

**GAUHATI UNIVERSITY**  
**INSTITUTE OF DISTANCE AND OPEN LEARNING (GUIDOL)**

**Programme Project Report (PPR)**

**PPR ID:** GU/GUIDOL/PPR/02 (Total no. pages : 7)

**Programme:** Master of Arts (M.A.) in English

1. **Programme mission and objective:** The programme to be introduced by Gauhati University in the ODL mode seeks to bring the learners to the domain of English literature and aims to introduce them to various dimensions and aspects of English Studies.

*The objectives of the programme are:*

- To familiarize the learners with the established canonical texts , classics as well as significant new works in English
- To orient learners from diverse fields of study to the living dynamism of English literature
- To help learners gain a firm foundation in the practices of literary analysis
- To cater to the ever-increasing demand in academic and corporate sector for English educated community in the wake of global spread of English
- To extend higher education in English literature beyond all conventional barriers, for the creation of future teachers and scholars.

2. **Relevance of the programme with HEI's mission and goals:**

Gauhati University was established in 1948 with a mission to revitalize educational leadership, to set the standards for the production and dissemination of knowledge as well as to become an effective instrument of change in the society. With this broad aim in view, the Department of English was established in 1955.

Master of Arts (M.A.) in English to be offered through ODL mode with the motto of "quality higher education for all", is in sync with the HEI's mission and goals because it aims to bring learners from various communities and strata –those deprived of higher education due to various factors like limited number of intake in the conventional mode

  
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of education in the Universities.--to the fold of English literature. Further, to maintain the quality of education the curriculum as well as the syllabus has been designed keeping it at par with the curriculum in the conventional mode, considering the specific needs and requirements of the distance learners and keeping in view the aims and objectives of the parent department.

**3. Nature and target group of learners:** Our target group includes-

- 1) Those deprived of admission in the parent Department of regular mode due to limited intake capacity.
- 2) Those employed in various organizations who desire to pursue higher education as a passion or as a means for movement up the promotional ladder
- 3) Drop outs primarily due to social, financial and economic compulsions as well as demographic factors.
- 4) Job seekers.
- 5) Lifelong learners.

Gauhati University also has a provision in the ODL mode for lateral entry for those who had to discontinue the regular programme after successful completion of the first two semesters due to unavoidable reasons. Acceptability of the lateral entry provision is an indicator of parity of the courses in regular and ODL mode. The curriculum is designed to enable learners to fulfil their aims and objectives in a manner they deem fit and proper. The curriculum is designed by a committee comprising of experts from the parent department of the HEI, GUIDOL and external experts, keeping in view the needs of the diverse class of learners.

**4. Appropriateness of the programme to be conducted in the ODL mode for acquiring specific skills and competence-** The PG programme in English to be offered through ODL mode will have certain learning outcomes. This programme will help the learners-

- To gain a comprehensive knowledge of English literature and language.
- To achieve an expertise in literary analysis and criticism.
- To build up necessary competence among learners required for scholarship and teaching of English literature.
- To acquire mastery in English language for all communicative purposes including reading, writing, performing and speaking.

- To gain an interest in various domains of philosophy , history and sociology connected to English literature for further enquiry and engagements

## 5. **Instructional Design:**

- a) **Curriculum Design:** The curriculum in CBCS mode is adopted from the parent department of HEI keeping the ODL at par with the regular mode.
- b) **Detailed Syllabus:** File containing detailed syllabus is attached as Enclosure-I.
- c) **Duration of the Program:** Minimum 2 years. However, the learners are required to complete the programme within 4 (four) years from the date of admission.
- d) **Instructional Delivery Mechanism:** The programme will be delivered in four(4) semesters having four (4) courses/papers in each semester. The learners will be provided with the printed online SLM which covers almost all the contents in the syllabus. Counselling class will be held in headquarters and various affiliated study centres. Telephonic Counselling and provision of online learning resources will also be a part of instructional delivery mechanism. In the current pandemic situation of COVID-19, more emphasis will be given to the teaching-learning through online mode. The progress of the learners will be evaluated by Internal Assessment and term end/semester end exam. SLM covering Syllabus is attached as Enclosure-III.
- e) **Faculty:**
  1. Dr. Furddina Hussain, Associate Professor, Department of English, Gauhati University and Dedicated Faculty GUIDOL
  2. Mr. Dalim Ch. Das, Assistant Professor, GUIDOL (full time) cum Contact Person for English
  3. Resource persons drawn from amongst teachers of affiliated colleges, researchers and faculties of the Department of HEI.
  4. Eminent resource persons in the field of literature.
- f) **Media:** Print Media, E-Learning Portal and ICT enabled tools.
- g) **Student Support Service:** In order to successfully execute the programme, a wide range of support services are provided to the ODL learners. The various support services are listed as below-
  - (i) **Network of Study Centers:** To assist its learner GUIDOL has established 118 study centers throughout the State of Assam but within the territorial jurisdiction of Gauhati University.

ii) **Library** with around 7 thousand collections of materials which includes books, journals, magazines, CD and DVDs.

iii) **E- Learning Portal:** [www.bodhidroom.net](http://www.bodhidroom.net), the first of its kind in the entire North east region of India, which provides the following services to the students:

- Online enrolment of students
- Independent Discussion Forum for every course
- Independent News Forum for every course
- Online interaction facility with faculty members
- Online interaction between the students making the scope of collaborative learning
- Interaction through chatting of all users of all courses who are online.
- Separate Chat Room for individual course
- **Message My Teacher:** When a student logs in to Bodhidroom, after enrolling himself/herself to a course, he/she will see the names of the virtual class teachers. Student can directly send offline messages to the teachers. When the teacher is logged on, he will receive an alert of incoming messages. Then he can reply to the message.
- Online Study Material
- Old Examination Question Papers

iv) **Dynamic Website [www.idolgu.in](http://www.idolgu.in)** : Gauhati University has a dedicated dynamic website for ODL learners where one can get all the information regarding its programmes, up-coming events, examination result etc.

v) **Computerised admission process with provision of online admissions:** The whole system of admissions and examinations are managed using professional software which gives instant online access to learners through [www.idolgu.in](http://www.idolgu.in) .

