

# **Mahatma Jyotiba Phule Rohilkhand University, Bareilly, U.P.**

Latest and Revised PG Syllabus according to the  
NEP PG Ordinance MJP Rohilkhand University,  
Bareilly, U.P.

National Education Policy-2020  
Syllabus for Master's Degree in

## **ENGLISH**

As per Syllabus Development Guidelines  
[for fourth & fifth year of Higher Education]

To be implemented from the session 2022-23



## Department of Higher Education U.P. Government, Lucknow

National Education Policy-2020  
Common Minimum Syllabus for all U.P. State Universities

### B.A. IV [Bachelor Degree with Research in English]

Year	Sem.	Course Code	Paper Title	Theory/ Practical	Credits/ Marks	104+12= 116 Credits
		<b>ENGFE700T</b>	Functional English (To be opted by the students in I Sem or II Sem of own and other stream/ subject/ department/ faculty)	Minor Elective	4/100	4
B.A.IV/ M.A.I	VII	<b>ENG701T</b>	PAPER 1- English Literature (14th- 17th Century)	Core Compulsory	5/100	Total 26 Credits
		<b>ENG702T</b>	PAPER 2- English Literature (18th- 20th Century)	Core Compulsory	5/100	
		<b>ENG703T</b>	PAPER 3- Background to History of English Literature	Core Compulsory	5/100	
		<b>ENG704T</b>	PAPER 4-Indian English Literature	Core Compulsory	5/100	
		<b>ENG705P</b>	PAPER 5- PPT Presentation & Viva Voce	Compulsory	6/100	
B.A.IV/ M.A.I	VIII	<b>ENG801T</b>	PAPER 1- Literary Criticism and Theories	Core Compulsory	5/100	Total 26 Credits + 4 Minor
		<b>ENG802T</b>	PAPER 2- Colonial and Post- Colonial Literature	Core Compulsory	5/100	
		<b>ENG803AT</b>	PAPER 3 (A) - Translation and Folk Literature OR	Elective	5/100	
		<b>ENG803BT</b>	PAPER 3 (B) - Literature & Environment	Elective		
		<b>ENG804T</b>	PAPER 4- Research Methodology	Core Compulsory	5/100	
<b>ENG805P</b>	PAPER 5- (Project & Viva Voce)	Compulsory	6/100			
		<b>ENG900T</b>	<b>Note</b> – In Sem III the student may opt from own stream (Arts Faculty- different subject/ department)	Minor Elective	4/100	
M.A. II	IX	<b>ENG901T</b>	PAPER 1-American Literature	Core Compulsory	5/100	Total 26 Credits + 4 Minor
		<b>ENG902T</b>	PAPER 2- Linguistics and ELT	Core Compulsory	5/100	
		<b>ENG903AT</b>	PAPER 3- SAARC Literature	Core Compulsory	5/100	
		<b>ENG904BT</b>	PAPER 4 (A) - Australian & Canadian Literature OR	Elective	5/100	
			PAPER 4 (B) - Stylistics & Discourse Analysis	Elective		
<b>ENG905P</b>	PAPER 5- (Seminar paper presentation & Viva Voce)	Compulsory	6/100			
		<b>ENG1000T</b>	<b>Note</b> - In Sem IV the Student has to opt from other stream/subject/department. In case of non availability of Non-stream PG subject, students can offer subject from the same stream/faculty other than opted in Sem III minor elective.	Open Elective	4/100	
M.A. II	X	<b>ENG1001T</b>	PAPER 1- Gender Studies	Core Compulsory	5/100	
		<b>ENG1002T</b>	PAPER 2- Cultural and Marginal Studies	Core Compulsory	5/100	

			Studies	Compulsory		Credits
		<b>ENG1003T</b>	PAPER 3- Children's Literature Studies	Core Compulsory	5/100	
		<b>ENG1004AT</b>	PAPER 4 (A)- Advanced Literary Studies in Films, Theatre and Performing Arts	Elective	5/100	Total 26 Credits + 4 Minor
		<b>ENG1004BT</b>	OR PAPER 4 (B)- Genre Fiction	Elective		
		<b>ENG1005P</b>	PAPER 5- Dissertation & Viva Voce	Compulsory	6/100	

**Note- The distribution of marks in theory papers shall be as given below:**

Internal Assessment				External Assessment	Total Marks
Assignment/Seminar, quiz etc.	Test I	Overall performance (Attendance/ Learning etc.	Marks	Marks	
05	20	05	30	70	100

**\*Note This Syllabus has been designed according to the NEP PG ordinance of MJP, Rohilkhand University, Bareilly, U.P.**

**#The Syllabus has been developed and approved by Prof. Charu Mehrotra, Principal GDHGC, Moradabad, Convenor, Board of Studies in English and members of the Board of Studies, MJP, Rohilkhand University, Bareilly, U.P.**

<b>Course Code:</b> <b>ENGFE700T</b>	<b>Course Title: Functional English (Minor Elective)</b> (TO BE OPTED BY THE STUDENTS OF OWN STREAM, SUBJECT AND DEPARTMENTS AND OF OTHER DEPARTMENTS/FACULTIES)	<b>Credits: 4</b>
<b>Course Outcomes</b>	After the completion of the course, students will be able to: <ul style="list-style-type: none"> <li>➤ recognize various text types and comprehend them</li> <li>➤ develop an understanding of the various aspects of communicative English</li> <li>➤ comprehend distinct technical concepts relating to English language writing</li> <li>➤ understand functional English and its application in practical life</li> </ul>	
<b>Units</b>	<b>Topics</b>	
<b>I</b>	<b>Remedial English Grammar and Use of English</b> Parts of Speech with Emphasis on Articles, Prepositions, Verb, Adverbs, Tenses and their Uses, Transformation, Question Tags, Common Errors, Idioms and Phrases Homonyms and Homophones	
<b>II</b>	<b>Writing Skills</b> Essay Writing, Letter, Application, Biodata/ Curriculum Vitae (CV) and Résumé Writing, Research Proposal Writing, Report Writing, Editorial Writing, Business correspondence, Writing for Electronic/ Print Media, E-mail writing	
<b>III</b>	<b>Communication Skills,</b> Professional and General Communication, Psychological/ Physical/ Emotional Barriers, Theme Presentation, Group Discussion Speaking in a Seminar, Delivering Short Speeches, Dialogue Writing,	
<b>IV</b>	<b>Comprehension</b> M.K Gandhi: "Medium of Instruction" Article from 'The Harijan' Bertrand Russel: "Knowledge and Wisdom" Ruskin Bond: 'The Day Grandfather Tickled a Tiger' Rabindranath Tagore: 'Where the Mind is Without Fear'(XXXV) from <i>Geetanjali</i>	
<b>Suggested Readings</b>	Blundel, C.A & Middle Miss. NMG. <i>Career: English for Business and Commercial World.</i> OUP, 2009. Wood. <i>A Remedial English Grammar For Foreign Students.</i> R. C., Bhatia. <i>Business Communication.</i> ANE Books, 2008. Nair. <i>Living English Grammar and Communicative Tasks.</i> Calicut University Press, 2000. K.K., Lakshmi & K.K., Ramachandran. <i>Business Communication.</i> Mac Millian, 2007. Kumar, Sanjay & Latha, Pushpa. <i>Communication Skills.</i> OUP, 2011. Robins, & Vidya S. <i>Communicative Competence in Business English.</i> Orient Longman, 2007.	

Programme/Class: <b>Bachelor Degree with Research</b>	Year: <b>Four</b>	Semester: <b>Seventh</b>
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG701T</b>	Course Title: <b>Paper-1: English Literature (14<sup>th</sup> – 17<sup>th</sup> Century)</b>	
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Develop an understanding of the concept, spread and impact of Renaissance</li> <li>• Assess how Renaissance ideas revolutionized the entire Europe</li> <li>• Recognize the impact of discovery of new lands and circulation of new ideas across Europe</li> <li>• Identify the shift of the worldview towards humanism post Renaissance and Reformation</li> <li>• Compare the similarities between the Renaissance and contemporary ideas</li> <li>• Estimate the social and cultural impact of the political events of the Restoration</li> <li>• Develop an understanding of the beginnings of the modern political system which started in England after Restoration</li> <li>• Critically engage with representative mainstream British Literature from the Fourteenth to the Seventeenth century, through selected texts and background readings</li> <li>• Discuss the significance of the literary period of the text by analysing the effects of the major events of that period</li> <li>• Develop independent critical thinking in their analysis of literary texts</li> <li>• Comprehend the culture, author's biography and historical context of the prescribed prose works.</li> <li>• Outline main trends in British drama and poetry.</li> <li>• Describe the development and the constituents of British drama and poetry.</li> <li>• Appreciate the richness and variety of British drama right from Marlow to Congreve.</li> <li>• Identify the various forms of poetry from Chaucer to Milton.</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>	Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures</b>
<b>I</b>	<p><b>Prose</b></p> <ul style="list-style-type: none"> <li>• Thomas More: “*Of their Slaves and of their Marriages” from <i>Utopia</i></li> <li>• Francis Bacon: “*Of Friends and Followers”, “*Of Truth”</li> </ul>	<b>15</b>
<b>II</b>	<p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• Geoffrey Chaucer: * “The General Prologue to <i>The Canterbury Tales</i></li> <li>• Sir Philip Sidney: * “My mouth doth water, and my breast do swell” <i>Astrophel and Stella</i> Sonnet 37</li> <li>• William Shakespeare: * Sonnet XVIII (18) and XXIX (29)</li> </ul>	<b>17</b>
<b>III</b>	<p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• John Milton: * <i>Paradise Lost</i> Book I</li> </ul>	<b>17</b>

	<ul style="list-style-type: none"> <li>• John Donne: *"The Canonization", * Go and Catch Falling Star</li> <li>• Andrew Marvel: * "To His Coy Mistress"</li> </ul>	
<b>IV</b>	<b>Drama</b> <ul style="list-style-type: none"> <li>• Christopher Marlowe-: *<i>Dr Faustus</i></li> <li>• William Shakespeare: *Hamlet</li> </ul>	<b>17</b>
<b>V</b>	<b>Drama</b> <ul style="list-style-type: none"> <li>• William Congreve: <i>The Way of the World</i></li> </ul>	<b>17/10</b>

**Suggested Readings:**

- Boyce, C., "Critical Companion to William Shakespeare (Facts on File Inc.)", Infobase Publishing, (eBook).
- Compton- Rickett, A., "A History of English Literature" Nabu Press, 2010.
- Daiches, D., "A Critical History of English Literature", Supernova Publishers, 2010.
- Dutta, K. Ed. "Christopher Marlowe: Doctor Faustus", Oxford University Press, New Delhi, 1980 rpt. 1986.
- Gerald, H., "The Metaphysical Poets", Macmillan, London, 1974.
- Golden, W.C., "A Brief History of English Drama from the Earliest to the Latest Times", Forgotten Books, London, 2018.
- Nayar, P. K., "A Short History of English Literature", Cambridge University Press, New Delhi, 2009.
- Nicoll, A., "A History of English Drama", Cambridge University Press, Cambridge, 2009.
- Read, H., "English Prose Style", Pantheon, New York, 1981.
- Trivedi, R.D., "A Compendious History of English Literature", Vikas Publishing House Pvt Ltd, New Delhi, 1976.
- Walker, H., "English Essays and Essayists", J.M. Dent and Sons Ltd., London, 1928.
- Ward, A.C., Illustrated History of English Literature, 3 vols. Longmans, London, 1953-1955.
- Williams, W.E., "A Book of English Essays", Penguin Books, Harmondsworth, 1948.
- Authorised editions of prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. Of 30 marks. The division of marks shall be as follows:

<b>Project/Assignment, Seminar, Quiz</b>	<b>05 Marks</b>
<b>Overall Performance (Attendance, Learning etc)</b>	<b>05 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
<b>Course prerequisites:</b>	To study this course, a student must have passed/opted <b>English in B.A.III.</b>

**Suggested Equivalent Online Courses:**

- <https://www.edx.org/course/shakespeares-life-and-work>  
<https://alison.com/tag/english-literature>

**Further Suggestions:**

- <https://youtu.be/IsAIO994niA>

(Texts marked with \* are for detailed study)

Programme/Class: <b>Bachelor Degree with Research</b>		Year: <b>Four</b>	Semester: <b>Seventh</b>
Subject: <b>ENGLISH</b>			
Course Code: - <b>ENG702T</b>		Course Title: <b>Paper-2: English Literature (18<sup>th</sup> – 20<sup>th</sup> Century)</b>	
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Identify the reasons of the emergence of prose and novels and the decline of drama in England</li> <li>• Develop an understanding of the philosophy of Romanticism and how it was impacted by the revolutions in Europe</li> <li>• Interpret the meaning of ‘Victorian Compromise’ and the ‘Victorian paradox’.</li> <li>• Recognize the impact of Industrial Revolution, Darwinism and Colonization etc.</li> <li>• Identify the cause of the emergent societal problems like pollution, population explosion, urbanization etc. which strengthened during the era</li> <li>• Take cognizance of the historical, social and cultural contexts of each work and thereby make connections between literature and society.</li> <li>• Get introduced to the tradition and significance of non – fictional writing in Great Britain in the 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> century.</li> <li>• Get acquainted with the habit of reasoning and analysis through prose reading.</li> <li>• Explore the impact of the World Wars on British literature.</li> <li>• Appraise the emergence of female narratives in art and literature.</li> <li>• Contextualize the works of modern drama, interpret the thematic and stylistic elements of the plays and appreciate the literary worth. social relevance and timeless appeal of the plays</li> <li>• Familiarize with the nuances of romantic sensibility and Victorian ethos and their reflection in fiction of that period</li> </ul>			
Credits: <b>05</b>		Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>		Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0</b> .			
Unit	Topic		No. of Lectures
<b>I</b>	<p><b>Prose</b></p> <ul style="list-style-type: none"> <li>• Joseph Addison: *The Spectator’s Account of Himself” from <i>Coverley’s Papers</i></li> <li>• Charles Lamb: * Poor Relations</li> <li>• A G Gardiner: *On Saying Please</li> <li>• Matthew Arnold: “*Sweetness and Light” from <i>Culture and Anarchy</i> Chapter 1</li> </ul>		<b>15</b>
<b>II</b>	<p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• Alexander Pope: “*The Rape of the Lock” Canto I</li> <li>• William Wordsworth: *”Tintern Abbey”</li> <li>• P.B. Shelley: *”Ode to the West Wind”</li> <li>• John Keats: *”Ode to Autumn”</li> <li>• Alfred Lord Tennyson: * “Break, Break, Break, Crossing the Bar</li> <li>• Robert Browning: * “My Last Duchess”</li> </ul>		<b>17</b>
<b>III</b>	<p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• T.S. Eliot: *”The Waste Land”</li> <li>• W.B. Yeats: * “Sailing to Byzantium ”</li> <li>• Wilfred Owen: *”Futility”</li> </ul>		<b>17</b>

	<ul style="list-style-type: none"> <li>• W.H. Auden* “The Shield of Achilles</li> <li>• Ted Hughes:*“Hawk Roosting”</li> </ul>	
<b>IV</b>	<b>Drama</b> <ul style="list-style-type: none"> <li>• J.M. Synge: *<i>Riders to the Sea</i></li> <li>• Samuel Beckett: <i>Waiting for Godot</i></li> </ul>	<b>17</b>
<b>V</b>	<b>Fiction</b> <ul style="list-style-type: none"> <li>• Henry Fielding: <i>Tom Jones</i></li> <li>• Emily Brontë: <i>Wuthering Heights</i></li> <li>• Joseph Conrad: <i>Heart of Darkness</i></li> </ul>	<b>17</b>

