



**Centre for Distance and Online Education (CDOE)**

Jamia Millia Islamia

New Delhi

(A Central University)

(NAAC ACCREDITED A++ GRADE)

**M.A (English)**

**Programme Guide**

**W.E.F 2025-26**



## MESSAGE FROM CDOE

Dear Students,

It is a pleasure welcoming you to Jamia Millia Islamia for the **Master of English** (Online and Distance Mode) Programme being offered at the Centre for Distance and Online Education, Jamia Millia Islamia.

Education, needless to reiterate, is a *sine qua non* for the growth of a nation and personality development of its citizens. Distance education is one of the many multi-pronged instruments adopted to promote literacy across India. It aims not just at fostering social mobility and lifelong education but also at upholding the core values of the Indian Constitution and society, that is, democracy, secularism, social justice and equality of opportunity.

The Jamia Millia Islamia in its endeavor to endorse and promote these values and advance literacy, has pledged to take education to the doorsteps of the learners.

We wish you success in your educational endeavors.

**Prof. M. Moshahid Alam Rizvi**

**Dean**

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## PROGRAMME COORDINATOR/ ASSISTANT PROFESSOR

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### DR. MOHAMMAD FARHAN

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## 1. ABOUT THE PROGRAMME

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### 1.1 Introduction of the Program

Centre for Distance and Online Education has introduced the **Master of English** programme, keeping in mind the heterogeneous nature and varied needs of that section of our society which for some reason or the other has missed or has not had the opportunity for further studies in conventional colleges or universities, or belong to far flung areas or to the deprived sections of the society. This programme caters to develop human resources as well as enhance understanding and bring in self-enrichment. It aims to give the learner a sound base in language as well as to give him/her exposure to a wide range of literature, with options for specialization in a particular area of interest. The learner at the end of the programme would hopefully acquire linguistic competence besides developing confidence in his/her critical, analytical and comprehensive abilities.

### 1.2 Duration of the Programme

Minimum duration of the Programme: 4 (Four) Semesters/ 02 (Two) Years

Maximum duration of the Programme: 8 (Eight) Semesters/ 05 (Five) Years

1.3 **Medium of Instruction:** English.

### 1.4 Programme Fee

Rs. 10000/- (Ten Thousand) per annum. To be paid in advance in the beginning of each academic year.

## 1.5 Brief Programme Structure

### Semester-I

Course Code	Course Title	Credits	Evaluation Scheme			Weekly teaching hours
			Theory	Assignment	Total	
MEG-101	Poetry-1	20	75	25	100	4
MEG-102	Drama-1	20	75	25	100	4
MEG-103	19 <sup>th</sup> Century American Literature	20	75	25	100	4
MEG-104	Indian Writing in English	20	75	25	100	4
MEG-105	Popular Fiction	20	75	25	100	4
<b>Total</b>		<b>80</b>	<b>375</b>	<b>125</b>	<b>500</b>	

### Semester-II

Course Code	Course Title	Credits	Evaluation Scheme			Weekly teaching hours
			Theory	Assignment	Total	
MEG-201	Fiction -2	20	75	25	100	4
MEG-202	Literary Criticism	20	75	25	100	4
MEG-203	Postcolonial Literatures in English	20	75	25	100	4
MEG-204	Indian Literature(s) in English Translation	20	75	25	100	4
MEG-205	Reading Resistance Texts	20	75	25	100	4
<b>Total</b>		<b>80</b>	<b>375</b>	<b>125</b>	<b>500</b>	

### Semester-III

Course Code	Course Title	Credits	Evaluation Scheme			Weekly teaching hours
			Theory	Assignment	Total	
MEG-301	Poetry -3	20	75	25	100	4
MEG-302	Drama-3	20	75	25	100	4
MEG-303	Fiction-3	20	75	25	100	4
MEG-304	Writings from the Margin	20	75	25	100	4
MEG-305	Non-Fiction Prose-3	20	75	25	100	4
<b>Total</b>		<b>80</b>	<b>375</b>	<b>125</b>	<b>500</b>	

### Semester IV

Course Code	Course Title	Credits	Evaluation Scheme			Weekly teaching hours
			Theory	Assignment	Total	
MEG-401	Introduction to Literary Theory	20	75	25	100	4
MEG-402	Life, Literature and Thought in the 20 <sup>th</sup> Century	20	75	25	100	4
MEG-403	Performance Aesthetics	20	75	25	100	4
MEG-404	20 <sup>th</sup> Century American Literature	20	75	25	100	4
MEG-405	Translation, Theory and Practice	20	75	25	100	4
<b>Total</b>		<b>80</b>	<b>375</b>	<b>125</b>	<b>500</b>	

## 1.6 Detailed Programme Structure

### MEG-101

#### Paper 1: Poetry I from Chaucer to Keats

The paper will introduce students to the tradition of poetry in English literature from its early stages to the Romantic period. It will inculcate in them the habit of reading poetry and develop the understanding of the form as a distinct literary art, and help them unravel the poetic structure required to analyse a poem. It will enable students to read canonical texts in their proper contexts to appreciate their finer nuances and also interrogate them by reading against the grain.

#### BLOCK 1: Chaucer and Milton

Unit 1: Introduction (to the Age)

Unit 2: Geoffrey Chaucer: *The General Prologue to The Canterbury Tales I*

Unit 3: Geoffrey Chaucer: *The General Prologue to The Canterbury Tales II*

Unit 4: William Shakespeare: *Sonnets* 18, 29, 116, 130

#### BLOCK 2: Milton and the Metaphysical Poets

Unit 1: Introduction

Unit 2: John Milton: *Paradise Lost*, Book 1 (Satan's first Speech for detailed study)

Unit 3: John Donne: "The Sun Rising", "A Valediction Forbidding Mourning"

Unit 4: Andrew Marvel, "To His Coy Mistress"

#### BLOCK 3: Romantic Poets I

Unit 1: Introduction (Transition from Metaphysicals & Introduction to the early Romantics)

Unit 2: Introduction (Later Romantics)

Unit 3: William Blake: "Holy Thursday", "Sick Rose", "Tyger", "London"

Unit 4: William Wordsworth: "Tintern Abbey"

#### BLOCK 4: Romantic Poets II

Unit 1: Unit 4: William Wordsworth: "Ode: Intimations of Immortality from Recollections of Early Childhood"

Unit 2: Samuel Taylor Coleridge: "Kubla Khan", "Dejection: An Ode"

Unit 3: P.B. Shelley: "Ode to the West Wind"

Unit 4: John Keats: "Ode on a Grecian Urn", "To Autumn"

### MEG-102

#### Paper 2: Drama I: Sixteenth to Eighteenth Century English Drama

Shakespeare is almost synonymous with sixteenth century drama. Though his fame may dominate most of the sixteenth and early seventeenth century theatres, one must remember that it was not a solitary triumph. He was, like most writers, influenced by his contemporaries and in turn influenced a vast generation of theatre lovers. Patrons invested not only their money, but also their time and literary talent to dramaturgy. This paper, while emphasising Shakespeare's centrality to English Drama, will pay due attention to what happened around him on the Elizabethan and Jacobean stage and by the impact it had on the century to come.

#### BLOCK 1: Understanding Drama

Unit 1: Introduction (to Drama as a genre)

Unit 2: Critical Approaches to Drama

Unit 3: Northrop Frye: "Conspectus of Dramatic Genres" in *Kenyon Review*

Unit 4: Samuel Bowles: "Shakespeare's Elizabethan Audience" (<https://www.usi.edu/bowles>)

## **BLOCK 2: Introduction to Elizabethan Drama**

Unit 1: Introduction

Unit 2: Shakespeare's Life and Works

Unit 3: William Shakespeare: *Anthony and Cleopatra*

Unit 4: William Shakespeare: *As You Like It*

## **Block 3: Jacobean Drama**

Unit 1: Introduction (Jacobean Age)

Unit 2: Jacobean Drama

Unit Thomas Heywood: *A Woman Killed With Kindness*

Unit 4: Beaumont and Fletcher: *Philastor, or Love Lies Bleeding*

## **BLOCK 4: Restoration Drama**

Unit 1: Introduction (To the Age)

Unit 2: Restoration Drama

Unit 3: John Dryden: *All For Love*

Unit 4: Richard Brinsley Sheridan: *A School For Scandal*

## **MEG-103**

### **Paper 3: 19<sup>th</sup> Century American Literature**

Nineteenth century America was a society which witnessed a weakening of the old Colonial beliefs concerning deity, nature and man and was seeking a new creed, a new movement, both intellectual and aesthetic. As a result of this new spirit, an increased awareness of the significance of individuals and varieties of emotional responses became dominant in the literary forms emerging from America. This course will explore the rhetorical dimensions of these textual performances and also examine the historical and cultural circumstances behind the production of these texts.