vi) **Flexible Walk-in Group Counselling (FWGC):** Regular group and individual counselling will be held in the GUIDOL (headquarter) complex as well as in the parent department during all working days. Learners may walk-in to the designated GUIDOL counselling room and meet their teachers to clarify their doubts. In the current pandemic situation of COVID-19, online platform will be provided for the purpose mentioned above.

vii) **Personal Contact Programme (PCP):** In addition to the Study Materials, useful Personal Contact Programmes will be held at various affiliated study centres, which will enable the students to clarify their confusions and ease their difficulty while going through it. Qualified faculty members of affiliated study centres will help out the attending students by providing necessary tips and guidelines during the interactive sessions. These sessions are also meant to give the students a chance to meet the teachers personally and discuss their problems. In the current pandemic situation of COVID-19, online platform will be provided for the purpose mentioned above.

viii) **Community FM Radio:** Gauhati University has its own Community radio station named as “Radio Luit 90.8 FM” and operates daily from 8AM to 8PM. The Community Radio station shall be extensively used to broadcast radio talks on various courses. The broadcast contents are designed as per the requirements by teaching staff of both the ODL Institute as well as the parent department. Experts are outsourced if situation arises. Radio Luit has recently started a Facebook live page with an objective to reach those learners who fall beyond its radius.

#### 6. **Procedure for Admissions, Curriculum Transaction and Evaluation-**

- **Admission-** The admission process shall start as per the UGC guidelines. In the current pandemic situation of COVID-19, the learner can take admission only through online admission process. The minimum eligibility for MA in English is any graduate from any recognized Indian or Foreign university. The proposed fees, for admission is Rs 10000.00 (Ten Thousand only) per year. Financial Assistance is provided to the candidates belonging to the SC/ST and OBC category in the form of scholarship. Few learners belonging to the economically deprived section as well as the physically challenged category are provided free ship on the recommendation of the Vice Chancellor.
- **Curriculum transaction- Activity Planner: Refer to Enclosure-II.**
- **Evaluation-** Each course/paper shall carry 80% weightage for the term-end examinations and 20% for internal evaluation in the form of Home Assignments/internal examinations. In order to pass/clear a course/paper in a subject,

a candidate must secure minimum 35% marks in each course/paper. However, a candidate must secure over all 45% to clear a semester. All examinations are conducted by the Controller of Examinations as per Examination Rules and Regulations of the Gauhati University.

7. **Library Resource:** The University has a State-of-the-Art Central Library with rich collections of materials which includes books, journals, magazines, CD and DVDs, and is accessible to the ODL learners as well. Moreover, the Institute has its own Library where various books, journals and magazines are available.

Gauhati University being a member of UGC-Infonet Digital Library Consortium (<http://www.inflibnet.ac.in/econ/index.php>) provides current as well as archival access to more than 5000 core and peer-reviewed journals and nine bibliographic databases from 23 publishers and aggregators in different disciplines. The ODL learners can access the e-resources of UGC-Infonet Digital Library Consortium from the Gauhati University campus.

8. **Estimated Cost of the Programme:** Total estimated cost of the programme is approximately Rs. 50 Lakhs which includes preparation and printing of SLMs, remuneration of the Resource persons, establishment cost and overheads. The estimate is evaluated considering the unit expenses of Rs.2.5 Lakhs per paper /1000 students for the entire duration of two years.

9. **Quality Assurance Mechanism and Expected Programme outcome:**

- **Quality assurance Mechanism** :The institute has a *Centre for Internal Quality Assurance (CIQA)* constituted by the statutory body of the HEI. Members of the Cell are drawn from among the Deans of the different Faculty, Heads of the respective departments, Executive Council members, administrative staff and teaching staff of the institute. The Internal Quality Assurance Cell shall review the relevance and standard of the programme from time to time and make necessary changes in the syllabus and contents of the programme. The HEI shall continuously monitor the effectiveness of the programme through *CIQA* and other statutory bodies.
- **Expected Programme outcome:** The expected programme outcome is reflected in the Course Benchmark Statement, which is stated as below-



**Course Benchmark Statement:** Master's degree in the English shall be awarded to those learners who demonstrate:

- familiarity with the established canonical texts , classics as well as significant new works in English
- competency in the domain of literary criticism and analysis.
- mastery in English language for all communicative purposes including reading, writing, performing and speaking
- professional competency in the relevant field.

## Syllabus of M.A. in English

### Gauhati University Institute of Distance and Open Learning

The MA English Syllabus of Gauhati University Institute of Distance and Open Learning (GUIDOL) seeks to acquaint students with English literature against its conditions of emergence – giving them a sense of the cultural, social, political and economic contexts that produce literary texts and genres. While its core emphasis is on literature produced in England, it attempts to give students a sense of the many other locations from which literature written in English appears, especially following English colonization and the global spread of English. For instance, the syllabus features papers on Indian Writing in English and Writings from India's north eastern States. Since the concern of the syllabus is to establish a context for the Indian student, even as it traces the development of English literature in its English context it pays some attention to corresponding Indian contexts. The choice of individual texts and Courses takes account of current interest in issues of gender, the environment, changing societies and corresponding discourses. Much of this is taken care of through the kind of teaching where the student's immediate social, cultural and political context becomes an important consideration. At the same time, it is concerned to show students the larger interactive background against which texts are produced, the connections of England with other parts of the world, and the political and cultural relations amongst countries across the globe. Therefore a significant aspect of this syllabus is the use of supplementary historical/cultural material and texts by instructors in their courses – material that does not appear here but will be made available at the start of each semester to students in order to help achieve the goal of the MA Course to give a comprehensive, up-to-date and thorough knowledge of the field. With these intentions in mind, the syllabus is organised in the following way:

1. Each Semester is devoted to a period in literary and cultural history and an effort is made to offer, as far as possible, a comprehensive understanding of the literature of that period and its context. Students will have the opportunity to give undivided attention to a large span of literary history and study it in some detail, examining themes, forms, texts and authors. This engagement is designed to give students a surer grounding and enable them to read the literary text with a clear sense of chronology and depth as well as get a sense of how periods and ideas are studied today.
2. Individual texts and specific courses will be taught in the light of historical developments of the form (for example a postmodern novel will be representative of postmodern developments in fiction and will be taught against a broad background of earlier and later texts and theoretical and thematic issues).
3. At the start of a semester, students will be given a world timeline of texts and events that is expected to aid in placing English literature in a global historical context.
4. Papers/Courses conform to the descriptions/definitions given in the CBCS regulations with Core, Elective, and Open Courses. However, Value-Added Courses are not offered. Each Core paper in the syllabus carries 6 credits and 100 marks (80[for end semester examination]+20 [for internal assessment]).



