

CENTRE FOR DISTANCE AND ONLINE EDUCATION

VIDYASAGAR UNIVERSITY

MIDNAPORE – 721102

SYLLABUS

MA Course in English

Syllabus at a glance

Part-I: 400 marks	Part-II: 400 marks	Total: 800 marks
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M.A. Part-I

TYPE	PAPER	TOPIC	CREDITS	FULL MARKS
THEORETICAL	I	Poetry I	12	100
	II	Poetry II	12	100
	III	Plays other than Shakespeare	12	100
	IV	Fiction & non-fiction	12	100

M.A. Part-II

TYPE	PAPER	TOPIC	CREDITS	FULL MARKS
THEORETICAL	V	Shakespeare	12	100
	VI	Literary Criticism and Theory	12	100
	VII	Indian Writing in English and in English Translation	12	100
	VIII	American Literature	12	100

MA course in English

Distribution of Marks for Each Paper in Written Examination (Part-I and Part-II)

Theory (80 marks)	Question Marks
Answer any 08 questions out of 16 questions carrying 02 marks each	$8 \times 2 = 16$
Answer any 08 questions out of 12 questions carrying 04 marks each	$8 \times 4 = 32$
Answer any 04 questions out of 08 questions carrying 08 marks each	$4 \times 8 = 32$
Home Assignment (10 marks) + Internal Assessment (10 marks)	20
TOTAL	100

PART-I

PAPER- I

Poetry I

Chaucer:	<i>Prologue to the Canterbury Tales</i>
Donne:	<i>Canonization, The Extasie</i>
Spenser:	<i>Faerie Queene, Book I</i>
Marvell:	<i>The Garden</i>
Herbert:	<i>The Collar</i>
Milton:	<i>Paradise Lost, Book IV</i>
Pope:	<i>An Epistle to Dr Arbuthnot</i>
Collins:	<i>Ode to Evening, How Sleep the Brave</i>
Gray:	<i>Elegy Written in a Country Churchyard</i>
Blake:	“Introduction” to <i>Songs of Innocence, Nurse’s Song (Songs of Innocence and Songs of Experience), London</i>

PAPER- II

Poetry II

Wordsworth:	<i>The Prelude, Book I</i>
Coleridge:	<i>The Rime of the Ancient Mariner</i>
Keats:	<i>Ode to Psyche, Ode on Melancholy, Induction to the Fall of Hyperion</i>
Browning:	<i>Andrea Del Sarto, Fra Lippo Lippi</i>
Tennyson:	<i>In Memoriam: Prologue, Epilogue, Sections (44, 45, 46, 95)</i>
Hopkins:	<i>The Windhover, Felix Randal, Thou Art Indeed Just Lord, I Wake and Feel</i>

Yeats:	<i>Easter 1916, Sailing to Byzantium, The Second Coming</i>
Eliot:	<i>Preludes, Marina, The Love Song of J. Alfred Prufrock</i>
Lawrence:	<i>Snake</i>
Dylan Thomas:	<i>A Refusal to Mourn</i>
Auden:	<i>Musee des Beaux Arts</i>
MacNeice:	<i>Bagpipe Music</i>
Heaney:	<i>Digging</i>
Ted Hughes:	<i>Thought Fox</i>
Larkin:	<i>Whitsun Wedding</i>

PAPER – III

Plays other than Shakespeare

Everyman

Marlowe:	<i>Dr Faustus</i>
Jonson:	<i>Volpone</i>
Webster:	<i>The Duchess of Malfi</i>
Congreve:	<i>The Way of the World</i>
Wilde:	<i>The Importance of Being Earnest</i>
Shaw:	<i>Saint Joan</i>
Eliot:	<i>Murder in the Cathedral</i>
Pinter:	<i>The Birthday Party</i>

