



**DEPARTMENT OF ENGLISH  
CHAUDHARY CHARAN SINGH UNIVERSITY  
MEERUT**

**MA in English will consist of Four Semesters of two years' duration. The following will be the break-up of the papers:-**

<b>Semester I</b>	<b>Courses PG-1</b>	<b>to PG-4</b>
<b>Semester II</b>	<b>Courses PG-5</b>	<b>to PG-8</b>
<b>Semester III</b>	<b>Courses PG-9</b>	<b>to PG-12</b>
<b>Semester IV</b>	<b>Courses PG-13</b>	<b>to PG-16</b>

**Courses PG-4, PG-8, PG-12 and PG-16 offer options. Students will be required to opt for one of the two optional papers listed under each of these courses. However, the Department of English reserves the right to withdraw an optional paper at the beginning of the concerned semester.**

**N.B. Over and above the courses taught at the Department, students will be required to complete the following:-**

- 1. Writing a "Review of a Literary Text" which should be submitted by the students for evaluation by an external examiner before the commencement of Semester I External Examinations and will consist of 100 marks.**
- 2. "Language Communication Skills" Practicals will be conducted before the commencement of Semester II External Examinations and will consist of a ninety-minute Written Test prepared by an external examiner to judge the abilities of a student in relation to comprehension and composition, followed by a Viva-Voce examination on the same day to be conducted by the same examiner who will be assisted by an internal examiner to evaluate and assess the communication skills of the students. (50+50 = 100 Marks).**
- 3. The students will write a "Critical Appreciation" of any given text (Poetry, Drama, Fiction, Prose) in about 800 words which should be submitted a fortnight before the commencement of Semester III External Examinations. This will be examined by an External Examiner, the Maximum Marks for which will be 100.**
- 4. The students will write a "Dissertation" of about 50 pages and a Viva-Voce Examination will be conducted thereon by an External and an Internal Examiner**

immediately after the end of the Semester IV External Examinations, the Maximum Marks for which will be 100.

### SCHEME OF EXAMINATION

Students will be evaluated on the basis of a written examination at the end of each semester. Each paper will be of three hours' duration and the maximum marks will be 50. In every paper there will be an Internal Assessment of 50 marks on the pattern of the UGC NET. It will consist of Term Papers, Tests, Seminar/Oral Presentations and Library Work. The break-up of Internal Assessment/Sessionals for each Semester will be as follows:-

Seminar Presentation	20 Marks
Two Written Tests	10x2 = 20 Marks
Term Paper	10 Marks
Total	50 Marks

The overall break-up of Marks will be as follows:

Maximum Marks - External Written Papers	800
Review of a Literary Text	100
Language Communication Skills Practicals	100
Critical Appreciation	100
Dissertation-Based Viva-Voce Examination	100
Maximum Marks - Internal	800
GRAND TOTAL	2000

### SEMESTER I

- Paper PG-1 Chaucer to Milton  
Paper PG-2 Restoration to 1798  
Paper PG-3 Shakespeare  
Paper PG-4 Optional Paper (One of the following):-  
Paper PG-4 (a) Fundamentals of Literary Criticism  
Paper PG-4 (b) Literature and Theatre

### SEMESTER II

- Paper PG-5 Romantic Literature  
Paper PG-6 Victorian Poetry  
Paper PG-7 English Phonetics and Phonology  
Paper PG-8 Optional Paper (One of the following):-  
Paper PG-8 (a) American Literature  
Paper PG-8 (b) Australian Literature

**SEMESTER III**

**Paper PG-9 Victorian Fiction and Prose**

**Paper PG-10 Twentieth Century British Poetry**

**Paper PG-11 Twentieth Century British Fiction and Drama**

**Paper PG-12 Optional Paper (One of the following):-**

**Paper PG-12 (a) English Language Teaching**

**Paper PG-12 (b) Translation Studies**

**SEMESTER IV**

**Paper PG-13 Indian Literature in English (Poetry and Drama)**

**Paper PG-14 Indian Literature in English (Fiction and Prose)**

**Paper PG-15 New Literatures in English**

**Paper PG-16 Optional Paper (One of the following):-**

**Paper PG-16 (a) Modern Literary Criticism**

**Paper PG-16 (b) Literary Theory (Application)**

**Question Papers will be so designed as to ensure that all the prescribed texts/topics are studied.**

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Department of English  
CCS University, Meerut  
Max. Marks 50  
6 Hours per Week + 2 Tutorials

**MA English Semester I  
PG - 1  
CHAUCER TO MILTON**

**Objectives:** The paper has been designed to give the student a first hand knowledge of the major literary works of the period. The student would be given the knowledge of the political, economic, social and intellectual background to enable him to study the work as representative of the age. The students would also be acquainted with the literary movements, favoured genres and the evolution and development of literary forms to encourage further reading.