**Suggested Readings:**

- Armstrong, I., Ed. “The Major Victorian Poets: Reconsiderations”, Routledge, London, 1969.
- Boulton, J. T., “A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful”, Blackwell, Oxford, 1987.
- Carter, Ronald & MacRae, John, “The Routledge History of English Literature in English: Britain and Ireland”, Routledge, New York, 1997
- Compton- Rickett, A., “A History of English Literature” Nabu Press, 2010.
- Daiches, D., “A Critical History of English Literature”, Supernova Publishers, 2010.
- Kettle, A., “Introduction to the English Novel (Vols.1 & 2)”, Hutchinson & Co., London, 1999.
- Lubbock, P., “The Craft of Fiction”, Jonathan Cape, London, 1921.
- Lukacs, G., “The Theory of the Novel”, MIT Press, Cambridge, 1971.
- Styran, J.L., “Modern Drama in Theory and Practice”, Cambridge University Press, Cambridge, 1983.
- Authorised editions of prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Project/Assignment, Seminar, Quiz</b>	<b>05 Marks</b>
<b>Overall Performance (Attendance, Learning etc)</b>	<b>05 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
<b>Course prerequisites:</b>	To study this course, a student must have passed/opted <b>English in B.A.III.</b>

**Suggested Equivalent Online Courses:**

**Further Suggestions:**

(Texts marked with \* are for detailed study)

Programme/Class: <b>MASTER DEGREE</b>		Year: <b>FOUR</b>	Semester: Seventh
Subject: <b>ENGLISH</b>			
Course Code: - <b>ENG703T</b>		Course Title: <b>PAPER 3: Background to History of English Literature</b>	
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>● Critically analyze the language, form and perspectives of different genres of literary texts from African and Caribbean literary traditions</li> <li>● Demonstrate an understanding of the socio-cultural and political contexts in which the texts have been produced and received</li> <li>● Critically engage with the literary texts in the light of colonial and postcolonial histories and contemporary theories that are relevant to the issues raised in the texts</li> <li>● Recognize some key texts from various African and Caribbean nations and the ways in which they engage with questions of language, form, colonial histories, multiculturalism, indigeneity, nativism and contemporary postcolonial developments</li> <li>● Develop a critical vocabulary for problematizing the notions of margin, center and the literary and cultural canon</li> <li>● Perceive through reading representative texts from African and Caribbean nations the respective customs, habits, culture, language, socio-economic and political background of different countries</li> <li>● Comprehend the difference of a life lived in a postcolonial era and the life lived in a colonial context.</li> <li>● Understand the main currents of development in English Language writing in the Anglophone parts of Africa and Caribbean islands</li> <li>● Develop an understanding of a range of postcolonial discourses emerging from African and Caribbean regions</li> <li>● Appraise issues arising from colonialism, independence and diasporic migration in these areas.</li> <li>● Analyze how race, class, gender, history and identity are presented and problematized in the literary texts of African and Caribbean writers</li> <li>● Develop the knowledge of how to contextualize postcolonial writing in terms of its historical and geographical specificities</li> <li>● Dismantle the myths of African inferiority, assert African cultures, and sensitize the issues of the apartheid regime in South Africa</li> <li>● Use this knowledge to extend scope for research ideas</li> </ul>			
Credits: <b>05</b>		Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>		Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>			
Unit	Topic	No. of Lectures	
<b>I</b>	<p><b>From Anglo Saxon to Elizabethan Period</b> <b>A Brief introduction to Socio-Political backgrounds</b></p> <ul style="list-style-type: none"> <li>● Age of Chaucer</li> <li>● Mystery, Miracle, Morality Plays</li> <li>● Renaissance</li> <li>● Reformation</li> </ul>	<b>20</b>	

	<ul style="list-style-type: none"> <li>• Elizabethan Period- Prose, Poetry, Drama</li> <li>• University Wits</li> <li>• Melodrama</li> <li>• Influence of Seneca</li> </ul>	
<b>II</b>	<p>From Jacobean to Neoclassical</p> <p><b>A Brief introduction to Socio-Political backgrounds</b></p> <ul style="list-style-type: none"> <li>• Authorised Version of Bible</li> <li>• Metaphysical School of Poetry</li> <li>• Puritan Age</li> <li>• Restoration Period - drama</li> <li>• Neo-classical Period</li> <li>• Origin and Growth of novel</li> <li>• Emergence and growth of Periodical essays</li> <li>• Precursors of Romanticism</li> <li>• Graveyard Poetry</li> </ul>	<b>25</b>
<b>III</b>	<p>From Romantic Period to the Age of Decadence</p> <p><b>A Brief introduction to Socio-Political backgrounds</b></p> <ul style="list-style-type: none"> <li>• Impact of French Revolution on English Literature</li> <li>• Romantic Period/Movement</li> <li>• Victorian Age and its literature</li> <li>• The concept of Victorian compromise</li> <li>• Naughty nineties</li> <li>• Oxford Movement</li> <li>• Pre-Raphaelite Poetry</li> </ul>	<b>25</b>
<b>IV</b>	<p>From Edwardian to Postmodern Age</p> <p><b>A Brief introduction to Socio-Political backgrounds</b></p> <ul style="list-style-type: none"> <li>• The Concept of Modernism</li> <li>• War Literature/ Trench Poetry</li> <li>• Twentieth century poetry, prose, novel and drama</li> <li>• Poetic drama,</li> <li>• Absurd theatre,</li> <li>• Problem plays,</li> <li>• Symbolism,</li> <li>• Imagism,</li> <li>• Impressionism,</li> <li>• Surrealism,</li> <li>• Expressionism</li> <li>• Existentialism</li> <li>• The of concept of Postmodernism</li> </ul>	<b>20</b>

**Suggested Readings:**

- Abrams, MH, A Glossary of Literary Terms. Cenage 2019.
- Armstrong, I., Ed. "The Major Victorian Poets: Reconsiderations", Routledge, London, 1969.
- Boyce, C., "Critical Companion to William Shakespeare (Facts on File Inc.)", Infobase Publishing, (eBook).
- Compton- Rickett, A., "A History of English Literature" Nabu Press, 2010.
- Daiches, D., "A Critical History of English Literature", Supernova Publishers, 2010.
- Dutta, K. Ed. "Christopher Marlowe: Doctor Faustus", Oxford University Press, New Delhi, 1980 rpt. 1986.
- Gerald, H., "The Metaphysical Poets", Macmillan, London, 1974.
- Golden, W.C., "A Brief History of English Drama from the Earliest to the Latest Times", Forgotten Books, London, 2018.
- Nayar, P. K., "A Short History of English Literature", Cambridge University Press, New Delhi, 2009.
- Nicoll, A., "A History of English Drama", Cambridge University Press, Cambridge, 2009.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
Course prerequisites:	To study this course, a student must have passed/opted <b>English in B.A.III.</b>

Suggested equivalent online courses:

Further Suggestions:

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Programme/Class: <b>Bachelor Degree with Research</b>	Year: <b>Four</b>	Semester: <b>Seventh</b>
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG704T</b>	Course Title: <b>Paper-4: Indian English Literature</b>	
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain insight into “Indianness” through representative works</li> <li>• Understand contributions of various authors in the growth of Indian English Writing</li> <li>• Identify the unique features of Indian English Writing</li> <li>• Identify major figures in Indian English Writing</li> <li>• Acquaint with the work of significant Indian writers of Poetry, Prose, Fiction and Drama</li> <li>• Understand how society and culture have played a significant part in the lives and career of the Indian writers</li> <li>• Recognize the cultural milieu of the post and the pre- independence era</li> <li>• Identify new research areas in the purview of Indian writings</li> <li>• Discover Indian sensibility in the representative works</li> <li>• Understand Dalit and Native voices in Indian English literature</li> <li>• Provide students a taste of diverse literary practices emerging in India</li> <li>• Gain cognizance of the social, economic and political perspectives of the literature produced in India</li> <li>• Develop a view of how Indian English Literature has evolved with time</li> <li>• Identify, interpret and describe the values and themes that appear in Indian English Literature</li> <li>• Imbibe the essence of Indian English Literature</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>	Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
Unit	Topic	No. of Lectures
<b>I</b>	<p><b>Concepts</b></p> <ul style="list-style-type: none"> <li>• Post-colonialism and its influence on Indian Writing in English, Indianness in Indian English Literature, Contemporary Indian English Poetry and Drama (post- independence), Experimental Poetry and Theatre.</li> </ul>	<b>15</b>
<b>II</b>	<p><b>Non-Fictional Prose</b></p> <ul style="list-style-type: none"> <li>• Sri Aurobindo: “Indian Literature and External Influence”</li> <li>• Meenakshi Mukherjee: “Nation, Novel, Language” from <i>The Perishable Empire: Essays on Indian Writings in English</i></li> <li>• J.L. Nehru: Autobiography, Chapters 44 and 47</li> </ul>	<b>15</b>
<b>III</b>	<p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• A.K. Ramanujan: * “Love Poem for a Wife”</li> </ul>	<b>15</b>

	<ul style="list-style-type: none"> <li>• R. Parthasarthy: *<i>“Exile”</i> From Homecoming</li> <li>• Sarojini Naidu: *<i>“To a Buddha Seated on a Lotus”</i></li> <li>• Shiv K Kumar: *<i>“Indian Women”</i></li> <li>• Dom Moraes: *<i>“Bells for William Wordsworth”</i></li> </ul>	
<b>IV</b>	<b>Fiction</b> <ul style="list-style-type: none"> <li>• Raja Rao: <i>Kanthapura</i></li> <li>• Arundhati Roy: <i>The God of Small Things</i></li> </ul>	<b>15</b>
<b>V</b>	<b>Short Stories</b> <ul style="list-style-type: none"> <li>• Mulk Raj Anand: <i>“Two Lady Rams”</i></li> <li>• Salman Rushdie: <i>“The Free Radio”</i></li> <li>• Anita Desai: <i>“Devoted Son”</i></li> </ul>	<b>15</b>
<b>VI</b>	<b>Drama</b> <ul style="list-style-type: none"> <li>• Vijay Tendulkar: <i>Ghasi Ram Kotwal</i></li> <li>• Girish Karnad: <i>Tale danda</i></li> </ul>	<b>15</b>
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>• Deshmane, Chetan, ed. <i>“Muses India: Essays on English-Language Writers from Mahomet to Rushdie”</i>, Jefferson, NC, and London, McFarland &amp; Co., 2013.</li> <li>• Iyengar, K. R. S., <i>“Indian Writing in English”</i>, New Delhi, Sterling, 1985.</li> <li>• Kirpal, Viney ed., <i>“The Post-Modern Indian Novel in English”</i>, Allied Publications, 1996.</li> <li>• Mehta, Kamal ed., <i>“The Twentieth Century Indian Short Story in English”</i>, New Delhi, Creative Books, 2004.</li> <li>• Naik, M. K. and Shyamala Narayan, <i>“Indian English Literature”</i>, Sahitya Akademi, 2009.</li> <li>• Narasimhaiah, C.D. ed., <i>“Makers of Indian English Literature”</i>, Delhi, Pencraft International, 2000.</li> <li>• Radhakrishnan, S., <i>“An Idealist View of Life”</i>, London, George Allen &amp; Unwin Ltd., 1929.</li> <li>• Varma, Pavan K., <i>“Becoming Indian- The Unfinished Revolution of Culture and Identity”</i>, India, Penguin, 2010.</li> <li>• Authorised editions of prescribed texts</li> </ul>		
This course can be opted as an elective by the students of following subjects: <b>Open to all</b>		
<b>Suggested Continuous Evaluation Methods:</b> Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:		
<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>	
<b>Internal Class test</b>	<b>20 Marks</b>	
<b>Course prerequisites:</b>	To study this course, a student must have passed/opted <b>English in B.A.III.</b>	
<b>Suggested Equivalent Online Courses:</b> .....		
<b>Further Suggestions:</b> <a href="https://youtu.be/sR3am7ABCXU">https://youtu.be/sR3am7ABCXU</a>		

(Texts marked with \* are for detailed study)

Programme/Class: <b>MASTER DEGREE</b>	Year: <b>Fourth</b>	Semester: <b>Seventh</b>
Max. Marks: 100		
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG705P</b>	Course Title: <b>PAPER: 5- (PPT Presentation &amp; Viva Voce)</b>	

**Suggested Continuous Evaluation Methods:**

- (i) Viva Voce will be based on the whole syllabus prescribed in this semester.
- (ii) External and Internal Experts will conduct the vice voce for 100 Marks

**Further Suggestions:**

- (i) Students will be instructed to prepare a PPT on topics assigned by the department
- (ii) Viva voce will be conducted by External and Internal Experts
- (iii) The department will assign topics to students and make them familiar with the formal norms of PPT presentation.
- (iv) Topics must be from the prescribed syllabus.
- (v) Internal and External experts will have to give reasons in case giving above 75 marks out of 100 marks

Programme/Class: <b>Bachelor Degree with Research</b>	Year: <b>Four</b>	Semester: <b>Eighth</b>
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG801T</b>	Course Title: <b>Paper-1: Literary Criticism and Theories</b>	
<p><b>Course Outcomes:</b> After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Develop an overview of the critical theories from ancient to modern times</li> <li>• Apply the critical theories to literary texts</li> <li>• Recognize the relevance of the theories in the social context</li> <li>• Mobilize various theoretical parameters in the analysis of literary and cultural texts</li> <li>• Acquaint themselves with the dominant trends in literary criticism</li> <li>• Understand the theories of principal literary critics and theoreticians</li> <li>• Acquire a knowledge of the key concepts and terms used in contemporary literary theory</li> <li>• Familiarize the learners with the trends and cross-disciplinary nature of literary theories</li> <li>• Analyse literary writings, based on ever evolving traditions of criticism</li> <li>• Cultivate an understanding of major critical approaches and apply them to primary literary works</li> <li>• Explore the concepts of history, culture, nationalism, gender and race in the context of postcolonial literature and theories</li> <li>• Distinguish between different schools of criticism and their impact on literature</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>	Min. Pass Marks: <b>.....</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
Unit	Topic	No. of Lectures
<b>I</b>	<p><b>Literary Trends, Terms and Concepts</b></p> <p>Russian Formalism Structuralism Deconstruction New Historicism Reader Response theory Feminism and antifeminism: Equality &amp; Equity Postcolonialism Psychoanalysis</p>	<b>15</b>
<b>II</b>	<p><b>Classical Theories</b></p> <ul style="list-style-type: none"> <li>• Aristotle: <i>Poetics</i> – Theory of Tragedy</li> <li>• Longinus: “The True Sublime” Part III from <i>On the Sublime</i></li> <li>• Indian Aesthetics: The Theories of Rasa, Vakrokti, Dhvani, Auchitya; the concepts of Riti, Guna, Alamkara</li> </ul>	<b>10</b>

