

BANASTHALI VIDYAPITH

Master of Arts (English)



Curriculum Structure

First Semester Examination, December, 2020
Second Semester Examination, April/May, 2021
Third Semester Examination, December, 2021
Fourth Semester Examination, April/May, 2022

BANASTHALI VIDYAPITH
P.O. BANASTHALI VIDYAPITH
(Rajasthan)-304022

July, 2020

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No. F. 9-6/81-U.3

**Government of India
Ministry of Education and Culture
(Department of Education)**

New Delhi, the 25th October, 1983

NOTIFICATION

In exercise of the powers conferred by Section 3 of the University Grants Commission Act, 1956 (3 of 1956) the Central Government, on the advice of the Commission, hereby declare that Banasthali Vidyapith, P. O. Banasthali Vidyapith, (Rajasthan) shall be deemed to be a University for the purpose of the aforesaid Act.

Sd/-

(M. R. Kolhatkar)

Joint Secretary of the Government of India

NOTICE

Changes in Bye-laws/Syllabi and Books may from time to time be made by amendment or remaking, and a candidate shall, except in so far as the Vidyapith determines otherwise, comply with any change that applies to years she has not completed at the time of change.

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PROGRAMME EDUCATIONAL OBJECTIVES

The programme intends to develop a harmonious and holistic personality of students with a strong base of Indian culture, nationalism and ethos. It also seeks to inculcate linguistic, literary, and communicative competence so that they can create an inclusive and sustainable society. In addition, it also seeks to familiarize students with different literary forms, critical theory and literary criticism that may enrich their intellectual and epistemological realities.

The main objectives of the programme are:

- To acquaint students with complex textures of Indian culture and ethos.
- To equip students with wide understanding of literatures and communicative competence so that they may be able to communicate effectively.
- To familiarize students with some major concepts of all classical and modern literatures so that they may develop critical thinking.
- To engage students in self-reflexivity and lifelong learning.
- To help integrate different aspects of physical, practical, aesthetic, moral and intellectual dimension of education to develop holistic personality of each student.
- To develop effective citizenship with strong value base and ethics.
- To familiarize students with environmental contexts, inclusivity and sustainable development.

PROGRAMME OUTCOMES

- PO1: Enrichment of Intellectual and Epistemic Tradition:** It intends to develop a taste for Indian, British, American and Postcolonial English literatures and also for different literary forms; poetry, fiction, drama, essays and short stories. It may also show a wide knowledge of classical and contemporary literature with analytical capacity to place texts in theoretical, historical or social contexts.
- PO2: Inculcation of Planning Abilities:** Demonstrate effective planning abilities including time management, resource management, delegation skills and organizational skills. Focus on the development and implementation of plans and the organization of works to meet deadlines.
- PO3: Amelioration of Problem Solving Skills:** Utilize the principles of scientific enquiry, thinking analytically, clearly and critically, while solving problems and making decision during daily practice. Find, analyze, evaluate and apply information systematically and shall make defensible decision.
- PO4: Appropriate Application of Modern Literary and Linguistic Tools:** The judicious application of modern literary and linguistic theories may develop critical and analytical analysis. It may unravel different layers of text.
- PO5: Development of Soft Skills:** Understand and consider the human reaction to change, motivation issues, leadership and team building when planning changes required for fulfilment of practice, professional and societal responsibilities. Assume participatory roles as responsible citizen or leadership roles when appropriate to facilitate societal responsibilities.
- PO6: Formation of Professional Identity:** Understand, analyze and communicate the value of their professional role in society.

- PO7: Nurturing Ethics and *Dharma*:** Honour personal values and apply ethical principles in professional and social contexts. Demonstrate behavior that recognizes cultural and personal variability in values, communication and lifestyles. Use ethical frameworks; apply ethical principles while making decisions and taking responsibilities for the consequences of the decisions taken.
- PO8: Development of Communicative Competence:** Communicate effectively in textual, personal and interpersonal contexts so that the discursive practices may be enriched and the trajectory of knowledge may get strengthened.
- PO9: Language, Literature and Society:** Develop both material and metaphysical dimensions of life where language, literature and society can be seen together.
- PO10: Environment, Inclusivity and Sustainability:** Understand the impact of human behavior and action on environment and social relationship. It includes the exploration of inclusivity and sustainability.
- PO11: Lifelong Learning:** Recognize the need for, and have the preparation and ability to engage in independent and lifelong learning in the broader context of social, economic, technological and cultural changes. The identification of some thrust areas on the basis of self-criticality and reflexivity may keep the process of lifelong learning in continuum.

Curriculum Structure
Master of Arts (English)
First Year

Semester-I

Course Code	Course Name	L	T	P	C*
ENGL 401	Critical Theories (Part - I)	5	0	0	5
ENGL 402	Grammar and Usage	5	0	0	5
ENGL 403	Indian Writing in English	5	0	0	5
ENGL 404	Introduction to Language and Linguistics	5	0	0	5
ENGL 405	Literature in English (1550 - 1660) : Poetry, Non-fictional Prose and Drama	5	0	0	5
Semester Total:		25	0	0	25

Semester-II

Course Code	Course Name	L	T	P	C*
ENGL 406	Literature in English (1660-1798) : Poetry, Drama and Fiction	5	0	0	5
ENGL 407	Literature in English (1798 - 1914) : Romantic Poetry	5	0	0	5
ENGL 408	Literature in English (1798 - 1914) : Victorian Poetry, Drama and Non-fictional Prose	5	0	0	5
ENGL 409	Translation Studies	5	0	0	5
CS 421	Introduction to Computer Applications	3	0	0	3
CS 421L	Introduction to Computer Applications Lab	0	0	4	2
Semester Total:		23	0	4	25