5. Internal Assessment will be made through M.CQ based internal Assessment Examination conducted before the final examination in each semester.
6. Questions at the end-Semester examinations in all papers will be both text and context based and will take account of the themes that are underlined for each period and paper. These will include questions requiring longer responses demonstrating the student's comprehension of the ideas and texts taught, logical organization of argument, and the ability to produce a sustained piece of writing; and questions (which may be both information and idea based) that require shorter responses.

### Semester 1: 14<sup>th</sup> to 18<sup>th</sup> Century Literature

This Semester focuses on literary representations in the medieval, renaissance, reformation, restoration and the Augustan periods in English literary history. Current scholarship has established that there were rich exchanges between the Middle, Near and Far East and the mention of this here is by way of indication to the student of what may be referred to in reading the English text more productively. For instance, it is useful for the student to know that even as we speak of the Elizabethan Renaissance, the Mughal Empire was at its peak in India, and the English view of this land in that time was one marked by wonder and amazement. The selection of English texts is determined by these contexts.

Themes: Antiquity, Politics, Self Fashioning, Science, Religion, Christianity, The individual, Humanism, Nature, Love & Sexuality, The Body, Performance & Role-playing, Monarchy, Governance, Money, Trade & Commerce, Travel/Journey/ Voyages, New Worlds, Cartography, Architecture (the country house poems for instance may be read productively with this theme), Nature, Education (School, University, the study of the classics), Food & Fashion, Everyday Life, Race & Gender, Law, Justice, Authority, Liberty, Empiricism. Additionally the various forms of literature and their developments in this time span will be attended to.

Paper 1: 14<sup>th</sup> – 17<sup>th</sup> Century Poetry (Credits: 6, Marks: 80+20)

#### Texts:

- Sir Gawain and the Greene Knight – Lines 232 – 466.
- Geoffrey Chaucer: *The Nun's Priest's Tale*
- William Shakespeare: Sonnets 12, 29, 55, 116, 147
- John Donne: 'The Canonization', 'The Ecstasy', 'At the Round Earth's Imagined Corners', 'Batter My Heart, Three-Personed God'
- Andrew Marvell: 'To his Coy Mistress', 'The Garden', 'Upon Appleton House'
- Edmund Spenser: 'The Garden of Adonis' (from *The Faerie Queene*)
- George Herbert: 'The Collar', 'The Pulley'
- John Milton: Book 1, *Paradise Lost*
- Aemilia Lanyer: 'The Description of Cooke-ham'

- Ben Jonson: 'To Penshurst'
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**Paper 2 :16<sup>th</sup> and 17<sup>th</sup> Century Drama (Credits: 6, Marks: 80+20)**

Texts:

- Thomas Kyd: *The Spanish Tragedy*
- Thomas Middleton and Thomas Rowley: *The Changeling* Marlowe: Edward II
- William Shakespeare: *Richard III, Hamlet, Measure for Measure, The Tempest*

**Paper 3 :18<sup>th</sup> Century Poetry and Prose (Credits: 6, Marks: 80+20)**

- Alexander Pope: 'An Essay on Man, Epistle II'
- Thomas Gray: 'Elegy Written in a Country Churchyard'
- Jonathan Swift: 'A Description of the Morning', 'The Lady's Dressing Room'
- Anne Ingram: 'An Epistle to Mr Pope'
- Samuel Johnson: 'Life of Milton'
- Edmund Burke: 'Introduction – Parts II and IV' (from *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*)
- David Hume: 'Of the Standard of Taste'
- Joseph Addison: 'On Wit'
- Anne Letitia Barbauld: 'The Rights of Woman', 'To a Little Invisible Being', 'The Caterpillar'
- Frances Burney: 'A First Visit to Mrs Thrale and an Introduction to Dr. Johnson', 'Conversations with Mrs Thrale and Dr Johnson' (from *The Diary and Letters of Madame D'Arblay Vol 1, Section 1, 1778*)

**Paper 4 : 18<sup>th</sup> Century Fiction (Credits: 6, Marks: 80+20)**

- Ann Radcliffe: *The Mysteries of Udolpho*
- Aphra Behn: *Oroonoko*
- Daniel Defoe: *Robinson Crusoe*
- Jonathan Swift: *Gulliver's Travels*
- Samuel Johnson: *Rasselas*
- William Godwin: *Caleb Williams*

**Semester II: 19<sup>th</sup> and 20<sup>th</sup> Century Literature**

This Semester focuses on the literary periods that are traditionally classified as Romantic and Victorian and also begins to look at continuities and departures in Modern and Postmodern literature through a paper on 20<sup>th</sup> c poetry. While many of the interests and preoccupations from the earlier centuries continued, there was streamlining and



sharpening, and shifts that introduced new elements onto older ground. Politically from 1707, with the Act of Union bringing Scotland into the fold, the nation became more closely integrated. The Whig and Tory parties and the often fractious exchanges they had over public issues made the eighteenth century a period of great political debate but also of radical political change. Britain emerged out of the earlier age of discovery to become a colonial power. Ideas of liberty, reform and social upliftment coming alongside the great political changes and an accompanying socio-political discourse brought about change in the way England perceived its internal responsibilities and those of its colonies. Notions of literature and art shifted and changed during these centuries, with each literary period manifesting unique explorations of different genres. The study of these centuries of literary activity is expected to give students a sense of the complex and rich explorations of representation by writers in the cultural phases mentioned above.