<b>III</b>	<b>Neoclassical, Romantic, Victorian, New Criticism</b> <ul style="list-style-type: none"> <li>• Dr Samuel Johnson: “Preface to Shakespeare”</li> <li>• William Wordsworth: “Preface to the Lyrical Ballads”</li> <li>• T.S. Eliot: “Tradition and the Individual Talent”</li> <li>• I.A. Richards: ‘Four Kinds of Meanings’</li> </ul>	<b>15</b>
<b>IV</b>	<b>Feminism, Post-Modernism and Post-Colonialism</b> <ul style="list-style-type: none"> <li>• Gayatri Spivak: “Feminism and Critical Theory”</li> <li>• Jean Baudrillard: “Simulacra and Simulation”</li> <li>• Edward Said: “Introduction” from Orientalism</li> </ul>	<b>10</b>
<b>V</b>	<b>Reader-Response Theory and Deconstruction</b> <ul style="list-style-type: none"> <li>• Roland Barthes: “The Death of the Author” from <i>Image, Music, Text</i></li> <li>• Jacques Derrida: “Structure, Sign &amp; Play in the Discourse of Human Sciences” from <i>Writing and Difference</i></li> </ul>	<b>10</b>
<b>VI</b>	<b>Phenomenology, Psychoanalysis, and New Historicism</b> <ul style="list-style-type: none"> <li>• Wolfgang Iser: “Reading Process: A Phenomenological Approach” From <i>Modern Criticism and Theory: A Reader</i></li> <li>• Jacques Lacan: “The Mirror Stage as Formative of the I as revealed in the Psychoanalytic Experience”</li> <li>• Stephen Greenblatt: “Resonance and Wonder” From <i>Learning to Curse</i></li> </ul>	<b>15</b>
<b>VII</b>	<b>Contemporary Critics and their contributions</b> <ul style="list-style-type: none"> <li>(i) Jacques Derrida</li> <li>(ii) Michael Foucault</li> <li>(iii) Sigmund Freud</li> <li>(iv) Judia Kristeva</li> <li>(v) Nietzsche</li> <li>(vi) F.R. Lewis</li> <li>(vii) M.M Bakhtin</li> <li>(viii) T. S Eliot</li> </ul>	<b>15</b>
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>• Bertens, Hans, “Literary Theory: The Basics”, Routledge, 2013.</li> <li>• Barthes, Roland, “The Death of the Author”, <i>Image, Music, Text</i>, London, Flamingo, 1977.</li> <li>• Daiches, David, “Critical Approaches to Literature”, London, Orient Blackswan, 1984.</li> <li>• Devy, G.N., ed. “Indian Literary Criticism: Theory and Interpretation”, Hyderabad, Orient Longman, 2002.</li> <li>• Eagleton, T., “Literary Theory: An Introduction”, Blackwell, Oxford, 1983</li> <li>• Enright, D.J. and Chickera, Ernst de., ed., “English Critical Texts”, Delhi, Oxford University Press, 1962.</li> <li>• Glotfelty, Cheryl and Harold Fromm ed., “The Ecocriticism Reader: Landmarks in Literary Ecology”, Athens, The University of Georgia Press, 1996.</li> <li>• Habib, M. A. R., “A History of Literary Criticism: From Plato to the Present”, London, Blackwell, 2005.</li> </ul>		

- House, Humphrey, “Aristotle’s Poetics”, Ludhiana, Kalyani Publishers, 1970.
- Lentriccia, Frank, “After the New Criticism”, Chicago, Chicago UP, 1980.
- Lodge, David, ed., “Twentieth Century Literary Criticism”, London, Longman, 1972.
- Raghavan V. and Nagendra ed., “An Introduction to Indian Poetics”, Madras, MacMillan, 1970.
- William Wordsworth, Samuel Taylor Coleridge, Michael Schmidt. “Lyrical Ballads”, Penguin, 2006.
- Authorised editions of prescribed texts

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

**Project/Assignment & Attendance/  
Overall Performance**

**5 Marks + 5 Marks = 10 Marks**

**Internal Class test**

**20 Marks**

**Course prerequisites:**

To study this course, a student must have passed/opted **English in B.A.III.**

**Suggested Equivalent Online Courses:**

**Further Suggestions:**

.....

(Texts marked with \* are for detailed study)

Programme/Class: <b>Bachelor Degree with Research</b>	Year: <b>Four</b>	Semester: <b>Eighth</b>
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG802T</b>	Course Title: <b>Paper-2: Colonial and Post-Colonial Literature</b>	
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Recognize issues, themes and debates in writings from the formerly colonized countries through a study of range of postcolonial literature</li> <li>• Recognize the difference in colonial and post- colonial sensibilities</li> <li>• Examine influence of western culture on non -western societies</li> <li>• Develop an understanding of the postcolonial literature in their historical and cultural context</li> <li>• Identify key questions, authors and literary forms in colonial and postcolonial literature</li> <li>• Situate literary texts in their larger cultural contexts</li> <li>• Evaluate arguments related to postcolonial literary texts</li> <li>• Analyse post-colonial elements in literary texts to distinguish between different postcolonial perspectives</li> <li>• Understand and evaluate the key debates in postcolonial theory</li> <li>• Explore the artistic, psychological, and political impact of colonization through a study of range of literary and theoretical texts</li> <li>• Question how does a text reveal about the problematics of post-colonial identity</li> <li>• Learn how a text reveals about the politics and/or psychology of anti-colonialist resistance</li> <li>• Understand complex theoretical terms and concepts that characterize postcolonial studies</li> <li>• Comprehend resistance and representation in the discourses reflected in colonial and postcolonial writings</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>	Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures</b>
<b>I</b>	<p><b>Concepts</b></p> <ul style="list-style-type: none"> <li>• Colonialism</li> <li>• De-colonization, Globalization and Literature</li> <li>• Writing for the New World Audience</li> <li>• Region, Race, and Gender</li> <li>• Postcolonial Literatures and Questions of Form</li> </ul>	<b>15</b>
<b>II</b>	<p><b>Prose</b></p> <ul style="list-style-type: none"> <li>• Homi K. Bhabha: “The Other Question”</li> <li>• Ngũgĩ wa Thiong’o: “Decolonizing the Mind”</li> <li>• Chandra Talpade Mohanty: “Under Western Eyes”</li> </ul>	<b>15</b>
<b>III</b>	<p><b>Poetry</b></p> <ul style="list-style-type: none"> <li>• A.D. Hope: *<i>“The Death of the Bird”</i></li> <li>• Yasmine Gooneratne: *<i>“This Language, This Woman”</i></li> </ul>	<b>15</b>

	<ul style="list-style-type: none"> <li>• Derek Walcott: *<i>“A Far Cry from Africa”</i></li> <li>• Arun Kolatkar: *<i>“Heart of Ruin”</i> from <i>“Jejuri”</i></li> <li>• Margaret Atwood – *<i>“Notes Towards a Poem That Can Never be Written”</i></li> <li>• Meena Alexander: * <i>“Migrant Memory”</i></li> </ul>	
IV	<b>Short Stories and Novella</b> <ul style="list-style-type: none"> <li>• Grace Ogot: ‘The Green Leaves’</li> <li>• Bessie Head: ‘The Collector of Treasures’</li> <li>• Ismat Chughtai: ‘Marigold’</li> <li>• Ama Ata Aidoo: ‘The Girl who Can’</li> </ul>	15
V	<b>Fiction</b> <ul style="list-style-type: none"> <li>• Mahasweta Devi: <i>Draupadi</i></li> <li>• Bapsi Sidhwa: <i>Cracking India</i> or <i>The Ice-Candy Man</i></li> <li>• Kiran Desai: <i>The Inheritance of Loss</i></li> </ul>	15
VI	<b>Drama</b> <ul style="list-style-type: none"> <li>• Uma Parameswaran: *<i>Sons Must Die</i></li> <li>• David Williamson: <i>Emerald City</i></li> </ul>	15
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>• Ahmad, Aijaz, <i>“In Theory: Classes, Nations, Literatures”</i>, New Delhi, OUP, 1992.</li> <li>• Ashcroft, B.et al., <i>“Post-Colonial Studies Reader”</i>, London, Routledge, 1995.</li> <li>• Ashcroft, B.et al., <i>“Post-Colonial the Key Concepts”</i>, London/New York, 2006.</li> <li>• Ashcroft, Bill, Gareth Griffiths and Helen Tiffin, <i>“The Empire Writes Back: Theory and Practice in Postcolonial Literature”</i>, London and New York, Routledge.</li> <li>• Childs, Peter and Patrick Williams, <i>“An Introduction to Post colonial Theory”</i>, Hemel Hempstead, 1997.</li> <li>• Loomba, Ania, <i>“Colonialism/ Postcolonialism”</i>, 2nd ed. London and New York, Routledge, 2005.</li> <li>• Ngugi wa Thiong’o, <i>“Decolonising the Mind”</i>, London, James Curry, 1986.</li> <li>• Said, Edward, <i>“Orientalism”</i>, Routledge, London, 1978.</li> <li>• Authorised editions of prescribed texts</li> </ul>		
This course can be opted as an elective by the students of following subjects: <b>Open to all</b>		
<b>Suggested Continuous Evaluation Methods:</b> Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:		
<b>Project/Assignment &amp; Attendance/ Overall Performance</b>		<b>5 Marks + 5 Marks = 10 Marks</b>
<b>Internal Class test</b>		<b>20 Marks</b>
<b>Course prerequisites:</b>		To study this course, a student must have passed/opted <b>English in B.A.III.</b>
<b>Suggested Equivalent Online Courses:</b> <a href="https://ocw.mit.edu/courses/linguistics-and-philosophy/24-912-black-matters-introduction-to-black-studies-spring-2017/">https://ocw.mit.edu/courses/linguistics-and-philosophy/24-912-black-matters-introduction-to-black-studies-spring-2017/</a>		
<b>Further Suggestions:</b> <a href="https://youtu.be/Fgwa4uOZG2s">https://youtu.be/Fgwa4uOZG2s</a> <a href="https://youtu.be/r2GGTm3SJqI">https://youtu.be/r2GGTm3SJqI</a>		

(Texts marked with \* are for detailed study)

Programme/Class: <b>Bachelor Degree with Research</b>		Year: <b>Four</b>	Semester: <b>Eighth</b>
Subject: <b>ENGLISH</b>			
Course Code: - <b>ENG803AT</b>		Course Title: <b>Paper-3 (A): Translation and Folk Literature</b>	
<b>Course Outcomes:</b> After completing this course, the students will be able to: <ul style="list-style-type: none"> <li>• Recognize the importance and benefits of translation</li> <li>• Comprehend the nature and scope of translation and the concept of equivalence in translation</li> <li>• Develop understanding of different theories of translation</li> <li>• Analyse various problems in the process of translation</li> <li>• Undertake translation of literary texts with greater conviction</li> <li>• Relate folk tales, fairy tales, folk music, folk dance, folk theatre with literature</li> <li>• Understand the different ways through which literary narratives are drawn from traditions of the oral mythic folk and the form of life-narrative</li> <li>• Comprehend folklore studies from a linguistic and cultural perspective</li> <li>• Realize the vibrancy of oral literatures in India and the increasing focus on tribal traditions</li> <li>• Understand why ethnic studies makes this an important area of contemporary engagement</li> <li>• Experience the transformation of folklores and legends into animated narratives, replication in video games and urban legends constructed via films and media</li> </ul>			
Credits: <b>05</b>		Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>		Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>			
Unit	Topic	No. of Lectures	
<b>I</b>	<b>Concepts</b> <ul style="list-style-type: none"> <li>• The Aesthetics of Translation</li> <li>• Linguistic Regions and Languages</li> <li>• Types and Process of Translation</li> <li>• Importance of Translation</li> <li>• Fields of Translation</li> <li>• Principle of Equivalence</li> </ul>	<b>15</b>	
<b>II</b>	<b>Different Types / Modes of Translation</b> <ul style="list-style-type: none"> <li>• Semantic / Literal translation</li> <li>• Free / sense/ literary translation</li> <li>• Functional / communicative translation</li> <li>• Technical / Official</li> <li>• Transcreation</li> <li>• Audio-visual translation</li> </ul>	<b>15</b>	
<b>III</b>	<b>Translation Theories</b> <ul style="list-style-type: none"> <li>• Ganesh N. Devy: “Translation and Literary History: An Indian View”</li> <li>• Roman Jakobson: “The Nature of Linguistic Meaning and Equivalence”</li> <li>• Eugene Nida: “Principles of Correspondence”</li> </ul>	<b>15</b>	

<b>IV</b>	<b>Problems in Translation</b> <ul style="list-style-type: none"> <li>• Problem of Loss and Gain</li> <li>• Problem of Untranslatability</li> <li>• Limits of Translation</li> </ul>	<b>15</b>
<b>V</b>	<b>Introduction to Folklore</b> <ul style="list-style-type: none"> <li>• Definition, meaning and scope of folklore</li> <li>• Common Ground of both Folklore and Literature; Key Areas of Differences between Folklore and Literature; Folk Language as a Repository of Culture; Adaptation and Interpretation of Folk Literature in Modern Times</li> <li>• Theoretical Approaches to Folklore</li> <li>• Folklore and Literature in the postcolonial and postmodernist context</li> </ul>	<b>15</b>
<b>VI</b>	<b>Folk Literature: Sources, Characteristics, Classifications</b> <ul style="list-style-type: none"> <li>• Folk Narrative Poems and Folk Songs</li> <li>• Myths, Legends and Fairy Tales</li> <li>• Indian Folklore: Forms and Themes</li> <li>• ‘Brother’s Day’ and ‘Bopoluchi’ from <i>Folktales from India</i> by A.K. Ramanujan</li> </ul>	<b>15</b>

**Suggested Readings:**

- Catford, J.C., “A Linguistic Theory of Translation”, OUP, London, 1965.
- Devy, N. Ganesh, “Translation Theory: an Indian Perspective”, “Post-Colonial Translation” ed. Susan Bassnett, Harish Trivedi, London, Routledge, 1998.
- Gargesh, R. & Goswami, K. K. (Eds), “Translation and Interpreting”, New Delhi, Orient Longman Private Limited, 2007..
- Handoo, Jawaharlal, “Folklore in Modern India”, Mysore, CIIL Press, 1998.
- Hatim, Basil and Jeremy Munday, “Translation: An Advanced Resource Book”, New York, Routledge, 2009.
- Jan de Vies, “Theories concerning Nature Myths”, in Alan Dundes, “Sacred Narrative: Readings in the Theory of Myth”, University of California Press, 1984.
- Mukherjee, Sujit, “Translation as Discovery and Other Essays on Indian English Literature”, Orient BlackSwan, 1994.
- Venuti, Lawrence ed., “The Translation Studies Reader”, London and New York, Routledge, 2000.
- Sallis, John, “On Translation”, Bloomington, Indiana University Press, 2002.
- Authorised editions of prescribed texts

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
<b>Course prerequisites:</b>	To study this course, a student must have passed/opted <b>English in B.A.III.</b>
<b>Suggested Equivalent Online Courses:</b>	

(Texts marked with \* are for detailed study)