Second Year

Semester-III

Course Code	Course Name	L	T	P	C*
ENGL 501	American Literary Tradition	5	0	0	5
ENGL 502	Classical Literature in English	5	0	0	5
ENGL 505	Fiction (1798 - 1914)	5	0	0	5
ENGL 508	Modern and Contemporary Poetry since 1914	5	0	0	5
	Discipline Elective	5	0	0	5
Semester Total:		25	0	0	25

Semester-IV

Course Code	Course Name	L	T	P	C*
ENGL 503	Contemporary Fiction	5	0	0	5
ENGL 504	Critical Theories (Part - II)	5	0	0	5
ENGL 507	Modern and Contemporary Drama since 1914	5	0	0	5
ENGL 510P	Project	0	0	10	5
	Open Elective	5	0	0	5
	Reading Elective	0	0	4	2
Semester Total:		20	0	14	27

List of Discipline Elective

Course Code	Course Name	L	T	P	C*
ENGL 511	Indian Literatures	5	0	0	5
ENGL 514	New Literatures in English	5	0	0	5
ENGL 509	Postcolonial Studies	5	0	0	5
ENGL 516	Seventeenth and Eighteenth Century Drama	5	0	0	5
ENGL 506	Fiction Since 1914	5	0	0	5

List of Reading Elective

Course Code	Course Name	L	T	P	C*
ENGL 512R	Literature and Gender	0	0	4	2
ENGL 513R	Literature, Visual Arts and Cinema	0	0	4	2
ENGL 515R	Research Methodology	0	0	4	2
ENGL 517R	Varieties of Prose	0	0	4	2

* **L - Lecture hrs/week; T - Tutorial hrs/week;
P-Project/Practical/Lab/All other non-classroom academic activities,
etc. hrs/week; C - Credit Points of the Course**

Student can opt open (Generic) elective from any discipline of the Vidyapith with prior permission of respective heads and time table permitting.

Every Student shall also opt for:

Five Fold Education: Physical Education I, Physical Education II,
Five Fold Education: Aesthetic Education I, Aesthetic Education II,
Five Fold Education: Practical Education I, Practical Education II
one each semester

Five Fold Activities

Aesthetic Education I/II	Physical Education I/II
BVFF 101 Classical Dance (Bharatnatyam)	BVFF 201 Aerobics
BVFF 102 Classical Dance (Kathak)	BVFF 202 Archery
BVFF 103 Classical Dance (Manipuri)	BVFF 203 Athletics
BVFF 104 Creative Art	BVFF 204 Badminton
BVFF 105 Folk Dance	BVFF 205 Basketball
BVFF 106 Music-Instrumental (Guitar)	BVFF 206 Cricket
BVFF 107 Music-Instrumental (Orchestra)	BVFF 207 Equestrian
BVFF 108 Music-Instrumental (Sarod)	BVFF 208 Flying - Flight Radio Telephone Operator's Licence (Restricted)
BVFF 109 Music-Instrumental (Sitar)	BVFF 209 Flying - Student Pilot's Licence
BVFF 110 Music-Instrumental (Tabla)	BVFF 229 Aeromodelling
BVFF 111 Music-Instrumental (Violin)	BVFF 210 Football
BVFF 112 Music-Vocal	BVFF 211 Gymnastics
BVFF 113 Theatre	BVFF 212 Handball
Practical Education I/II	BVFF 213 Hockey
BVFF 301 Banasthali Sewa Dal	BVFF 214 Judo
BVFF 302 Extension Programs for Women Empowerment	BVFF 215 Kabaddi
BVFF 303 FM Radio	BVFF 216 Karate - Do
BVFF 304 Informal Education	BVFF 217 Kho-Kho
BVFF 305 National Service Scheme	BVFF 218 Net Ball
BVFF 306 National Cadet Corps	BVFF 219 Rope Mallakhamb
	BVFF 220 Shooting
	BVFF 221 Soft Ball
	BVFF 222 Swimming
	BVFF 223 Table Tennis
	BVFF 224 Tennis
	BVFF 225 Throwball
	BVFF 226 Volleyball
	BVFF 227 Weight Training
	BVFF 228 Yoga

Every Student shall also opt for:

Five Fold Education: Physical Education I, Physical Education II,

Five Fold Education: Aesthetic Education I, Aesthetic Education II,

Five Fold Education: Practical Education I, Practical Education II

one each semester

Evaluation Scheme and Grading System

Continuous Assessment (CA) (Max. Marks)					End-Semester Assessment (ESA) (Max. Marks)	Grand Total (Max. Marks)
Assignment		Periodical Test		Total (CA)		
I	II	I	II			
10	10	10	10	40	60	100

In all theory, laboratory and other non classroom activities (project, dissertation, seminar, etc.), the Continuous and End-semester assessment will be of 40 and 60 marks respectively. However, for Reading Elective, only End semester exam of 100 marks will be held. Wherever desired, the detailed breakup of continuous assessment marks (40), for project, practical, dissertation, seminar, etc shall be announced by respective departments in respective student handouts.

Based on the cumulative performance in the continuous and end-semester assessments, the grade obtained by the student in each course shall be awarded. The classification of grades is as under:

Letter Grade	Grade Point	Narration
O	10	Outstanding
A+	9	Excellent
A	8	Very Good
B+	7	Good
B	6	Above Average
C+	5	Average
C	4	Below Average
D	3	Marginal
E	2	Exposed
NC	0	Not Cleared

Based on the obtained grades, the Semester Grade Point Average shall be computed as under:

$$SGPA = \frac{CC_1 * GP_1 + CC_2 * GP_2 + CC_3 * GP_3 + \dots + CC_n * GP_n}{CC_1 + CC_2 + CC_3 + \dots + CC_n} = \frac{\sum_{i=1}^n CC_i * GP_i}{\sum_{i=1}^n CC_i}$$

Where n is the number of courses (with letter grading) registered in the semester, CC_i are the course credits attached to the i^{th} course with letter grading and GP_i is the letter grade point obtained in the i^{th} course. The courses which are given Non-Letter Grades are not considered in the calculation of SGPA.