### **BLOCK 1: Non-fiction Prose**

Unit 1: Introduction to 19<sup>th</sup> Century American Prose

Unit 2: Sojourner Truth: "Aren't I A Woman"

Unit 3: Ralph Waldo Emerson: "The American Scholar"

Unit 4: Henry David Thoreau: "Civil Disobedience"

### **BLOCK 2: Poetry**

Unit 1: Introduction to 19<sup>th</sup> century American Poetry

Unit 2: Walt Whitman: "When Lilacs Last in the Dooryard Bloom'd"

Unit 3: Emily Dickinson: "My Life had stood - a loaded Gun", "Hope is the thing with feathers"

Unit 4: Paul Laurence Dunbar: "Sympathy"

### **BLOCK 3: Short Story**

Unit 1: Introduction (to the Short Story)

Unit 2: Growth and Development of the 19<sup>th</sup> Century Short Story

Unit 2: Washington Irving: "Rip Van Winkle"

Unit 3: Herman Melville: "Bartleby, the Scrivener: A Story of Wall Street"

### **BLOCK 4: Novel**

Unit 1: Introduction (to the 19<sup>th</sup> Century Novel)

Unit 2: *The Scarlet Letter*: An Introduction

Unit 3: *The Scarlet Letter* I

Unit 4: *The Scarlet Letter* II

## **MEG-104**

### **Paper 4: Indian Writing in English**

The objective of the course is to familiarise students with the emergence and growth of Indian Writing in English in the context of colonial experience. The course will discuss issues concerning Indian Writing in English such as the representation of culture, identity, history, constructions of nation, (post)national politics, gender politics and cross-cultural transformations.

### **BLOCK 1: Introduction to Indian Writing in English**

Unit 1: Introduction (The Indian Writing in English)

Unit 2: Introduction (To The Indian English Novel)

Unit 3: Raja Rao: *Kanthapura*

Unit 4: Amitav Ghosh: *In an Antique Land*

### **BLOCK 2: Non-Fiction Prose**

Unit 1: Introduction (to Non-fiction Prose in Indian Writing in English)

Unit 2: Growth and Development of Non-fiction Prose in Indian Writing in English

Unit 3: A.K. Ramanujan: "Is There an Indian Way of Thinking: An Informal Essay" (in *The Collected Essays of A. K. Ramanujan*, UP, 1999)

Unit 4: Nayantara Sahgal: "Some Thoughts on the Puzzle of Identity" (the Arthur Ravenscroft Commonwealth Literature Lecture at Leeds, 1993)

### **BLOCK 3: Poetry**

Unit 1: Introduction (Indian English Poetry)

Unit 2: Nissim Ezekiel: "Goodbye Party for Ms Pushpa T.S.," "Background, Casually," "Night of the Scorpion"

Unit 3: Kamala Das: "An Introduction," "My Grandmother's House"

Unit 4: Meena Alexander: "Dream Poem", "House of a Thousand Doors" (in *Indian Poetry in English*. Ed. Makarand Paranjape. Madras: Macmillan, 1993)

### **BLOCK 4: Drama**

Unit 1: Introduction

Unit 2: Mahesh Dattani as a Playwright

Unit 3: *Final Solutions I*

Unit 3: *Final Solutions II*

## **MEG-105**

### **CBCS Paper 1: Popular Fiction**

The course will examine the following forms of 'popular' fiction from the Anglo-American literary context: thrillers, romance and children's literature through prescribed texts in the syllabus. In doing so, the course will try to study not only these texts and genres, but also try and unpack the term 'popular'. The students enrolled for the course are encouraged to watch film/television adaptations of the fictional texts prescribed.

### **BLOCK 1: Introduction to Popular Fiction**

Unit 1: What is Popular?

Unit 2: Introduction (Introduction to Anglo American Popular Fiction)

Unit 3: Christopher Pawling, "Introduction: Popular Fiction: Ideology or Utopia?" in Pawling (ed.), *Popular Fiction and Social Change*, London and Basingstoke: Macmillan, 1984, pp. 1-19.

Unit 4: John Cawelti, "The Study of Literary Formulas", in Robin W. Winks (ed.), *Detective Fiction: A Collection of Critical Essays*, New Jersey: Prentice Hall Inc., 1980, pp. 121-43.

## **BLOCK 2: Introduction to Romance**

Unit 1: Introduction to the Romance (as a genre)

Unit 2: Helen Fielding: *Bridget Jones's Diary I* (1996)

Unit 3: Helen Fielding: *Bridget Jones's Diary II* (1996)

Unit 4: Bridget Fowler, "Understanding the Romance: The Origins and Structure of a Major Mass Cultural Genre", from *The Alienated Reader: Women and Popular Romantic Literature in the Twentieth Century*, New York: Harvester Wheatsheaf, 1991, pp. 7-17.

## **BLOCK 3: Introduction to Thriller**

Unit 1: Introduction to the Thriller (as a genre)

Unit 2: Ian Fleming: *Casino Royal I* (1953)

Unit 3: Ian Fleming: *Casino Royal II* (1953)

Unit 4: Jerry Palmer, "Thrillers", in Pawling (ed.), *Popular Fiction and Social Change*, London and Basingstoke: Macmillan, 1984, pp. 76-98.

## **BLOCK 4: Introduction to Children's Literature**

Unit 1: Introduction to Children's Literature (as a genre)

Unit 2: J K Rowling: *Harry Potter and the Philosopher's Stone I* (1997)

Unit 3: J K Rowling: *Harry Potter and the Philosopher's Stone II* (1997)

Unit 4: Felicity A. Hughes, "Children's literature: Theory and Practice" (*ELH*, 45 (3), 1978, pp. 542-61), in Peter Hunt (ed.), *Children's Literature: Critical Concepts in Literary and Cultural Studies*, London and New York: Routledge, 2006, pp. 68-85.

## **MEG-201**

### **PAPER 5: FICTION**

The course intends to acquaint students with the growth and development of the English novel during the eighteenth and the nineteenth century. This Paper will interrogate and contextualize the social and cultural movements of the Period. The paper will also seek to familiarise the students on the trends in fiction writing and the major themes that surrounds the Novel during the period.

### **BLOCK 1: Introduction to the Novel**

Unit 1: Introduction to the Novel

Unit 2: Growth and Development of the Novel

Unit 3: The Victorian Novel

Unit 4: Gender and the Novel

### **BLOCK 2: Daniel Defoe and Jane Austen**

Unit 1: Daniel Defoe: *Robinson Crusoe I*

Unit 2: Daniel Defoe: *Robinson Crusoe II*

Unit 3: Jane Austen: *Mansfield Park I*

Unit 4: Jane Austen: *Mansfield Park II*

### **BLOCK 3: Charlotte Bronte and George Eliot**

Unit 1: Charlotte Bronte: *Jane Eyre I*

Unit 2: Charlotte Bronte: *Jane Eyre II*

Unit 3: George Eliot: *Middlemarch I*

Unit 4: George Eliot: *Middlemarch II*

### **BLOCK 4: Charles Dickens and Thomas Hardy**

- Unit 1: Charles Dickens: *Great Expectations* I
- Unit 2: Charles Dickens: *Great Expectations* II
- Unit 3: Thomas Hardy: *The Return of the Native* I
- Unit 4: Thomas Hardy: *The Return of the Native* II

## MEG-202

### **Paper 6: Literary Criticism**

This paper deals with the study, assessment and interpretation of literature that helps us determine the qualities and character of literary creations. The students would become familiar with a variety of critical approaches that would promote their understanding of literary works and enable them to critically appreciate literature.

#### **BLOCK 1: Introduction to Literary Critics**

- Unit 1: A Brief History of Literary Criticism I
- Unit 2: Aristotle: Poetics
- Unit 3: A Brief History of Literary Criticism II
- Unit 4: John Dryden: 'An Essay on Dramatic Poesie'

#### **BLOCK 2: 18<sup>th</sup> and 19<sup>th</sup> Century Literary Critics**

- Unit 1: Literary Criticism in the Romantic Age
- Unit 2: Samuel Taylor Coleridge: Chapters IV, XII, & XIV of *Biographia Literaria*
- Unit 3: Literary Criticism in the Victorian Age
- Unit 4: Matthew Arnold: 'The Function of Criticism at the Present Time'

#### **BLOCK 3: 20<sup>th</sup> Century Literary Critics**

- Unit 1: Introduction to Literary Criticism in the 20<sup>th</sup> Century I
- Unit 2: Introduction to Literary Criticism in the 20<sup>th</sup> Century II
- Unit 3: T. S. Eliot: 'Tradition and the Individual Talent', 'The Function of Criticism'
- Unit 4: Northrop Frye; 'The Archetypes of Literature'

#### **BLOCK 4: Gender and Criticism**

- Unit 1: Introduction (To Gender Studies)
- Unit 2: Feminist Criticism
- Unit 3: Virginia Woolf: *A Room of One's Own* I
- Unit 4: Virginia Woolf: *A Room of One's Own* II

## MEG-203

### **Paper 7: Postcolonial Literatures in English**

The richness and diversity of Postcolonial Literatures is self-evident. This course will introduce students to major issues, themes, and literary concepts of postcolonialism, races, class, history, language, gender, movements and migration. Apart from the prescribed texts, the students will be required to acquaint themselves with the books and essays referred to in "Recommended Reading".