PAPER – IV

Fiction & non-fiction

Fiction:-

Defoe:	<i>Robinson Crusoe</i>
Fielding:	<i>Tom Jones</i>
Dickens:	<i>Great Expectations</i>
G. Eliot:	<i>Middlemarch</i>
Hardy:	<i>Tess of the D'Urbervilles</i>
Lawrence:	<i>Sons and Lovers</i>
Joyce:	<i>A Portrait of the Artist as a Young Man</i>
Conrad:	<i>Heart of Darkness</i>

Non-fiction:-

Addison and Steele:	<i>Coverley Papers</i> (Selections)
Johnson:	“Life of Cowley”
Matthew Arnold:	<i>Culture and Anarchy</i> “Sweetness and Light” & “Hebraism and Hellenism”
Strachey:	“Florence Nightingale”

PART-II

PAPER – V

Shakespeare

Plays:-

A Midsummer Night's Dream

King Lear

Measure for Measure

Hamlet

The Tempest

Sonnets:-

Shakespeare's Sonnets: Nos. 27, 30, 33, 53, 54, 97, 129, 130, 138, 141

Shakespearean Scholarship & Criticism:-

- a. Shakespeare's theatre and audience
- b. Shakespeare Studies: Trends and Approaches
 - i. Feminist approaches to Shakespeare
 - ii. Post Colonial approaches to Shakespeare
 - iii. New Historicist and Cultural Materialist Approaches to Shakespeare

PAPER-VI

Literary Criticism and Theory

Aristotle: *Poetics*

Sidney: *An Apology for Poetry*

Wordsworth: *Preface to Lyrical Ballads*

Coleridge: *Biographia Literaria* (Chapters-13, 14, 18)

T. S. Eliot: *Tradition and the Individual Talent & The Metaphysical Poets*

I.A. Richards: *Principles of Literary Criticism* (Two Uses of Language)

T. Eagleton: *Literary Theory: An Introduction* (Reception Theory and Structuralism)

Said: *Orientalism* ("Imaginative Geography and Its Representations: *Orientalizing the Oriental*")

PAPER-VII

Indian Writing in English and in English Translation

Poetry:-

Aurobindo:	<i>Transformation, The Golden Light</i>
Sarojini Naidu:	<i>Summer Woods</i>
Toru Dutt:	<i>Our Casuarina Tree</i>
Derozio:	<i>To India, My Native Land</i>
Nissim Ezekiel:	<i>Background Casually</i>
Kamala Das:	<i>An Introduction; Dance of the Eunuchs</i>
Jayanta Mahapatra:	<i>Hunger</i>
R. Parthasarathy:	<i>From Exile (2 ,8)</i>

Plays:-

Girish Karnad:	<i>Hayavadana</i>
Dattani:	<i>Final Solutions</i>

Novels:-

Tagore:	<i>The Home and the World</i>
Raja Rao:	<i>Kanthapura</i>
Mulk Raj Anand:	<i>Coolie</i>
R. K. Narayan:	<i>The Guide</i>
Amitav Ghosh:	<i>The Shadow Lines</i>
U. R. Ananthamurthy:	<i>Samskara</i>

PAPER-VIII

American Literature

Poetry:-

Walt Whitman: *Passage to India, When Lilacs Last in the Dooryard Bloom 'd*

Emily Dickinson: *Because I could not stop for Death, By the Sea*

Frost: *The Road Not Taken, After Apple Picking, Birches*

Sylvia Plath: *Daddy, Lady Lazarus*

Gwendolyn Brooks: *The Sonnet Ballad, The Bean Eaters*

Langston Hughes: *The Negro Speaks of Rivers, Note on Commercial Theatre*

Plays:-

Arthur Miller: *Death of a Salesman*

Tennessee Williams: *The Glass Menagerie*

Novels:-

Mark Twain: *The Adventures of Huckleberry Finn*

Melville: *Moby Dick*

Hemingway: *The Old Man and the Sea*

Toni Morrison: *The Bluest Eye*