The Cumulative Grade Point Average (CGPA) at the end of each semester shall be computed as under:

$$CGPA = \frac{CC_1 * GP_1 + CC_2 * GP_2 + CC_3 * GP_3 + \dots + CC_n * GP_n}{CC_1 + CC_2 + CC_3 + \dots + CC_n} = \frac{\sum_{i=1}^n CC_i * GP_i}{\sum_{i=1}^n CC_i}$$

Where n is the number of all the courses (with letter grading) that a student has taken up to the previous semester.

Student shall be required to maintain a minimum of 4.00 CGPA at the end of each semester. If a student's CGPA remains below 4.00 in two consecutive semesters, then the student will be placed under probation and the case will be referred to Academic Performance Review Committee (APRC) which will decide the course load of the student for successive semester till the student comes out of the probationary clause.

To clear a course of a degree program, a student should obtain letter grade C and above. However, D/E grade in two/one of the courses throughout the UG/PG degree program respectively shall be deemed to have cleared the respective course(s). The excess of two/one D/E course(s) in UG/PG degree program shall become the backlog course(s) and the student will be required to repeat and clear them in successive semester(s) by obtaining grade C or above.

After successfully clearing all the courses of the degree program, the student shall be awarded division as per following table.

Division	CGPA
Distinction	7.50 and above
First Division	6.00 to 7.49
Second Division	5.00 to 5.99
Pass	4.00 to 4.99

CGPA to % Conversion Formula: % of Marks Obtained = CGPA * 10

First Semester

ENGL 401 Critical Theories (Part-I)

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- Familiarize themselves with basic concepts and theoretical and philosophical strands of Structuralism, Post-structuralism, Marxism, New Historicism, Romanticism etc ;
- understand Indian intellectual tradition;
- develop critical thinking;
- inculcate effective citizenship with a deep grounded sense of ethics and moral dimensions;
- sense various issues of environmental and sustainability as they have been portrayed in different writings of Romanticism;
- engage themselves in the praxis of applying those theoretical and philosophical underpinnings in the analysis of the essays prescribed in the syllabus.

Course Content

Section I

Bharat: Bharat's Rasa Sutra, Constituents of Rasa: 'Vibhav', 'Anubhav', 'Vyabhichari' and 'Sattvikbhavs' etc., Number of Rasas. Explanation of Rasa Theory as given by Bhattanayak and Abhinavgupta: The Concepts of Sadharanikarn, Sahridaya and Dhvani.

Section II

1. Aristotle : *Poetics*, (On the Art of Poetry)
2. Longinus : *On the Sublime*

Section III

5. Pope : *Essay on Criticism*
6. Wordsworth : "Preface to Lyrical Ballads"
7. Coleridge : "Biographia Literaria Chapter XIII"
8. Arnold : "The Function of Criticism at the Present Time"; 'Barbarians, Philistines, Populace", in *Culture and Anarchy*.

Suggested Readings:

1. Aristotle (1960). *The Art of Poetry*, Ingrams Bywater. (Trans) London : OUP.
2. Enright, D. J. (1980). *English Critical Texts*. London: OUP.
3. T.S. Dorch (Ed.). (1965). *Classical Literary Criticism*, London Penguin Books.
4. Lascelles (1962). *Principles of Literary Criticism*, Delhi : S. Chand Co.
5. Abrams M.H. (1974) *The Mirror and The Lamp*. Oxford : OUP.
6. Premiger Alex (Ed.). (1965). *Encyclopedia of Poetry and Poetics*. London Macmillan.
7. Wellek Rene. (1965). *A History of Modern Criticism 1750-1950*, London Jonathan Cape.
8. Wimsatt and Cleanth. (1957). *Literary Criticism: A Short History*. Oxford: OUP.
9. Watson George (1978). *The Literary Critic*, London OUP.
10. Atkins J.W. (1978). *Literary Criticism in Antiquity*, London: Routledge.
11. W.K. Wimsatt . (1965). *English Literary Criticism: The Renaissance*. London: OUP.
12. A.H. Gilbert (1895). *Literary Criticism: Plato to Croce*, New York: CUP.
13. A.P. Dani. (1998). *Literary Theory and Criticism*. Delhi: Pencraft.
14. R.S. Tiwari (2000). *A Critical approach to classical Indian poetics*. New Delhi : Motilal Banarshi Das

Suggested E-Learning Materials :

- **Introduction to Classical Criticism**
http://elibrary.bsu.az/books_400/N_33.pdf
- **Aristotle**
<http://classics.mit.edu/Aristotle/physics.html>
- **Longinus**
<https://www.gutenberg.org/files/17957/17957-h/17957-h.htm>
- **Romantic Criticism**
<https://onlinelibrary.wiley.com/doi/book/10.1002/9781405165396>

ENGL 402 Grammar and Usage

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- comprehend the underlying rules and patterns of grammar through forms and functions of grammatical units;
- identify and analyze different types of phrases and clauses in terms of structure and function in a sentence;
- understand the difference in the concept of time and tense;
- identify and use present and past tenses in the contextualized speech; to use the various forms of future expressions: simple present, present progressive, is going to vs. will and modals.