Programme/Class: <b>Bachelor Degree with Research</b>		Year: <b>Four</b>	Semester: <b>Eighth</b>
Subject: <b>ENGLISH</b>			
Course Code: - <b>ENG80BT</b>		Course Title: <b>Paper-3 (B): Literature and Environment</b>	
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Develop a conscious and eco-friendly relationship with nature</li> <li>• Trace the intertwined relationship between nature and literature since the inception of Literature</li> <li>• Learn how nature has served as an inspiration to literary artists since ages</li> <li>• Gain sensitivity towards the ecological emergencies that the world faces through literary representations</li> <li>• Understand the crucial role of literature in addressing and comprehending environmental issues</li> <li>• Interpret key literary and critical terms associated with the concept of eco-criticism and ecological representations in literature</li> <li>• Relate the nuances and co-relation between gender and environment through study of literary texts</li> <li>• Primarily focus on environmental concerns through the readings of seminal literary texts</li> <li>• Understand and grow ecologically sensitive through the close study of documentaries and films on the subject of environment</li> <li>• Gauge human existence in the context of ecology</li> <li>• Comprehend the interrelation between, life/nature and literature</li> <li>• Realize the role of ecology in the survival of humanity</li> </ul>			
Credits: <b>05</b>		Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>		Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>			
Unit	Topic		No. of Lectures
<b>I</b>	<p><b>A) Introduction to Ecocriticism: Historical Background</b></p> <ul style="list-style-type: none"> <li>• Environmental crisis and the Literary studies</li> <li>• Anthropocentrism</li> <li>• Paganism</li> <li>• Humanism and Animism</li> </ul> <p><b>B) Definition, Scope and Importance of Ecocriticism</b></p> <ul style="list-style-type: none"> <li>• Eco poetics/ Pastoral Writing/ Wilderness Writing/ Eco fiction</li> <li>• Ecofeminism</li> <li>• Oikos and Oikopoetics</li> <li>• Tinai regions- and concepts.</li> </ul>		<b>15</b>
<b>II</b>	<p><b>Selections</b></p> <ul style="list-style-type: none"> <li>• Rachel Carson: “A Fable for Tomorrow’ Chapter 1 from <i>The Silent Spring</i></li> <li>• Jonathan Bate: “The State of Nature” Chapter 2 from <i>The Song of the Earth</i></li> </ul>		<b>15</b>

	<ul style="list-style-type: none"> <li>Lawrence Buell: “Modernism the claims of the Natural World: Faulkner and Leopold” Chapter 5 from <i>Writing for an Endangered World</i></li> </ul>	
III	<b>Approach/Essays</b> <ul style="list-style-type: none"> <li>Henry David Thoreau: “Solitude” from <i>Walden</i></li> <li>Lynn White Jr.: “The Historical Roots of Our Ecological Crisis”</li> <li>Carolyn Merchant: “Nature as Female” Chapter 1 from <i>The Death of Nature: Women, Ecology and the Scientific Revolution</i></li> </ul>	15
IV	<b>Poetry</b> <ul style="list-style-type: none"> <li>D.H. Lawrence: * “Snake”</li> <li>Dylan Thomas: * “The force that through the green fuse drives the flower”</li> <li>Judith Wright: * “Dust”</li> <li>Gieve Patel: * “On Killing a Tree”</li> </ul>	15
V	<b>Fiction</b> <ul style="list-style-type: none"> <li>Upton Sinclair: <i>The Jungle</i></li> <li>Toni Morrison: <i>Sula</i></li> </ul>	15

**Suggested Readings:**

- Arnold, David and Ramachandra Guha, ed. “Nature, Culture and Imperialism: Essays on the Environmental History of South Asia”, New Delhi, Oxford, UPM, 2001.
- Bate Jonathan, “Romantic Ecology”, London, Routledge, 1991.
- Buell, Lawrence, “The Environmental Imagination”, Cambridge, Harvard University Press, 1995.
- Carson, Rachel, “The Silent Spring”, Houghton Mifflin (Trade), USA, 2003.
- Garrard, Greg, “Ecocriticism”, London, Routledge, 2004.
- Glotfelty, Cheryl and Fromm, Harold ed., “The Ecocriticism Reader”, Athens, University of Georgia Press, 1996.
- Merchant, Carolyn, “The Death of Nature: Women, Ecology and the Scientific Revolution”, USA, Harper One, 1990.
- Selvamony, Nirmal, Nirmaldasan and Rayson K. Alex, “Essays in Ecocriticism”, New Delhi, Sarup and Sons and OSLE-India, 2008.
- Shiva, Vandana and Mies, Maria, “Ecofeminism”, Halifax, Fernwood Publications, 1993.
- Thoreau, H.D., “Walden”, Lightning Source Inc., 2014.
- [www.greenschool.org](http://www.greenschool.org)
- Authorised editions of prescribed texts

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
<b>Course prerequisites:</b>	To study this course, a student must have passed/opted <b>English in B.A.III.</b>
<b>Suggested Equivalent Online Courses:</b>	
<b>Further Suggestions</b>	

(Texts marked with \* are for detailed study)

Programme/Class: <b>Bachelor Degree with Research</b>	Year: <b>Four</b>	Semester: <b>Eighth</b>
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG804T</b>	Course Title: <b>Paper-4: Research Methodology</b>	
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Understand the concept of ‘research’ and the procedures involved in research</li> <li>• Gain knowledge on the fundamental aspects of research</li> <li>• Recognize the conventions of research papers and learn textual, editorial and bibliographical skills</li> <li>• Develop skills of dissertation/Project writing</li> <li>• Identify a core research area and specify corresponding research problem</li> <li>• Differentiate between various types of research methods such as quantitative and qualitative research</li> <li>• Develop an insight into different literary approaches in the field of research</li> <li>• Equip themselves with various methods, tools and techniques mandatory to the research process</li> <li>• Identify various styles of referencing and citations</li> <li>• Develop an awareness towards available primary and secondary resources</li> <li>• Develop a consciousness towards intellectual property rights and plagiarism</li> <li>• Design a research proposal</li> <li>• Review core research methods such as interviews at the same time learn about research ethics</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>	Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
Unit	Topic	No. of Lectures
<b>I</b>	<p><b>Meaning and Nature of Research</b></p> <ul style="list-style-type: none"> <li>• What is research?</li> <li>• Objectives of Research</li> <li>• The fundamentals of Research</li> <li>• Characteristics of Research</li> <li>• Types of research</li> <li>• Qualities of a Good Researcher</li> </ul>	<b>15</b>
<b>II</b>	<p><b>Literary Research: Essays</b></p> <ul style="list-style-type: none"> <li>• Catherine Belsey: “Textual Analysis as a Research Method” by</li> <li>• David Johnson: “Literary Research and Interdisciplinarity”</li> </ul>	<b>15</b>
<b>III</b>	<p><b>Literary Approaches</b></p> <ul style="list-style-type: none"> <li>• Formalist</li> <li>• Comparative</li> <li>• Psychological</li> <li>• Feminist</li> </ul>	<b>15</b>

	<ul style="list-style-type: none"> <li>• Historicist</li> <li>• New Historicist</li> </ul>	
IV	<p><b>Methods, Techniques, Materials and Tools of Research</b></p> <ul style="list-style-type: none"> <li>• Research Methods vs. Research Methodology</li> <li>• Types of methods: Statistical, Sampling, Applied, Case study, Survey, Interpretative, Experimentation, Interviews, Questionnaire etc.</li> <li>• Primary and Secondary sources: Books, Anthologies, Biographies, Thesauruses, Encyclopaedia, Conference proceedings, Unpublished theses, Newspaper articles, Journals, e-journals, Monographs, Translations, Web references, Library catalogues, Literature Resource Centre, Govt. publications, Special libraries, Advanced study centres, Virtual libraries, Web search engines, CDs, DVDs etc.</li> </ul>	15
V	<p><b>Steps of Research</b></p> <ul style="list-style-type: none"> <li>• Formulating the Research Problem</li> <li>• Defining aims and objectives</li> <li>• Deciding the Scope and Limitations</li> <li>• Developing Hypothesis</li> <li>• Extensive Literature Review</li> <li>• Preparing research Proposal</li> <li>• Data Collection</li> <li>• Analysis/interpretation of Data</li> <li>• Preparing Chapter wise Design</li> </ul>	15
VI	<p><b>(A) Norms and Conventions</b></p> <ul style="list-style-type: none"> <li>• Quotations and Acknowledging the Sources</li> <li>• Footnotes and Endnotes, Citation</li> <li>• Types of style Manuals – Chicago, MHRA, MLA, IPA (Latest Edition)</li> <li>• Arranging bibliography and webliography</li> <li>• Ethics in Research and Plagiarism</li> </ul> <p><b>(B) Writing a Short Research Paper</b></p>	15
<p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Adam, Sir John, “Research Methodology: Methods and Techniques”, New Delhi, New Age International, 2004.</li> <li>• Allison, B., “The Students Guide to Preparing Dissertations and Theses”, London, Kogan Page, 1997.</li> <li>• Delia Da Sousa Correa and Owens, W.R. ed., “The Handbook of Literary Research”, Routledge, 2009.</li> <li>• Gibaldi, Joseph, “MLA Handbook for Writers of Research Papers”, 7th ed. New York, MLA Publications, 2004.</li> <li>• Griffin, Gabriel, “Research Methods for English Studies”, India, Rawat Books, 2016.</li> <li>• Gupta, R.K., “American Literature Fundamentals of Research”, ASRC, Hyderabad, 1971.</li> <li>• Kothari, C. R., “Research Methodology- Methods and Techniques”, New Delhi, New Age International, 2004.</li> <li>• “MLA Handbook for Writers of Research Papers”, Eighth Edition, New York, 2016.</li> </ul>		

- Satarkar, S.V., “Intellectual Property Rights and Copyright”, New Delhi, Ess Ess Publications, 2000.
- Authorised editions of prescribed texts

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

**Project/Assignment & Attendance/  
Overall Performance**

**5 Marks + 5 Marks = 10 Marks**

**Internal Class test**

**20 Marks**

**Course prerequisites:**

To study this course, a student must have passed/opted **English in B.A.III.**

**Suggested Equivalent Online Courses:**

[https://onlinecourses.swyam2.ac.in/cec21\\_ge16/preview](https://onlinecourses.swyam2.ac.in/cec21_ge16/preview)

**Further Suggestions:**

.....

(Texts marked with \* are for detailed study)

Programme/Class: <b>MASTER DEGREE</b>	Year: <b>Fourth</b>	Semester: <b>Eighth</b>
Max. Marks: 100		
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG805P</b>	Course Title: <b>PAPER: 5-</b> (Project & Viva Voce) Students will be instructed to prepare a project in 3000-4000 words and a viva voce will be scheduled for the same.	

**Suggested Continuous Evaluation Methods:**

- (iii) Viva Voce and Project will be based on the whole syllabus prescribed in this semester.
- (iv) External and Internal Experts will conduct the viva voce for 100 Marks

**Further Suggestions:**

- \* The concerned teachers will assign topics to students and make them familiar with the formal norms of writing a good project.
- \* Topics must be from the prescribed syllabus.
- \* Project will be written on A4 white pages and submitted with spiral binding.
- \* Typed and printed projects will NOT be considered.
- \* Before viva voce students will have to get their projects signed by the assigned teacher otherwise it will NOT be deemed suitable for presentation before the experts in viva voce.

**Programme Outcomes:**

The programme aims to:

- Sensitize students to the aesthetic, cultural and social aspects of literature
- Engage students in high-level study of literature and cultivate their abilities in advanced interpretation, innovation, and writing
- Produce awareness and sensitizing the students to the pertinent issues of culture, society, environment, gender and disability, social relegation and other issues of human dignity
- Develop an insight regarding the idea of world literature
- Extend the core and applied knowledge of English Studies across the globe with special emphasis on various genres
- Generate critical thinking and humanitarian values to formulate creative synthesis of texts, society, and culture
- Make the student understand and assess various mainstream and subaltern cultures and appreciate them
- Acquaint the students with different theoretical and practical aspects and components of linguistics and stylistics
- Familiarize students with the standards equipped for clarifying the specific decisions made by individual and gatherings of people in their utilization of language
- Develop the ability to analyse and interpret human discourse, thought and expression
- Sensitize the students towards the voices of the marginalized and the oppressed so that they can empathize with them and work for their cause
- Gain an access to historical and emergent traditions of literature, culture and thought.
- Enlighten the students through basic understanding of cultural discourse that, how language mediates through literary texts
- Examine and critically analyse issues and notions of gender and patterns of gender roles
- Identify how gendered practices influence and shape knowledge production and human discourses
- Explore the creative dynamics between writing and performance on the stage, on the screen and in a text
- Introduce the learners to a wide range of film nuances and theatrical practices around the world
- Familiarize them with the ways of reading a film text by engaging with the unique nature of the language of cinema as an art form, and its potential for cross-cultural dialogue among civilizations.
- Develop an understanding of various performing arts as tools of cultural intervention
- Examine performance as a means of creative expression, a mode of critical inquiry, and an avenue for public engagement

**Programme Specific Outcomes:**

The learners shall be able to:

- Inculcate a rhetorical approach to the literary study of American texts and also the issues of American dream, race, ethnicity, multiculturalism, realism and beliefs about American cultural history.
- Develop insights pertinent to the issues of South East Asian countries by studying the literature of SAARC nations
- Understand the relation between linguistics and stylistics
- Apply the basic concepts in stylistics to literary texts
- Familiarize themselves with the fundamental concepts and principles in Discourse analysis and Pragmatics

- Identify how identities are constructed through the use of discourse
- Demonstrate how the basic concepts in Discourse and Pragmatics are applied in the stylistic analysis of literary texts
- Read the primary canonical and apocryphal texts describing various gender-based issues and examine their depiction in literature over the years
- Study seminal texts pertaining to issues of gender
- Study literary texts that prioritise issues of gender, both in India and the West
- Comprehend and contextualise contemporary films adapted from literature
- Contextualize and judge contemporary literature or film in along continuum to describe literature or film in terms of major periods, practices, and/or genres
- Realise how literature, cinema and theatre acts as a mirror to the past, cultural, political, social, economic and historical
- Learn the fundamental concepts, terms and theories in the field of Performance Studies
- Comprehend the major issues, methodologies, and paradigms of performance studies
- Understand various conventions of theatrical performances

Programme/Class: <b>MASTER DEGREE</b>	Year: <b>FIFTH</b>	Semester: <b>9</b>
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG901T</b>	Course Title: <b>PAPER 1: AMERICAN LITERATURE</b>	
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Gain a critical understanding of the socio-historical and cultural ethos reflected in American literature from the beginning of the Seventeenth century to the end of the Twentieth century through different literary texts</li> <li>• Understand the socio-cultural relevance of various American Authors and texts</li> <li>• Acquire critical insights into different genres of American literature through representative samples from the leading authors of the day</li> <li>• Understand the American style of writing and ideologies like Transcendentalism, corruption, pride, power and obsession along with spiritualism and Christian values</li> <li>• Independently explore other leading authors and texts from the United States and respond critically to the multiple nuances present in them and evaluate their literary value and contemporary relevance</li> <li>• Recognize the cosmopolitan liberal spirit of the literature of the new post- depression America.</li> <li>• Comprehend the implications and reverberations of the American freedom struggle through the prescribed texts</li> <li>• Appreciate the literature that embodied the ascendant American Dream and Destiny in the post second world-war period and also the narrative of the rupture of this grand vision and the attendant disillusionment and loss.</li> <li>• Understand the rise of existential, experimental and postmodern forms of writing that constitute the most significant achievement of contemporary American Literature.</li> <li>• Appraise the idea of multiculturalism in America</li> <li>• Use this knowledge to extend scope for research ideas</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>	Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0</b> .		
❖ <b>Note:-</b> In Sem III the student may opt. from own stream (Arts Faculty- different subject/department)		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures</b>
<b>I</b>	<p><b>SOCIO-POLITICAL AND LITERARY BACKGROUND</b></p> <ul style="list-style-type: none"> <li>• The Colonial Period (1607–1775)</li> <li>• The Revolutionary Period (1765–1790)</li> <li>• The Early National Period (1775–1828)</li> <li>• The American Renaissance (1828–1865)</li> <li>• The Realistic Period (1865–1900)</li> <li>• The Naturalist Period (1900–1914)</li> <li>• The Modern Period (1914–1939)</li> <li>• The Contemporary Period (1939–Present)</li> </ul>	<b>18</b>