Themes: Empire, industrialization, evolution, social mores, conduct, class relationships, labour, education, feminism, publishing, printing and copyright, the literary marketplace, nature, Romantic ideas of the poet and of poetry, the individual, imagination, the ordinary, the supernatural and romance, aestheticism, Victorian values. These themes will be studied with due attention to the literary forms in which they are expressed.

#### Paper 5 : 19<sup>th</sup> Century Poetry (Credits: 6, Marks: 80+20)

Texts:

- Charlotte Smith: 'The Sea View', 'The Beachy Head'
- William Blake: 'The Echoing Green', 'The Little Black Boy' (from *Songs of Innocence*); 'Holy Thursday', 'The Tyger' (from *Songs of Experience*)
- William Wordsworth: 'The Immortality Ode', 'Michael, The Leech Gatherer'
- S T Coleridge: 'The Rime of the Ancient Mariner'
- P.B. Shelley: 'Hymn to Intellectual Beauty'
- John Keats: 'Ode on Melancholy', 'Ode to Autumn'
- Mary Robinson: 'To the Poet Coleridge', 'London Summer Morning'
- Elizabeth Barrett Browning: Sonnet 22 ('When Our Two Souls Stand up Erect and Strong') (from *Sonnets from the Portuguese*)
- Robert Browning: 'The Bishop Orders His Tomb'
- Alfred Tennyson: *Ulysses*, Sections 1 & 2 (from *In Memoriam*)
- Rudyard Kipling: 'The White Man's Burden'

#### Paper 6: 19<sup>th</sup> Century Prose (Credits: 6, Marks: 80+20)

- Charles Lamb: 'Dream Children'
- William Hazlitt: 'Indian Jugglers'
- William Wordsworth: 'Preface' to *Lyrical Ballads*
- Samuel Taylor Coleridge: 'Chapters IV, XIII and XIV' (from *Biographia Literaria*)
- Dorothy Wordsworth: Selections from the *Grasmere Journals* – May 14, 1800, October 3, 1800, November 24, 1801, April 16, 1802.

- John Seeley: 'How We Govern India', 'Mutual Influences of England and India' (Lectures IV and V from *The Expansion of England* Course II)
- Thomas B. Macaulay: 'Minute on Education' (in *Lord Macaulay's Legislative Minutes* [1835], ed- C. D. Dharkar London, [1946]).
- Matthew Arnold: 'The Study of Poetry' (the Norton [9<sup>th</sup> edition]selections)
- Walter Pater: 'Leonardo da Vinci' (from *Studies in the History of the Renaissance*)
- Charles Darwin: 'Natural Selection' (Chapter IV from *The Origin of Species*)

#### Paper 7 : 19<sup>th</sup> Century Fiction (Credits: 6, Marks: 80+20)

- Jane Austen: *Sense and Sensibility*
- Charles Dickens: *Hard Times*
- Charlotte Bronte: *Jane Eyre*
- Lewis Carroll: *Through the Looking Glass*
- Thomas Hardy: *Jude the Obscure*
- Oscar Wilde: *The Picture of Dorian Gray*

#### Paper 8 :20<sup>th</sup> Century Poetry (Credits: 6, Marks: 80+20)

- G.M.Hopkins: 'Carrion Comfort', 'God's Grandeur' (pub in 1918)
- W B Yeats: 'The Second Coming', 'Byzantium', 'Sailing to Byzantium'
- T S Eliot: *The Waste Land*
- Marianne Moore: 'Critics and Connoisseurs'
- W.H. Auden: 'Danse Macabre', 'September 1, 1939'
- Dylan Thomas: 'Poem in October'
- A.K. Ramanujan: 'Small Scale Reflections on a Great House'
- Ted Hughes: 'The Thought Fox', 'Theology', 'Pike'
- Derek Walcott: 'A Far Cry from Africa'
- Seamus Heaney: 'The Tollund Man'
- Carol Ann Duffy: 'Warming her Pearls'

#### Semester III: 20<sup>th</sup> Century and After

The 20<sup>th</sup> century in English literary history has its precursors in Victorian England and especially in a reaction to Victorian ideals and styles as represented in the literature of that period. The aesthetic movement of the late 19th century with its basic thrust on 'art for art's sake' brought about an alienation of the artist from society that can be seen in the 20th century divide between high and low art forms and between the elite and the popular. It also brought about the high modern focus on form and the jaundiced view of the continuing realist tradition especially in the novel. It is a period when the disciplines of philosophy (Nietzsche), psychology (Freud) and anthropology (Frazer) as well as the visual arts introduced new concepts and a new language to speak about the arts.



Alongside these were technological advances and mass produced goods that made modern life easier, and brought in newer forms of leisure like the cinema and radio, medical advances, increasing urbanization and greater mobility facilitated by more efficient and faster modes of travel. The condition of women and the work conditions of the poorer classes (especially with the rise of labour unions) improved. Education became more widely available. British domination over the colonies continued for a while longer, though the World Wars brought in their wake material destruction, economic instability and a general sense of despondency and waste that speeded the processes of decolonization. Fascism and Nazism spread their tentacles over several European nations and the Cold War between the USA and the erstwhile USSR polarised the world into two large camps. In reaction to this was the coming together of many newly independent countries in the Non-Aligned Movement. As the British Empire disintegrated a reverse colonization began with immigrants from the erstwhile colonies arriving in Britain and transforming its culture, language, racial composition and politics. While students will already have had a taste of the impact of these developments in the last Semester through the paper on poetry, papers in this Semester look further at the literature that emerged in these conditions and to the expansion of the sites of English literature. Texts are often those that have been translated into English or have emerged in these new sites where English language and culture have been introduced (for example the paper on drama has European, American, African and Indian texts).

Themes: Continuities and critiques of the Victorian past, the sense of a changed world, migration, resettlement/displacement, cosmopolitanism and cultural hybridity, memory, a new sense of human selfhood, Englishness, Nationalism, Feminism, Sexualities, War.  
Cultural Movements: Existentialism, Phenomenology, Psychoanalysis, Socialism, Naturalism, Symbolism, Futurism, Dadaism, Surrealism, Impressionism.