**UNIT ONE: POETRY 1**

**Geoffrey Chaucer**

**Prologue to *The Canterbury Tales***

**UNIT TWO: POETRY 2**

**William Shakespeare**

**Sonnets 18, 29, 73, 146**

**John Donne**

**'The Good Morrow', 'The Canonization',  
'Song' (Go and Catch a Falling Star), 'Holy  
Sonnet 10: Death Be Not Proud**

**Andrew Marvell**

**'To His Coy Mistress', 'The Definition of Love'**

**UNIT THREE: POETRY 3**

**John Milton**

***Paradise Lost: Book One***

**UNIT FOUR: DRAMA**

**Christopher Marlow**

***Doctor Faustus***

**Ben Jonson**

***Volpone***

**UNIT FIVE: PROSE**

**Francis Bacon**

**'Of Truth' 'Of Death', 'Of Simulation and  
Dissimulation', 'Of Marriage and Single Life',  
'Of Studies'**

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**MA English Semester I**  
**PG – 2**  
**RESTORATION TO 1798**

**Objectives:** The paper has been designed to give the student a first hand knowledge of the major literary works of the period. The student would be given the knowledge of the political, economic, social and intellectual background to enable him to study the work as representative of the age. The students would also be acquainted with the literary movements, favoured genres and the evolution and development of literary forms to encourage further reading.

**UNIT ONE: POETRY 1**

**Alexander Pope**

*The Rape of the Lock*

**UNIT TWO: POETRY 2**

**Thomas Gray**

**William Blake**

*Elegy Written in a Country Churchyard*

*Songs of Innocence: 'Introduction', 'The Lamb', 'Nurse's Song', 'Holy Thursday', 'The Chimney Sweeper', 'The Blossom', 'The Divine Image'*

*Songs of Experience: 'Introduction', 'Earth's Answer', 'Nurse's Song', 'The Tyger', 'Holy Thursday', 'London', 'The Chimney Sweeper', 'The Human Abstract'*

**Robert Burns**

*'O My Luv's like a Red, Red Rose'*

**UNIT THREE: DRAMA**

**Oliver Goldsmith**

*She Stoops to Conquer*

**UNIT FOUR: FICTION**

**Henry Fielding**

*Joseph Andrews*

**UNIT FIVE: PROSE**

**Joseph Addison &**

**Richard Steele**

*'The Spectator's Account of Himself', 'The Coverley Household', 'Character of Will Wimble'*

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MA English Semester I  
PG – 3  
SHAKESPEARE

**Objectives:** The paper has been designed to give the student a first hand knowledge of the major dramas of Shakespeare. The students would be given the knowledge of the political, economic, social and intellectual background to enable him to study the works as representative of the age. The students would also be acquainted with Shakespeare Criticism of the twentieth century.

UNIT ONE

*Hamlet*  
*Macbeth*

UNIT TWO

*Twelfth Night*

UNIT THREE

*Antony and Cleopatra*

UNIT FOUR

*The Tempest*

UNIT FIVE

**Shakespearean Criticism in the Twentieth Century**

- (i) A.C. Bradley. *Shakespearean Tragedy: Lectures on Hamlet* (Lecture III, pp. 56-93) and Lecture IV, (pp. 94-129), and *Macbeth* Lecture IX, pp.252-279) and Lecture X, pp 280-307. (First Edition 1904). Edited with an Introduction by Robert Shaughnessy. (Palgrave, Macmillan), 2007.
- (ii) Ernest Jones. "Hamlet and Oedipus" (1949) in *Shakespeare: Hamlet: A Selection of Critical Essays*. A Casebook Edited by John Jump. Palgrave Macmillan, 1968, pp. 51-63.
- (iii) L.C. Knights. "Hamlet and Death" (1960) in *Shakespeare: Hamlet: A Selection of Critical Essays: A Casebook* Edited by John Jump. Palgrave Macmillan, 1968, pp. 151-155.
- (iv) Jan Kott. "Hamlet of the Mid-Century" (1964) in *Shakespeare: Hamlet: A Selection of Critical Essays: A Casebook* Edited by John Jump. Palgrave Macmillan, 1968, pp. 196-209.

