



JAYOTI VIDYAPEETH WOMEN'S UNIVERSITY, JAIPUR

SYLLABUS

**MASTER OF ARTS IN ENGLISH LITERATURE
(M.A. I YEAR)**

YEAR - 2017

SYLLABUS FOR: I-II Semester

FACULTY OF MANAGEMENT AND HUMANITIES

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Programme Summary

SEMESTER I

Nature of Course	Course Name	C	T	D&T	P	PS
ENGLISH LITERATURE I	Modern English Usage and Language	10	8.5	0.2	0.3	1
ENGLISH LITERATURE I	English Literature Chaucer to Milton	10	8.4	0.2	0.4	1
ENGLISH LITERATURE I	Eighteenth Century English Literature	10	8.0	0.5	0.5	1
ENGLISH LITERATURE I	Pre- Romantics and Romantics	10	8.4	0.2	0.4	1
University Optional Course	CTE & CDA	2.0	0	0	2.0	0
	Professional Activities	-	-	-	-	-
Total Credits		42	33.3	1.1	3.6	4.0

Semester II

Nature of Course	Course Name	C	T	D&T	P	PS
ENGLISH LITERATURE II	Women writing	10	8.5	0.2	0.3	1.0
ENGLISH LITERATURE II	Victorian Literature	10	8.4	0.2	0.4	1.0
ENGLISH LITERATURE II	British Drama and Novel	10	8.0	0.5	0.5	1.0
ENGLISH LITERATURE II	Literature and Gender	10	8.4	0.2	0.4	1.0
University Compulsory Course	WOMEN RIGHTS & LAW (WRL)	1.0	1.0	0	0	0
	CTE & CDA	2.0	0	0	2.0	0
University Optional Course	Professional Activities	-	-	-	-	-
Total Credits		43	34.3	1.1	3.6	4.0

Programme Structure

Semester I

Nature of Course	Course Name	C	T	D&T	P
Modern English Usage and Language	Grammar and Usage	3	2.8	0.2	0
	Writing Skills	3	3	0	0
	Literary Movements	3	2.7	0	0.3
	<i>10 practice session for creative writing and appreciation</i>	1	0	0	10 Sessions
English Literature Chaucer to Milton	Geoffrey Chaucer: General Prologue of Canterbury Tales	4	3.8	0.2	0
	Christopher Marlowe: <i>Edward II</i>	2	2	0	0
	John Milton : <i>Paradise Lost</i>	3	2.6	0	0.4
	<i>10 practice session for performing drama</i>	1	0	00	10 Sessions
Eighteenth Century English Literature	John Dryden: "Absalom and Achitophel"	4	3.5	0.5	0
	Richard Brinsley Sheridan : <i>The Rivals</i>	2	2	0	0
	Jonathan Swift : <i>A Tale of a Tub</i>	3	2.5	0	0.5
	<i>10 practice sessions for writing fictional writing</i>	1	0	0	10 Sessions
Pre-Romantics and Romantics	Poems of William Collins, Gray	3	2.8	0.2	0
	Poems of Romantic Poets	3	3	0	0
	Introduction to novels and essays	3	2.6	0	0.4
	<i>10 practice sessions for writing poems</i>	1	0	0	10 Sessions
	CTE & CDA	2	0	0	2
University Optional Course	Professional Activities	-	-	-	-
Total Credits		42			

Programme Structure

Semester II

Nature of Course	Course Name	C	T	D&T	P
Women Writing	Adrienne Rich: Snapshots of a Daughter – in-Law	3	2.8	0.2	0
	Shashi Deshpande: <i>That Long Silence</i>	3	3	0	0
	Mary Wollstonecraft: A Vindiction of the Rights of Women	3	2.7	0	0.3
	10 practice sessions for discussion of Feminism	1	0	0	10 Sessions
Victorian Literature	Browning and Hopkins poems	4	3.8	0.2	0
	Play by Oscar Wilde and Critical essay	2	2	0	0
	Fiction of Bronte, Hardy and Conrad	3	2.6	0	0.4
	10 practice session for writing critical essays	1	0	0	10 Sessions
British Drama and Novel	Nineteenth Century Fiction	4	3.5	0.5	0
	Twentieth Century Drama	2	2	0	0
	Twentieth Century Novel	3	2.5	0	0.5
	10 practice sessions for writing fictional writing and drama	1	0	0	10 Sessions
Literature and Gender	Critical Theory	3	2.8	0.2	0
	Re-visioning the Canon- II	3	3	0	0
	Women Writing and Gynocriticism	3	2.6	0	0.4
	10 practice sessions for writing poems	1	0	0	10 Sessions
University Compulsory Course	CTE & CDA	2	0	0	2
	WRL	1	0	0	1
University Optional Course	Professional Activities	-	-	-	-
Total Credits		43			

