays and to generically structured theatre. The students will also be encouraged to make critical understanding of national and cross-national concepts of dramatic practice and identify the relationships between drama and wider philosophical, cultural and political issues.

### **Text:**

Rabelais	:	The Histories of Gargantua and Pantagorel
Moliere	:	The Misanthrope
Bakhtin	:	The Grotesque
Milan Kundera	:	The Book of Laughter and Forgetting
George Meredith	:	Comedy

### **CONTINUOUS EVALUATION**

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

### **END TERM EXAM (EE)**

COMPONENTS	EE
WEIGHTAGE %	50

### **Recommended Readings:**

- Gregory Dobrov, Figures of Play: Greek Drama & Metafictional Poetics, 2000.
- Ian Watt, Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe, 97

## Postmodern Indian English Theatre & Drama (DE)

Course Code: MEG 406

Credit Units: 04

### Course Objective:

The need of the hour is knowing our (Indian) culture. National Education policy also focuses on incorporating Indian texts in education system. The course aims at developing the learners' interest in Indian theatre and drama. Students will be learning Postmodern drama, its trends and movements. Development of New Theatre Movement and other literary changes in the field of drama. In depth of study of the prescribed texts will enable them to the technicalities of Postmodern theatre & drama.

### Text:

Badal Sircar:	Indian History Made Easy
Vijay Tendulkar	Silence! The Court is in Session
Kiran Nagarkar:	Bedtime Story
Mahesh Dattani:	Dance Like a Man

### CONTINUOUS EVALUATION

COMPONENTS	MT	Q	PPT	VV	A
WEIGHTAGE%	15	10	10	10	5

### END TERM EXAM (EE)

COMPONENTS	EE
WEIGHTAGE %	50

### Recommended Readings:

- Banham, Martin, ed. 1998. *The Cambridge Guide to Theatre*. Cambridge: Cambridge UP.
- Brandon, James R. 1981. Introduction. In Baumer and Brandon
- Brockett, Oscar G. and Franklin J. Hildy. 2003. *History of the Theatre*. Ninth edition, International edition. Boston: Allyn and Bacon.
- Baumer, Rachel Van M., and James R. Brandon, eds. 1981. *Sanskrit Theatre in Performance*. Delhi: Motilal Banarsidass, 1993.
- Richmond, Farley. 1998. "India." In Banham (1998, 516–525).
- Richmond, Farley P., Darius L. Swann, and Phillip B. Zarrilli, eds. 1993. *Indian Theatre: Traditions of Performance*. U of Hawaii P.
- Sharma, Shrikrishna, ed. 1996. *Rangkarmi*. Cultural Societies of Rajasthan. (1996, 139)
- Sarcar, Badal. Indian History Made Easy and other plays. Amazon.in
- Nagarkar, Kiran. Bedtime Story.



# Project Work

**Course Code: MEG 450**

**Credit Units: 14**

## **GUIDELINES**

The aim of the dissertation is to provide you with an opportunity to further your intellectual and personal development in your chosen field by undertaking a significant practical unit of activity, having an educational value at a level commensurate with the award of your degree

The dissertation can be defined as a scholarly inquiry into a problem or issues, involving a systematic approach to gathering and analysis of information / data, leading to production of a structured report.

## **Selecting the Dissertation Topic**

It is usual to give you some discretion in the choice of topic for the dissertation and the approach to be adopted. You will need to ensure that your dissertation is related to your field of specialization.

Deciding this is often the most difficult part of the dissertation process, and perhaps, you have been thinking of a topic for some time.

It is important to distinguish here between 'dissertation topic' and 'dissertation title'. The topic is the specific area that you wish to investigate. The title may not be decided until the dissertation has been written so as to reflect its content properly.

Few restrictions are placed on the choice of the topic. Normally we would expect it to be:

- relevant to business, defined broadly;
- related to one or more of the subjects or areas of study within the core program and specialisation stream;
- clearly focused so as to facilitate an in-depth approach, subject to the availability of adequate sources of information and to your own knowledge;
- of value and interest to you and your personal and professional development.