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Department of English  
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Max. Marks 50  
6 Hours per Week + 2 Tutorials

**MA English Semester I**  
**PG – 4 (a)**  
**FUNDAMENTALS OF LITERARY CRITICISM**

**Objectives:** The paper has been designed to acquaint the students with the work of significant critics of Indian Criticism, Greek Criticism and English Criticism from the Renaissance to the Late Victorian Period. The students would be given a first hand knowledge of the major works of the critics of the afore-mentioned period.

UNIT ONE: INDIAN CRITICISM

**Bharat Muni**                      **Rasa Theory (*The Natya Sastra*)**

UNIT TWO: ANCIENT GREEK CRITICISM

**Aristotle**                              ***The Poetics***  
**Longinus**                              **‘On the Sublime’**

UNIT THREE: RENAISSANCE CRITICISM

**Sir Philip Sidney**                      ***An Apology for Poetry***

UNIT FOUR: NEO-CLASSICAL CRITICISM

**John Dryden**                              ***Essay of Dramatick Poesy***  
**Dr. Samuel Johnson**                      **‘Preface to Shakespeare’**

UNIT FIVE: ROMANTIC AND VICTORIAN CRITICISM

**William Wordsworth**                      **Preface to *Lyrical Ballads*, 1802**  
**S.T. Coleridge**                              ***Biographia Literaria*, Chapter IV, XIII and XIV**  
**Matthew Arnold**                              **‘The Function of Criticism at the Present Time’**

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**MA English Semester I**  
**PG – 4 (b)**  
**LITERATURE AND THEATRE**

**Objectives:** The paper has been designed to acquaint the students with a history and complete survey of world theatre. The paper is further divided into theory and practice which will enhance the abilities of the students to work in a very significant area of study.

**UNIT ONE: Ancient Greek and Roman Theatre. Sanskrit Theatre. Chinese Theatre. Japanese Theatre.**

**UNIT TWO: Medieval European Drama-Cycles. The Theatre of The English Renaissance. The Theatre of The Spanish ‘Golden Age’. French Neo-classical Theatre. The Theatre of German Classicism and Romanticism.**

**UNIT THREE: Realistic and Naturalistic Theatre. Symbolist Theatre. Absurdist Theatre. Expressionist and Political Theatre.**

**UNIT FOUR: Other Modern Western Theatres. Modern Indian Theatre.**

**UNIT FIVE: Theory: Selected Readings**

<b>ARISTOTLE</b>	<i>The Poetics</i>
<b>BHARAT MUNI</b>	<i>The Natya Shastra</i>
<b>STANISLAVSKY</b>	<i>An Actor Prepares</i>
<b>ARTAUD</b>	<i>‘Theatre of Cruelty’</i>
<b>BRECHT</b>	<i>‘Epic Theatre’</i>
<b>GROTOWSKI</b>	<i>Towards a Poor Theatre</i>
<b>BROOK</b>	<i>The Empty Space</i>

**Practice:** A Project which may Comprise any one of the following:-

- (a) **Performance of a Play**
- (b) **Detailed Review of a Production Seen by the Students**
- (c) **Artistic Work on a Hypothetical Production, such as Preparing a Director’s Script from a Printed Original; Set Design; Costume Design**
- (d) **Transcription of the Performance Text of a Folk/Traditional Indian Play**

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**MA English Semester II**  
**PG – 5**  
**ROMANTIC LITERATURE**

**Objectives:** The paper has been designed to give the student a first hand knowledge of the major literary works of the period. The student would be given the knowledge of the political, economic, social and intellectual background to enable him to study the work as representative of the age. The students would also be acquainted with the literary movements, favoured genres and the evolution and development of literary forms to encourage further reading.