Semester I

Paper I

Modern English Usage and Language

Credit: 10

Unit I (Grammar and Usage)

Credit3

Grammar and usage

- i. Basic Sentence Types
- ii. Co-ordination and Subordination (only Finite Clauses)
- iii. Different Concepts or Notions (such as request, order, question, condition, purpose, suggestion, wishes, hope, intention, obligation, contrast, concession)
- iv Aspects of Pronunciation
(A knowledge of Phonemic Symbols for Sounds of English, Transcription of Words and Word Stress) and Word Structure (Elementary Morphology)

Unit II (Writing Skills)

Credit3

- Theme Writing
- Literary Appreciation
- Advanced Comprehension

Unit III (Literary movements)

Credit3

Literary movements: Classicism, Romanticism, Naturalism, Surrealism, Realism, Existentialism, Theatre of Absurd, Imagism

Recommended Practice Sessions

Credit: 1

10 practice session for creative writing and appreciation

Recommended Text Books:

1. A.S. Hornby: A Guide to Patterns and Usage
2. CIEFL - Material on Morphology and Phonology from the Distance Education Dept.
3. George Yule: The Study of Language, CUP (ELBS)

4. Praveen K Thaker: *Appreciating English Poetry: A Practical Course and Anthology*, Orient Lognman, 1999

Suggested Readings:

1. *Effective English Communication*, Krishna Mohan and Meenakshi Rama, Tata McGraw Hill, 2001.
2. *Spoken English*, V. Sasi Kumar and P.V. Dhamija, Tata McGraw Hill, 2001.

Paper II

English Literature Chaucer to Milton

Credit: 10

UNIT I (Geoffrey Chaucer)

Credit: 4

Geoffrey Chaucer: *The Canterbury Tales (The General Prologue)*

The English sonnet:

Sir Thomas Wyatt: "I find no Peace, and all my War is done";

Henry Howard, Earl of Surrey: "The Frailty and Hurtfulness of Beauty"

Sir Philip Sidney: "My mouth doth water, and my breast do swell";

Spenser: "One day I wrote her name upon the sand";

William Shakespeare: "When to sessions of sweet silent tho

UNIT II (Christopher Marlowe)

Credit: 2

Christopher Marlowe: Edward II

William Shakespeare: *Much Ado about Nothing, Julius Caesar*

Francis Bacon: *Of Unity in Religion, Of Revenge, Of Adversity, Of parents, Of Single and Married Life*

John Donne: The following poems from **The Metaphysical poets (ed. Helen Gardner, Rupa & Company, New Delhi):** *the Sunne Rising, The Canonization, The Extasie, Valediction: Forbidding Mourning, Valediction: Of Weeping, The Flea, The Relique, batter my Heart*

UNIT III (John Milton)

Credit: 3

John Milton: *Paradise Lost*

Recommended Practice Sessions

Credit: 1

10 practice session for performing drama

Recommended Text Books:

1. Part 1 and 2 of Volumes I, II, III and IV of New Pelican Guide to English Literature ed. Boris Ford
2. E.T. Donaldson, *Speaking of Chaucer* (London, 1970)
3. Elizabethan, Poetry: *Lyrical and Narrative* ed. G. Hammond (London, 1984, Casebook series)
4. Basil Willey, *the Seventeenth Century Background* (London, 1934)
5. J. Summers, *the Muse's Method: A n Introduction to Paradise Lost* (London, 1962)
6. David Daiches, *The History of English Literature*, (volumes 1-4; for extensive background Reading for all sections)
7. *Bacon's Essays*, ed. F.G. Selby. Macmillan: 1889

Suggested Readings:

1. E.T. Donaldson, *Speaking of Chaucer* (London,1970)
2. Elizabethan, Poetry: *Lyrical and Narratived*. G. Hammond (London, 1984, Casebook series)
3. Basil Willey, *The Seventeenth Century Background* (London, 1934)
4. J. Summers, *The Muse's Method: An Introduction to Paradise Lost* (London, 1962)
4. David Daiches, *The History of English Literature*, (volumes 14; for extensive background Reading for all sections)