#### **BLOCK 1: Non-Fiction Prose**

- Unit 1: Introduction to Non-fiction Prose
- Unit 2: Introduction to Postcolonial Criticism
- Unit 3: NgugiwaThiong'o: *Decolonizing the Mind* [Chapter 1]
- Unit 4: Frantz Fanon: Excerpts from *Black Skin, White Masks* (Chapter 1, 1952)

#### **BLOCK 2: Poetry**

- Unit 1: Introduction to Caribbean Poetry

Unit 2: E K Braithwaite : “Ananse”, “Negus” (From *The Arnold Anthology of Post-Colonial Literatures in English*)

Unit 3: Introduction to Australian Poetry

Unit 4: Judith Wright: “Woman to Man”, “Rockpool”

### **BLOCK 3: Fiction I**

Unit 1: Introduction (to the Postcolonial Indian Novel)

Unit 2: The Nation and the Postcolonial Novel

Unit 3: Salman Rushdie: *Midnight’s Children* I

Unit 4: Salman Rushdie: *Midnight’s Children* II

### **BLOCK 4: Fiction II**

Unit 1: Introduction (to the Postcolonial African Novel)

Unit 2: Gender and the Postcolonial Novel

Unit 3: Chimamanda Adichie: *Americanah* I

Unit 4: Chimamanda Adichie: *Americanah* II

## **MEG-204**

### **Paper 8: Indian Literatures in English Translation**

This course will introduce students to a wide range of Indian Literature of the nineteenth and twentieth century in English translation. Focused studies of selected key texts of the nineteenth and twentieth century will open opportunities to study writers who lived through the period of the nation’s transition from pre-colonial to colonial and then from the colonial to the post-colonial phase. Discussions will revolve around the ways in which these texts represent the nation along with their engagement with issues of gender, caste, class and history. Issues pertaining to the problematic of translation will also be discussed.

### **BLOCK 1: Fiction**

Unit 1: Introduction (to Indian Literature in English Translation)

Unit 2: Mirza Mohammad Hadi Ruswa: *Umrao Jan Ada* (Trans. From Urdu by David Matthews;

Unit 3: Mirza Mohammad Hadi Ruswa: *Umrao Jan Ada* (Trans. From Urdu by Khushwant Singh & M A Hussaini)

Unit 4: Approaching Shrilal Shukla: *Raag Darbari* (Trans. Gillian Wright)

### **BLOCK 2: Non-Fiction Prose**

Unit 1: Mirza Ghalib: An Introduction

Unit 2: Mirza Ghalib: Excerpts from *Dastanbuy: A Diary of The Indian Revolt of 1857* (Trans. from Persian by Khwaja Ahmad Faruqi, pp. 26-30, 37-40, 44-46, 48, 52).

Unit 3: Tarabai Shinde: An Introduction

Unit 4: Tarabai Shinde: Excerpt from *Stri Purush Tulana, Women Writing in India*. Eds. Susie Tharu & K. Lalitha, Vol. 1, pp. 221-234).

### **BLOCK 3: Poetry**

Unit 1: Introduction to Poetry in Translation

Unit 2: Faiz Ahmad Faiz: ‘Don’t Ask me, for that Love Again,’ ‘Dawn of Freedom,’ ‘August 1952’ (Trans from Urdu by Agha Shahid Ali, from *The Rebel’s Silhouette*, New Delhi: OUP, 1991, Pages, 3, 13, 17. Also refer to *Poems by Faiz*, translation by V. G. Kiernan, OUP)

Unit 3: Chemmanam Chacko: ‘Rice’ (Trans from Malayalam by K Ayyappa Paniker, from *The Oxford Anthology of Modern Indian Poetry* (Ed. By Vinay Dharwadker and A. K. Ramanujan, pp. 148-149)

Unit 4: Sitakant Mahapatra: ‘The Election’, (Trans from Oriya by the poet, from *The Oxford Anthology of Modern Indian Poetry* Ed. By Vinay Dharwadker and A. K. Ramanujan p. 176).

## **BLOCK 4: Short Story and Drama**

Unit 1: Introduction to the short story in translation

Unit 2: Premchand: "Sadgati" (Deliverance) ("Salvation"; Trans. M. Asaduddin. Premchand: The complete Short Stories: Vol. 3. Ed. M. Asaduddin, Penguin Books, 2017, pp. 601-608) & Mahashweta Devi: "Draupadi" (trans. from Bangla by Gayatri Chakravorty Spivak)

Unit 3: Introduction to drama in translation

Unit 4: Girish Karnad: *Hayavadana* (translated by the author, OUP)

## **MEG-205**

### **CBCS Paper 2: Reading Resistance Tests**

#### **Brief Description of the Course**

The course would consider 'resistance' as a distinct category of literary representation born out of the socio-political milieu. The constructs of resistance shall be addressed with specific reference to the history of South Asia, which finds powerful manifestations in the rich harvest of literary creativity of the region. Literary texts representing prominent forms of resistance from various sites/languages /genres shall be taken up for study and analysis.

#### **BLOCK 1: Prose**

Unit 1: Introduction

Unit 2: Theorizing Resistance

Unit 3: Bill Ashcroft, Gareth Griffiths & Helen Tiffin 'Introduction', *The Empire writes Back*

Unit 4: Barbara Harlow, 'The Theoretical-Historical Context', *Resistance Literature*

#### **BLOCK 2: Poetry**

Unit 1: Introduction

Unit 2: Poetry of Resistance

Unit 3: Kishwar Naheed, 'We sinful women' & Javed Akhtar, 'The New Decree'

Unit 4: Wole Oguntokun: "The Immigrant" & Michael Philip Batt: "The Ride to Agadir"

#### **BLOCK 3: Fiction**

Unit 1: Introduction

Unit 2: Resistance in Fiction

Unit 3: Narayan, 'Taxes for Heads and Breasts', *Cries in the Wilderness*

Unit 4: Anjana Appachana: "Her Mother"

#### **Block 4: Performing Resistance**

Unit 1: Introduction

Unit 2: Performance & Resistance

Unit 3: Syed ShamsulHaq, 'At the Sound of Marching Feet', *Contemporary Plays from South Asia I*

Unit 4: Syed ShamsulHaq, 'At the Sound of Marching Feet', *Contemporary Plays from South Asia I*

Tess Lewis, 'Literature as Resistance'

## **MEG-301**

### **Paper 9: Poetry 1- From the Victorian Age to Contemporary Times**

This course intends to introduce students to poetry from the Victorian Age to contemporary times by engaging with the form, style and theme of select poetic texts that are reflective of the cultural and material history of the times.

### **BLOCK 1: Victorian Poetry**

- Unit 1: Introduction to Victorian Poetry
- Unit 2: Alfred Lord Tennyson: "Crossing the Bar"
- Unit 3: Robert Browning: "Porphyries' Lover"
- Unit 4: Matthew Arnold: "Dover Beach"

### **BLOCK 2: 20<sup>th</sup> Century Poetry**

- Unit 1: Introduction to 20<sup>th</sup> Century Poetry
- Unit 2: W. B. Yeats: "The Second Coming"
- Unit 3: W. H. Auden: "In the memory of W. B. Yeats"
- Unit 4: Siegfried Sassoon: "The Death Bed"

### **BLOCK 3: Modern Poetry**

- Unit 1: Understanding Modernism
- Unit 2: T S Eliot: The Waste Land I
- Unit 3: T S Eliot: The Waste Land II
- Unit 4: Critical Approaches to The Waste Land

### **BLOCK 4: Contemporary Poetry**

- Unit 1: Introduction
- Unit 2: Bob Dylan: "Blowing in the Wind"
- Unit 3: Derek Walcott: "The Sea is History"
- Unit 4: Seamus Heaney: "Blackberry – Picking"

## **MEG-302**

### **Paper 10: DRAMA 2 - Nineteenth and Twentieth Century Drama**

With stalwarts such as Shakespeare and Marlowe dominating and influencing preceding centuries, one witnesses a natural decline in drama during the nineteenth and the twentieth century. However, while verse drama declined, other forms of drama thrived in England, and more so on the continent. One may well remember the drama of the nineteenth century for the "lyric" drama, the comic opera and melodrama followed by the twentieth century drama best known for its political engagement, existential issues, and experiments in dramaturgy. This paper aims at understanding modern English drama, with a special emphasis on the 'Theatre of the Absurd', where experimentation with style and form were uninhibited.

### **BLOCK 1: Understanding Modern Drama**

- Unit 1: Introduction
- Unit 2: Modernism and Theatre
- Unit 3: Ann Charters & Samel Charters: 'What is a Play?' in *Literature and Its Writers*
- Unit 4: Eric Bentley: "Foreword" to *The Playwright as thinker: A Study of Drama in Modern Times*, Fourth Edition, University of Minnesota Press, 1987

### **BLOCK 2: Irish Drama**

- Unit 1: Introduction
- Unit 2: Oscar Wilde: *The Importance of Being Earnest*\* I
- Unit 3: Oscar Wilde: *The Importance of Being Earnest*\* II
- Unit 4: J. M. Synge: *Riders to the Sea*

### **BLOCK 3: 20<sup>th</sup> Century Drama**

- Unit 1: Introduction
- Unit 2: Bertolt Brecht: *The Caucasian Chalk Circle*\* I
- Unit 3: Bertolt Brecht: *The Caucasian Chalk Circle*\* II

Unit 4: T S Eliot: *The Cocktail Party*

#### **BLOCK 4: Theatre of the Absurd**

Unit 1 Introduction

Unit 2: Introduction to European Drama

Unit 3: Luigi Pirandello: *Six Characters in Search of Author*

Unit 4: Albert Camus: *Cross Purpose\**

#### **MEG-303**

##### **Paper 11: Fiction II: The Modern Novel**

This course will examine the key elements of modern through select fictional texts. It will focus on the emergence and development of the modern novel in the light of colonialism, war, feminism, psychoanalysis, avant-garde movements, mass culture, and theories of the novel. It will also consider the significance of innovative literary techniques such as point of view, character, language, narrative strategies, impressionism, stream of consciousness, and authorial impersonality.