**UNIT ONE: POETRY 1**

**William Wordsworth**

**‘Lines Composed a Few Miles Above Tintern Abbey’, ‘Ode: Intimations of Immortality’, ‘On Milton’**

**Samuel T. Coleridge**

**‘The Rime of the Ancient Mariner’**

**UNIT TWO: POETRY 2**

**P.B. Shelley**

**‘Adonais: An Elegy on the Death of John Keats’, ‘Ode to the West Wind’**

**UNIT THREE: POETRY 3**

**John Keats**

**‘Ode to Autumn’, ‘Ode on a Grecian Urn’, ‘Ode to a Nightingale’**

**UNIT FOUR: FICTION**

**Jane Austen**

***Pride and Prejudice***

**UNIT FIVE: PROSE**

**Charles Lamb**

**‘Dream Children’, ‘Poor Relations’, ‘Oxford in Vacation’**

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**MA English Semester II**  
**PG – 6**  
**VICTORIAN POETRY**

**Objectives:** The paper has been designed to give the student a first hand knowledge of the major literary works of the period. The students would be given the knowledge of the political, economic, social and intellectual background to enable him to study the work as representative of the age. The students would also be acquainted with the literary movements, favoured genres and the evolution and development of literary forms to encourage further reading.

**UNIT ONE**

**Alfred, Lord Tennyson**                      **‘Prologue to *In Memoriam*’, ‘Ulysses’**

**UNIT TWO**

**Elizabeth Barrett Browning**                      **FROM *Sonnets from the Portuguese*: No. XLIII: ‘How do I love thee? Let me count the ways’; No. XLIV: ‘Beloved, thou has brought me many flowers’; ‘The Cry of the Children’**

**UNIT THREE**

**Robert Browning**                      **‘My Last Duchess’**  
**‘The Last Ride Together’**  
**Matthew Arnold**                      **‘Dover Beach’, ‘Shakespeare’**

**UNIT FOUR**

**D.G Rossetti**                      **‘The Blessed Damozel’**  
**Christina Rossetti**                      **‘Bride Song’, ‘Echo’**

**UNIT FIVE**

**William Morris**                      **‘The Life and Death of Jason’**

**MA English Semester II**  
**PG – 7**  
**ENGLISH LINGUISTICS AND PHONETICS**

**Objectives:** The paper has been designed to give the students training in the basic tools essential for a systematic study of language including Grammar which would further lead to advanced linguistic or functional skills. Efforts will be made to ensure enough exposure, preferably in a professional environment, but in any case through classroom interaction with teachers. It would be ensured that by the end of the course the student is able to have a fairly good command of the English language skills as well as an ability for in-depth study of literary texts in English.

**UNIT ONE: LANGUAGE AND LINGUISTICS**

**Language and Communication. The Characteristics of Language. Linguistics as a Scientific Study of Language. Basic assumptions in Linguistics. Branches of Linguistics. The Status of Non-Native Languages. Variations in the Use of Language.**

**UNIT TWO: GRAMMATICAL THEORIES**

**Traditional Grammar. 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.**

**UNIT THREE: PHONETICS**

**The Speech Mechanism: Air Stream Mechanism, Organs of Speech, Respiratory System, Phonatory and Articulatory System. The Description and Classification of Speech Sounds: Vowels, Consonants, Phonetic Transcription and the International Phonetic Alphabet.**

**UNIT FOUR: MORPHOLOGY**

**Morphemes. Rooted Affixes. Word Formation.**

**UNIT FIVE: THE PHONOLOGY OF ENGLISH**

**Phoneme, Allophone, Syllable and Consonant Clusters in English. Word Accent, Weak Forms, Intonation and Rhythm in Connected Speech, A Comparative Study of GIE and RP.**

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**MA English Semester II**  
**PG – 8 (a)**  
**AMERICAN LITERATURE**

**Objectives:** The paper has been designed to provide the students with a broad perspective of the development of American Literature in the nineteenth and twentieth centuries in relation to American experience and to introduce them to American Literature through the close reading of selected texts.