Paper III

Eighteenth Century English Literature

Credit: 10

UNIT I (John Dryden: "Absalom and Achitophel")
John Dryden: "Absalom and Achitophel"
Alexander Pope: "The Rape of the Lock"

Credit: 4

UNIT II (Richard Brinsley Sheridan: *The Rivals*)
Richard Brinsley Sheridan: *The Rivals*
John Gay: *The Beggar's Opera*

Credit: 2

UNIT III (Jonathan Swift: *A Tale of a Tub*)
Jonathan Swift: *A Tale of a Tub*

Credit: 3

Recommended Practice Sessions

Credit: 1

10 practice sessions for writing fictional stories

Recommended Text Books:

Part 1 and 2 of Volumes V of New Pelican Guide to English Literature ed. Boris Ford
M. Kirkham, *Jane Austen, Feminism and Fiction* (Brighton, 1983)

K. Tillotson, *Novels of the Eighteen Forties* (London, 1954)

Suggested Readings:

P.Rogers, *An Introduction to Pope* (London, 1975)
R. Alter, *Fielding and the Nature of the Novel* (Cambridge,Mass, 1968)

A,R, Humphreys, The Augustan World (London, 1964)

Paper IV

Pre-romantics and Romantics

Credit: 10

UNIT I (Poems of William Collins, Gray)

Credit: 3

The following poems from the Oxford Book of Eighteenth Century Verse Ed.

William Collins: *Ode to Simplicity, Ode to Evening*

Thomas Gray: *Ode on the Distant Prospect of Eton College, Ode on the Death of a Favourite Cat, Elegy Written in a Country Churchyard*

UNIT II (Poems of Romantic Poets)

Credit: 3

William Wordsworth: *The Prelude, Book 1*

S.T. Coleridge: *The Rime of Ancient Mariner, Kubla Khan*

Percy Bysshe Shelly: *Adonais*

John Keats: *Ode to Grecian Urn, Ode to Autumn Ode to Melancholy*

UNIT III (Introduction to novels and essays)

Credit: 3

Jane Austen: *Mansfield Park*

Mary Shelley: *Frankenstein or The Modern Prometheus, OUP Students' Edition, 1818*

Charles Lamb: *The following essays from Essays of Elia (ed. Hailward and Hill, Macmillan) Imperfect sympathies, Dream children*

William Hazlitt: *The following essays from Table Talk (ed. C.M. Macken, Everyman): On Familiar Style, on the Ignorance of Learned*

Recommended Practice Sessions

Credit: 1

10 practice sessions for writing poems.

Recommended Text Books:

Part 1 and 2 of Volumes V of New Pelican Guide to English Literature ed. Boris Ford
M. Kirkham, Jane Austen, Feminism and Fiction (Brighton, 1983) K. Tillotson, Novels of the Eighteen Forties (London, 1954)

Suggested Readings:

1. A. Kettle, an Introduction to the English Novel: Volume 1 (London: Hutchinson University Library, 1951)
2. J. Sutherland, Daniel Defoe: a Critical Study (Cambridge, Mass, 1971)
3. M. Kirkham, Jane Austen, Feminism and Fiction (Brighton, 1983)
4. K. Tillotson, Novels of the Eighteen Forties (London, 1954)

Semester II

Paper I

Women Writing

Credit-10

The following poets from *The Faber Book of 20th Century Women's Poetry* ed. Fleur Adcock:

Unit: I (Adrienne Rich: Snapshots of a Daughter – in- Law) Credit-3

Adrienne Rich: Snapshots of a Daughter-in-Law

U A Fanthorpe: Not My Best Side

Sylvia Plath: Lady Lazarus

Gwendolyn Brooks: A Sunset of the City

Unit: II (Shashi Deshpande: *That Long Silence*) Credit-3

Shashi Deshpande: *That Long Silence*

Charlotte Bronte: *Jane Eyre*

Tony Morrison: *Beloved*

Unit: III (Mary Wollstonecraft: A Vindication of the Rights of Women)

Credit-3

Mary Wollstonecraft: A Vindication of the Rights of Women

John Stuart Mill: The Subjection of Women

Recommended Practice Sessions
10 practice session for writing critical essays.