Issues of genre will be addressed in each paper and questions will take note of both formal/generic characteristics and developments, and thematic issues.

#### Paper 9 : Drama - 20<sup>th</sup> Century (Credits: 6, Marks: 80+20)

This paper represents the scope and range of Modern drama, its locations of emergence, initially in the great theatrical innovations in various European countries and subsequently its manifestations in countries around the world. Plays in this paper will be studied keeping in mind issues of form and technique, specific locations of playwrights, the intellectual backdrop of modernism, and key statements about theatrical practice.

##### Section A: Theoretical Statements

Marks: 20

##### Texts:

- Antonin Artaud: 'The Theatre and Cruelty'
- Bertolt Brecht: 'Verfremdungseffekt', 'Epic Theatre'

##### Section B: Plays

Marks: 60

##### Texts:



- Henrik Ibsen: *The Wild Duck*
- Luigi Pirandello: *Six Characters in Search of an Author*
- Bertolt Brecht: *The Good Person of Szechwan*
- Eugene O'Neill: *The Hairy Ape*
- Eugene Ionesco: *Rhinoceros*
- Girish Karnad: *Bali* (1980, English in 2004)
- Wole Soyinka: *Death and the King's Horseman*

**Paper 10 : Fiction and Non-fictional Prose – 20<sup>th</sup> Century and After (Credits: 6, Marks: 80+20)**

**Texts:**

**Fiction**

**Marks: 55**

- Joseph Conrad: *Heart of Darkness*
- Franz Kafka: *Metamorphosis*
- Iris Murdoch: *The Sea, the Sea*
- Salman Rushdie: *Midnight's Children*
- J. M. Coetzee: *Life and Times of Michael K*
- Katherine Mansfield: 'The Garden Party'

**Non Fictional Prose**

**Marks: 25**

- Lytton Strachey: 'Cardinal Manning' (from *Eminent Victorians*)
- George Orwell: 'Reflections on Gandhi'
- Ngugi Wa Thiongo: 'Decolonising the Mind'
- V.S. Naipaul: 'The Overcrowded Barracoon' (from *The Writer and His World*)

**Paper 11 :Electives**

**Elective1: The Enlightenment (Credits: 6, Marks: 80+20)**

The Enlightenment, which began in Europe and America in the 17th century and continued through the 18th, and which is commonly called "The Age of Reason", was understood widely as a break from the past, an emergence from immaturity to maturity, in all aspects of life, social, cultural, economic, political, etc. The emphasis shifted from faith or tradition to reason and a scientific temper was sought to be espoused as a departure from the irrational, superstitious nature of the old world. The objective of this paper is to understand the intellectual and social climate in which this transition from immaturity to maturity was achieved, and its implications for religion, politics, economics, culture and society. It has two Sections, the first enabling students to acquaint themselves with critical assessments of the Enlightenment, the second introducing students to some of the important texts that define the Enlightenment. Themes listed in the general introduction to Semester 2 will be a way of marking the field for this paper.

**Section A: Overview****Marks: 30****Texts**

- Anthony Pagden: 'Introduction: What is Enlightenment?' (from *The Enlightenment and Why it Still Matters*. OUP, 2015)
- Martin Fitzpatrick et al.: 'The Intellectual Origins of the Enlightenment' (from *The Enlightenment World*) *the last 3 essays from this section.*

**Section B: Key Areas****Marks: 50****Texts**

- Immanuel Kant: 'What is Enlightenment?'; 'The Difference Between the Races'.
- Francis Bacon: 'The New Science' (from *Novum Organum*), 'Of Gardens,' (from *Francis Bacon: The Essays*. Penguin Classics, 1985)
- David Hume: 'Of Miracles' (from *Essay and Treatises on Several Subjects*)
- Rene Descartes: 'I Think, Therefore I Am...' (from *Discourse on Method*)
- Jean-Jacques Rousseau: 'The Social Contract'
- Jeremy Bentham: 'The Principle of Utility'
- Adam Smith: 'The Wealth of Nations'
- Mary Wollstonecraft: 'Vindication of the Rights of Women'

(All selections from *The Enlightenment Reader* – Viking Portable Library)

**Elective 2 : Modernism (Credits: 6, Marks: 80+20)**

This paper looks at some key contexts and texts of Modernism / the Modern period. The early 20th century is a dynamic and often contradictory period characterized by radical breaks from tradition and convention in all fields – social, cultural, political, literary, aesthetic, intellectual, and so on. New developments emerged in the arts and several academic fields like philosophy, psychology and anthropology since the last decade of the nineteenth century. The question of class raised by Marx proved to be a serious issue that came to define the entire century. There was a deep preoccupation with consciousness and the inner self in modern literature, extending into a perception of decay or stagnation in modern society and a growing alienation of the individual. War, decolonization and movements for black rights, gay rights etc also mark this period. Environmental concerns became central to the period with several major manmade disasters. The texts selected for this paper represent some of the foundational ideas behind modernism, and larger issues and ramifications of these ideas may be discussed with reference to relevant literary texts from around the world.

X [ (Since texts come from a variety of sources, where necessary they will be made available at the start of the Semester)

**Section A: Overview****Marks: 20**

- Andreas Huyssen: 'Introduction' (from *After the Great Divide: Modernism, Mass Culture, Postmodernism*, 1986)



- Michael Levenson: 'Introduction: The Spectacle of Modernism' (from *Modernism*, 2007)
- Pericles Lewis: 'Introduction' (from *The Cambridge Companion to European Modernism*, 2011)