**UNIT ONE: POETRY 1**

**Walt Whitman**

**‘Song of Myself’, (1,5,6,10,11,14,16,24,52)**  
**‘Out of the Cradle’**  
**‘Facing West from California’s Shores’,**  
**‘Reconciliation’**

**Emily Dickinson**

**‘Because I Could Not Stop for Death’, ‘Success Is Countest Sweetest’, ‘The Soul Selects Her Own Society’, ‘I Cannot Live with You’, ‘This World Is Not Conclusion’**

**UNIT TWO: POETRY 2**

**Robert Frost**

**‘Mending Wall’, ‘Birches’, ‘The Road Not Taken’, ‘The Strong Are Saying Nothing’**

**e.e.cummings**

**‘she being Brand / -new’, ‘if there are any heavens’ ‘any one lived in a pretty how town’**

**UNIT THREE: DRAMA**

**Eugene O’Neill**  
**Arthur Miller**

***The Hairy Ape***  
***Death of a Salesman***

**UNIT FOUR: FICTION**

**Henry James**  
**Ernest Hemingway**  
**William Faulkner**  
**Toni Morrison**

***The Portrait of a Lady***  
***A Farewell to Arms***  
***The Sound and the Fury***  
***The Bluest Eye***

**UNIT FIVE: PROSE**

**Ralph Waldo Emerson**

**‘The American Scholar’**

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**MA English Semester II**  
**PG – 8 (b)**

**AUSTRALIAN LITERATURE**

**Objectives:** The paper has been designed to provide the students with a broad perspective of the development of Australian Literature in the nineteenth and twentieth centuries in relation to Australian experience and to introduce them to Australian Literature through the close reading of selected texts.

<b>A.D Hope</b>	<b>‘Australia’, ‘The Wandering Islands’, ‘Imperial Adam’, ‘William Butler Yeats’</b>
<b>Judith Wright</b>	<b>‘The Company of Lovers’, ‘Train Journey’</b>
<b>Randolph Stow</b>	<b>‘The Merry-Go-Round in the Sea’</b>
<b>Christopher Koch</b>	<b>‘Across the Sea Wall’</b>
<b>Blanche d’ Alpuget</b>	<b>‘Turtle Beach’</b>
<b>Colin Johnson</b>	<b>‘Wild Cat Calling’</b>
<b>Judah Waten</b>	<b>‘Alien Son’</b>
<b>David Williamson</b>	<b>‘What if You Died Tomorrow’</b>
<b>Joseph Furphy</b>	<b>‘Such is Life’</b>
<b>Patrick White</b>	<b>‘A Fringe of Leaves’</b>
<b>Ray Lawler</b>	<b>‘The Summer of the Seventeenth Doll’</b>
<b>John Romeril</b>	<b>‘The Floating World’</b>
<b>Alexandeer Buzo</b>	<b>‘Norm and Ahmed’</b>

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**MA English Semester III**  
**PG – 9**

**VICTORIAN FICTION AND PROSE**

**Objectives:** The paper has been designed to give the student a first hand knowledge of the major literary works of the period. The students would be given the knowledge of the political, economic, social and intellectual background to enable him to study the work as representative of the age. The students would also be acquainted with the literary movements, favoured genres and the evolution and development of literary forms to encourage further reading.

**UNIT ONE: FICTION 1**

**Emily Bronte**  
**Charles Dickens**

*Wuthering Heights*  
*Great Expectations*

**UNIT TWO: FICTION 2**

**George Eliot**  
**Thomas Hardy**

*Mill on the Floss*  
*Tess of the d'Urbervilles*

**UNIT THREE: PROSE 1**

**John Stuart Mill**

*On Liberty*

**UNIT FOUR: PROSE 1**

**John Ruskin**

*Unto This Last*

**UNIT FIVE: PROSE 1**

**John Henry Newman**

*The Idea of a University*

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**MA English Semester III**  
**PG – 12 (a)**  
**ENGLISH LANGUAGE TEACHING**

**Objectives:** The paper has been designed to give the students training in the teaching of English Language Skills for which efforts will be made to ensure enough exposure, preferably in a professional environment. It would be ensured that by the end of the course the student is able to have a fairly good command of the English Language Skills as well as an ability for effective class-room teaching of English in schools, colleges and universities and also to achieve success in the corporate world.