Credit: 1

Suggested reading

1. 1971: *The Will to Change: Poems 1968-1970*. Norton.
2. *The Bluest Eye*: Toni Morrison, 1970
3. *The Bell Jar*: Sylvia Plath, 1963

Paper II

Victorian Literature

Credit-10

UNIT I (Browning and Hopkins poems)

Credit-3

Robert Browning: *A Grammarian's Funeral, Porphyria's Lover, Andrea Del Sarto*
G.M. Hopkins: Spring and fall, pied Beauty, Carrion Comfort, The Windhover, Felix Randall, God's Grandeur

Elizabeth Barrett Browning: (i) *Sonnet No. XLI'I thank all who have loved me'* (ii) *Sonnet No. XIV 'if you must love me...'* *From Sonnets from portuguese* (iii) *'A Curse for a Nation'*

UNIT II (Play by Oscar Wilde and Critical essay)

Credit3

Walter Pater: *The Postscript (from Appreciations)*

Oscar Wilde: *The Importance of Being Earnest*

UNITIII (Fiction of Bronte, Hardy and Conrad)

Credit-3

Emily Bronte: *Wuthering Heights*

Thomas Hardy: *Jude the Obscure*

Joseph Conrad: *Heart of Darkness*

Recommended Practice Sessions
10 practice session for writing critical essays.

Credit: 1

Recommended Text Books:

1. Part 1 and 2 of Volumes V of New Pelican Guide to English Literature ed. Boris Ford
2. S. Prickett, Coleridge and Wordsworth and the Poetry of Growth
(Cambridge, 1970)
3. S.M. Sperry, Keats, the Poet (Princeton, 1973)
4. D. King-Hele, Shelley, His Thought and Work (London, 1960)

Paper III

British Drama and Novel

Credit-10

Unit I: (Nineteenth Century Fiction)

Credit-3

George Eliot: Middlemarch
Mark Twain: Huckleberry Finn

Unit II: (Twentieth Century Drama)

Credit-3

Samuel Beckett: Waiting for Godot
John Osborne: Look Back in Anger

Unit III: (Twentieth Century Novel)

Credit-3

D.H. Lawrence: Sons and Lovers

Recommended Practice Sessions

10 practice sessions for writing fictional writing and drama.

Credit-1

Suggested reading

1. Ashton, Rosemary (1983). *George Eliot*. Oxford: Oxford University Press.
2. Victor A. Doyno (1991). *Writing Huck Finn: Mark Twain's creative process*. University of Pennsylvania Press. p. 191.
3. Adorno, Theodor W. 1961. "Trying to Understand Endgame." *The New German Critique* 26 (Spring-Summer 1982): 119-150. Rpt. in *The Adorno Reader*. Ed. Brian O'Connor. London: Blackwell, 2000. 319-352. ISBN 0-631-21077-6.
4. Michael Black. *Sons and Lovers* (Cambridge University Press, 1992).

Paper IV

Literature and Gender

Credit-10

Unit I: (Critical Theory)

Credit-3

Critical Theory

Elaine Showalter : Towards a Feminist Poetics

Unit II: (Re-visioning the Canon- II)

Credit-3

Re-visioning the Canon- I

Suniti Namjoshi : Feminist Fables (Stories 1 to 10).

Re-visioning the Canon – II

C N Srikanthan Nair: Kanchana Sita (In Retelling Ramayana OUP)

Unit III (Women Writing and Gynocriticism)

Credit-3

Women Writing and Gynocriticism

Virginia Woolf : Professions for Women

Alice Walker : In search of Our Mothers' Gardens

Jean Rhys : Wild Sargossa Lea

Recommended Practice Sessions:

Credit: 1

10 practice session for 10 practice sessions for writing poems.

Recommended Text Book:

1. Florence Nightingale - Cassandra, Penguin, London, 2002

Suggested Reading:

1. Annette Kolodny - Dancing through the Mine Field - Some observations on Theory, Practice and Politics of Feminist Literary Criticism, Penguin, London, 2002
2. Kamala Bhasin and Sayed Khan Nikhat, Feminism in South Asia, Kali for Woman, 1985.
3. Only the Soul knows how to Sing, Poems by Kamala Das, Current Books,

Kottayam, 1994.

4. Women Writing in India from 600 B.C. to the Present, E d . Susie Tharu and K.Lalitha (2 Vols.) OUP, New Delhi, 2001
5. Elaine Showalten - Introduction A Literature of their Own: British Women Novelists from Bronte to Lessing pp 1-36., Faber Books, London, 1988
6. Juliet Mitchell - 'Feminity, Narrative and psychoanalysis in Modern Criticism and Theory: A Reader pp 426-30, Michigan University, 2001