<b>II</b>	<p><b>PROSE</b></p> <ul style="list-style-type: none"> <li>● Ralph Waldo Emerson: “Self Reliance”</li> <li>● Sojourner Truth: * “Ain’t I A Woman?” (Speech in the Women’s Rights Convention in Akron, Ohio, 1851)</li> <li>● Arthur Miller: * “Tragedy and the Common Man”</li> <li>● Martin Luther King Jr.: * “I Have a Dream” (Speech, 1963)</li> </ul>	<b>18</b>
<b>III</b>	<p><b>POETRY</b></p> <ul style="list-style-type: none"> <li>● Emily Dickinson: * “Success is counted sweetest”</li> <li>● Walt Whitman: * “When Lilacs Last in the Dooryard Bloom’d”</li> <li>● Robert Frost: * “Birches”</li> <li>● Wallace Stevens: * “The Snow Man”</li> <li>● Sylvia Plath: * “Daddy”</li> </ul>	<b>18</b>
<b>IV</b>	<p><b>DRAMA</b></p> <ul style="list-style-type: none"> <li>● Eugene O’Neill:                 *<i>Hairy Ape</i></li> <li>● Edward Albee:                 *<i>The Zoo Story</i> (One Act Play)</li> <li>● Arthur Miller:                 <i>Death of A Salesman</i></li> </ul>	<b>18</b>
<b>V</b>	<p><b>SHORT STORY/FICTION</b></p> <ul style="list-style-type: none"> <li>● Edgar Allan Poe: <i>The Purloined Letter</i></li> <li>● Herman Melville: <i>Moby Dick</i></li> <li>● Doris Lessing: <i>The Golden Notebook</i></li> </ul>	<b>18</b>

**Suggested Readings:**

- Ralph Waldo Emerson, ‘Self Reliance’, in *The Selected Writings of Ralph Waldo Emerson*, ed. by Brooks Atkinson (New York: The Modern Library, 1964)
- Barrish, P., “American Literary Realism: Critical Theory and Intellectual Prestige, 1880- 1995”. Oxford University Press, Cambridge, 2001.
- Chase, R., “The American Novel and Its Tradition”, Doubleday Anchor, New York, 1957.
- Chenetier, M., “Critical Angles: European Views of Contemporary American Literature”, Southern Illinois University Press, 1986.
- Dutta, N., “American Literature”, Orient BlackSwan, Hyderabad, 2016.
- Helbling, M., “The Harlem Renaissance: The One and the Many”, Greenwood Press, Westport, 1999.
- Howard, J., “Form and History in American Naturalism”, University of North Carolina Press, Chapel Hill, 1985.
- Oliver, E.S., ed., “An Anthology: American Literature, 1890-1965”, Eurasia Publishing House (Pvt) Ltd., New Delhi, 2001.
- Pattee, F. L., “The Development of the American Short Story”, Harper, New York, 1966.
- Ramanan, M., ed., “Four Centuries of American Literature”, Macmillan India Ltd., Chennai, 1996.
- Warren, J. W., ed., “The (Other) American Tradition: Nineteenth-Century Women Writers”, Rutgers University Press, New Brunswick, NJ, 1993.
- Winter, Molly Crumpton, *American Narratives: Multiethnic Writing in the Age of Realism*, Baton Rouge, LA: Louisiana State UP, 2007.
- Wyatt, D., “Secret Histories: Reading Twentieth Century American Literature”, Johns Hopkins University Press, 2010.
- Authorised editions of the prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
Course prerequisites:	To study this course, a student must have passed/opted <b>English in B.A.III.</b>
Suggested equivalent online courses:	
Further Suggestions: .....	

**(Texts marked with \* are for detailed study)**

Programme/Class: <b>Bachelor Degree with Research</b>		Year: <b>FIFTH</b>	Semester: <b>Nineth</b>
Subject: <b>ENGLISH</b>			
Course Code: - <b>ENG902T</b>		Course Title: <b>Paper-2: Linguistics and ELT</b>	
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Extend their knowledge of the origin, development and use of language</li> <li>• Discover the relationship between language and culture</li> <li>• Develop the art of deducing the spellings from the pronunciation/ sound of the word</li> <li>• Use the correct pronunciations of the words</li> <li>• Identify the differences in language, dialects and other varieties of languages</li> <li>• Have an understanding of uniqueness and functions of human language</li> <li>• Acquire in-depth knowledge of the mechanism involved in the production, transmission and reception of speech sounds</li> <li>• Develop understanding about the structure of morphological system and morphological process in language</li> <li>• Get acquainted with different theoretical aspects of language acquisition / learning</li> <li>• Get a theoretical grounding in the field of Sociolinguistics</li> <li>• Identify the barriers in the teaching English as the second language</li> <li>• Illustrate the various methods of teaching English and recognize the advantages and disadvantages of each</li> <li>• Apply appropriate tools and techniques for teaching English in India</li> <li>• Evaluate the development of English/ English studies in India</li> <li>• Familiarize with the process of generating learning material</li> <li>• Understand the fundamental concepts of curriculum design, testing and evaluation</li> <li>• Design language courses and test formats</li> <li>• Recognize different approaches and methods and able to use various techniques of teaching English Language</li> </ul>			
Credits: <b>05</b>		Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>		Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>			
<b>Unit</b>	<b>Topic</b>		<b>No. of Lectures</b>
<b>I</b>	<b>General Linguistics</b> <ul style="list-style-type: none"> <li>• What is Language/ Origin and Development of Human Language</li> <li>• Properties/ Characteristics of Human Language</li> <li>• Linguistics as a Science</li> <li>• Models of Linguistic Analysis</li> <li>• Language and Communication</li> </ul>		<b>15</b>
<b>II</b>	<b>Phonology and Morphology</b> <ul style="list-style-type: none"> <li>• Phoneme</li> <li>• Classification of English Speech Sounds</li> <li>• Place and Manner of Articulation</li> <li>• Transcription</li> <li>• Syllable</li> <li>• Morpheme</li> <li>• Word &amp; Word Classes</li> </ul>		<b>15</b>

	<ul style="list-style-type: none"> <li>• Inflection</li> <li>• Derivation</li> <li>• Compounding</li> </ul>	
III	<b>Syntax and Semantics</b> <ul style="list-style-type: none"> <li>• Categories and Constituents</li> <li>• Predicates and Argument Structure</li> <li>• Case, Phrase Structure</li> <li>• Lexical Meaning Relations</li> <li>• Entailment and Presupposition</li> <li>• Maxims of Conversation</li> <li>• Speech Act</li> </ul>	15
IV	<b>Language Acquisition and Language Learning</b> <ul style="list-style-type: none"> <li>• Psycholinguistics- Nature and Application</li> <li>• Behaviourist, Cognitive and Mentalist Views of Language Learning</li> <li>• Individual Differences in Language Learning</li> <li>• Theories of Language Acquisition</li> </ul>	14
V	<b>Approaches, Methods and Techniques in Language Teaching</b> <ul style="list-style-type: none"> <li>• Grammar – Translation Method and Reform Movement</li> <li>• Direct Method</li> <li>• Structural Approach and Audio-lingual method</li> <li>• Bilingual Method</li> </ul> <b>Communicative Language Teaching</b> <ul style="list-style-type: none"> <li>• Eclectic Method</li> <li>• Notional-Functional Syllabus (Modern Approach)</li> <li>• The Silent Way (Humanistic Approach)</li> <li>• Use of Teaching Aids, Four Skills (LSRW)</li> </ul> <b>English Language Teaching and Evaluation</b> <ul style="list-style-type: none"> <li>• Contrastive and Error Analysis</li> <li>• Tests and Testing/ Evaluation</li> </ul>	16
VI	<b>English in India: Sociolinguistic Perspectives</b> <ul style="list-style-type: none"> <li>• English Studies in India: Beginnings (Pre-Independence Scenario)</li> <li>• English Studies in India: Later Developments (Post-Independence Scenario)</li> <li>• Decolonization of English Studies: Shift from ‘English Literature’ to ‘Literatures in English’</li> <li>• Problems of Teaching English in India</li> <li>• Concept of “Register”</li> <li>• English as a Foreign/ Second Language</li> </ul>	15

**Suggested Readings:**

- Baker, M., “In Other Words: A Coursebook on Translation”, Routledge, Routledge, 2001.
- Bally, C. and Sechehaye, A., Ed., “A Course in General Linguistics by Ferdinand De Saussure”, 1965, eBook.
- Barber, C., “The English Language: A Historical Introduction”, Cambridge University Press, Cambridge, 2000.
- Baugh, A.C., “A History of English Language”, Prentice Hall, London, 2001, (5th edition)
- Carter, R. and Nunan, D., “The Cambridge Guide to Teaching English to Speakers of Other Languages”, Cambridge University Press, Cambridge, 2001.

- Cummings, M., Simons, R., “The Language of Literature: A Stylistic Introduction to the Study of Literature”, Pergamon, London, 1983.
- Fowler, R., “Style and Structure in Literature”, Blackwell, Oxford, 1975.
- Fromkin, Rodman and Hyams, “An Introduction to Language”, Thomson Wadworth, Thomson Asia, Singapore: reprinted in India, 2004.
- Gargesh, R. and Goswami, K.K. (Eds.), “Translation and Interpreting: Reader and Workbook”, Orient Longman, New Delhi, 2007.
- Gimson, A.D., “Introduction to the Pronunciation of English”, Edward Arnold, London, 1974, (2nd edition).
- Kudchedkar, S., ed. “English Language Teaching in India”, Orient Longman, 2002.
- Dhavavel, S.P., “English Language Teaching in India”, Tata McGraw Hill, 2014.
- Matilal, B.K., “The Word and the World”, Oxford University Press, New Delhi, 1990.
- Skandera, P. et al., “A Manual of English Phonetics and Phonology”, Narr Studienbucher, 2011, (3rd Edition), eBook.
- Syal and Jindal, “Introduction to Linguistics, Grammar and Semantics”, Revised Edition, Prentice-Hall, Delhi, 2007.
- Yule, G., “The Study of Language”, Cambridge University Press, Cambridge, 1996.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
<b>Course prerequisites:</b>	To study this course, a student must have passed/opted <b>English in B.A.III.</b>

**Suggested Equivalent Online Courses:**

<https://alison.com/topic/learn/81911/the-learner-learning-outcomes>

(Texts marked with \* are for detailed study)

Programme/Class: <b>MASTER DEGREE</b>		Year: <b>FIFTH</b>	Semester: <b>9</b>
Subject: <b>ENGLISH</b>			
Course Code: - <b>ENG903T</b>		Course Title: <b>PAPER 3: SAARC LITERATURE</b>	
<p><b>Course Outcomes:</b> After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Develop the understanding of the concept of SAARC</li> <li>• Interpret the inter- national ties between SAARC nations</li> <li>• Develop an appreciation of the different countries without prejudices</li> <li>• Get an understanding of the intrinsic struggles of each nation</li> <li>• Respond to texts critically, showing an awareness of how writers use and adapt language, form and structure to create meaning in texts</li> <li>• Demonstrate understanding of the socio-cultural and political contexts in which textshave been produced and received</li> <li>• Analyze texts in the light of contemporary literary theories that are relevant to the issuesraised in the texts</li> <li>• Perceive the importance of literatures outside the British canon · understand colonialismin its different manifestations and the postcolonial experience</li> <li>• Get familiar with writers of SAARC nations</li> <li>• Get basic understanding of cultures and traditions of South Asia such as caste system, arranged marriage, dowry system</li> <li>• Explore some geopolitical history of South Asian such as British colonization, partition,creation of Bangladesh, globalization</li> <li>• Use this knowledge to extend scope for research ideas</li> </ul>			
Credits: <b>05</b>		Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>		Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>			
Unit	Topic	No. of Lectures	
<b>I</b>	<p><b>INTRODUCTION</b></p> <ul style="list-style-type: none"> <li>• Origin of SAARC - Evolution and History - Contemporary Developments - Aim and Objectives -Structure and Dynamics - SAARC and allied Organizations</li> <li>• Cultural realm of South Asia – Various aspects of Cultural landscapes including religious diversities, linguistic mosaic- Social structure - Caste system - TheSocial Geography of South Asia</li> <li>• Languages of South Asia – Images of South Asia through Literature - Trends in Prose, Poetry, Drama and Fiction of SAARC countries - Gender and Politicsin SAARC Fiction</li> </ul>	<b>18</b>	
<b>II</b>	<p><b>PROSE</b></p> <ul style="list-style-type: none"> <li>• Namita Gokhale and Malashri Lal: “South Asian Literatures: Beyond Borders, Across Boundaries”</li> <li>• Romesh Gunesequera: “A Long, Slow Descent into Hell”</li> <li>• Hanif Kureishi: “Something Given: Reflections on Writing” from Writing a First Novel: Reflections on the Journey</li> </ul>	<b>18</b>	
	<p><b>POETRY</b></p> <ul style="list-style-type: none"> <li>• Agha Shahid Ali: * “Postcard from Kashmir” (India)</li> </ul>		

<b>III</b>	<ul style="list-style-type: none"> <li>● Kishwar Naheed: * “I am not that woman” (Pakistan)</li> <li>● Yasmine Gooneratne: * “On an Asian Poet Fallen Among American Translators” (Sri Lanka)</li> <li>● Razia Khan: * “My Daughter’s Boyfriend” (Bangladesh)</li> <li>● Nadia Anjuman: * “Smoke Bloom” (Afghanistan)</li> <li>● Lakshmi Prasad Devkota: * “Lunatic” (Nepal)</li> <li>● Abdullah Sadiq: * “I saw it in my dream” from Gestures, An Anthology of South Asian Poetry (Maldives)</li> </ul>	<b>20</b>
<b>IV</b>	<p><b>DRAMA</b></p> <ul style="list-style-type: none"> <li>● Hanif Kureishi: *The Mother Country (Pakistan)</li> <li>● Ernest Macintyre: The Loneliness of the Short Distance Traveller (Sri Lanka)</li> </ul>	<b>18</b>
<b>V</b>	<p><b>FICTION</b></p> <ul style="list-style-type: none"> <li>● Khaled Hosseini: <i>A Thousand Splendid Suns</i> (Afghanistan)</li> <li>● Michael Ondaatje: <i>Anil's Ghost</i> (Sri Lanka)</li> <li>● Monica Ali: <i>Brick Lane</i> (Bangladesh)</li> </ul>	<b>16</b>

**Suggested Readings**

- Ballard, R., “Desh Pardesh: The South Asian Presence in Britain”, Hurst and Co., London, 1994.
- Bates, C., “Subalterns and Raj: South Asia since 1600”, Routledge, New York, 2007.
- Bhasin, K., Menon, R. and Khan, S.N., “Against All Odds: Essays on Women, Religion and Development from India and Pakistan”, Kali for Women, 1997.
- Brass, P. R., and Vanaik, A., “Competing Nationalisms in South Asia: Essays for Asghar Ali Engineer”, Orient Longman, Hyderabad, 2002.
- de Silva, C. R., “Sri Lanka: A History”, Vikas Publishing House Pvt Ltd, New Delhi, 1992.
- Engineer, A. A., “Ethnic Conflict in South Asia”, Ajanta Publications, Delhi, 1987.
- Goonetilleke, D.C.R.A., “Images of the Raj: South Asia in the Literature of Empire”, Macmillan, London, 1988.
- Hussain, Y., “Writing Diaspora: South Asian Women, Culture and Ethnicity”, Ashgate Publication Limited, 2004.
- Ludden, D., “Reading Subaltern Studies: Critical History, Contested Meaning and the Globalization of South Asia”, Anthem Press, London, 2002.
- Maloney, C., “Peoples of South Asia”, Holt, Rinehart and Winston, New York, 1974.
- Pollock, S., ed., “Literary Cultures in History: Reconstructions from South Asia”, University of California Press, Berkeley, 2003.
- Raj, K., “Relocating Modern Science: Circulation and the Construction of Knowledge in South Asia and Europe, 1650-1900”, Palgrave Macmillan, New York, 2007.
- Sanga, J. C., “South Asian Literature in English: An Encyclopedia”, Raintree, London, 2004.
- Zeppa, J., “Beyond the Sky and the Earth: A Journey into Bhutan”, Putnam Publishing Group, New York, 1999.
- Authorised editions of the prescribed texts.