Course Content

Section I

- (a) Basic Sentence Patterns (as given in A University Grammar of English by Quirk and Greenbaum)
- (b) Clausal Elements
- (c) Determiners

Section II

- (a) Phrases
- (b) Tense and Aspect
- (c) Modality

Section III

- (a) Adverbials: Time and Place relaters
- (b) Co-ordination and Subordination

Suggested Readings:

1. Lee, W.R.(1989) *English at Home*. Cambridge: Cambridge University Press
2. Hornby, A.S. (1980). *A Guide to Pattern and Usages in English*. Cambridge: Cambridge University Press
3. Greenbaum, Sidney and Randolph Quirk.(1995) *A University Grammar of English*. New Delhi: Longman

4. Wood, F.T.(1990) *The Use of English*. New Delhi: Macmillan
5. Leech, Geoffrey.(1989) *English Grammar for Today: An Introduction*. New Delhi: Macmillan
6. Leech, Geoffrey and Svartvic. (2002)*A Communicative Grammar of English*. New Delhi: Longman

Suggested E-learning Materials:

- **For determiners of English**
<https://learnenglish.britishcouncil.org/english-grammar/determiners-and-quantifiers>
- **For Phrases and Clauses (Noun Phrases and Prepositional phrases)**
www.btrc.lancs.sch.uk/btmedia/LettersHome/2016
[http:// www.coursera.org/lecture/academic-literacy/noun-phrase-7UUSQ](http://www.coursera.org/lecture/academic-literacy/noun-phrase-7UUSQ)
[http://www.temple.edu/class/.../prepositions vs.prepositionalphraseshandout.pdf](http://www.temple.edu/class/.../prepositions-vs.prepositionalphraseshandout.pdf)
- **For Tense and Aspect**
[http:// www.beniculturali.unipd.it/extra](http://www.beniculturali.unipd.it/extra)
- **For Subordination and Coordination**
<https://2012books.lardbucket.org/books>

ENGL 403 Indian Writing in English

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- identify relationship between Indian Writing in English and its social context;
- interpret texts with attention to their complexity, intricacy and aesthetic value;
- demonstrate literary sensibility and emotional response to the literary texts;
- know various eminent figures of Indian literature in English ;
- assimilate and synthesize Indian values and sensibility through their understanding of the texts.

Course Content

Section I

- (i) Toru Dutt: The Lotus, Our Casuarina Tree
- (ii) R. N. Tagore: *Gitanjali* 1, 13, 15
- (ii) Ramanujan: A River, Love Poem for Wife I, Obituary
- (iii) Kamala Das: A Hot Noon in Malabar, The Invitation, The Sunshine Cat, The Looking Glass
- (iv) Nissim Ezekiel: The Night of the Scorpion, Good Bye Party for Miss Pushpa T.S.

Section II

- (i) Amitav Ghosh - *The Shadow Lines*

Section III

- (i) Girish Karnad - *Hayavadana*
- (ii) Mahesh Dattani : *Tara*

Suggested Readings:

1. Iyengar, K.R.S (1998). *Indian Writing in English*. New Delhi: Sterling.
2. Verghese, C. P.(1990) *Problems of the Indian Creative Writer in English*.New Delhi: Sterling.
3. Singh, R.S. (2000) *Indian Novels in English*. New Delhi: Arnold Heinemann.
4. Naik, M.K. (2001) *Perspectives on Indian Fiction in English*. New Delhi: Abhinav Publication.
5. Srivastava, R. (1984) *Perspectives on Anita Desai*. Gaziabad: VimalPrakashan.
6. Sharma, R.S. (1981) *Anita Desai*. New Delhi: Arnold Heinemann.
7. Sundaram, P.S. (2000)*R.K.Narayan*. New Delhi : Arnold Heinemann.
8. Srinath, C.N. (1986) *The Literary Landscape*. New Delhi: Mittal Publication.
9. Ramamurthi, K.S. (1987) *Rise of the Novel*.New Delhi: Sterling.
10. Sharad, P. (1987)*Raja Rao and Cultural Tradition*.New Delhi: Sterling.
11. Jha, R. (1983)*Gandhian Thought and Indo-Anglian Novelists*.New Delhi: Sterling.

Suggested E-learning Materials:

- **Nissim Ezekiel and Kamala Das:**
<http://egyankosh.ac.in/bitstream/123456789/22861/1/Unit-4.pdf>
- **Rabindranath Tagore:**
<http://egyankosh.ac.in/bitstream/123456789/27472/1/Unit-24.pdf>
- **A.K. Ramanujan:**
<http://egyankosh.ac.in/bitstream/123456789/22862/1/Unit-5.pdf>
- **Toru Dutt**
<http://egyankosh.ac.in/bitstream/123456789/23169/1/Unit-4.pdf>
- **Mahesh Dattani: Tara**
<https://www.jstor.org/stable/3245741?seq>

ENGL 404 Introduction to Language and Linguistics**Max. Marks : 100****L T P C****(CA: 40 + ESA: 60)****5 0 0 5****Learning Outcomes:**

After the completion of the course, students will be able to:

- have an understanding of major aspects of English Phonetics and Phonology;
- understand standard R. P. symbols, word transcription, word-stress, sentence stress and intonation;
- display better pronunciation skills;
- evince improved grammatical and communicative competence.

Course Content**Section I Phonetics and Phonology**

Speech Mechanism: Phoneme and Allophone, Classification of English Sounds: (i) Consonants (ii) Vowels (iii) Phonetic Transcription Syllable/ Consonant Clusters
Stress and Intonation
Features of Connected Speech: Assimilation, Elision, Substitution

Section II Morphology

Morph, Morpheme, Word, Word Formation Processes; Inflectional/ Derivational Suffixes, Affixation, Compounding, Conversion, Clipping, Backformation, Blending, Acronyms

Section III Syntax, Semantics & Pragmatics

Categories and Constituents, IC Analysis, PSG& Introduction to TGG, Predicates and Argument Structure, Maxims of Conversation, Speech Acts.

