



**2-Year Master of Arts (M.A.) Curriculum and  
Syllabus for English**

**First Semester**

Course Code	Course Title	Contact Hrs. / Week			Credit
		L	T	P	
<b>Theory (Any three + Literary and Cultural Theory 1)</b>					
TIU-PEN-T101	Literary and Cultural Theory 1	3	0	0	3
TIU-PEN-E103	Genre Theory 1	3	0	0	3
TIU-PEN-E105	Detailed Study of a Classic	3	0	0	3
TIU-PEN-E107	Modern American Poetry	3	0	0	3
TIU-PEN-E109	Individualism, Individual Rights, Human Rights	3	0	0	3
TIU-PEN-E111	“Novel” – The Birth and Journey of a Genre	3	0	0	3
TIU-PEN-E113	Partition of India in Literature and Films	3	0	0	3
TIU-PEN-E115	The “Hero” Through the Ages	3	0	0	3
<b>Total Credits</b>					<b>12</b>



## Syllabus

### **1. TIU-PEN-T101: Literary and Cultural Theory 1**

This is a survey course, in which different theories are introduced to the students. Some of the theories covered are Freudian and Jungian psychoanalysis, feminism, queer theory, postcolonialism, structuralism, poststructuralism and cultural studies. Texts that are included in the syllabus are taught within the context of these theories. The learning outcomes include acquiring knowledge about the different theoretical frameworks, detailed understanding of different critics and their works, studying the dialogic relationships among the different theories, and developing an analytical perspective for understanding the texts in hand within their larger contexts. This course can also be referred to as the prism through which one appreciates other courses and readings.

### **2. TIU-PEN-E103: Genre Theory 1**

The course asks: what is a/the canon? How is it formed? Is it really possible to build a canon in today's literary world? If not, then why are some works of literature timeless classics and cherished by readers timelessly? Or is it just timelessness that makes a text canonical? The course further deals with the major aspects in the conception of the role of the canon in regulating culture, namely, the question of how it is related to current cultural production and consumption. By examining texts like *Beowulf* or *King Lear*, or cinematic texts like *Ben Hur* or *Casablanca*, this course will try to trace the elements that make such texts loved and appreciated beyond any strict spectrum of any canonisation.

### **3. TIU-PEN-E105: Detailed Study of a Classic**

Some literary works outgrow their time and continue to be read years after they were written. We call these works classics. In this course we will study a classic in detail and try to understand the reasons behind its enduring appeal, both to the intelligentsia and the masses.

### **4. TIU-PEN-E107: Modern American Poetry**

This will be a reading-intensive study of poetry as a social form, and how it interacts with its political, geographical and cultural contexts. How does poetry, as a way of happening, reflect the socio-political relationships in the United States of the 20th century? We shall wend our way through prominent themes, styles, and influences; explore the historical, geographical,



cultural and political contexts and subtexts of these poems; and consider larger categories of gender, sexuality, race and class. We shall rethink ideas about the canon of American poetry, and engage with seminal poetic texts as well as understudied oeuvres, and read smaller selections from a diverse array of poets, “major,” “minor” and even anonymous.

**5. TIU-PEN-E109 : Individualism, Individual rights, Human rights**

Discrete bodies are individual bodies. The foul smell of separation surrounds the term “individual” but not the terms “hero” and “extraordinary” individual. Individual bodies injure others because they are genetically different and individualistic, some claim. No group that claims a territory or a blood connection or a sentimental affiliation has not acted according to rules its individual bodies must hold unbreakable. Since even genetically identical bodies cannot be located at the same point, how do discourses of identical individual rights take shape? How do discourses of human rights protect individual rights? What do literary discourses say about individualism, individual rights and human rights?

**6. TIU-PEN-E111: “Novel” – The Birth and Journey of a Genre**

This course includes older works that have withstood the test of time and that are still widely read today. Reading a classic requires a primary knowledge of social and intellectual history of the texts. This course on classics will provide the students with an opportunity to appreciate the literary world and will help to understand the core foundations for the Western and Asian traditions of art, history, literature, philosophy, political thought and science – traditions which have had major influences on the shape of a new narrative genre. This course aims to develop awareness about the emergence of new genres by understanding different cultures and by the end of the course it is expected that the students will develop abilities to interpret, analyse and evaluate a varied range of texts and would emerge as effective and independent thinkers.

**7. TIU-PEN-E113: Partition of India in Literature and Films**

For India, with the joys of independence in 1947 came the pangs of Partition. Although Partition and its known and unknown legacies have played, and still continue to play, important roles in the “constitution of collective identity” and thinking in India, our memories of Partition are fragmented and painful. In spite of the efforts of a number of writers and filmmakers and the work of some scholars and analysts, we remain, as Suvir Kaul puts it, “as a national culture, uncertain and anxious about the place of Partition in our recent history. In many ways, Partition remains the unspoken horror of our time”. Partition brought with itself an uprooting—not only from a secure past, but also from a stable community living and it came hand in hand with Independence. The destructive legacies and nightmarish memories of Partition, along with their afterlife, still haunts us—not only those who witnessed it, but also those who were in some way or the other, directly or indirectly, affected by it. In this course we will focus on the legacy and memories of Partition and its



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afterlife with reference to selected narratives (long and short) and poems, along with films in English, Bengali and Hindi.

### **8. TIU-PEN-E115: The “Hero” Through the Ages**

Who is a hero? Can there be a “she-ro”? Can animals be heroes? What makes a hero “heroic”? Does the idea of a hero undergo a transformation with space and time? Is it intrinsic to a particular literary genre? This course will critically interrogate the idea of the “hero” and attempt to trace the changing nature of the “hero” through the ages – from epic to drama to novel. The course will include, but will not be restricted to, texts by Homer, Virgil, Sophocles, Euripides, Aristophanes, Shakespeare, Moliere, Cervantes, Defoe, Balzac, Stendhal, Dostoevsky, among others.



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**Techno India University, West Bengal**  
**Syllabus for 2-Year MA in English (2018-19 onwards)**

Course requirements

1. At the MA level, students will have to take **2** ‘core’ or compulsory courses on Literary and Cultural Theory in their first two semesters, and **13** elective courses spread out over four semesters. In addition, students will have to write a substantial thesis in partial requirement of their Master’s degree in the fourth semester.
2. Not all the courses listed below will be offered in any single academic year. The choice of courses will depend on the convenience of teachers and the interests of students, with the provision that all major areas are covered.
3. The department may devise new courses from time to time. These will be notified to the students through a decision of the Board of Studies.

The break-up of courses will be as follows:

Semester	Core	Electives	Thesis	Total
1	1	3	-	4
2	1	3	-	4
3	-	4	-	4
4	-	3	1	4
<b>Total</b>	<b>2</b>	<b>13</b>	<b>1</b>	<b>16</b>