**UNIT ONE: ELT IN INDIA**

**Advent and Rise of English in Pre-independence India. Language Policy and ELT Planning in Post-independence India. Global Spread of English. Emergence of Non-native Varieties. ESL in Bi-lingual Education.**

**UNIT TWO: SYLLABUS, METHODS, MATERIALS**

**Approaches to Syllabus Design. Structural, Situational and Communicative. Approaches to Teaching Methodology. Grammar and Translation. Audio-lingual and Communicative Forms. Functions of Teaching Materials. Materials for Accuracy and Fluency.**

**UNIT THREE: TEACHING OF READING AND WRITING**

**Theoretical Approaches and Basic Concepts. Reading Strategies and Types. Designing Reading Tasks. Assessment in Reading Comprehension. Testing Reading Comprehension. Forms and Functions of Writing. Writing as Communication. The Structuring of Texts. Planning, Drafting, Revision. Classroom Writing Situations and Writing Tasks.**

**UNIT FOUR: TRANSLATION – THEORY AND PRACTICE**

**Translation: Definition. Translation Equivalence. Transliteration. Literal Translation, The Limits of Translatability.**

**UNIT SIX: GRAMMAR, COMMUNICATION TECHNOLOGY AND TESTING IN ELT**

**Role of Grammar in Language Pedagogy. Application of Communicative Technology in ELT.**

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Department of English  
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Max. Marks 50  
6 Hours per Week + 2 Tutorials

**MA English Semester III**  
**PG – 12 (b)**  
**TRANSLATION STUDIES**

**Objectives:** The paper has been designed to acquaint the students with the major literary works across the cultures. The students will not only be taught the theories of translation but also be required to make an in-depth study of the texts.

UNIT ONE:

**Translation: Definition and General Types**  
**Translation Equivalence**  
**Transliteration**  
**Literal Translation**  
**The Limits of Translatability**

UNIT TWO: POETRY

**Jayadev**                      *Gitagovindam*  
**Homer**                        *Illiad, Book One*

UNIT THREE: DRAMA

**Sophocles**                    *Oedipus Rex*  
**Kalidas**                      *Abhigyan Shakuntalam*

UNIT FOUR: FICTION

**Gustav Flaubert**        *Madame Bovary*

UNIT FIVE: PROSE

**Anandwardhan**        *Dhwanyalok*

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**MA English Semester IV**  
**PG – 13**  
**INDIAN LITERATURE IN ENGLISH (POETRY AND DRAMA)**

**Objectives:** The paper has been designed to familiarize the students with the major literary Indian writers in English and their works in order to enable them to understand the growth of Indian Writing in English, especially Poetry and Drama.

**UNIT ONE: POETRY 1**

**Toru Dutt**

**‘Sita’**

**‘Lotus’**

**Rabindranath Tagore**

***Gitanjali* (English Version)**

**Songs: 1, 7, 33, 35, 64, 77, 86, 93, 103**

**UNIT TWO: POETRY 2**

**Nissim Ezekiel**

**‘A Time to Change’, ‘Poet’, ‘Lover’, ‘Birdwatcher’**

**Kamala Das**

**‘Introduction’, ‘The Looking Glass’**

**UNIT THREE: POETRY 3**

**Jayanta Mahapatra**

**‘Hunger’, ‘A Rain of Rites’**

**A.K. Ramanujam**

**‘A River’, ‘The Day Went Dark’**

**Vikram Seth**

**‘Unclaimed’, ‘A Little Night Music’**

**Rkmini Bhaya Nair**

**‘Usage’**

**UNIT FOUR: DRAMA 1**

**Girish Karnad**

***Tughlaq***

**Vijay Tendulkar**

***Silence! The Court is in Session***

**UNIT FIVE: DRAMA 2**

**Mahesh Dattani**

***Final Solutions***

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**MA English Semester IV**  
**PG – 15**  
**NEW LITERATURES IN ENGLISH**

**Objectives:** The paper has been designed to familiarize the students with New Literatures in English across the world so that they become acquainted with the major works of the writers engaged in creative writing. The titles are available in *The Arnold Anthology of Post-colonial Literatures in English*. Edited with an Introduction by John Thieme. (Arnold, London 1996).