Suggested Readings:

1. Allen, W.S.(1954). *Living English Speech*. Madras: Orient Longman
2. Gimson, A.C. (1980) *An Introduction to the Pronunciation of English*. Oxford: Oxford University Press
3. Roach, Peter.(1983) *English Phonetics and Phonology: A Practical Course*. Cambridge: Cambridge University Press
4. O'Connor, J.D.(1980). *Better English Pronunciation*. London: Oxford University Press
5. Halliday, M.A.K..(1989). *A Course in Spoken English Intonation*.London: Oxford University Press

Suggested E-learning Materials:

- **Vowels and Consonants**
egyankosh.ac.in/handle/123456789/21629
- **word stress and intonation**
egyankosh.ac.in/handle/123456789/25662
- **Syntax and Semantics**
https://onlinecourses.nptel.ac.in/noc16_hs23
- **Pragmatics and Speech Acts**
<https://www.jstor.org/action/doBasicSearch?Query=papers+on+speech+acts>

ENGL 405 Literature in English (1550-1660) : Poetry, Non-fictional Prose and Drama

Max. Marks : 100	L T P C
(CA: 40 + ESA: 60)	5 0 0 5

Learning Outcomes:

After the completion of the course, students will be able to:

- learn basic concepts and movements related to the Elizabethan & Jacobean Age and the then existing poetic and literary trends;
- focus on the development of critical thinking by discussing the literary texts, poetry, prose as well as drama, in consonance with the relevant theoretical and philosophical backdrop of the Elizabethan & Jacobean Age;
- communicate effectively in all forms of academic and social interaction;
- inculcate effective citizenship with a deep grounded sense of ethics and moral dimensions;
- engage themselves in the praxis of applying those theoretical and philosophical underpinnings in the analysis of some texts prescribed in the syllabus.

Course Content

Section I

1. Spenser : *The Faerie Queene* Book I (**for non-detailed study**)
2. Milton : *Paradise Lost* Book I (**for detailed study**)
Book IX **for non-detailed study**

Section II

- Donne :
1. The Canonisation
 2. The Sunne Rising
 3. The Relique
 4. A Valediction : Forbidding Mourning
 5. Batter My Heart
 6. The Flea

- Bacon : 1. Of Studies
 2. Of Revenge
 3. Of Friendship
 4. Of Marriage and Single Life

Section III

- Christopher Marlowe : *Dr Faustus*
 Shakespeare : *King Lear (For detailed study)*

Suggested Readings:

1. Ford, Boris. Ed.(1954).*The Pelican Guide to English Literature, Vol. 1, 2 &3.* London: Pelican.
2. Lever, J.W. (1966). *The Elizabethan Love Sonnet.* London: Methuen.
3. Bradbert, J.B.(1964). *Poetic Love.* London: Oxford University Press.
4. Smith, J.B.(1985).*The Metaphysics of Love.* Cambridge: Cambridge University Press.
5. Shire, Helena (1978) *A Preface to Spenser.* London:Oxford University Press.
6. Lewis, C.S. (1963). *The Allegory of Love.* London: Oxford University Press.
7. Partridge, A.C.(1978). *John Donne: Language and Style.* London:Oxford University Press.
8. Levisman, J.B.(1934). *The Metaphysical Poets.* London: Oxford University Press.
9. Bowra, C.M.(1972). *From Virgil to Milton.* New York: Macmillan.
10. Pottee, Lois (1971). *A Preface to Milton.* New Delhi: Longman.
11. Tuglis, Fred (1969). *The Elizabethan Poets.* USA: Evans Brothers.
12. Joan, Grundy (1964). *The Spenserian Poets: A Study in Elizabethan and Jacobean Poetry.* London: Oxford University Press.
13. Peter, Baley (1971). *Edmund Spenser:Prince of Poets.* London: Oxford University Press.
14. Bernard, John D.(1989). *Pastoralism in the Poetry of Spenser.* Cambridge: Cambridge University press.
15. Freeman, Rosemary (1970). *The Faerie Queen: A Companion to the Readers.* London:Oxford University Press.

16. Milnes, Andrew (1981). *John Milton and the English Revolution*. London:Oxford University Press.
17. Empson, William (1989). *Milton's God*. Cambridge: Cambridge University press.
18. Danielson, Dennis (1989). *The Cambridge Companion to Milton*. Cambridge: Cambridge University press.
19. Kermode, Frank (1971). *John Donne*.Cambridge: Cambridge University press.
20. Jardine, Leisa (1974). *Francis Bacon: Discovery and the Art of Discourse*. Cambridge: Cambridge University press.
21. Vickees, Brian (1968). *Francis Bacon and Renaissance Prose*. Cambridge: Cambridge University press.

Suggested E-learning Materials:

Milton

<https://www.jstor.org/stable/10.3366/j.ctt1g0b1gs>

<https://oyc.yale.edu/english/engl-220/lecture-9>

Donne

<https://www.jstor.org/stable/pdf/4172686.pdf>

<https://www.jstor.org/stable/436533>

Bacon

<https://www.jstor.org/stable/27703187>

<https://www.jstor.org/stable/pdf/26212251.pdf>

Shakespeare

https://labs.jstor.org/shakespeare/king_lear

<https://www.jstor.org/stable/2867703>

Second Semester

ENGL 406 Literature in English (1660-1798): Poetry, Drama and Fiction

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- understand and follow the genres like philosophy, poetry, drama and prose;
- comprehend Literary Theories and basic theoretical and philosophical strands of Structuralism, Post-structuralism, Marxism, New Historicism, Romanticism, etc;
- critically think and appreciate various literary pieces;
- communicate effectively and develop better social interaction;
- address the issues of environmental sustainability as those have been portrayed in different writings of the literary period.