##### **BLOCK 1: Joseph Conrad**

Unit 1: Introduction to the Modern Novel

Unit 2: Joseph Conrad: *The Heart of Darkness I*

Unit 3: Joseph Conrad: *The Heart of Darkness II*

Unit 4: Joseph Conrad: *The Heart of Darkness: Critical Approaches*

##### **BLOCK 2: D H Lawrence**

Unit 1: Introduction

Unit 2: D H Lawrence: *The Rainbow I*

Unit 3: D H Lawrence: *The Rainbow II*

Unit 4: D H Lawrence: *The Rainbow: Critical Approaches*

##### **BLOCK 3: James Joyce**

Unit 1: Introduction

Unit 2: James Joyce: *A Portrait of the Artist as a Young Man I*

Unit 3: James Joyce: *A Portrait of the Artist as a Young Man II*

Unit 4: James Joyce: *A Portrait of the Artist as a Young Man: Critical Approaches*

##### **BLOCK 4: Virginia Woolf**

Unit 1: Introduction

Unit 2: Virginia Woolf: *To the Lighthouse I*

Unit 3: Virginia Woolf: *To the Lighthouse II*

Unit 4: Virginia Woolf: *To the Lighthouse: Critical Approaches*

#### **MEG-304**

##### **CBC Paper III: Writing from the Margins**

If human enterprise is to be viewed in terms of space (socio-cultural-political-geographical) there will always be the issues on the ideas of 'centres' and 'margins'. Different disciplines see their relations differently: while structural anthropology finds them in constant dialogue and military parlance would describe them as being in relentless war against each other, a philosophical perspective would see them as complementing each other. This paper offers an investigation into the nature of centre-margin relation through the literatures emerging from different parts of the globe which have always defeated any attempt to paint them with one brush.

### **BLOCK 1: Conceptualizing the Margin**

Unit 1: Understanding the Margins

Unit 2: B R Ambedkar: “The Riddle of the Shudras” from *Who were the Shudras ?*(1947)

Unit 3: Martin Luther King Jr: “I Have a Dream” (1963)

Unit 4: Homi K Bhabha: Introduction to *Location of Culture* (1994)

### **BLOCK 2: Poetry**

Unit 1: Langston Hughes: ‘Dreams’, ‘I, too sing America’

Unit 2: Namdeo Dhasal: ‘Man You should Explode’ from *Golpitha* (1972), Meena Kamle: *Waiting*

Unit 3: Govind Chatak: ‘Garhwali Songs’ from *Painted Words* (2002)

Unit 4: Hoshang Merchant: ‘Prologue: Return to My Native Land’ from *Sufiana Poems* (2013)

### **BLOCK 3: Fiction**

Unit 1: Ajay Navaria: “Scream” from *Unclaimed Terrain* (2013)

Unit 2: Tamsila Ao: “The Jungle Major” from *These Hills called Home: Stories from a War Zone* (2006)

Unit 3: Cyrus Mistry: Extracts from *Chronicle of a Corpse-bearer* (2012)

Unit 4: Hansda Sowvendra Shekhar: “The Adivasi will not Dance” (2015)

### **BLOCK 4: Women and Autobiography**

Unit 1: Introduction

Unit 2: Sally Morgan: Extracts from *My Place* (1986)

Unit 3: Urmila Pawar: Extracts from *The Weave of my Life* (2009)

Unit 4: A. Revati: Extracts from *The Truth about Me* (2011)

## **MEG-305**

### **AECC Paper I: Non Fiction Prose**

It won't be an exaggeration to say that the history of human civilization has been the history of 'ideas'. It is in this context, a student of English literature, who has his task cut out to study human life holistically, can't help studying the ideas which informed and shaped not just the literary movements but also the socio-political formulations since ages. Be it the idea of 'unalienable individual right' or of 'liberty, equality and fraternity', or that of 'total revolution', one finds in each a lofty expression of human aspiration that refuses to bow down. Ideas on temporal and spiritual power are as important as the issues concerning modes and manners of human expression. Similarly, the significance of cultural aspects of human articulation can never be understated. Keeping this in mind this paper is organised as follows:

### **BLOCK 1: Locke & Jefferson**

Unit 1: John Locke: “Of Power” (from *An Essay Concerning Human Understanding*) I

Unit 2: John Locke: “Of Power” (from *An Essay Concerning Human Understanding*) II

Unit 3: Thomas Jefferson: “The Declaration of Independence” I

Unit 4: Thomas Jefferson: “The Declaration of Independence” II

### **BLOCK 2: Marx and Engels & Sartre**

Unit 1: Karl Marx and Fredrick Engels: “Manifesto of the Communist Party” I

Unit 2: Karl Marx and Fredrick Engels: “Manifesto of the Communist Party” II

Unit 3: Jean Paul Sartre: “What is Writing?” I

Unit 4: Jean Paul Sartre: “What is Writing?” II

### **BLOCK 3: Nehru & Sen**

Unit 1: Jawaharlal Nehru: “What is Religion?”

Unit 2: Jawaharlal Nehru: "What is Religion?"

Unit 3: Amartya Sen: "The Argumentative Indian" (from *The Argumentative Indian*) I

Unit 4: Amartya Sen: "The Argumentative Indian" (from *The Argumentative Indian*) II

#### **BLOCK 4: Mandela & Roy**

Unit 1: Nelson Mandela: "Freedom" (from *Long Walk to Freedom*) I

Unit 2: Nelson Mandela: "Freedom" (from *Long Walk to Freedom*) II

Unit 3: Arundhati Roy: 'The Doctor and the Saint', (in B.R. Ambedkar's *The Annihilations of Caste*) I

Unit 4: Arundhati Roy: 'The Doctor and the Saint', (in B.R. Ambedkar's *The Annihilations of Caste*) II

#### **MEG-401**

##### **Paper 12: Introduction to Literary Theory**

This course intends to equip students with basic readings in cultural and literary theory. The objective being introductory, the focus of the course will be on familiarizing students with as many theoretical positions as possible through prescribed readings in the course. The areas covered include Marxism, Structuralism, Post-structuralism, Psychoanalysis, Feminism, Postmodernism and Post-colonialism etc.

##### **BLOCK 1: Language & Ideology**

Unit 1: Introduction

Unit 2: Ferdinand de Saussure: "The Object of Study" (from *The Course in General Linguistics*)

Unit 3: Louis Althusser: "Ideology and Ideological State Apparatuses" (from *Lenin and Philosophy and Other Essays*)

Unit 4: Jacques Derrida: "Structure, Sign and Play in the Discourse of the Human Sciences" (from *Writing and Difference*)

##### **BLOCK 2: Author & Text**

Unit 1: Introduction

Unit 2: Jacques Lacan: "The Agency of the Letter in the Unconscious or Reason since Freud" (from *Écrits: A Selection*)

Unit 3: Michel Foucault: "What is an Author?" (from *Language, Counter-Memory, Practice*)

Unit 4: Roland Barthes: "From Work to Text" (from *Image-Music-Text*)

##### **BLOCK 3: Feminism & Postmodernism**

Unit 1: Introduction

Unit 2: Michèle Barrett: "Ideology and the Cultural Production of Gender" (from *Women's Oppression Today: Problems in Marxist Feminist Analysis*)

Unit 3: Luce Irigaray: "When the Goods Get Together" (from Elaine Marks and Isabelle Courtivroneds. *New French Feminisms*)

Unit 4: Jean-François Lyotard: "Answering the Question: What is Postmodernism?" (from *The Postmodern Condition: A Report on Knowledge*)

##### **BLOCK 4: Nation, Diaspora & Subaltern**

Unit 1: Introduction

Unit 2: H. Bhabha: "Dissemination: Time, Narrative and the Margins of the Nation State" (from *Location of Culture*)

Unit 3: James Clifford: "Diasporas" (from *Routes: Travel and Translation in the Late 20<sup>th</sup> Century*)

Unit 4: Gayatri C. Spivak: "Can the Subaltern Speak?" (Cary Nelson and Larry Grosbergs Eds. *Marxism and the Interpretation of Culture*)

## **MEG-402**

### **Paper 13: Life, Literature and Thought in the 20<sup>th</sup> Century**

This course intends to introduce students to the diverse literary and intellectual trends of the twentieth century. The focus is to familiarize students with the various genres such as seminal texts of twentieth century through the texts prescribed in the course. The areas covered include Film Studies, Feminism, Post-colonial theory.

#### **BLOCK 1: A Background of Ideas**

Unit 1: Introduction (to Sartre and Existentialism)

Unit 2: Jean Paul Sartre: “Preface” to *The Wretched of the Earth I*

Unit 3: Introduction (to Feminist Criticism)

Unit 4: Simone de Beauvoir: “The Independent Woman”

#### **BLOCK 2: Poetry**

Unit 1: Introduction

Unit 2: John Lennon: “Imagine”

Unit 3: Margaret Atwood: “Spelling”

Unit 4: Agha Shahid Ali: “From Amherst to Kashmir”

#### **BLOCK 3: Fiction**

Unit 1: Introduction to Gabriel Garcia Marquez

Unit 2: Gabriel Garcia Marquez: “The Incredible and Sad Tale of Innocent Erendira and her Heartless Grandmother”

Unit 3: Introduction to Jhumpa Lahiri

Unit 4: Jhumpa Lahiri: “When Mr. Pirzada Came to Dine”

#### **BLOCK 4: Film**

Unit 1: Understanding Cinema

Unit 2: Film Adaptations

Unit 3: *Khudake Liye* (Dir. Shoaib Mansoor) I

Unit 4: *Khudake Liye* (Dir. Shoaib Mansoor) II

## **MEG-403**

### **Paper 14: Performance Aesthetics**

This course intends to introduce certain key reflections on theatrical practice that helped develop the performative aspects of theatre. While the classical traditions focused on concepts enshrined in the poetic traditions, twentieth century practices challenged those very same notions making us re-think the history of cultural practice in political terms.