**This course can be opted as an elective by the students of following subjects:**

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
Course prerequisites:	To study this course, a student must have passed/opted <b>English in B.A.III.</b>

Suggested equivalent online courses:

Further Suggestions:

(Texts marked with \* are for detailed study)

Programme/Class: <b>MASTER DEGREE</b>	Year: <b>FIFTH</b>	Semester: <b>9</b>
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG904AT</b>	Course Title: <b>PAPER 4(A): AUSTRALIAN &amp; CANADIAN LITERATURE</b>	
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Acquire knowledge of the emergence of Canadian Literature and Australian Literature</li> <li>• Demonstrate an awareness of the spread and reach of literatures from Australia and Canada</li> <li>• Explain the politics and ideology in canon formation</li> <li>• Gain a critical understanding of the socio-historical and cultural ethos reflected in Australian and Canadian literature.</li> <li>• Display an awareness of how socio-cultural contexts shape literary experiences</li> <li>• Conceptualize the terms like ethnicity, diversity, national culture and multiculturalism</li> <li>• Take cognizance of the historical, social and cultural contexts of each work and thereby make connections between literature and society</li> </ul>		
<ul style="list-style-type: none"> <li>• Develop an appreciation of Aboriginal Narratives and Indigenous literature</li> <li>• Receive practical knowledge of the identity crisis through the prescribed texts.</li> <li>• Appreciate the cross cultural and multicultural aspects</li> <li>• Develop an understanding about the ethnic and cultural diversity of Australia and Canada</li> <li>• Get an understanding of the intrinsic struggles of Australia and Canada</li> <li>• Realize the plight and exploitation of the aboriginal/ indigenous people</li> <li>• Appraise different cultures, myths, and histories of Australia and Canada through fiction</li> <li>• Use this knowledge to extend scope for research ideas</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>	Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0</b> .		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures</b>

I	<p><b>(a) Australian Literature</b></p> <ul style="list-style-type: none"> <li>• Aboriginal Narrative: The Oral Tradition</li> <li>• The Century after Settlement</li> <li>• Nationalism and Expansion</li> <li>• Literature from 1940 to 1970</li> <li>• Literature from 1970 to 2000</li> <li>• Literature in the 21st Century</li> </ul> <p><b>(b) Canadian Literature</b></p> <ul style="list-style-type: none"> <li>• Indigenous Literature</li> <li>• The French Regime 1535–1763</li> <li>• After the British Conquest 1763–1830</li> <li>• Early Literature 1830–60</li> <li>• The Literary Movement of 1860</li> <li>• The Montreal School 1895–1935</li> <li>• The Quiet Revolution</li> <li>• Contemporary Trends</li> </ul>	18
II	<p><b>PROSE</b></p> <ul style="list-style-type: none"> <li>• Patrick White: “Flaws in the Glass” From <i>Flaws in the Glass: A Self Portrait</i></li> <li>• Sally Morgan: <i>My Place</i></li> <li>• M.G. Vassanji: “*Am I a Canadian Writer?”</li> </ul>	18
III	<p><b>POETRY</b></p> <ul style="list-style-type: none"> <li>• Banjo Paterson: * “Waltzing Matilda”</li> <li>• A.D. Hope: * “The Death of the Bird”</li> <li>• Judith Wright: * “Bullocky”</li> <li>• Michael Ondaatje: * “The Cinnamon Peeler”</li> <li>• Margaret Atwood: * “A Sad Child”</li> <li>• A.L. Purdy: * “Wilderness Gothic”</li> <li>• Dorothy Livesay: * “Waking in the Dark”</li> </ul>	18
IV	<p><b>DRAMA</b></p> <ul style="list-style-type: none"> <li>• Jack Davis: <i>The Dreamers</i></li> <li>• George Ryga: <i>The Ecstasy of Rita Joe</i></li> </ul>	18
V	<p><b>FICTION</b></p> <ul style="list-style-type: none"> <li>• Leonard Cohen: <i>Beautiful Losers</i></li> <li>• Christina Stead: <i>For Love Alone</i></li> <li>• Margaret Atwood: <i>The Blind Assassin</i></li> </ul>	18
<p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• <a href="https://canlit.ca/canlitmedia/canlit.ca/pdfs/articles/canlit190-Am(Vassanji).pdf">https://canlit.ca/canlitmedia/canlit.ca/pdfs/articles/canlit190-Am(Vassanji).pdf</a></li> <li>• Atwood, M., “Progressive Insanities of a Pioneer”, <i>Two Headed Poems</i>, Oxford University Press, New York, 1978.</li> </ul>		

- Atwood, M., “Survival: A Thematic Guide to Canadian Literature”, Anansi Press, Toronto, 1982.
- Bennett, B., and Strauss, J., eds. “The Oxford Literary History of Australia, Oxford University Press, Melbourne, 1998.
- Broome, R., “Aboriginal Australians: Black Response to White Dominance 1788-1980”, Allen and Unwin, Boston, 1982.
- Brown, R.M. and Bennett, D., ed., “An Anthology of Canadian Literature in English”, Oxford University Press, Toronto, 1982.
- Carter, D., “Dispossession, Dreams & Diversity: Issues in Australian Studies”, Oxford University Press, Oxford, 2006.
- Clancy, L., “A Reader’s Guide to Australian Fiction”, Oxford University Press, Melbourne, 1992.
- Clark, M., “A Short History of Australia”, Penguin Books, Australia, 1963.
- Fitzpatrick, P., “After the Doll: Australian Drama since 1955”, Edward Arnold, Melbourne, 1979.
- Heiss, A. and Minter, P., eds., “Anthology of Australian Aboriginal Literature”, McGill Queen’s Press, Queensland, 2008.
- Howells, C.A. and Kroeller, E., ed., “Cambridge History of Canadian Literature”, Cambridge University Press, London, 2009.
- [https://canlit.ca/canlitmedia/canlit.ca/pdfs/articles/canlit190-Am\(Vassanji\).pdf](https://canlit.ca/canlitmedia/canlit.ca/pdfs/articles/canlit190-Am(Vassanji).pdf)
- Klinck, C.F. et. al., ed. “A Literary History of Canada”, University of Toronto Press, Toronto, 1976.
- Kröller, E., “The Cambridge Companion to Canadian Literature”, Cambridge University Press, Vancouver, 2017.
- Page, G., “A Reader’s Guide to Contemporary Australian Poetry”, University of Queensland Press, Queensland, 1995.
- Sayed, A., “M.G. Vassanji: Essays on His Work”, Guernica Editions, Toronto, 2014.
- Authorised editions of the prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
Course prerequisites:	To study this course, a student must have passed/opted <b>English in B.A.III.</b>

Suggested equivalent online courses:

Further Suggestions: **Further Suggestions: Internal and External examiners will take Viva voce for 70 marks** .....

**(Texts marked with \* are for detailed study)**

Programme/Class: <b>MASTER DEGREE</b>		Year: <b>FIFTH</b>	Semester: <b>9</b>
Subject: <b>ENGLISH</b>			
Course Code: - <b>ENG904BT</b>		Course Title: <b>PAPER: 4(B)- STYLISTICS AND DISCOURSE ANALYSIS</b>	
<p><b>Course Outcomes:</b> After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• Infer the basic concepts of Stylistics and Discourse</li> <li>• Attend to both literary and linguistic stylistics</li> <li>• Identify specific linguistic features</li> <li>• Understand the communicative function of stylistic features in the interpretation of the text</li> <li>• Explore the relation between style and literary function</li> <li>• Acquire an understanding of the principles of stylistic analysis and theory</li> <li>• Learn different aspects of how to analyse the language of texts</li> <li>• Develop skills in all aspects of literary stylistic analysis and research</li> <li>• Perform the practical criticism of any text</li> <li>• Equip themselves with stylistic analytical tools to examine texts</li> <li>• Acquire linguistic terminology and skills for the analysis of literary texts</li> <li>• Enhance interpretative accuracy</li> <li>• Analyse oral or written discourse</li> <li>• Comprehend the performative use of language</li> <li>• Recognise and associate the stylistic patterns of the texts</li> <li>• Understand the function and application of Stylistics in facilitating literary response and in understanding the techniques and features of literary texts</li> <li>• Explain the relationship society, culture and context have to discourse</li> </ul>			
Credits: <b>05</b>		Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>		Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>			
Unit	Topic		No. of Lectures
<b>I</b>	<p><b><u>Basics of Stylistics (I)</u></b></p> <p>a) The concept of style and stylistics b) The nature and scope of stylistics c) Style and Meaning d) A brief history of stylistics: Rhetoric to Present day e) Strengths and limitations of stylistics</p> <p><b><u>Basics of Stylistics (II)</u></b></p> <p>a) Linguistics and stylistics b) Linguistic Criticism c) Linguistic Choice d) Literature and stylistics e) Literary Language f) Practical criticism and stylistics Stylistics and the levels of language (style, register and dialect)</p>		<b>18</b>

II	<p><b>(A) <u>Discourse Analysis</u></b></p> <ol style="list-style-type: none"> <li>1. Introduction to Discourse analysis</li> <li>2. The importance of context for the analysis of discourse</li> <li>3. Text and discourse</li> <li>4. Notions of Textuality- Coherence and Cohesion</li> </ol> <p><b>(B) <u>Pragmatics and Meaning in Interaction</u></b></p> <ol style="list-style-type: none"> <li>1. Concepts of Pragmatics</li> <li>2. Principles and rules of interaction</li> <li>3. Literal and Implied meaning</li> <li>4. The Co-operative, Conversational (exchange structures, turn-taking models, adjacency pairs, repair mechanisms, overlaps, interruptions, etc.) and Politeness (the concept of face and theories of politeness) Principles</li> <li>5. Speech Acts (direct and indirect)</li> </ol>	18
III	<p><b><u>Stylistics of Poetry</u></b></p> <ol style="list-style-type: none"> <li>a) The concept of: poetic diction, poetic licence,</li> <li>b) The use of figures of speech and other poetic devices(alliteration, assonance, imagery, metaphor, onomatopoeia, personification, rhyme, meter, stanza, word play, feelings, etc.)</li> <li>c) The concept of Foregrounding, usage of different types of Repetition and Deviation, Parallelism</li> </ol>	18
IV	<p><b><u>Stylistics of Drama</u></b></p> <ol style="list-style-type: none"> <li>a) Theatre and drama</li> <li>b) Drama as a semiotic text</li> <li>c) Elements of drama (plot, character, dialogue, setting, chorus, spectacle, etc.)</li> <li>d) Dramatic text and performance text</li> <li>e) Dramatic dialogues and everyday conversations</li> <li>f) Dramatic dialogues and speech act theory</li> </ol>	18
V	<p><b><u>Stylistics of Fiction</u></b></p> <ol style="list-style-type: none"> <li>a) Fiction as narrative form of discourse</li> <li>b) Characterisation, setting, narrator, theme and other elements like motif, archetype, symbol, irony, etc.</li> <li>c) Narrative techniques/strategies in fiction</li> <li>d) Point of view</li> <li>e) Distal Deixis</li> </ol>	18

**Suggested Readings:**

- Black, Elizabeth, “Pragmatic Stylistics”, Edinburgh, 2006.
- Blackmore, D., “Understanding Utterances: An Introduction to Pragmatics”, Oxford: Blackwell, 1992.
- Flower, R., “Linguistic Criticism”, OUP, 1996.
- Halliday, M.A.K. et al., “An Introduction to Functional Grammar”, 3<sup>rd</sup> edition, London, Arnold, 2004
- Khairnar, Bharati, “Stylistic Analysis of Chinua Achebe’s Fictional Works”, Aadi Publication, Jaipur, 2013.
- Krishnaswamy, N., S. K. Verma and N. Nagarajan, “Modern Applied Linguistics”, Madras, Macmillan, 1992.
- Leech, Geoffrey, “A Linguistic Guide to English Poetry”, London, Longman, 1969.
- Leech Geoffrey and Short M., “Style in Fiction”, Harlon Longman, 1981.
- Lesley Jeffries and Dan McIntyre, “Stylistics”, Cambridge, 2010.
- Levinson, S.C., “Pragmatics”, Cambridge, CUP, 1983.
- Lyons, J., “Language and Linguistics”, Cambridge, 1981.
- Simpson, Paul, “Stylistics: A Resource Book for Students”, London & New York, Routledge, 2004.
- Short, Mick, “Exploring the Language of Poems, Plays and Prose”, Longman, 1996.
- Verdnok, Peter, “Stylistics”, Oxford, OUP, 2002.
- Authorised editions of the prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
Course prerequisites:	To study this course, a student must have passed/opted <b>English in B.A.III.</b>
Suggested equivalent online courses:	

**(Texts marked with \* are for detailed study)**

Programme/Class: <b>MASTER DEGREE</b>	Year: <b>Fifth</b>	Semester: <b>Nineth</b>
Max. Marks: 100		
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG905P</b>	Course Title: <b>PAPER: 5-</b> (Seminar, Paper Presentation and Viva Voce) Students will be instructed to prepare a Research Paper in 2500 words and a viva voce will be scheduled for the same.	

**Suggested Continuous Evaluation Methods:**

- (v) Viva Voce and Project will be based on the whole syllabus prescribed in this semester.
- (vi) External and Internal Experts will conduct the vice voce for 100 Marks

**Further Suggestions:**

- \* The concerned teachers will assign topics to students and make them familiar with the formal norms of writing a good project.
- \* Topics must be from the prescribed syllabus.
- \* Project will be in written on A4 white pages and submitted with spiral binding.
- \* Typed and printed projects will NOT be considered.
- \* Before viva voce students will have to get their projects signed by the assigned teacher otherwise it will NOT be deemed suitable for presentation before the experts in viva voce.