### Section B: Issues of Modernism

Marks: 60

#### Texts

- Friedrich Nietzsche: 'The Will to Power as Knowledge' (from *The Will to Power*, Book III, Chapter I, Sections 1-3)
  - Sigmund Freud: 'The Unconscious'
  - Karl Marx and Frederick Engels: Introduction and Sections I and II (from *The Communist Manifesto*)
  - Henri Bergson: 'Chapter 3: Concerning the Nature of Time' (from *Duration and Simultaneity*)
  - Carl Gustav Jung: 'The Concept of the Collective Unconscious'
  - Virginia Woolf: 'How it Strikes a Contemporary'
  - T. S. Eliot: 'Tradition and the Individual Talent'
  - Albert Camus: 'The Myth of Sisyphus', 'Appendix: Hope and the Absurd in the Work of Franz Kafka' (from *The Myth of Sisyphus*)
  - Rabindranath Tagore: 'Nationalism in India' (from *Nationalism*)
  - Jurgen Habermas: 'Modernity: An Unfinished Project'
- 
- Chandra Kanta Murasingh: 'Slumber'
  - Mona Zote: 'What Poetry Means to Ernestina in Peril'
  - Robin S. Ngangom: 'Funerals and Marriages'
  - Nilamoni Phookan: 'What were we talking about just now'
  - Thangjam Ibopishak: 'The Land of Half-humans'

### Paper 14 :

#### Open Paper: Writings from North East India (Credits: 6, Marks: 80+20)

India's northeast, geographically located at the margins of the vast nation, is a space whose situation cannot be encompassed within the straitjacket of the nomenclature that it has come to be identified by, given that there is a wide-ranging variety within the region in terms of culture, social structure, language, and everyday practices. This paper aims to look at the questions of naming, as well as represent the variety and the distinctiveness of the locations that are borne by the rubric 'northeast.' Covering multiple genres, this paper takes both English language and vernacular literature (available in English translation) within its ambit.

### Section A: Prose

Marks: 15

- Ranjit Kumar Dev Goswami: 'Modern Assamese Thought'
- Maheswar Neog: 'Romance of a University'
- Patricia Mukhim: 'Where is this North-east?'
- Robin Ngangom: 'Poetry in a Time of Terror'

#### Section B: Poetry

Marks: 20

- Chandra Kanta Murasingh: 'Slumber'
- Mona Zote: 'What Poetry Means to Ernestina in Peril'
- Robin S. Ngangom: 'Funerals and Marriages'
- Nilamoni Phookan: 'What were we talking about just now'
- Thangjam Ibopishak: 'The Land of Half-humans'

#### Section C: Fiction

Marks: 25

- Mahim Bora: *Kathanibari Ghat*
- Saurav Kumar Chaliha: *Bina Kutir*
- Easterine Kire: *When the River Sleeps*
- Janice Pariat: 'Boats on Land' (from *Boats on Land*)

#### Section D: Drama

Marks: 20

- Arun Sarma: *Nibaran Bhattacharyya*
- Ratan Thiyam: *Chakravayuh*

### Semester 4

This Semester offers students five broad areas that are currently popular in English Studies in India. Students may select any one of the areas mentioned below for the 2 Core courses of this Semester (i.e. if a student chooses A for Paper 16, s/he will have to take the corresponding course A from Paper 17). Besides this students have a choice of areas for Paper 18, and a broadly interdisciplinary area (Migration Studies) linked to literature for Paper 19.

#### Paper 16 : Options

##### Paper 16 (A): Indian English Literature I (Credits: 6, Marks: 80+20)

This paper will familiarize students with the genealogy of Indian writing in English in the nineteenth and early twentieth centuries, and will examine issues like the historical background of English Studies in India, its institutionalization and politics, the problems of pedagogy, and the debates regarding the canon and canonical texts. Modernity as it is derived from the west, and the Bengal Renaissance and its implications in terms of the traffic both to and from the west are issues that will be studied. The three sections of the



course are structured in such a way that students learn to read the texts prescribed in tandem with the corollary texts (to be provided in a **booklet**. For example, significant dramatic writings in the vernacular will be discussed as corollary texts), and develop critical/historical thinking across geographical timelines and through the suggested themes. The student will track, for instance, the influence of the nationalist discourse on poetry; the self in relation to history; the gendered voice in the process of formulating itself in poetry and fiction, and so on, through their engagement with both the prescribed texts and the suggested reading.

**Themes: travel, nation, nationalism, history, politics, race, caste, secularism, gender, identity, space**

**Section A: Ideas**

**Marks: 25**

- Rammohan Roy (1774-1833): 'Letter to Lord Amherst' (1823)
- Bankimchandra Chattopadhyay: 'Prachina o Nobina' (Pamphlet on Women)
- Dadabhai Naoroji: 'England's Duties to India' (from *Essays, Speeches and Writings*)  
—[archive.org](http://archive.org))
- Mahatma Gandhi (1869-1948): 'Speech at the Round Table Conference', 11/11/1931
- Alexander Duff (1806-1878) Parts II & III (from *A New Era of the English Language and Literature in India* [1835]).
- Aurobindo Ghosh (1872-1950): 'A System of National Education'

**Section B: Poetry**

**Marks: 25**

- Harindranath Chattopadhyaya (1898-1990): 'The Feast of Youth'
- Henry Derozio (1809-1831): 'To India- My Native Land', 'Poetry'
- Michael Madhusudan Dutt (1824-1873): 'Kapatakkha River'
- Toru Dutt (1856-1877): 'Sita'
- Sarojini Naidu (1879-1949): 'Village Song'
- Ram Sharma (1837 - 1918): 'Song of the Indian Conservative'

**Section C: Fiction & Drama**

**Marks: 30**

- ~~Toru Dutt: Bianca~~ Bankimchandra Chattopadhyay: *Rajmohan's Wife*
- Krishna Mohan Banerjee: *The Persecuted* (play)
- Raja Rao: *Kanthapura* (1938)

**Paper 16 (B): Literary Criticism and Theory I (Credits: 6, Marks: 80+20)**

This paper and the next (17B) are designed to familiarise students with the developments in Western criticism and theory on the basis of a historically organised study of important critics and critical positions. The first paper in this Course gives students an opportunity to study key issues in literary criticism from the classical age to the first few decades of the 20<sup>th</sup> century.