#### **BLOCK 1: Indian Poetics**

Unit 1: Introduction (to Indian Aesthetics)

Unit 2: Bharata Muni: *Natyashastra*

Unit 3: Aspects of *Natyashastra*

Unit 4: *Natyashastra*, Indian Performance aesthetics

#### **BLOCK 2: Theatre, Performance & Practice**

Unit 1: Introduction

Unit 2: Konstantin Stanislavski: Excerpts from *An Actor Prepares*

Unit 3: Performance Theories

Unit 4: Antonin Artaud: “For the Theatre and its Double”

### **BLOCK 3: Epic Theatre and the Theatre of the Oppressor**

Unit 1: Bertolt Brecht: “The Modern Theatre is the Epic Theatre: notes to the opera *Aufstieg und Fall der Stast Mahogonny*” I

Unit 2: Bertolt Brecht: “The Modern Theatre is the Epic Theatre: notes to the opera *Aufstieg und Fall der Stast Mahogonny*” II

Unit 3: Augusto Boal: “Aristotle’s Coercive System of Tragedy” I

Unit 4: Augusto Boal: “Aristotle’s Coercive System of Tragedy” II

### **BLOCK 4: Third Theatre**

Unit 1: Badal Sircar: ‘Third Theatre’ I

Unit 2: Badal Sircar: ‘Third Theatre’ II

Unit 3: Eugenio Barba: ‘Towards a Third theatre’ I

Unit 4: Eugenio Barba: ‘Towards a Third theatre’ II

## **MEG-404**

### **CBC Paper 4: 20<sup>th</sup> Century American Literature**

Twentieth century American society in its first half grappled with the questions of assimilation, confrontation and transformation in the evolving myth of the American Self and the other main issue of the collapse of the U.S. economic system during the Great Depression. The second half dealt with the tensions of culture and counterculture through the emergence of the liberation movements of the sixties. Thus, the literature produced during this period became the rhetorical space for cultural contestation or consensus and can be considered as products of dynamic processes of cultural ferment. This course will enable students to engage with texts not only as products of rhetoric and aesthetics but also as complex hybrid forms of cultural discourse.

### **BLOCK 1: Novel**

Unit 1: Harper Lee: *To Kill A Mocking Bird* I

Unit 2: Harper Lee: *To Kill a Mockingbird* II

Unit 3: Thomas Pynchon’s *Gravity’s Rainbow* I

Unit 4: Thomas Pynchon’s *Gravity’s Rainbow* II

### **BLOCK 2: Poetry**

Unit 1: Wallace Stevens: “The Snow Man”,

Unit 2: Allen Ginsberg: “Howl”

Unit 3: Amiri Baraka/Leroi Jones: “Black Art”,

Unit 4: Audre Lorde: “A Litany for Survival”

### **BLOCK 3: Drama**

Unit 1: Background to 20<sup>th</sup> Century American Drama

Unit 2: Eugene O’Neill: *Long Day’s Journey Into Night* I

Unit 3: Eugene O’Neill: *Long Day’s Journey Into Night* II

Unit 4: Eugene O’Neill: *Long Day’s Journey Into Night* III

### **BLOCK 4: Non-Fiction Prose**

Unit 1: Background to 20<sup>th</sup> Century American Non-Fiction Prose

Unit 2: Critical Approaches in the 20<sup>th</sup> century

Unit 2: Allen Tate: “Remarks on the Southern Religion”

Unit 3: Audre Lorde: “Age, Race, Class, and Sex: Women Redefining Difference”

## **MEG-405**

### **SEC Paper 1: Translation: Theory and Practice**

Translation plays a vital role in the exchange and circulation of knowledge, practical information and cultural interaction. While good theory is based on information gained from practice, good practice is often based on a meticulously worked-out theory. The two are interdependent and the success of a translation is measured by how closely it measures up to the outlined ideals. This paper aims at putting the practice of translation into a historical as well as a theoretical perspective. It seeks to discuss different aspects of translation and explore its limits and possibilities. The politics of translation “from” and “into” different languages will also be examined during the course of study. Students will also be required to translate a piece of their choice from any language they find suitable into English with the approval of the professor.

### **BLOCK 1: Practice of Translation**

Unit 1: Introduction

Unit 2: Harsh Trivedi and Susan Bassnett, “Of Colonies, Cannibals and Vernaculars”, *Post-Colonial Translation : Theory and Practice*, Routledge, 1999

Unit 3: Shamsur Rahman Faruqi, “On Translation”, *The Secret Mirror : Essays on Urdu Poetry*, Delhi : Academic Literature, 1981.

Unit 4: M Asaduddin, "In Conversation with Lawrence Venuti", *In Other Words*, 18, University of East Anglia, Winter 2001

### **BLOCK 2: Translation & Culture**

Unit 1: Cultural Turn in Translation: An Introduction

Unit 2: G.N. Devy “Translation Theory: An Indian Perspective”, *Textual Travels: Theory and Practice of Translation in India*.

Unit 3: Lawrence Venuti, “Translation as cultural politics: Regimes of domestication in English”,

*Textual Practice*, vol.7, 1993, Issue 2.

Unit 4: [André Lefevere](#), “Translating poetry: Seven Strategies and a Blueprint”, *Approaches to Translation*, Issue 3, 1975

### **BLOCK 3: Approaches to Translation**

Unit 1: Introduction

Unit 2: Frances Pritchett, “The Sky, the Road, the Wine Glass”, (Baran will locate the source of the essay)

Unit 3: Harish Trivedi, “Kamasutra in English: Four Versions” in Madhu Benoit, Susan Blattès and GJV Prasad (eds), “*Violets in a Crucible*”: *Translating the Orient*, Pencraft International, 2019

Unit 4: English Faculty to add one more essay

### **BLOCK 4: Practical Translation**

Unit 1: How to translate

Unit 2: Types of Translation

Unit 3: Comparative Reading of Translation

Unit 4: Practicing Translation

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## **2. COUNSELLING SESSION**

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Counselling sessions are held at the Learner Support Centre normally on weekends within the general academic schedule of the Programme. **It may be noted that the counselling sessions are not conventional classroom teaching. Lectures will be largely based on discussions**

which will help to overcome difficulties faced by the candidates while going through the SLM.

In these sessions, candidates must try to resolve subject related difficulties if any. Before you proceed to attend the counselling sessions, please go through your Self Learning Material and identify the points to be discussed. The detailed schedule of the counselling session will be available on the Google Classroom and on the University Website: <https://www.jmi.ac.in/CDOE/cschedule>

Counselling session will be organized in all theory / practical courses. There will be 5 (Five) counselling sessions of 2 hours each. Attending the counselling session is not mandatory, nevertheless it is always in the interest of learner to attend these sessions.

## **2.1 MODE OF INSTRUCTION**

It is based on Self-Learning Study Material prepared and supplied by CDOE, besides counselling sessions and other exercises such as assignments etc.

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## **3. ACADEMIC CALENDAR**

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The academic calendar provides important dates and other relevant information corresponding to activities such as Counselling, Assignments, and Examinations etc. **Try to keep an eye on the important dates given in your academic calendar for different activities. You can view and download your academic calendar from JMI website – <https://www.jmi.ac.in/bulletinboard/academic-calendar/CDOE> as well as on the notice board of Centre for Distance and Online Education / Learner Support Centres.**

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## **4. LEARNER SUPPORT CENTRES**

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The Learner Support Centre to which you have been admitted will remain your Learner Support Centre till you clear all components of the programme during maximum duration of the programme. No student would be permitted to change his/her Learner Support Centre at any point of time. All the activities related to Counselling, Assignments and Semester End Examinations will be held at the Learner Support Centre only. However, the CDOE, JMI reserves the right to discontinue/change the Examination/Learner Support Centre at any point of time as it deem appropriate.

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## **5. EVALUATION SYSTEM**

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### **5.1 Assignments**

Assignments are a part of continuous evaluation system. The submission of assignments is compulsory. Assignments of a course carry 25% weightage in terms of marks.

Assignments are designed in such a way as to help you concentrate mainly on the printed course material (SLM). However, access to other books and sources will be an added advantage in your academic pursuit.

Assignments should be hand written. Typed or printed assignments **shall not be** entertained.

For your own record it is advisable to retain a copy of all the assignment responses.

You have to submit the Assignments on the Google Classroom on or before the last date of submission mentioned in the Academic Calendar.

Write your Name and Roll Number correctly and legibly on the Assignment booklet (which can be any normal pages).

Getting pass percentage in assignments is mandatory. If you do not get passing marks in any assignment, you have to submit a fresh assignment in consultation with the Programme Coordinator. However, once you get the passing marks in an assignment, you cannot re-submit it for improvement of marks.