**UNIT ONE: AFRICA**

<b>Chinua Achebe</b>	<i>Arrow of God</i>
<b>Wole Soyinka</b>	from <i>The Lion and the Jewel</i>
<b>Nadine Gordimer</b>	‘Six Feet of the Country’

**UNIT TWO: AUSTRALIA/CANADA/ AND SOUTH PACIFIC**

<b>A.D Hope</b>	‘Australia’
<b>Judith Wright</b>	‘Train Journey
<b>Al Purdy</b>	‘Elegy for a Grandfather’
<b>Margaret Atwood</b>	‘Morning for the Burned House’
<b>Robertson Davies</b>	from <i>Fifth Business</i>
<b>Eveli Hau’ofa</b>	‘The Seventh and the Other Days’

**UNIT THREE: CARIBBEAN**

<b>V.S. Naipaul</b>	<i>Magic Seeds</i>
<b>Derek Walcott</b>	from <i>Dream on Monkey Mountain</i>

**UNIT FOUR: SOUTH ASIA**

<b>R.K. Narayan</b>	from <i>The Man-Eater of Malgudi</i>
<b>Vikram Seth</b>	from <i>A Suitable Boy</i>
<b>Patrick Fernando</b>	‘The Fisherman Mourned by His Wife’
<b>Alamgir Hashmi</b>	‘So What If I Live in a House Made by Idiots’

**UNIT FIVE: TRANSCULTURAL WRITING**

<b>Bharti Mukherjee</b>	<i>Desirable Daughters</i>
<b>Salman Rushdie</b>	<i>Shalimar the Clown</i>

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**MA English Semester IV**  
**PG – 16 (a)**  
**MODERN LITERARY THEORIES**

**Objectives:** The paper has been designed to familiarize the students with the works of significant critics of the 20<sup>th</sup> century and to familiarize them with important critical movements to enable them to apply principles of criticism to literary texts.

**UNIT ONE**

**Virginia Woolf**                      *A Room of One's Own*

**UNIT TWO**

**T.S. Eliot**                              ‘Hamlet’  
   ‘The Metaphysical Poets’  
**I.A. Richards**                        ‘Metaphor’ and ‘The Command of Metaphor’, Lectures  
   V and VI in *The Philosophy of Rhetoric* (1936) (New  
   York: Oxford University Press, 1965) pp. 87 – 138.

**UNIT THREE**

**W.K. Wimsatt & Munroe**    ‘The Intentional Fallacy’ in *The Verbal Icon: Studies in*  
   *The Meaning of Poetry*, Lexington: University of  
   Kentucky Press, 1954. pp. 3-20.  
**Northrop Frye**                        ‘The Great Code: The Bible and Literature’

**UNIT FOUR: SOUTH ASIA**

**Walter Benjamin**                ‘The Work of Art in Age of Mechanical  
   Reproduction’, tr Harry Zoha, in *Illuminations*, ed.  
   Hannah Arendt (London: Fontana, 1973), pp. 219-53  
**Mikhail Bakhtin**                    ‘Epic and Novel’ in *Dialogic Imagination: Four Essays*.  
   ed. M. Holquist. Austin, TX, 1981.

**UNIT FIVE**

**Jacques Derrida**                ‘...That Dangerous Supplement...’, *Of*  
   *Grammatology*, tr. Gayatri Chakrovorty Spivak  
   (Baltimore: Johns Hopkins University Press, 1976), pp.  
   141-64.  
**Homi K Bhabha**                    ‘How Newness Enters the World: Postmodern Space,  
   Postcolonial Times and the Trials of Cultural  
   Translation’, in *The Location of Culture* (London:  
   Routledge, 1994), pp. 212-35.

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**MA English Semester IV**  
**PG – 16 (b)**  
**LITERARY THEORIES (APPLICATION)**

**Objectives:** The paper has been designed to acquaint the students with the major literary theories and their applications to specific texts.

UNIT ONE

**Shakespeare: *Hamlet* in the light of Formalism, Psychoanalysis and Mythological Criticism.**

**Shakespeare: *King Lear* in the light of Structuralism, Post structuralism and Gender Studies.**

UNIT TWO

**Andrew Marvell: “To His Coy Mistress” in the light of Feminism, Cultural Studies and Formalism.**

UNIT THREE

**Nathaniel Hawthorne: “Young Goodman Brown” in the light of Mythological, Feminism and Psychoanalytical criticism.**

UNIT FOUR

**R.K. Narayan: *The Guide* in the light of Formalism, Feminism and Psychoanalytical Criticism.**

UNIT FIVE

**Mark Twain: *The Adventures of Huckleberry Finn* in the light of Formalism, Mythological Criticism and Feminism.**

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**SYLLABUS FOR M.A. ENGLISH**

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CHAUDHARY CHARAN SINGH UNIVERSITY  
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