- Aristotle: *Poetics*



- Horace: *Ars Poetica*
- Philip Sidney: *An Apology for Poetry*
- ST Coleridge: *Biographia Literaria* (Chapter 14)
- William Hazlitt: *On Reason and Imagination*
- Edgar Allan Poe: *The Philosophy of Composition*
- Charles Baudelaire: *The Painter of Modern Life*
- Oscar Wilde: *The Critic as Artist*
- TS Eliot: *Tradition and the Individual Talent*
- Cleanth Brooks: *The Language of Paradox*

### Paper 17 : Options

#### 17 (A): Indian English Literature II (6 Credits, Marks: 80+20)

This second paper on Indian English Literature engages with post independence Indian English writing. Having familiarized themselves with the genesis and evolution of English in India and Indian writing in English from around the 19th century onwards in the first paper, the focus here is on writing that emerges in newly independent India up unto contemporary times. This will be studied in the context of postcolonialism: literatures as expression of postcolonial Indian sensibilities. Much of the corpus of postcolonial post-independence poetry / fiction / drama/ theory looks back to the past to create a space for itself and discover its own voice(s); it grapples with the problematic sense of identity and selfhood and looks both inwards and outwards as it encounters and engages with an increasingly globalized world. The intervention of Indian writers in the current debates in literature and theory indicates a growing consciousness of regional identities; the absorption and resonance of popular culture as it is felt in the writing, or the politics and economics of the publishing industry that impacts the emerging genres could be some of the filters through which the student could negotiate with the given texts.

**Themes: history, identity, gender, body, location, hybridity, ecology, globalization**

#### Section A: History and Ideas

Marks: 30

- Gauri Vishwanathan: 'Lessons of History' (from *Masks of Conquest*)
- Robert Young: 'India II: Gandhi's Counter Modernity' (from *Postcolonialism: A Historical Introduction*)
- Chandra Talpade Mohanty: 'Under Western Eyes: Feminist Scholarship and Western Discourses'
- Dipesh Chakraborty: 'Nation and Imagination' (from *Provincializing Europe*)

#### Section B: Poetry

Marks: 25

- Nissim Ezekiel (1924-2004): 'A Very Indian Poem in English'
- Kamala Das: 'Sunshine Cat'
- Jayanta Mahapatra: 'An Abandoned British Cemetery at Balasore'
- Adil Jussawala: 'Sea Breeze, Bombay'
- Agha Shahid Ali: 'Postcard from Kashmir', 'Ghazal'
- A. K. Ramanujan: 'On the Death of a Poem', 'A River'

- Arun Kolatkar: *The Tea Stall, The Bus*
- Ranjit Hoskote: 'The Postman's Last Song for the Moon'
- Rukmini Bhaya Nair: 'Yellow Hibiscus'
- Imtiaz Dharkar: 'Purdah'
- Robin Ngangom: 'Native Land'

### Section C: Fiction & Drama

Marks 25

- R. K. Narayan (1906-2001): *The Guide* (1958)
- Anita Desai: *Fire on The Mountain* (1977)
- Amitav Ghosh: *The Hungry Tide* (2004)
- Girish Karnad: *Tughlaq* (1964)
- Mahesh Dattani: *Dance Like a Man* (2000)

### Paper 17 (B): Literary Criticism and Theory II (6 Credits, Marks: 80+20)

This paper carries forward the study of criticism of the previous one and looks at structuralist, poststructuralist, new historicist, feminist and ethical developments in Theory in the twentieth century.

Marks: 80

#### Texts:

- Ferdinand de Saussure: *The Nature of the Linguistic Sign*
- Mikhail Bakhtin: *Epic and Novel*
- Roland Barthes: *Myth Today*
- Stephen Greenblatt: *Invisible Bullets*
- Jacques Derrida: *Structure, Sign and Play*
- Edward Said: *Travelling Theory*
- Helene Cixous: *The Laugh of the Medusa*
- Charles Jencks: *The Language of Post-Modern Architecture and the Complexity Paradigm*
- Gilles Deleuze: *The Painting Before the Painting*
- Giorgio Agamben: *The State of Exception as a Paradigm of Government*
- ~~Martha Nussbaum:~~

### Paper 18(A) Elective1: Modern European Literature in Translation (6 Credits, Marks: 80+20)

Europe's rich and illustrious cultural dynamism finds manifestation in the texts that emanate from locations spread across the Continent. The purpose of this paper is to provide a sampling of the tradition of the modern age in European literature showing generic variations that represent the diverse structures within the social fabric they draw their resources from. Fiction, prose and poetry are sampled through representative texts, each augmenting contours of culture through language and national circumstance in distinctive ways. Students will be expected to familiarize themselves with the texts given as well as



connect them to the forms of writing which reflect the recognized characteristics of the genre.

**Texts:**

**Section A: Poetry**

**Marks: 30**

- Charles Baudelaire: 'To the Reader'
- Federico Garcia Lorca: 'The Sleepwalking Ballad'
- Rainer Maria Rilke: 'Archaic Torso of Apollo'
- Paul Celan: 'Death Fugue'
- Anna Akhmatova: 'Requiem'

**Section B: Fiction**

**Marks: 30**

- Nikolai Gogol: 'The Overcoat'
- Franz Kafka: *The Trial*
- Umberto Eco: *The Name of the Rose*

**Section C: Prose**

**Marks: 20**

- Walter Benjamin: 'Unpacking my Library'
- Simone de Beauvoir: Chapter 1 (from *The Second Sex*)
- Elias Canetti: *The Voices of Marrakesh*

**Paper 18 (B):**

**Elective 4: Children's Literature (6 Credits, Marks: 80+20)**

As an area of study Children's Literature encompasses a wide variety of genres, discourses, oral practices, narrative re-enunciations of myths and legends, retellings and critical engagements that offer positions on the questions of audience, morality and social values. The term 'Children's Literature' necessitates a critical consideration of questions of genre, audience and politics entailing a revisiting of literary structures, in terms of both generic divisions and period-based studies. This paper takes note of these aspects and issues surrounding Children's Literature and attempts to orient students towards addressing contemporary critical concerns, besides acquainting them with its historical developments.