## **5.2 Semester Examinations**

Term-end Examination is the major component of the evaluation system and it carries 75% weightage in final result. You must fill in the Examination Form online on the website of Controller of Examinations (<https://jmicoe.in/>), and you are suggested to keep a copy of the examination form with you for the further refence if needed.

## **6. Semester End Examination Date-sheet**

On receipt of your Examination Form, the Admit Card will be available to download on the website of the Controller of Examinations 15 days before the commencement of the Examination. In case you fail to receive the Admit Card before the commencement of examination, you may contact your Examinations Centre / Learner Support Centre. A duplicate admit card will be issued at the time of Examination.

Examinations Date-sheet will be uploaded on the website much in advance before the commencement of the Examination at <https://jmicoe.in/>.

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## **7. SEMESTER END EXAMINATION RESULT**

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The evaluation consists of two parts (i) Assignments (ii) Annual Examination. In the final result all the Assignments of a course will carry 25% weightage while 75% weightage will be given to the End Semester Examination.

### **7.1 Declaration of Result**

To pass a Programme under distance mode, a candidate must obtain:

- (a) At least 40% marks in each component of theory papers i.e. in assignments and Annual Examination, separately;
- (b) An aggregate of at least **50%** marks based on all theory papers and assignments, to obtain the degree;

- (c) If a student fails to qualify any component of a paper or a programme he/she can repeat the same during the subsequent years, up to the maximum duration provided for the Programme from the date of registration; and
- (d) On the basis of the marks obtained, division will be awarded in the following way:
  - (i) Distinction to those who obtain 75% marks or more in the aggregate.
  - (ii) First division to those who obtain 60% marks or more in the aggregate.
  - (iii) Second division to those who obtain less than 60% marks in the aggregate but not less than 50% marks.
  - (iv) Third division to those who obtain less than 50% marks in the aggregate but not less than 40% marks.

**Grace Marks:** A maximum of three (3) grace marks shall be given only to those students who by obtaining them are able to either pass the examination or improve to get a division. Only minimum grace marks as required shall be awarded. The grace marks awarded shall be counted in Grand total.

## 7.2 Promotion to the next Year of the Programme

Students registered for a Programme will automatically be promoted to the next semester of the Programme. The student can clear all un-cleared theory papers and assignments within the maximum time limit allowed to complete the Programme. The students will be declared successful for award of Degree only after clearing all theory papers and assignments required within the maximum time period inclusive of the year of admission. A student who does not appear in any component (End Semester Examination and Assignments) in the minimum duration provided for the Programme, he/she will have to seek re-registration by submitting the prescribed fee through Demand Draft if he/she wishes to continue through the Programme.

## 7.3 Re-evaluation of Answer Scripts

- (i) Any student intending to apply for re-evaluation of answer scripts of any programme of his/her written examination, may do so on the **prescribed application form within 30 days from the date of issuance of mark sheet.**
- (ii) Re-evaluation of scripts will not be allowed in more than one third of the written papers of an annual examination.
- (iii) The original statement of marks issued to the candidate shall accompany each application for re-evaluation.
- (iv) Re-evaluation shall not be permitted in the case of practical examinations, viva voce, project examination, assignments/internal assessment, etc.
- (v) The candidate applying for re-evaluation shall be required to pay the prescribed fee per paper.
- (vi) Merit list, declared in the results of the respective examination, shall not be prejudiced owing to re-evaluation of scripts.
- (vii) If there will be any change in the result of the examination due to re-evaluation of answer scripts, no examinee can complain in the court of law, nor any action can be initiated against the examiner(s) concerned.
- (viii) If the award of the re-evaluator (second examiner) varies from the original award up to and including  $\pm 5\%$  of the maximum marks secured earlier, the original award shall stand.
- (ix) If the award of the re-evaluator varies from the original award to more than  $\pm 20\%$  of the maximum marks secured earlier, the answer script shall be sent to the second re-evaluator (third examiner).
- (x) The average of the marks awarded by the second and third examiner shall be final.

- (xi) Applications for re-evaluation of answer scripts only for annual examination shall be accepted.
- (xii) Answer scripts of those examinees who appeared for improvement of division or percentage of marks shall be final and shall not be re-evaluated.

#### 7.4 Improvement of Result

A student may be allowed to appear in the examination for improving his/her result provided that:

- (i) The student has successfully completed all the requirements/clearance of all papers required for the award of the Degree;
- (ii) The student can apply for improvement in a maximum one third of the theory papers in the successive semester (Semester Examination) following the declaration of his/her result of respective year.
- (iii) Better of the two marks obtained by the student will be considered as final;
- (iv) In case of students who apply for improvement but do not appear in desired paper(s), their previous marks in these paper(s) shall be counted; and
- (v) The students will have to appear in the improvement examination on the basis of the current syllabus in the same paper. However if the paper is changed (title & contents) then the student would appear as per the old syllabus of the paper(s).

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### 8. GENERAL REGULATIONS

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#### Programme Fee, Re-Registration, Late fee and other Charges

- **Programme Fee:** The Programme fee is payable in advance each year, irrespective of results through the fee payment portal of **Jamia Millia Islamia** (<https://www.jmi.ac.in/feepayment>) on or before the date fixed by CDOE, Jamia Millia Islamia. No refund of fees is allowed in any case.
- **Re-Registration Fee:** A student who does not appear in any component (i.e. theory and assignment) of the Programme during the minimum period and wishes to continue the Programme, then he/she will have to re-register by paying the prescribed re-registration fee; given in the table on next page.
- **Late Fee:** A student who doesn't submit his/her Assignments and Examination Form on time may submit the same with the prescribed late fee; and
- Candidates are required to intimate the relevant authorities, sufficiently in advance, if there is any change of address/mobile number etc.

**Table: Renewal and other Fee applicable for MA ENGLISH (Distance Mode and Online Mode)**

Sl. No.	MA ENGLISH (Distance Mode and Online Mode)	Fees/Charges (Rs.)
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1.	Programme/Renewal Fees (to be paid for final Year)	10000/-
2.	Submission of Assignments with late fees up to the maximum period of 4 weeks	100/- (Per Assignment)
3.	Submission of Assignments in the following years (In case of absence/fail if any)	200/- (Per Assignment)
4.	Submission of Annual Examination form with late fees up to 4 weeks.	250/-
5.	Submission of Annual Examination form with late fees beyond 4 weeks up to the next 4 weeks.	600/-
6.	Re-appearing in Annual Examination (In case of absence/fail/improvement)	500/- (Per paper/course)
7.	Re-Registration Fee*	3000/-
8.	Provisional Certificate	50/-
9.	Migration Certificate	50/- (after passing exam)
10.	Migration Certificate	200/- (before passing exam)
11.	Duplicate Statement of Marks (Attach a copy of FIR)	200/-
12.	Duplicate Identity Cards (Attach a copy of FIR)	200/-
13.	Change of Address in ID Card	50/-
14.	Re-evaluation of (current) Answer Script	500/- (Per course/paper)
15.	Change of Course/Papers	1500/- per course

**Note:** \* If a candidate fails to appear in any of the prescribed components of the Programme within the stipulated period of 2 years and desires to continue the Programme after the lapse one year he/she should re-register for the Programme by depositing the above mentioned re-registration fee. The Fee once paid will not be refunded or adjusted under any circumstances.

All the fees/charges wherever, applicable will be payable only in the form of **demand draft** drawn in favour of **Jamia Millia Islamia** payable at **New Delhi**.

The aforesaid fee is subjected to revision during the academic year as per University rules.

Centre for Distance and Online Education  
Jamia Millia Islamia, New Delhi – 110025

Admission Renewal Form

M.A. English Part-II

(Distance Mode / Online Mode) Session .....

Roll No. .... Enrolment No. ....

Name of the Learner Support Centre  
.....

Learner Support Centre Code No.  
.....

Name of the Candidate.....

*(Block Letters)*

Father's Name & Address .....

Mob.....

I wish to take admission in ..... Year

..... *Name of Course*

Subject Code 1. .... 2..... 3.

..... 4. .... 5. ....

MobileNo.....

**(Date of Submission)**

**(Signature of the Candidates)**

The Candidate has been promoted to ..... And the fee of Rs.  
..... has been deposited through payment reference No.  
.....Date.....Bank .....

**(Signature of the Programme Incharge)**

**(Signature of the Verifying Officer)**

Centre for Distance and Online Education  
Jamia Millia Islamia, New Delhi – 110025

Distance Mode/ Online Mode

**Application Form for Re-registration**

**(Particulars should be filled in by the Candidate in his/her own handwriting)**

The Hony. Director  
Centre for Distance & Open Learning  
Jamia Millia Islamia  
New Delhi-110025

Affix an  
attested  
photograph

Sir,

I seek re-registration to the programme..... (Distance Mode/ Online Mode), Session ..... As I could not appear in any component in the Part ..... Session.....

I certify that I am the same person who took admission in this programme in session.....

Yours Faithfully

(Signature of the Applicant)

Re-registration fee Rs. .... by DD No. ....

Drawn on Bank ..... Dated..... is enclosed herewith.

**Particulars**

**Candidate's Name (in Block Letters)** .....

Candidate's Name in Urdu or Hindi: .....

Father's Name: (in Block Letters):.....

Father's Name in Urdu or Hindi : .....

Present Postal Address.....

Phone No. ....

Name of the Programme Admitted... Part .....Year .....

Roll No. ....Enrolment No.....