Programme/Class: <b>MASTER DEGREE</b>	Year: <b>FIFTH</b>	Semester: <b>Tenth</b>
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG1001T</b>	Course Title: <b>PAPER: 1- GENDER STUDIES</b>	
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Understand how a gendered perspective may change one's perception of literature</li> <li>• Study the writings of key theorists with special reference to literature and gender</li> <li>• Stimulate discussion on issues of cultural constructs of femininity and masculinity</li> <li>• Theorize gender in feminism, queer studies or masculinity studies</li> <li>• Interpret a text and read social change through the lens of gender</li> <li>• Realize how gender norms intersect with norms of caste, race, religion and community to create forms of privilege and oppression</li> <li>• Participate in challenging gendered practices that reinforce discrimination</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>	Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0</b> .		
❖ <b>Note:-</b> In Sem IV the Student has to opt from other stream/subject/department. In case of non availability of Non-stream PG subject, students can offer subject from the same stream/faculty other than opted in Sem III minor elective.		
<b>Unit</b>	<b>Topic</b>	<b>No. of Lectures</b>
<b>I</b>	<p><b>CONCEPTS/ESSAYS:</b></p> <ul style="list-style-type: none"> <li>• Patriarchy/Androgyny/Androcentricism</li> <li>• Sex Versus Gender</li> <li>• Introduction to Feminism &amp; Types of Feminism: Womanism/ Écriture feminine/ Gynocriticism/ Ecofeminism/ Cyberfeminism/LGBT Movement</li> <li>• Masculinity Studies, Queer Theory</li> <li>• Obscenity, Pornography, Violence and Gender</li> <li>• Elaine Showalter: <i>Towards a Feminist Poetics</i></li> <li>• Michel Foucault: "Scientia Sexualis" From <i>History of Sexuality</i></li> </ul>	<b>18</b>

<b>II</b>	<p><b>PROSE:</b></p> <ul style="list-style-type: none"> <li>• Simone de Beauvoir: “Introduction” from <i>The Second Sex</i></li> <li>• Ashis Nandy: “Woman Versus Womanliness in India” from <i>At the Edge of Psychology: Essays in Politics and Culture</i></li> <li>• Judith Butler: “Subjects of Sex/Gender/Desire” Chapter 1 from <i>Gender Trouble</i></li> </ul>	<b>18</b>
<b>III</b>	<p><b>POETRY</b></p> <ul style="list-style-type: none"> <li>• Kamala Das: “*An Introduction”</li> <li>• Audrey Lorde: “*A Woman Speaks”</li> <li>• Carol Ann Duffy: “*Standing Female Nude”</li> <li>• Nikita Gill: “*Fire”</li> <li>• Suniti Namjoshi: “*Grass Blade”</li> </ul>	<b>18</b>
<b>IV</b>	<p><b>FICTION/MEMOIR:</b></p> <ul style="list-style-type: none"> <li>• Alice Walker: <i>The Color Purple</i></li> <li>• Tehmina Durrani: <i>My Feudal Lord</i></li> <li>• Laxmi Narayan Tripathi: <i>Me Hijra, Me Laxmi</i></li> </ul>	<b>18</b>

<b>V</b>	<p><b>DRAMA</b></p> <ul style="list-style-type: none"> <li>• G.B. Shaw: “*<i>Candida</i>”</li> <li>• Rashid Jahan: “*<i>Behind the Veil</i>”</li> <li>• Dina Mehta: <i>Brides are not for Burning</i></li> </ul>	<b>18</b>
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**Suggested Readings:**

- Beauvoir, Simone de, “The Second Sex”, UK, Hammond Worth, 1972.
- Brinda Bose (Ed), “Translating Desire: The Politics of Gender and Culture in India”, New Delhi, Katha, 2002.
- Butler, Judith, “Gender Trouble”, UK, Routledge, 1990.
- Davis, Angela, “Women, Race and Class”, New York, Random, 1981.
- Devi, Mahasweta, “Breast Stories”, Calcutta, Seagull, 1998.
- Gilbert, Sandra and Susan Gubar, “The Mad Woman in the Attic: The Woman Writer”, Yale, OUP, 1978.
- Goodman, Lisbeth ed., “Literature and Gender”, New York, Routledge, 1996.
- Hooks, Bell, “Feminist Theory from Margin to Centre” South End Press, Boston, MA, 1984.

- Jain, Jasbir, “Writing Women Across Cultures”, Rawat Publications, 2002.
- Nandy, Ashis, “At the Edge of Psychology: Essays in Politics and Culture”, Oxford University Press, India, 1980.
- Susie Tharu and K. Lalitha ed., “Women Writing in India Vols 1 & II”, OUP, New Delhi, 1991, Introductions to Vol. I and II.
- Showalter, Elaine, “Towards the Feminist Poetics” in David Lodge Twentieth Century Literary Criticism: A Reader, Vol. I.
- Gardener, Judith Kegan, ed., “Masculinity Studies and Feminist Theory: New Directions”, Columbia University Press, 2002.
- Tharu, Susie and K.S. Lalita, eds. “Introduction” Women Writing in India, New Delhi, O.U.P., 1993.
- Wilchins, Riki, “Queer Theory, Gender Theory: An Instant Primer”, Riverdale Avenue Books, 2014.
- Authorised editions of the prescribed texts.

This course can be opted as an elective by the students of following subjects:

**Open to all**

**Suggested Continuous Evaluation Methods:**

Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:

**Project/Assignment & Attendance/  
Overall Performance**

**5 Marks + 5 Marks = 10 Marks**

**Internal Class test**

**20 Marks**

Course prerequisites:

To study this course, a student must have passed/opted **English in B.A.III.**

Suggested equivalent online courses: .....

Further Suggestions:

<http://lawimage.medialabju.org/archive/files/c0bc9f58ba151fdcec29ccaf1edf0113.pdf>

**(Texts marked with \* are for detailed study)**

Programme/Class: <b>MASTER DEGREE</b>	Year: <b>FIFTH</b>	Semester: <b>Tenth</b>
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG1002T</b>	Course Title: <b>Paper: 2- CULTURAL STUDIES AND MARGINALITY</b>	

<b>Course Outcomes:</b> After completing this course, the students will be able to:		
<ul style="list-style-type: none"> <li>• Able to formulate individual ideas about cultural forms like photography, films, music, religion, law, painting, architecture etc.</li> <li>• Develop an acquaintance with major cultural theorists</li> <li>• Develop fluency in the terminology of cultural studies</li> <li>• Relate theoretical knowledge with actual day to day life situations</li> <li>• Develop an interdisciplinary perspective to understand culture</li> <li>• Learn to appreciate literature and writers from various nations and cultures</li> <li>• To see critically the rising trends of globalization, capitalism and multi-culturalism</li> <li>• Gain an understanding of issues and concerns of persons with disabilities</li> </ul>		
Credits: <b>05</b>	Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>	Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>		
Unit	Topic	No. of Lectures
<b>I</b>	<p><b>CONCEPTS:</b></p> <p>(a) Cultural studies:</p> <ul style="list-style-type: none"> <li>• Concept, Nature, Origin and development</li> </ul> <p>Subculture, Popular Culture, Folk Culture, Race and Ethnicity, Biculturalism, Multiculturalism, Debating Identity, Acculturation, Globalization, Internet and Techno Culture</p> <p>(b) Marginality:</p> <ul style="list-style-type: none"> <li>• Colour, Casteism, Dalit Marginality, Tribal Marginality, Religion based Marginality, Disability and Diseases, Regional Marginality, Refugee/Migrants, Prostitution and Marginalisation of Children</li> </ul>	<b>18</b>
<b>II</b>	<p><b>ESSAYS ON CULTURAL STUDIES:</b></p> <ul style="list-style-type: none"> <li>• Raymond Williams: “The Analysis of Culture”</li> <li>• Aijaz Ahmad: “Literary Theory and Third World Literature: Some Contexts” from <i>In Theory, Classes, Nations, Literatures</i></li> <li>• Ranajit Guha: “On Some Aspects of the Historiography of Colonial India”</li> </ul>	<b>18</b>

<b>III</b>	<p><b>ESSAYS ON MARGINALITY:</b> Caste/Dalit, Tribe, Religion, Disability</p> <ul style="list-style-type: none"> <li>• B.R. Ambedkar: “Annihilation of Caste: An Undelivered Speech, 1936” from <i>Annihilation of Caste, The Annotated Critical Edition</i></li> <li>• G. N. Devy: “from Bhilli Mahabharat” from <i>Painted Words: An Anthology of Tribal Literature</i></li> <li>• Susan Wendell: “The Social Construction of Disability” from <i>The Rejected Body</i></li> </ul>	<b>18</b>
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<b>IV</b>	<b>POETRY:</b> <ul style="list-style-type: none"> <li>• Rudyard Kipling: *<i>“The White Man's Burden”</i></li> <li>• William Wordsworth: *<i>“To Thomas Clarkson. On the Final Passing of the Bill for the Abolition of the Slave Trade”</i></li> <li>• Elizabeth Barrett Browning: *<i>“The Cry of the Children”</i></li> <li>• Arjun Dangle: *<i>“I Will Belong to It”</i></li> <li>• Henry Kendall: *<i>“The Last of His Tribe”</i></li> <li>• Emily Washines: *<i>Its Never too late: A Life Story</i></li> </ul>	<b>18</b>
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<b>V</b>	<b>SHORT STORY/FICTION:</b> <ul style="list-style-type: none"> <li>• Urmila Pawar: <i>“Sixth Finger”</i></li> <li>• <b>Guadalupe Nettel: <i>“The Wanderers”</i></b></li> <li>• Rabindranath Tagore: <i>Gora</i></li> </ul>	<b>18</b>
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**Suggested Readings:**

- Adorno, Theodore and Horkheimer, Max, *“Dialectic of Enlightenment”*, tr. by John Cummins, 1984.
- Ahmad, Aijaz, *“In Theory, Classes, Nations, Literatures”*, London, Verso, 1992.
- Doring, Simon, *“Cultural Studies: A Critical Introduction”*, Routledge, 2005.
- Guha, Ranajit, *“On Some Aspects of the Historiography of Colonial India”* (*Selected Subaltern Studies*, ed. R. Guha and Gayatri Spivak, New York, Oxford, 1988.

- [https://pages.ucsd.edu/~rfrank/class\\_web/ES-200C/Articles/Guha.pdf](https://pages.ucsd.edu/~rfrank/class_web/ES-200C/Articles/Guha.pdf)
- Ghosh, Nandini, *“Interrogating Disability in India: Theory and Practice”*, Springer Verlag, 2016.
- Hartley John, *“A Short History of Cultural Studies”*, SAGE Publications, 2003.
- Hoggart, Richard, *“The Uses of Literacy”*, Routledge, 1998.
- Keller, Helen, *“The Story of My Life (1903)”*, New York, Doubleday, 1954.
- Muktibodh, Sharatchandra, *“What is Dalit Literature?”* *Poisoned Bread*. Ed. Arjun Dangle, Hyderabad, Orient Blackswan, 2009.
- Oliver, Michael, *“Understanding Disability: from Theory to Practice”*, Palgrave Macmillan, 1996.
- Pawar, Urmila, *“Mother Wit”*, tr. By Veena Deo, New Delhi, Zubaan, 2013.
- Rege, Sharmila, *“Writing Caste: Writing Gender”*, Delhi, Zubaan, 2006.
- Shyamala, Gogu. *“Father May Be an Elephant and Mother Only a Small Basket But .....”*, tr. by A.Suneetha, New Delhi, Navayana, 2012
- Wendell, Susan, *“The Rejected Body”*, London, Routledge, 1997.
- <https://web.mit.edu/allanmc/www/benjamin.pdf>
- <https://granta.com/the-wanderers/>
- **Authorised editions of the prescribed texts.**

**This course can be opted as an elective by the students of following subjects:  
Open to all**

**Suggested Continuous Evaluation Methods:  
Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:**

<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
Course prerequisites:	To study this course, a student must have passed/opted <b>English in B.A.III.</b>

Suggested equivalent online courses: .....

Further Suggestions:

**(Texts marked with \* are for detailed study)**

<b>Programme /Class</b> M.A.	<b>Year:</b> <b>FIFTH</b>	<b>Semester:</b> <b>Tenth</b>
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**Subject: English**

<b>Course Code:</b> ENG1003T	<b>Course Title:</b> <b>PAPER: 3- Children's Literature</b>
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**Course Outcomes**

- To equip standards to appreciate the concept of children's literature.
- To communicate the concept and ideology of children's literature.
- To give knowledge of the difference of children's literature and the literature of grown ups.
- To make students appreciate the rhyme of children's literature.
- To know the flexibility and fantasy of children's short stories.
- To promote an insight into the climate, emotions and geography existing in children's literature.
- Student will learn the art of appreciating the ethical and magical values of children's literature.
- To make students understand the intricacy of language, images and symbols scattered in children's literature.

<b>Credits : 5</b>	<b>Core Compulsory</b>
<b>Max. Marks : 30 +70</b>	<b>Minimum Passing Marks :.....</b>
<b>Paper Code:</b>	

<b>Unit</b>		<b>No. of Lectures</b>
I	<b>Children's Literature: A Conceptual Foundation</b> <ul style="list-style-type: none"> <li>• Children's Literature: Meaning and Concept</li> <li>• Elements Popular in children's literature: Fantasy and Imagination</li> <li>• Types of Children's Literature – Fairy Tales, Folklores, Adventure Writing, Constructing magical world and Science Fiction</li> <li>• Didactic framework of Children's Literature</li> </ul>	12
II	<b>Poetry in Children's Literature</b> William Wordsworth: *"Three Years She Grew in Sun and Shower", "She Dwelt Among the Untrodden Ways" William Blake: *"The Chimney Sweeper", "The Lamb" Sarojini Naidu: *"The Village Song", "In the Bazars of Hyderabad"	18
III	<b>Short Stories and Children's Literature</b> R. K. Narayan: "A Cobra for a Companion" Bijender Singh Tyagi (Dr. B.S. Tyagi): "The Headmaster" (from <i>B.S. Tyagi's Timeless Short Stories</i> ) Mulk Raj Anand: "The Parrot in the Cage" Ruskin Bond: "The Blue Umbrella"	18
IV	<b>Children's Novel</b> Rudyard Kipling: <i>Jungle Book</i> Lewis Carole: <i>Alice in wonderland</i>	18

V	<b>Children's Literature and Theatre</b> Vijay Tendulkar's Children's Plays <ul style="list-style-type: none"> <li>• The Play of Nosey</li> <li>• Bobby's Story</li> </ul>	18
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### Suggested Reading

- B.S. Tyagi's *Timeless Short Stories* (Ed) Notion Press,
- Geoffrey Chaucer : *Prologue to The Canterbury Tales*
- Ruskin Bond : *Collected Fiction*, Penguin : New Delhi, 1996.
- Lee Seagul: "Having Poster and the Spirit of the Age – Fear of NotFlying" *New Republic* 22, November, 1999.
- P.K. Singh: *The Creative Centaurs of Ruskin Bond: An Anthology of Creative Writing*, Pencraft, New Delhi.
- R.K. Narayan: *Malgudi Adventures: Classic Tales for Children*, Penguin Books, 2004.
- M.K. Naik: *Dimensions of Indian English Literature*, Sterling, 1984.
- R. Tobbert: "Approaches to the Translation of Children's Literature: A Review of Critical Studies since 1966".
- Pickerring David : "Animals Dictionary of Folklore", New York Facton File, 1999.
- Coverery Peter : *Images of Childhood*, Harmondsworth, Penguin, 1967.
- Nancy Anderson : *Elementary Children's Literature*, Boston Pearson Education, 2006.
- Jan Isabel : *On Children's Literature*, Allen Havoc, 19690.