Course Content

Section I

- Dryden : *Absalom and Achitophel* (Non-detailed)
Pope : *Rape of the Lock* (Detailed study)

Section II

- Congreve : *The Way of the World*
Oliver Goldsmith : *The Vicar of Wakefield*

Section III

- Daniel Defoe : *Moll Flanders*
Henry Fielding : *Joseph Andrews*

Suggested Readings:

1. Pater, Roy (1982). *English Society in the 18th Century*. London: Oxford University Press.
2. Frirer, David(1989). *Pope's Imagination*. New York: Cambridge University Press.
3. Maynard, Mack(1985). *Pope: A Life*. New York: New Haven.
4. Rumbold, Valerie(1989). *Women's Place in Pope's World*. Cambridge: Cambridge University Press.

5. King, Bruce (1969). *Dryden's Mind and Art*. Edinburgh: Oxford University Press.
6. Kinsley, Helen (1971). *Dryden: The Critical Heritage*. London: Oxford University Press.
7. Richard, Kenneth and Thomson et al.(1972). *The Eighteenth Century English Stage*. London: Oxford University Press, 1972. Print.
8. Jack, Ian(1978). *Augustan Satire: Intention and Idiom in English Poetry 1660-1750*.London: Oxford University Press.
9. Doody, Margaret ann (1985) *The Daring Muse: Augustan Poetry Reconsidered*. London: Oxford University Press.
10. Lottis, John (1976). *Sheridan and the Drama of Georgian England*. London: Oxford University Press.
11. Brian Moris. Ed.(1971) *William Congreve, Mermaid Critical Commentary*. London: Oxford University Press.
12. Lottis, John.(1978). *Restoration Drama*. London: Oxford University Press.
13. Burns, Edward (1987). *Restoration Comedy, Crisis of Desire and Identity*. London: Oxford University Press.

Suggested E-learning Materials:

Restoration Satire:

https://uknowledge.uky.edu/cgi/viewcontent.cgi?article=1024&context=libraries_facpub

Dryden as a satirist:

<https://www.bl.uk/restoration-18th-century-literature/articles/john-drydens-satiric-poetry>

Absalom and Achitophel

https://www.bachelorandmaster.com/britishandamericanpoetry/absalom-and-achitophel-analysis.html#.XEZ5_tJKjIU

Rape of the Lock as a social satire:

<https://www.bl.uk/restoration-18th-century-literature/articles/the-rape-of-the-lock-a-darker-mirror>

Restoration Theatre:

http://www.london.umb.edu/index.php/entry_detail/restoration_theatre/theatre_intro/

William Congreve:

http://faculty.goucher.edu/eng211/william_congreve.htm

<https://www.redbulltheater.com/the-way-of-the-world>

The Vicar of Wakefield

<https://www.motherservice.org/LiteraryCriticism/VICAR%20OF%20WAKEFIELD.htm>

Defoe

https://www.jstor.org/stable/29531383?seq=1#metadata_info_tab_contents

Henry Fielding

https://www.jstor.org/stable/23257979?seq=1#metadata_info_tab_contents

ENGL 407 Literature in English (1798-1914): Romantic Poetry

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- familiarize themselves with the Romantic Movements of Germany, France, Britain and America;
- know the historical, political and aesthetic milieu of the romantic age;
- understand German Idealism, theories of realist discourses, metaphysics and the aesthetics discourses on art and artist;
- develop their creative and critical thinking;
- assimilate aesthetic sense through the understanding of the respective texts.

Course Content**Section I**

1. William Wordsworth : *The Prelude* (Bk.1)
2. S.T. Coleridge : *The Ancient Mariner*
Kubla Khan

Section II

3. John Keats : *Ode to a Nightingale*
Ode on a Grecian Urn
To Autumn
Ode on Melancholy
Ode on Indolence

Section III

4. P.B. Shelley : When the Lamp is shattered
Stanzas Written in Dejection Near
Naples
To a Skylark
Ozymandias
The Invitation
Ode to the West Wind

Suggested Readings:

1. Dyson, A.E. and Julian Lovelock (1976). Eds. *Metaphysical of Romantics*. London: Macmillan.
2. Jackson, J.R. (1980). *Poetry of the Romantic Period*. London; Routledge.
3. Davies, R.T. and B.G. (1980) *Literature of the Romantic Period*. London: Liverpool University Press.
4. Beer, J. (1977). *Coleridge's poetic intelligence*. London: Oxford University Press.
5. Bate, W.J. (1963). *John Keats*. London: Oxford University Press.
6. Jack, J. (1971). *Keats and the mirror of Art*. London: Oxford University Press.
7. Roe, N. (1995). Ed. *Keats and History*. Cambridge: Cambridge University Press.

Suggested E-learning Materials:

1. **Romantic Literature and Poetry**
<https://www.jstor.org/stable/27530553>
2. **Wordsworth**
<https://www.jstor.org/stable/j.ctt1np867>
3. **S. T. Coleridge**
<https://www.jstor.org/stable/25601180>
4. **John Keats**
<https://www.jstor.org/stable/30210194>
5. **Percy Bysshe Shelley**
<https://www.jstor.org/stable/30210020>

ENGL 408 Literature in English (1798-1914): Victorian Poetry, Drama and Non-fictional Prose

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- familiarize themselves with a wide range of poetry, drama and non-fictional prose written during the Victorian period;
- develop social, intellectual and ethical concerns and relate the same to define and preoccupy these works;
- consider formal and historical aspects of these texts, especially as they correspond with Victorian debates surrounding religious belief, anxieties of nation;
- develop critical thinking;
- Enhance effective communication and develop better social interaction;
- develop sensibility to address the issues of environmental sustainability as they have been portrayed in different writings of the literary period.