## **Planning the Dissertation**

This will entail following:

- Selecting a topic for investigation.
- Establishing the precise focus of your study by deciding on the aims and objectives of the dissertation, or formulating questions to be investigated. Consider very carefully what is worth investigating and its feasibility.
- Drawing up initial dissertation outlines considering the aims and objectives of the dissertation. Work out various stages of dissertation
- Devising a timetable to ensure that all stages of dissertation are completed in time. The timetable should include writing of the dissertation and regular meetings with your dissertation guide.

## **The Dissertation plan or outline**

It is recommended that you should have a dissertation plan to guide you right from the outset. Essentially, the dissertation plan is an outline of what you intend to do, chapter wise and therefore should reflect the aims and objectives of your dissertation.

There are several reasons for having a dissertation plan

- It provides a focus to your thoughts.
- It provides your faculty-guide with an opportunity, at an early stage of your work, to make constructive comments and help guide the direction of your research.
- The writing of a plan is the first formal stage of the writing process, and therefore helps build up your confidence.
- In many ways, the plan encourages you to come to terms with the reading, thinking and writing in a systematic and integrated way, with plenty of time left for changes.
- Finally, the dissertation plan generally provides a revision point in the development of your dissertation report in order to allow appropriate changes in the scope and even direction of your work as it progresses.

## **Keeping records**

This includes the following:

- Making a note of everything you read; including those discarded.
- Ensuring that when recording sources, author's name and initials, date of publication, title, place of publication and publisher are included. (You may consider starting a card index or database from the outset). Making an accurate note of all quotations at the time you read them.
- Make clear what is a direct quotation and what is your paraphrase.

## **Dissertation format**

All students must follow the following rules in submitting their dissertation.

- Front page should provide title, author, Name of degree/diploma and the date of submission.
- Second page should be the table of contents giving page references for each chapter and section.
- The next page should be the table of appendices, graphs and tables giving titles and page references.
- Next to follow should be a synopsis or abstract of the dissertation (approximately 500 words) titled: **Executive Summary.**
- Next is the **'\_acknowledgements'**.
- Chapter I should be a general introduction, giving the background to the dissertation, the objectives of the dissertation, the rationale for the dissertation, the plan, methodological issues and problems. The limitations of the dissertation should also be hinted in this chapter.
- Other chapters will constitute the body of the dissertation. The number of chapters and their sequence will usually vary depending on, among others, on a critical review of the previous relevant work relating to your major findings, a discussion of their implications, and conclusions, possibly with a suggestion of the direction of future research on the area.

- After this concluding chapter, you should give a list of all the references you have used. These should be cross - references with your text. For articles from journals, the following details are required e.g.  
Draper P and Pandyal K. 1991, The Investment Trust Discount Revisited, Journal of Business Finance and Accounting, Vol18, No6, Nov, pp 791-832.

For books, the following details are required:

Levi, M. 1996, International Financial Management, Prentice Hall, New York, 3rd Ed, 1996

- Finally, you should give any appendices. These should only include relevant statistical data or material that cannot be fitted into the above categories.

**The Layout Guidelines for the Dissertation:**

- A4 size Paper
- Font: Arial (10 points) or Times New Roman (12 points)
- Line spacing: 1.5
- Top and bottom margins: 1 inch/ 2.5 cm; left and right margins: 1.25 inches/ 3 cm

**Guidelines for the Assessment of the Dissertation**

While evaluating the dissertation, faculty guide will consider the following aspects:

1. Has the student made a clear statement of the objective or objective(s).
2. If there is more than one objective, do these constitute parts of a whole?
3. Has the student developed an appropriate analytical framework for addressing the problem at hand.
4. Is this based on up-to-date developments in the topic area?
5. Has the student collected information / data suitable to the frameworks?
6. Are the techniques employed by the student to analyse the data / information appropriate and relevant?
7. Has the student succeeded in drawing conclusion form the analysis?
8. Do the conclusions relate well to the objectives of the project?
9. Has the student been regular in his work?
10. Layout of the written report.

**Assessment Scheme:**

**Continuous Evaluation:** 40%

(Based on Abstract, Regularity, Adherence to initial plan, Records etc.)

**Final Evaluation:** Based on, 60%

Contents & Layout of the Report,	25
Conceptual Framework,	10
Objectives & Methodology and	10
Implications & Conclusions	15