



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

**Fourth Semester**

Course Code	Course Title	Contact Hrs. / Week			Credit
		L	T	P	
<b>Theory (Any three + Thesis)</b>					
TIU-PEN-T202	Thesis	3	0	0	3
TIU-PEN-E204	Literatures of Conflict and Peace	3	0	0	3
TIU-PEN-E206	Detailed Study of a Shakespeare Play	3	0	0	3
TIU-PEN-E208	Narrating Realities	3	0	0	3
TIU-PEN-E210	Environment, Nature and Writing	3	0	0	3
TIU-PEN-E212	Canadian Literature	3	0	0	3
TIU-PEN-E214	Career Advancement Skill & Development-II (Academic Writing)	3	0	0	3
TIU-PEN-E216	Theatre of the Absurd	3	0	0	3
TIU-PEN-E218	Indian Writing in English	3	0	0	3
<b>Total Credits</b>					<b>12</b>



## Syllabus

### **1. TIU-PEN-T202 : Thesis**

A Master's thesis of 40 to 50 pages – mandatory for MA students. Students will be taught research methodology, how to structure an argument, check for plagiarism, etc. They will ultimately write a Masters dissertation whose topic will be decided in consultation with faculty.

### **2. TIU-PEN-E204 : Literatures of Conflict and Peace**

What is conflict in literature? Primarily, we knew of three types of conflicts: Man vs Man, Man vs Self, Man vs Nature. As we have progressed on our 'civilized' way, we have added further conflicts such as Man vs Society and Man vs Machine, and above all we can never count out the conflict between Good and Evil (with due regard to the very question of what is good and what is evil). And what is peace literature? To put it in Antony Adolf's words, "Imagine trying to name and understand a dynamically evolving genus through new techniques of observation, analysis, and interpretation; in the same way, it is more productive to ask what peace literature does and can do rather than what it is." This course offers an in-depth study of such conflict and peace literature and teaches students to feel the relevance of the same in today's world.

### **3. TIU-PEN-E206 : Detailed Study of a Shakespeare Play**

Shakespeare's plays have inspired generations of playwrights and actors and he continues to be performed all over the world. While the entertaining and performative aspect of Shakespeare's art is supremely important, reading his plays is an equally significant task as it challenges us to imagine and grasp what lies beneath the performance and between the spoken lines. A specific Shakespearean play will be chosen for detailed examination.

### **4. TIU-PEN-E208 : Narrating Realities**

In Joan Didion's famous words, we tell ourselves stories to live. But what is a *story*? Is a story necessarily made up? Is a "true" story always entirely true, or merely an oxymoron? At the broader level, this course will examine how certain subterranean cultural practices touch, affect, transform and underlie the movement of narrative, which has been for the longest time our primary mode of ordering reality. Are we the rational, *modern* beings our narratives of reality would like to suggest, or are there more obscure and anarchic processes that inform



our apparently scientific ways of making sense of “reality”? We shall look at the tortured relationship between **fact** and **fiction** to get a cultural perspective on how narratives constantly work against their own grain to complicate the very idea of reality.

#### **5. TIU-PEN-E210 : Environment, Nature and Writing**

This course investigates the ways in which the natural and unnatural and their relationship are understood in writing. Are humans unnatural? Is nature natural? Is the difference between nature and not-nature that between lack of intelligence and intelligence in scientific discourses? Is nature non-urban? How is “nature” worshipped, appreciated, loved or hated, feared and dominated? Is literature a natural discourse? Should the relationship between writing and the environment be ethical?

#### **6. TIU-PEN-E212: Canadian Literature**

This course examines the writings of the Canadian indigenous people and the Canadian South Asian diaspora. The indigenous writers talk about the First Nations reserves, the way missionary education was imposed on the native identity and how, as a result, the English-educated Canadian Indians continued to live with a sense of void. For the South Asian diaspora, the sense of ennui and nostalgia for ‘home’ leads to a feeling of not belonging anywhere and existing somewhere in-between. This course reads the pain and agony that have shaped the Canadian coloured people’s psyche, as they had to compromise with the names of their lands, rivers, ethnicities, practices and gods.

#### **7. TIU-PEN-E214: Career Advancement Skill & Development-II (Academic Writing)**

This course will be a primer on research methodology and academic writing.

#### **8. TIU-PEN-E216: Theatre of the Absurd**

This course allows students to discover “Theater of the absurd”, a theoretical and practical approach to theater born of the complex historical, literary, and philosophical context of the Second World War. The Theatre of the Absurd is a post-World War II designation for particular plays of absurdist fiction written by a number of primarily European playwrights in the late 1950s, as well as one for the style of theatre which has evolved from their work. Their work focused largely on the idea of existentialism and expressed what happens when human existence has no meaning or purpose and therefore all communication breaks down. Logical construction and argument gives way to irrational and illogical speech and to its ultimate conclusion, silence. We will analyze the characteristics of this type of theater which



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continues to influence avant-garde themes and aesthetics. The approach of the course would be intellectual, physical and creative.

## **9. TIU-PEN-E218 : Indian Writing in English**

In 1835 Macaulay argued that Western learning is superior and currently could only be taught through the medium of English and there was therefore a need to produce “a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals and in intellect” who could in their turn develop the tools to transmit Western learning in the vernacular languages of India. This course attempts to introduce the student to Indian writing in the nineteenth and twentieth centuries, written originally in English, and its major literary movements and prominent figures. Literary texts comprising various genres ranging from the novel and short story, drama and poetry will be discussed in this course.



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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>