**Themes: Innocence, fantasy, ideology, folk tales and fairy tales, family, gender, audience, young adult, postmodernism, Postcolonialism, race, animals, environment**

**Section A: Theoretical Positions**

**Marks: 20**

- Vladimir Propp (1895-1970): 'Structural and Historical Study of the Wondertale'
- Karin Lesnik-Oberstein: 'Defining Children's Literature and Childhood'
- Tony Watkins: 'Space, History and Culture: The Setting of

- Children's Literature'

### Section B: Folktales and Fairy Tales: Texts and Contexts

Marks: 15

- Visnu Sarma (3rd century BC): 'Loss of Gains' (in *Pancatantra*)
- Various Versions of 'Snow White' (Versions by Giambattista Basile, Brothers Grimm and Anne Sexton)

### Section C: Children's Fiction:

Marks: 30

- Lewis Carroll: *Alice in Wonderland*
- Lakshminath Bezbaruah: 'Tejimala' (from *Budhi Aair Xadhu*)
- Roald Dahl: *Charlie and the Chocolate Factory*
- J. K. Rowling: *Harry Potter and the Philosopher's Stone*
- Salman Rushdie: *Haroun and the Sea of Stories*

### Section D: Poetry and Drama for Children

Marks: 15

#### Texts:

- T.S. Eliot (1888-1965): *Old Possum's Book of Practical Cats*
- J. M. Barrie (1860-1937): *Peter Pan*

### Paper 19:

#### Open Course: Migration and Literature (6 Credits, Marks: 80+20)

Migration has always been a part of human life. Social scientists have called the post-World War II movement of people around the globe 'the age of migration.' This paper aims to capture the historical, social, political, and economic consequences of migration taking into account instances and experiences of peoples from across countries involved in both sending and receiving immigrants and see how these have influenced the writing of literature. The nature of the concerns that migration evokes makes this an interdisciplinary field and this course begins with a Section that offers essays representing a wide range of disciplines. It invites attention to the specific historical context that frames the migratory movements depicted in each country. In addition, it looks at ways that race, class, and gender dynamics influence the composition of migratory flows.

**Themes: Assimilation, Alienation, Strategies of Resistance and Self-Empowerment, Racism and Colonialism, Displacement, Identity, Return and Re-Emigration, Partition, Displacement, Mobility, Identity, Memory/Nostalgia, Anomie, Exile, Rootlessness and Trauma.**

This course is divided into two sections with section A focussing on different disciplines that study migration and Section B focuses on literary texts that represent migration:

#### Section A: Migrations across Disciplines

Marks: 30



Migration is studied across disciplines and each discipline looks at different aspects of migration. This section aims to capture the historical, social, political, and economic consequences of migration through a reading of essays by writers representing different disciplines. In these essays the writers are attentive to the specific historical context that frames migratory movements in various parts of the world.

- Paul White: 'Geography, Literature and Migration' (from *Writing Across Worlds: Literature and Migration*. Eds. Russell King, John Connelly and Paul White [1995])
- Hasia R. Diner: 'History and the Study of Immigration: Narratives of the Particular'
- Barbara Schmitter Heisler: 'The Sociology of Immigration'
- Caroline B. Brettell: 'Theorizing Migration in Anthropology'
- James F. Hollifield: 'The Politics of International Migration'
- Peter H. Schuck: 'Law and the Study of Migration'

(Except for the first essay, the rest in this list are from *Migration Theory: Talking Across Disciplines*. Ed Caroline B. Brettell and James F. Hollifield. New York and London: Routledge, 2000)

### Section B: Migration and Literature

Marks: 50

In this section students will read the literature of migration in order to capture the essence of what it is like to *be* a migrant; and be, or not be, part of a community, a nation, a society—cut off from history and from a sense of place. This section offers a selection of texts that carry insights into the nature of the migration process and the experience of being a migrant. Literary accounts address issues such as place perception, landscape symbolism, senses of displacement and transformation, communities lost and created anew, exploitation, nostalgia, attitudes towards return, family relationships, self-denial and self-discovery, etc and it will be the endeavor of this course to understand these issues as aspects of literary experience.

- V.S. Naipaul – *The Mimic Men* (1967)
- Eva Hoffman: *Lost in Translation*
- Salman Rushdie: 'Imaginary Homelands' (essay)
- Hanif Qureishi – *The Buddha of Suburbia* (1990)
- Tayeb Salih: *Season of Migration to the North*
- Liam O'Flaherty – 'Going into Exile' (short story)
- Frank O'Connor – 'Uprooted'

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Recommended  
 Feb 20 2011  
 20/11/2011  
 Department of English  
 Gauhati Univ. Assam



**ACTIVITY PLANNER**  
**Gauhati University Institute of Distance and Open Learning**  
**Guwahati- 781014, Assam**

<b>ADMISSION</b>		
<b>SEMESTER (TRADITIONAL PROGRAMMES)</b>		
A	January	February
	July	August
<b>SEMESTER (IT PROGRAMMES)</b>		
B	January	February
	July	August
<b>ASSIGNMENT SUBMISSION</b>		
C	April	May
	October	November
<b>EVALUATION OF ASSIGNMENT</b>		
D	June	June
	December	December
<b>EXAMINATION</b>		
E	July	August
	January	February
<b>DECLARATION OF RESULT</b>		
F	October	November
	April	May
<b>RE-REGISTRATION</b>		
G	January	February
	July	August
<b>DISTRIBUTION OF SLM</b>		
H	January	March
	July	September
<b>CONTACT PROGRAMMES</b>		
I	March	June
	September	December

**ENCLOSURE III**

**SLM COVERING SYLLABUS (1<sup>st</sup> and 2<sup>nd</sup> Semester, 1 year)**

**Programme Name: MA in English**

<b>Semester I</b>	
<b>Paper 1 ENG 1016</b>	<b>14th-17th c Poetry</b>
<b>Paper 2 ENG 1026</b>	<b>16th – 17th c Drama</b>
<b>Paper 3 ENG 1036</b>	<b>18th c Poetry and Prose</b>
<b>Paper 4 ENG 1046</b>	<b>18th c Fiction</b>
<b>Semester II</b>	
<b>Paper 6 ENG 2016</b>	<b>19th c Poetry</b>
<b>Paper 7 ENG 2026</b>	<b>19th c Prose</b>
<b>Paper 8 ENG 2036</b>	<b>19th c Fiction</b>
<b>Paper 9 ENG 2046</b>	<b>20th c Poetry</b>