Programme Centre Code & Name

**(For Office Use Only)**

Received application form of Ms/Mr .....Roll No.  
..... for re-registration to the programme

.....(Distance Mode) Session ..... DD No. ....

Bank .....Date ..... of Amount

.....

**Dated** .....

Distance Mode/Online Mode

**APPLICATION FOR RE-EVALUATION OF ANSWER SCRIPT(S)**

*(Particulars should be filled in by the candidate in his/her own handwriting)*

A. Name of candidates (in Block letters)

..... Roll No.  
..... Enrolment No.  
.....

Name of the Programme/Exam.....  
Part..... (Annual 200..... Particulars of papers in which Re-evaluation is required is given below:

	<u>Course/Paper</u> (see Paras 5&12)	<u>MARKS</u> Obtained out of	<u>Aggregate</u>	<u>Result</u>
1	.....	.....	.....	.....
.	.....	.....	.....	.....
2	.....	.....	.....	.....
.	.....	.....	.....	.....

**Note:** Original Statement of Marks (Marks-sheet) together with a Photostat copy should be attached herewith.

**B. DECLARATION:**

- (i) I have carefully read ordinance regarding re-evaluation and I agree to abide by the same.
- (ii) I also undertake to accept the final result to be declared by the Controller of Examinations, Jamia

Date .....

.....

Signature of Candidate

Present Address .....

.....

.....

C. Amount of Fee of Rs. ....paid Vide Receipt No./DD  
No..... Name of the Bank .....  
Date.....(Receipt/DD attached)

(see Paras 1, 3 & 6 printed-verleaf)

Received application from of Mr./Ms.

.....

Class..... (Distance Mode) for Re-evaluation.

Date .....

For Controller of Examination

## **ORDINANCE FOR RE-EVALUATION OF ANSWER-SCRIPTS**

1. (a) Any candidate intending to apply for Re-evaluation for Answer script(s) of any Paper, Subject of his/her written examination, may do so on the prescribed application form within ONE MONTH of the declaration of the result in each case.  
  
(b) However, the Re-evaluation of scripts will not be allowed in more than ONE-THIRD of written papers up to the maximum of three papers (whichever is less) of an Annual Examination.
2. The application for Re-evaluation shall be made once only in respect of the papers of an examination in which re-evaluation is required.
3. No application for re-evaluation shall be, entertained beyond the prescribed time limit under any circumstances whatsoever.
4. Each application for re-evaluation shall be accompanied by the "ORIGINAL STATEMENT OF MARKS issued to the candidate. The photo copy of the statement of marks/grades will be returned to the candidate after proper endorsement of the same to the effect that the candidate's result is under consideration and that he/she will accept the final result to be declared by Jamia as a result of re-evaluation applied for by him/her.
5. Re-evaluation shall not be permitted in the case of Practical Examination, internal evaluation, Viva-Voce, as also the answer scripts of any examination which have already been valued in full by joint Examiners/Board of Examiners.
6. The candidate applying for Re-evaluation shall be required to pay a fee of Rs.500/- per paper or part thereof. No refund will be made in any case.
7. The merit list, declared in the result of the respective examination will not be disturbed due to re- evaluation of scripts.

8. If there be any change in the result of the Examination due to Re-evaluation of answer scripts, no examinee can complain in the Court of Law or any action can be taken against the examiner concerned.
9. If the award of the re-evaluator varies from the original award up to and Including + 5% of the maximum marks, secured earlier, the original award will stand, If a candidate secures more than + 5% and less than or equal to 20% of marks, the marks awarded by the re-evaluator will be final. if a candidate secures more than 20% of marks (plus or minus) in re-evaluation the answer- script will be sent to the 3rd examiner. The average of the marks awarded by the 2nd and 3rd examiners will be taken and it will be final.
10. All cases of re-evaluation of script shall be reported to the Examination Committee.
11. Application for re-evaluation of answer-scripts of only Annual Examination shall be accepted.
12. Answer-scripts of those who appeared for Improvement of the Division or Percentage shall be final and are not subject to Re-evaluation.

**NOTE:** (a) Demand Draft of Rs. 500/- per course should be in favour of “Jamia Millia Islamia , New Delhi” and payable at New Delhi. Please send all the documents and demand draft for re-evaluation to “ The Controller of Examinations, Jamia Millia Islamia, New Delhi.”

(b) Students must fill separate forms attaching separate Demand Draft for papers of different parts.

(c) Postal Charges: If the certificate / Marksheet etc is required by post then you must send your forms accompanied by a self addressed envelope bearing Indian stamps of Rs. 45/-only.

# Centre for Distance and Online Education



## JAMIA MILLIA ISLAMIA

### APPLICATION FOR CERTIFICATE

The Controller of Examination

Jamia Millia Islamia, New Delhi -110025

Sir,

I request you to please issue me the Certificate mentioned below. I certify that I am the same candidate who appeared at the following examination. My signature and particulars given below are attested by the Programme Incharge / Director, Centre for Distance and Online Education / Gazetted Officer.

Yours faithfully,

.....

CANDIDATE

### **PARTICULARS**

1. Candidate's  
Name.....  
.....

(in Block Letters)

2. Candidate's Name in Hindi or  
Urdu.....  
.....

3. Father's  
Name.....  
.....

(in Block Letters)

4. Father's Name in Hindi or Urdu.....  
.....

5. Present Postal Address.....  
.....

..... Phone / Mobile No.....

6. Name of the Examination.....Part.....Year.....  
.....

7. Roll No.....Enrolment No..... Previous Enrolment No if any.....

8. Date of admission (in the Centre for Distance and Online Education).....

(To be filled when the Migration Certificate is required)

9. Certificate Required  
.....  
.....

.....

Attested by the Director, Centre for Distance and Online Education / The Programme Incharge /  
Gazetted Officer (Office Stamp)

<b>NOTE: FOR PROVISIONAL/MIGRATION, PLEASE ATTACH A PHOTOSTATE COPY (ATTESTED) OF THE MARKSHEET OF FINAL EXAMINATION</b>	Received the Certificate mentioned above ..... CANDIDATE
--	--



## FEES FOR ISSUING MIGRATION, PROVISIONAL & OTHER CERTIFICATES

	RUPEES
<b>1. PROVISIONAL CERTIFICATE</b>	<b>50</b>
<b>2. DUPLICATE MARKSHEET / MIGRATION / PROVISIONAL</b> (For above – mentioned Duplicate Certificate attach a copy of F.I.R)	<b>200</b>
<b>3. MIGRATION CERTIFICATE</b>	
a) After passing the examination for which the applicant was studying	<b>50</b>
b) Before passing the examination for which the applicant was studying	<b>200</b>
<b>4. CHANGE OF NAME:</b>	

A student applying for change of his/her name in the Register of students shall submit his/her application to the Controller of Examinations accompanied by:

- a) The prescribed fee Rs. 150/- by demand draft.
- b) An affidavit relating to his / her present and proposed name, duly sworn in the presence of a Magistrate by himself/herself.
- c) A publication from a newspaper in which the proposed change of name has been advertised. However the provision relating to publication shall not be applicable in case where a woman candidate is wanting to change her name following her marriage.

The Examination Committee on considering such applications and taking decisions thereon shall report to the Majlis-I-Talimi (Academic Council)

	Minimum Time required (working days)
i) Provisional Certificate	----- 20 days
ii) Migration	----- 20 days
iii) Duplicate Marksheet	----- 20 days
iv) Change of Name	----- 6-7 days

**5. TIME REQUIRED FOR PREPARATIONS/ISSUE OF THE MARK-SHEET/CERTIFICATE PROVIDED ALL OTHER REQUIRED DOCUMENTS ARE ATTACHED.**

- Note:**
- a) Old cases of more than 3 years will require more time.
  - b) Students must fill separate forms and attach separate Demand Drafts for each certificate to be issued.
  - c) Demand Draft of an appropriate amount per certificate etc. should be in favour of “**Jamia Millia Islamia**”. and payable at New Delhi . Please send all the documents and demand draft for the required certificates to “**The Controller of Examinations, Jamia Millia Islamia, Jamia Nagar, New Delhi-110025**”.



Centre for Distance and Online Education

JAMIA MILLIA ISLAMIA

(A Central University by an Act of Parliament)

Distance ode

**FOR ISSUE OF DEGREE/DIPLOMA/CERTIFICATE**

The Controller of Examination

Jamia Millia Islamia,

New Delhi-110025

Sir,

Affix an attested photograph

I request you to please issue me the Degree/Diploma/Certificate mentioned below. I certify that I am the same candidate who appeared at the following examination. My particulars are as follows

1. Candidate's Name.....

(in Block Letters)

2. Candidate's Name in Hindi or Urdu.....

3. Father's Name.....

(in Block Letters)

4. Father's Name in Hindi or Urdu.....  
.....

5. Mother's Name.....  
.....

6. Present Postal Address.....  
.....

..... Phone / Mobile No.....

7. Name of the Examination.....Part.....Year.....  
.....

8. Roll No.....Enrolment No..... Previous Enrolment No if any.....

Previous Enrolment No if Yours Faithfully, any.....

Verified from the records and certified that Mr./ Ms..... whose signature & photograph are attested above, has signed In my presence and is a genuine candidate. He/She has no dues.

(Signature of Candidate)

\_\_\_\_\_  
Signature with Seal

\_\_\_\_\_  
Received the Degree/Diploma/Certificate

Dean/Principal/Headmaster/Director  
(Concerned)

---

Candidate/Messenger Signature with date

I authorize.....to collect my above mentioned Degree/Diploma/Certificate.