Course Content

Section I

1. Alfred Tennyson : Tithonus
The Lotos Eaters
Ulysses
2. Robert Browning : Andrea del Sarto
Porphyria's Lover
Grammarians' Funeral
3. G.M. Hopkins : The Windhover
Carrion Comfort
God's Grandeur

Section II

4. Charles Lamb : Old China
Poor Relations
Modern Gallantry
The Super-annuated Man
In Praise of Chimney Sweepers

Section III

5. G.B. Shaw : *Pygmalion*

Suggested Readings:

1. Ackroyd, P. (1991). *Dickens* [1990], Routledge, London.
2. Carey, J. (2011). *The Violent Effigy: A Study of Dickens' Imagination*. n.p., Faber & Faber.
3. Collins, P. (2013). *Charles Dickens: The Critical Heritage*. London. Routledge.
4. Flint, Kate.(1986) *New Readings: Dickens*. (Brighton: Cambridge University Press
5. Hollington, Michael Ed.(1995) *Charles Dickens: Critical Assessments* New York: Routledge.
6. Slater, Michael.(1983) *Dickens and Women* London : Routledge.
7. Batchelor, John.(1994) *The Life of Joseph Conrad : A Critical Biography*. : Oxford: OUP.
8. Guerard, Albert(1985).*Conrad the Novelist*. Cambridge: CUP.
9. Watt, Ian.(1980) *Conrad in the Nineteenth Century*. London: Routledge.
10. Mengham, Rod.(1989) *Emily Bronte": Wuthering Heights; Critical Studies*. London: Penguin.
11. Christ, T. Carol.(1993) *The Mill on the Floss*. London : Norton.

Suggested E-learning Materials:

1. **Tennyson and landscape of Consciousness**
<https://www.jstor.org/stable/40001695>
2. **The Monologue of Browning**
<https://www.jstor.org/stable/1507117>
3. **Works and Criticism of G M Hopkins**
<https://www.jstor.org/stable/40001563>
4. **The Romantic Art of Charles Lamb**
<https://www.jstor.org/stable/2872086>
5. **George Bernard Shaw: Theory, Language and Drama in the Nineties**
<https://www.jstor.org/stable/3506616>
6. **Shaw as a Social Reformer**
http://shodhganga.inflibnet.ac.in/bitstream/10603/104659/8/08_chapter-ii.pdf
7. **Pygmalion**
http://shodhganga.inflibnet.ac.in/bitstream/10603/61960/9/09_chapter%204.

ENGL 409 Translation Studies

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- comprehend the basic concepts, types, theories, models of translation;
- know relationship between language and translation, culture and translation, politics and translation, knowledge and translation, translation and multiculturalism;
- enhance effective communication both in Source Language and Target Language to develop better social interaction;
- engage themselves in the praxis of applying the theoretical and linguistic ideas for translating a text from a source language to target language.

Course Content

Translation Studies

Section I

1. Introduction to Translation and Translation Studies.
2. Problems and methods of translation: Linguistic, cultural and semantic aspects.

Section II Major translated works in India

- a) **Valmiki** *Joothan*
- b) **Dharmaveer Bharti** *Andha Yug*
- c) **Mira** : 'I'm colored with the color of dusk', 'Life without Hari is no life', 'Today your friend is coming',
- d) **Kabir** : 'Go naked if you want', 'Hey Qazi, what's the book you're preaching from?'
- e) **halib** : Poems : 'Charagh-i-Dair' (Temple Lamps), from 'Poems from Persian', in Ghalib and his Poetry, by Sardar Jafri and Qurratulain Haider.
- f) **Amrita Pritam** – "Main tenu phir milangi"

Section III

Students will attempt to translate a short story or two poems (minimum 20 lines) and a piece of prose (fictional/ nonfictional prose of minimum 1000 words) of their choice from Hindi to English and English to Hindi.

Suggested Readings:

1. UR Ananta Murthy (1970) *Samskara: A Rite for a Dead Man*, tr. A.K. Ramanujan New Delhi: Oxford University Press.
2. Dharam Vir Bharati, (1954). *Andha Yug* New Delhi : Oxford University Press,
3. Mira Bai's Selected Poems in English 'I'm colored with the color of dusk', 'Life without Hari is no life', 'Today your friend is coming', (New Delhi: Oxford University Press, 2004), pp. 134-140.
4. Kabir's Selected Poems in English 'Go naked if you want', 'Hey Qazi, what's the book you're preaching from?' Songs of the Saints of India
5. Ghalib Selected Poems in English 'Charagh-i-Dair' (Temple Lamps), from 'Poems from Persian', in Ghalib and his Poetry, by Sardar Jafri and Qurratulain Haider (Bombay: Popular Prakashan, 1970), pp. 70-71
6. Amrita Pritam – "Main tenu phir milangi" (I will meet you yet again) Translated by Nirupama Dutt and published in The Little Magazine 2005)
7. Jeremy Munday (2012). *Introducing Translation Studies : Theories and Applications*. Routledge.
8. Anthony Pym, (2018). *Eploring Translation Studies*. London Routledge.
9. Susan Bassnett, (2003). *Translation Studies*. London Routledge.
10. Mona Baker, (2011). *In Other Words : A Course Book on Translation*. London Routledge.