Programme/Class: <b>MASTER DEGREE</b>		Year: <b>FIFTH</b>	Semester: <b>Tenth</b>
Subject: <b>ENGLISH</b>			
Course Code: - <b>ENG1004AT</b>		Course Title: <b>Paper: 4(A) - ADVANCED LITERARY STUDIES IN FILMS, THEATRE AND PERFORMING ARTS</b>	
<b>Course Outcomes:</b> After completing this course, the students will be able to: <ul style="list-style-type: none"> <li>• Analyse, and interpret a range of performances, staged and improvisational, scripted and unscripted</li> <li>• Understand performance as event, theory, and method</li> <li>• Explore the communicative and artistic dimensions of a variety of written texts</li> <li>• Develop ability to write, enact and produce simple plays</li> <li>• Gain familiarity with key texts in the field of Performance Studies</li> <li>• Develop logical performance skills necessary to fully absorb literature in performance</li> <li>• To enable them pursue higher studies and careers in film, theatre and various performing arts.</li> </ul>			
Credits: <b>05</b>		Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>		Min. Pass Marks: <b>.....</b>	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0</b> .			
Unit	Topic		No. of Lectures
<b>I</b>	<b>CONCEPTS:</b> <b>Films</b> <ul style="list-style-type: none"> <li>• History of Films and Uses of Films</li> <li>• Film Genres, Time in cinema: Physical &amp; Psychological</li> <li>• Space in the Cinema: Scale, shooting angle, Depth, Cutting, Camera movement &amp; framing</li> <li>• Mise en scene, Montage, Cinematography and sound effects</li> </ul> <b>Theatre</b> <ul style="list-style-type: none"> <li>• Western and Indian theatre: A historical overview</li> <li>• Historical &amp; Contemporary Theatrical architecture</li> <li>• <b>Theories and demonstrations of acting: Bharata, Stanislavsky &amp; Brecht</b></li> <li>• Screen Plays versus Stage Plays</li> </ul>		<b>18</b>
<b>II</b>	<b>Understanding Film as literature:</b> <ul style="list-style-type: none"> <li>• Film Theory: The Auteur Theory, Adaptation Theory, Film Semiotics, Psychoanalytic Film Theory, Feminist Film Theory</li> <li>• Framework of Adaptation Theory (From literature to films)</li> </ul> Approaches to Film Criticism: (Journalistic, Humanistic, Auteuristic, Genre, Social Science, Historical, Ideological/ Theoretical Approach)		<b>18</b>

III	<p><b>Introduction to theories of Performance:</b></p> <ul style="list-style-type: none"> <li>• Simon Shepherd: “How Performance Studies Emerged” Ch18 from <i>The Cambridge Introduction to Performance Theory</i></li> <li>• Richard Schechners: “Toward a Poetics of Performance” from <i>Performance Studies: An Introduction</i></li> <li>• Peggy Phelan: “The Ontology of Performance: representation without reproduction” from <i>Unmarked</i></li> <li>• Irina O. Rajewsky: “Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality”</li> </ul>	18
IV	<p><b>Theatre: Forms and Styles:</b> Solo Performance, Mime, Street play, Chamber Theatre, Musical Drama, Ballet, Regional Folk Theatres- Jatra, Tamasha, Ramlila, Raslila, Swang, Chhau, Krishnattam, Kuchipudi, Puppet show, Mobile theatre</p>	13
V	<p><b>Brief Introduction of Indian Theatre Organisations:</b> NSD, Sangeet Natak Akademi, Bhartendu Natya Akademi, Shri Ram Centre for Performing Arts, Delhi, &amp; IPTA</p>	13
VI	<p><b>Case Studies:</b> Analysis of selected films/Plays (Any 4 of the following)</p> <ul style="list-style-type: none"> <li>• <i>Haider</i> Dir. Vishal Bharadwaj (Adaptation of Shakespeare’s <i>Hamlet</i>) <a href="https://youtu.be/3EXhqBkyW0c">https://youtu.be/3EXhqBkyW0c</a></li> <li>• <i>Evam Indrajit</i> (Play by Badal Sircar, tr. By Girish Karnad) <a href="https://youtu.be/HcMcRkGTTuk">https://youtu.be/HcMcRkGTTuk</a></li> <li>• <i>Pather Panchali</i> Dir. by Satyajit Ray (based on Bhabhani Bhattacharya’s work) <a href="https://youtu.be/D41F3hWiAI0">https://youtu.be/D41F3hWiAI0</a></li> <li>• <i>Midnight’s Children</i> Dir. by Mira Nair (based on the novel by Salman Rushdie) (Disney Hotstar)</li> <li>• <i>Psycho</i> by Alfred Hitchcock <a href="https://youtu.be/z-6yAIHTZMY">https://youtu.be/z-6yAIHTZMY</a></li> <li>• <i>The Caucasian Chalk Circle</i> by Bertolt Brecht <a href="https://youtu.be/jD26oq_DE8w">https://youtu.be/jD26oq_DE8w</a></li> </ul>	10
<b>Suggested Readings:</b>		
<ul style="list-style-type: none"> <li>• Austin, J.L., “Lecture I in How to do Things with Words” in <i>Performance: Critical Concepts in Literary and Cultural Studies</i>. New York, Routledge, 2003.</li> <li>• Balme, Christopher B., “<i>Cambridge Introduction to Theatre Studies</i>”, New York, Cambridge University Press, 2010.</li> <li>• Brandt, George W., “<i>Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990</i>”, New York, Oxford University Press, 1998.</li> <li>• Esslin, Martin, “<i>Absurd Drama</i>”, Harmondsworth, England, Penguin, 1965.</li> <li>• Goffman, Erwin, “<i>The Presentation of Self in Everyday Life</i>”, Harmondsworth, Penguin, 1969.</li> <li>• Goldberg, Rose Lee, “<i>Performance: Live Art since the 60s</i>”, London, Thames and Hudson, 1998.</li> <li>• Keir, Elam, “<i>The Semiotics of Theatre and Drama</i>”, London, Methuen, 1980</li> <li>• Mochulsky, Konstantin, “<i>Dostoevsky: His Life and Work</i>”, tr. by Minihan, Michael A. Princeton, Princeton University Press, 1973.</li> <li>• Nicholson, Eric, Robert Henke, “<i>Transnational Exchange in Early Modern Theatre</i>”, Routledge, London, 2016.</li> <li>• Phelan, Peggy, “<i>Unmarked</i>”, Routledge, London, 1996.</li> <li>• Sartre, Jean-Paul, “<i>Beyond Bourgeois Theatre</i>”, <i>Tulane Drama Review</i> 5.3 (Mar. 1961)</li> <li>• Shepherd, Simon, “<i>The Cambridge Introduction to Performance Theory</i>”, Cambridge University Press, 2016.</li> </ul>		

<ul style="list-style-type: none"> <li>• Schechner, Richard, “Performance Studies: An Introduction”, London, Routledge, 2002.</li> <li>• Authorised editions of the prescribed texts.</li> </ul>	
<p><b>This course can be opted as an elective by the students of following subjects:</b>  <b>Open to all</b></p>	
<p><b>Suggested Continuous Evaluation Methods:</b>  <b>Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test.</b>  <b>The marks shall be as follows:</b></p>	
<b>Project/Assignment &amp; Attendance/  Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>
<b>Internal Class test</b>	<b>20 Marks</b>
Course prerequisites:	To study this course, a student must have passed/opted <b>English in B.A. III</b>
Suggested equivalent online courses: <a href="https://www.coursera.org/learn/richard-schechners-introduction-to-performance-studies">https://www.coursera.org/learn/richard-schechners-introduction-to-performance-studies</a>	
Further Suggestions:	

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| <ul style="list-style-type: none"> <li>• <a href="https://literariness.org/2018/07/22/performance-studies/">https://literariness.org/2018/07/22/performance-studies/</a></li> <li>• <a href="http://cri.histart.umontreal.ca/cri/fr/intermedialites/p6/pdfs/p6_rajewsky_text.pdf">http://cri.histart.umontreal.ca/cri/fr/intermedialites/p6/pdfs/p6_rajewsky_text.pdf</a></li> </ul> |
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**(Texts marked with \* are for detailed study)**

Programme/Class: <b>MASTER DEGREE</b>		Year: <b>FIFTH</b>	Semester: <b>Tenth</b>
Subject: <b>ENGLISH</b>			
Course Code: - - <b>ENG1004BT</b>		Course Title: <b>PAPER: 4 B)- GENRE FICTION</b>	
<b>Course Outcomes:</b> After completing this course, the students will be able to:			
Credits: <b>05</b>		Paper: <b>Core Compulsory</b>	
Max. Marks: <b>30+70</b>		Min. Pass Marks: .....	
Total No. of Lectures-Tutorials-Practical (in hours per week): <b>5-0-0.</b>			
<b>Unit</b>	<b>Topic</b>		<b>No. of Lectures</b>
<b>I</b>	<b>Origin and Growth of novel and its various forms:</b> <ul style="list-style-type: none"> <li>• Picaresque</li> <li>• Regional</li> <li>• Gothic</li> <li>• Epistolary</li> <li>• Realistic</li> <li>• Science Fiction</li> <li>• Historical</li> <li>• Autobiographical</li> <li>• Detective</li> <li>• Stream of consciousness</li> <li>• Campus</li> <li>• Psychological</li> <li>• Magic Realism</li> </ul>		<b>18</b>
<b>I</b>	<b>TRAVEL LITERATURE/ AUTOBIOGRAPHY/BIOGRAPHY/ MEMOIR</b> <ul style="list-style-type: none"> <li>• William Dalrymple: <i>City of Djinns</i> (Prologue, Chapters I and II)</li> <li>• Nelson Mandela: <i>Long Walk to Freedom</i></li> <li>• Thomas Hauser: <i>Muhammad Ali: His Life and Times</i></li> <li>• Kamala Patel: <i>Torn from The Roots: A Partition Memoir</i> tr. by Uma Randeria</li> </ul>		<b>18</b>
<b>II</b>	<b>SCIENCE FICTION/ DETECTIVE FICTION</b> <ul style="list-style-type: none"> <li>• H.G. Wells: <i>The Time Machine</i></li> <li>• Arthur Conan Doyle <i>The Hound of the Baskerville</i></li> </ul>		<b>18</b>
	<ul style="list-style-type: none"> <li>• Sujata Massey: <i>Murder on Malabar Hill</i></li> <li>• Sami Ahmad Khan: <i>Aliens in Delhi</i></li> </ul>		

<b>III</b>	<b>GRAPHIC/CHILDREN FICTION</b> <ul style="list-style-type: none"> <li>• Lewis Carroll: <i>Alice's Adventures in Wonderland</i></li> <li>• Carol Swain: <i>Gast</i></li> <li>• Sarnath Banerjee: <i>Corridor</i></li> </ul>	<b>18</b>
<b>IV</b>	<b>MAGIC REALISM/FANTASY</b> <ul style="list-style-type: none"> <li>• Ursula K. Le Guin: <i>A Wizard of Earthsea</i></li> <li>• Toni Morrison: <i>Beloved</i></li> <li>• Salman Rushdie: <i>Midnight's Children</i></li> </ul>	<b>18</b>
<b>V</b>	<b>JUNK/ CHIC FICTION/HISTORICAL/ MYTHOLOGY</b> <ul style="list-style-type: none"> <li>• Emily Henry: <i>Beach Read</i></li> <li>• Shobha De: <i>Sisters</i></li> <li>• Kiran Nagarkar: <i>Cuckold</i></li> <li>• Amish Tripathi: <i>The Immortals of Meluha</i></li> </ul>	<b>18</b>
<b>Suggested Readings:</b> <ul style="list-style-type: none"> <li>• Ann Bowers, Maggie, "Magic(al) Realism", London, Routledge, 2004</li> <li>• Bradbury, Malcolm, "The Modern American Novel", Oxford, OUP, 1992</li> <li>• Bradbury, Malcolm, "The Modern British Novel", Harmondsworth, Penguin, 1994</li> </ul>		

<ul style="list-style-type: none"> <li>• Kettle, A., "Introduction to the English Novel (Vols.1 &amp; 2)", Hutchinson &amp; Co., London, 1999.</li> <li>• Authorised editions of the prescribed texts.</li> </ul>				
<p>This course can be opted as an elective by the students of following subjects:  <b>Open to all</b></p>				
<p><b>Suggested Continuous Evaluation Methods:</b>  Continuous Internal Evaluation shall be based on Project/ Assignment and Internal ClassTest.  The marks shall be as follows:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;"><b>Project/Assignment &amp; Attendance/ Overall Performance</b></td> <td style="text-align: center;"><b>5 Marks + 5 Marks = 10 Marks</b></td> </tr> <tr> <td style="text-align: center;"><b>Internal Class test</b></td> <td style="text-align: center;"><b>20 Marks</b></td> </tr> </table>	<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>	<b>Internal Class test</b>	<b>20 Marks</b>
<b>Project/Assignment &amp; Attendance/ Overall Performance</b>	<b>5 Marks + 5 Marks = 10 Marks</b>			
<b>Internal Class test</b>	<b>20 Marks</b>			
<p>Course prerequisites:</p>	<p>To study this course, a student must have passed/opted <b>English in B.A.III.</b></p>			
<p>Suggested equivalent online courses:  .....</p>				
<p>Further Suggestions:  .....</p>				

**(Texts marked with \* are for detailed study)**

Programme/Class: <b>MASTER DEGREE</b>	Year: <b>FIFTH</b>	Semester: <b>Tenth</b>
Subject: <b>ENGLISH</b>		
Course Code: - <b>ENG1005T</b>	Course Title: <b>PAPER: 5- Dissertation &amp; Viva Voce</b>	
<p><b>NOTE:</b> Students will be taught the whole syllabus prescribed in this paper and encouraged to write a <b>DISSERTATION</b> in 5000 words to present before the examiners in viva voce organized by the department with the instructions of the university and internal and external examiners will assess the presentation.</p> <p><b>NOTE:</b> Topics of the <b>DISSERTATION</b> will be allocated by the departments</p> <p><b>NOTE:</b> Students will be divided into groups and assigned teacher/ supervisor from the departments. Only those teachers who are eligible for teaching PG classes, will be eligible for supervising Dissertation.</p>		
<p><b>Course Outcomes:</b> After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <li>• Establish the scope, depth and direction of the research</li> <li>• Have a grasp of the research tools in the chosen field of research</li> <li>• Write literature review of their proposed thesis</li> <li>• Identify the most important and up to date works in the relevant field, read them critically and synthesize the findings</li> <li>• Familiarize with the important publications on the topic</li> <li>• Identify various styles of referencing and citations</li> </ul>		
Credits: <b>06</b>	Paper: <b>Compulsory</b>	

Max. Marks: <b>100</b>		Min. Pass Marks: .....
Unit	Topic	No. of Lectures
<b>I</b>	Meaning, Kinds and Importance of research	<b>12</b>
<b>II</b>	Research Methods & Methodologies in English	<b>15</b>
<b>III</b>	Academic Writing, Research article writing, Project writing	<b>15</b>
<b>IV</b>	Use of Computers and Research Tools in English	<b>8</b>

<b>V</b>	MLA Style sheet, Citation, Research Ethics,	<b>15</b>
<b>VI</b>	Preparing for Oral Examination, Presentation of thesis, presentation of research articles in seminars	<b>6</b>
<p><b>Suggested Readings:</b></p> <ul style="list-style-type: none"> <li>• Allison, B., “The Students Guide to Preparing Dissertations and Theses”, Kogan Page, 1997.</li> <li>• Delia Da Sousa Correa and Owens, W.R. ed., “The Handbook of Literary Research”, Routledge, 2009.</li> <li>• Gibaldi, Joseph, “MLA Handbook for Writers of Research Papers”, 7th ed. New York, MLA Publications, 2004.</li> <li>• “MLA Handbook for Writers of Research Papers”, Eighth Edition, New York, 2016.</li> <li>• Satarkar, S.V., “Intellectual Property Rights and Copyright”, New Delhi, Ess Ess Publications, 2000.</li> </ul>		
<p>This course can be opted as an elective by the students of following subjects:  <b>Those who have opted/completed English in B.A. IV</b></p>		
<p><b>Suggested Continuous Evaluation Methods:</b>  A student will have to submit his/her thesis before appearing in the end term examination  The evaluation criteria will be based on both contents and presentation skills of the students  The students shall have to prepare research papers (at least 1) on the proposed topic</p>		
<p>Suggested equivalent online courses: .....</p>		

**Further Suggestions:**

Internal and External Experts will examine the presentation of the thesis for 100 marks