The Specimen Signature of Messenger is given below:

---

Specimen Signature of Messenger

---

(Signature of Candidate)

**(See instruction overleaf)**

### **INSTRUCTIONS**

1. Attach photocopies of marks sheets of all years examination (passed) (in case of improvement, attach a photocopy of improved marksheet).
2. If the course is completed in more than minimum duration of course, attach photocopy of the combined marks sheet.
3. Photocopy of notification in case of Ph.D. Degree
4. The Candidate / Messenger must show his /her Identity at the time of receiving the degree/diploma/certificate.

#### **Issue of Duplicate Degree / Diploma / Certificate:**

Duplicate degree/diploma/ certificate can also be obtained on submitting an application alongwith the following:

1. An affidavit signed and certified by the First Class Magistrate
2. Cutting from the leading newspaper showing that the original has been lost or destroyed, or submit defaced/remaining portion of degree/diploma/certificate.

3. Prescribed fee of Rs. 100/-

**Time required for preparation/issue of the certificate provided all other required documents are attached.**

Degree / Diploma / Certificate 30days

Duplicate Degree / Diploma / Certificate 60 days

**Note :** Old cases of more than 5 year will require more time.

I have read all above mentioned instruction carefully. I will abide by the rules and regulations or any instructions given by Examination Department.

.....

**Signature**

**Candidate / authorized person**



**Form 'A'**

**Jamia Millia Islamia, New Delhi**

**Particulars of Forms A, B & C to be filled in by the candidate in his/her own handwriting**

**Examination: ..... (Distance Mode) Final Year.....**

The Controller of Examination

Jamia Millia Islamia

New Delhi – 110025

Sir,

I request you to permit me to appear at the examination noted above. The examination fee has been deposited. I declare that I have not been debarred by any University or Board from taking any examination during the above mentioned year and that the entries made by me on the forms A, B, & C (attached) are true to the best of my knowledge and belief. I agree to abide by the Statutes, Ordinances and regulations existing and amended from time to time.

Yours Faithfully,

\_\_\_\_\_

Candidate's signature ( in full)

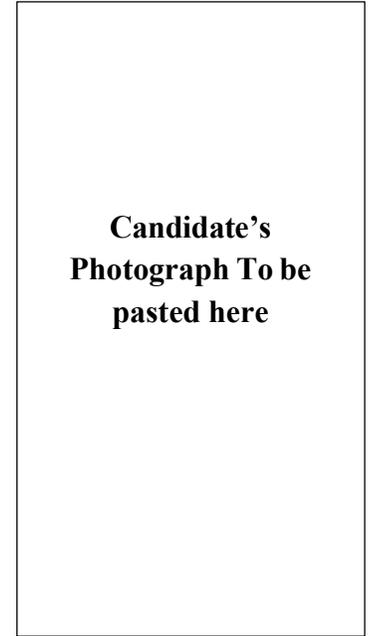
Date .....

**Roll No.**

.....

**Enrolment No. ....**

**LSC Code No.....**



**Candidate's  
Photograph To be  
pasted here**

Photo & Signature to be attested by the  
Hony. Director Centre for Distance &  
Open Learning, Jamia Millia Islamia

Course in which he/she wishes to be examined (Mentioned option of Courses, if any). Title of Courses

<b>Course Code</b>	<b>Course Title</b>


Specimen signature of the candidate (in full).....

1. Name of the Candidate

(BLOCK LETTERS)

2. Date of Birth (in words).....

..

3. Place of Birth.....Nationality.....

.....

**Town Distt. State**

4. Father's Name.....Occupation.....

.....

5. Address (Present).....

.....

.....

.....

6. Enrolment No.....Medium of Examination.....

7. Whether you belong to SC/ST/PH.....

**Declaration:**

I hereby solemnly affirm that I have submitted/will submit all the required number of assignments prescribed for the above course(s) within the deadlines prescribed by the University, to the appropriate authority for evaluation.

I am aware that submission of assignments prescribed for these courses is a pre-requisite for taking Term-End-Examination. In case my above statement regarding submission of assignment is found to be untrue, the University may cancel the result of my above mentioned Term-End-Examination and I undertake that I shall have no claim

whatsoever in this regard. I also undertake that I shall abide by the decision, rules and regulations of University. I have signed this undertaking on this..... day of.....

**Signature of the Candidate.....**

---

**Declaration:**

I hereby declare that all the entries made in the form and copies of documents attached herewith are correct to the best of my knowledge. If any falsification is found in this connection, the Jamia Millia Islamia has the right to cancel the examination at any time.

.....

**Signature of Candidate**

.....

**Signature of Father/Mother/Guardian**

---

**CERTIFICATE**

Certified that the above named student is a Distance Mode student. His /her conduct is satisfactory and that he/she is eligible to appear at the examination noted above. The information furnished by him/her on Forms A, B and C is correct. Photographs & Signatures of the candidate on forms A, B and C are attested.

Date .....

.....

**Hony. Director**

**Centre for Distance & Online Education**

---

To be filled if applicant:

Fee of Rs..... paid vide DD No.....

Name of the Bank.....

Date.....DD is attached.

Note: Required for Clear-Remaining/Improvement of Result papers etc. Please read Programme Guide for fee and rule.

Form 'B'

ADMIT CARD

JAMIA MILLIA ISLAMIA, NEW DELHI

SEMESTER EXAM..... (Distance Mode) Final Year.....

Candidate's Name

(Capital Letters)

Father's

Name.....  
.....

Examination.....  
.....Part.....

Medium of

Examination.....

... Category: **Distance Mode**

All Courses/Papers in which the candidate wishes to appear this year

Course Code	Course Title	Course Code	Course Title

Affix your recent photo (Size 2x1.5) attested by the Director, Centre for Distance and Online Education or by the Programme Incharge. Photograph should be pasted with gum and not stapled or pinned.

.....

.....

**Signature of the Candidate**

Practical and/or viva etc. prescribed			

Roll No. ....

.....  
.....

Enrolment No. ....

Hony. Director

LSC Code No.....

.....  
**Specimen Signature of the Candidate**

N.B. (a) The Examination will be held according to the 'Scheme of Examination' (Date Sheet) placed on the Notice Board of the Arjun Singh Centre for Distance and Online Education Office and Controller of Examination, Jamia Millia Islamia and the Programme Centre

(b) Candidate must bring his/her own pen, pencil and identity card etc.

(c) Order of the question papers given in the date sheet shall not be guaranteed. (d) Read carefully and follow the 'Instructions for Candidates' (Printed overleaf)

**Form 'B'**

**ADMIT CARD**

**JAMIA MILLIA ISLAMIA, NEW DELHI**

**SEMESTER EXAM..... (Distance Mode) Final Year.....**

Candidate's Name  
(Capital Letters)

Affix your recent photo (Size 2x1.5) attested by the Director, Centre

Father's Name.....  
.....  
Examination.....  
.....Part.....

for Distance and Online Education or by the Programme Incharge. Photograph should be pasted with gum and not stapled or pinned.

Medium ..... of Examination.....

...Category: **Distance Mode**

All Courses/Papers in which the candidate wishes to appear this year

Course Code	Course Title	Course Code	Course Title
Practical and/or viva etc. prescribed			

.....  
 .....  
**Signature of the Candidate**

Roll No. ....

..... Enrolment No. ....

..... LSC Code No.....

Hony. Director

N.B. (a) The Examination will be held according to the 'Scheme of Examination' (Date Sheet) placed on the Notice Board of the Arjun Singh Centre for Distance and Online Education Office and Controller of Examination, Jamia Millia Islamia and the Programme Centre

(b) Candidate must bring his/her own pen, pencil and identity card etc.

(c) Order of the question papers given in the date sheet shall not be guaranteed. (d) Read carefully and follow the 'Instructions for Candidates' (Printed overleaf)



**Form 'C'**  
**JAMIA MILLIA ISLAMIA**  
**STUDENT'S RECORD CARD**

(To be filled in by the applicant in his/her own handwriting)

**Examination/programme:..... Final Year ..... Distance  
Mode**

**Name (in full)**

**Marital Status\***

Married

Unmarried

**Gender**

Female

Male

Transgender

Name in Urdu or in Hindi

.....  
.....

Father's

Name.....

.....

Permanent

Address.....

.....

Present

Address.....  
.....

Date of Birth of 

--	--	--	--	--	--	--	--

 (in words also)

.....  
..

Place of Birth.....Nationality..... of  
.....

Date of Admission (Present Medium of Exam\* Urdu  Hindi  English   
Programme).....

Member of Scheduled Caste\*  or Scheduled Tribe\*  Or Physically Handicapped\*   
(\*Put a tick mark (√) in the appropriate Box)

**Enrolment No.**

--	--	--	--	--	--	--	--	--	--	--	--	--

<i>Certificate Issued (Office use only)</i>	<i>Programme</i>	<i>Year</i>
Provisional.....	.....	.....
Migration.....	.....	.....
Degree/Diploma.....	.....	.....
Age.....	.....	.....
Merit.....	.....	.....

Paste Firmly within the space Provided, a recent passport size (3x2") photograph duly

I hereby declare that all the entries made in this card are correct to the best of my knowledge.

Information furnished by the student, his/her photo and specimen signatures are attested.

Date ..... Specimen signature of the candidate

Date .....

Hony. Director