Suggested E-learning Materials:

1. **Theories of Translation: Introduction and Development**
http://shodhganga.inflibnet.ac.in/bitstream/10603/7825/5/05_chapter%202.pdf
2. **Problems of Translation**
<http://www.egyankosh.ac.in/bitstream/123456789/14120/1/Unit-7.pdf>
3. **Language, Linguistics and Translation**
<http://www.egyankosh.ac.in/bitstream/123456789/14111/1/Unit-2.pdf>
4. **Cultural approach to Translation**
<http://egyankosh.ac.in/bitstream/123456789/14140/1/Unit-36.pdf>
5. **Dalit Poetry and Aesthetics**
<https://journals.sagepub.com/doi/pdf/10.1177/0971521514556942org/vol2/97-SA1019.pdf>
6. **Dharmaveer Bharti: Andha Yug**
http://shodhganga.inflibnet.ac.in/bitstream/10603/98252/10/10_chapter4.pdf

CS 421 Introduction to Computer Applications

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
3	0	0	3

Learning Outcomes:

After the completion of the course, students will be able to:

- demonstrate knowledge of the computer system.
- have the ability to define operating system, databases and Newtwork applications.
- understand the proper contents of a computer system and these software tools like MS-WORD, MS-EXCEL, MS-Power Point and Corel Draw.

Section I

Introduction to Computers

Elements of a Computer System, Block diagram of Computer System and functions of its components, evolution of computers and classification, concept of hardware and software. Introduction to Operating Systems (DOS, Windows and UNIX).

Section II

(a) PC Software

Word Processing: Creating and Saving Documents, Formatting, Inserting Tables and Pictures, and Mail Merge. Spread Sheet: Creating Worksheet, Use of functions and Creating Charts. Introduction to Presentation Packages, Graphics and Animation Packages.

(b) Introduction to Computing

Programing languages, system and application software, compiler and interpreters, concept of a program, program design & development, algorithms and flowchart development.

Section III

(a) Internet & Web

Introduction to popular packages on concept of computer communication, computer network (LAN, WAN, MAN), Internet, Internet Services-www, email etc.

(b) Introduction to Computer Applications in Humanities

Data Base Management Systems, Statistical Packages, Expert Systems, Multilingual Applications.

CS 421L Introduction to Computer Applications Lab

Max. Marks : 100	L T P C
(CA: 40 + ESA: 60)	0 0 4 2

1. Working with Windows.
2. Working with MS office Package (MS-Word, Excel, Power Point).
3. Working with CorelDraw
4. Using Internet services
5. Using subject specific application packages.

Third Semester

ENGL 501 American Literary Tradition

Max. Marks : 100	L T P C
(CA: 40 + ESA: 60)	5 0 0 5

Learning Outcomes:

After the completion of the course, students will be able to:

- discuss various socio-political aspects of American Literary Tradition;
- show awareness of the historical, cultural, and formal issues of the literary texts;
- articulate the relation between forms, meanings, and values;
- compare and analyze relative importance of American, British and other world literatures;
- realise the contribution of American literature to the literary tradition of the world.

Course Content:

Section I

1. Emily Dickinson : Because I Could not Stop for Death
Success is Counted Sweetest
'Hope' is the Thing with Feathers
2. Robert Frost : Stopping by Woods on a Snowy Evening
Birches
Tree at My Window
Mowing
The Road not Taken

3. Walt Whitman : Song of the Open Road
4. Langston Hughes : The Negro Speaks of Rivers
The Weary Blues
5. Wallace Stevens : Sunday Morning
Anecdote of the Jar

Section II

6. Eugene O'Neill : *The Hairy Ape*

Section III

7. William Faulkner : *The Sound and the Fury*
8. Alice Walker : *The Color Purple*

Suggested Readings:

1. James, M. Cox and Robert Frost. (1962). *A Collection of Critical Essays*. Eaglewood: Prentice Hall.
2. Cook Reginard. (1947). *Robert Frost : A Living Voice*; Amherst : University of Massachusetts Press.
3. Mohan Singh, (1979) *Robert Frost : Theory and Practice of the Colloquial and Sound of Sense*; Aligarh : Granthayam.
4. Henning Cohen. (1972) Ed. *Land Marks of American Writings Voice of American Foreign*. Oxford : OUP.
5. K. Bryer Ed. : (1974) *Sixteen Modern American Authors*: New York Press. Duke University
6. Norman, Borlin. (1989) *Eugene O'Neill : A Casebook*; London : Macmillian.
7. Galis, Henry Lonis & Anthony Appialr. (2000) *Langston Hughes : Critical Perspectives Past & Present*. New York : Harper Perennial.
8. Weston, Sutan B. (1977) *Wallance Stevens : An Introduction to the Poetry*. Colombia : Colombia Columbia University Press.
9. Graham, Maryemma (ed.). (2004) *The Cambridge Companion to the African American Novel*. Cambridge: Cambridge University Press

Suggested E-learning Materials:

1. American Literary History

https://link.springer.com/chapter/10.1007/978-3-476-00406-2_3

2. Contemporary American Poetry and Literary Tradition

https://link.springer.com/chapter/10.1057/9781137568311_7

3. A Concordance to the Poetry of Emily Dickinson

<https://www.barnesandnoble.com/w/a-concordance-to-the-poems-of-emily-dickinson-stanford-p-rosenbaum/1020406612>

4. Mysticism and the Poetry of Robert Frost

<http://shodhganga.inflibnet.ac.in/handle/10603/123046>

5. A Multiculturalism worthy of Walt Whitman

<https://link.springer.com/content/pdf/10.1007/s12129-999-1004-8.pdf>

6. The Poetic Arts of Langston Hughes

<http://shodhganga.inflibnet.ac.in/handle/10603/148078>

ENGL 502 Classical Literature in English

Max. Marks : 100

(CA: 40 + ESA: 60)

L T P C

5 0 0 5

Learning Outcomes:

After the completion of the course, students will be able to:

- understand of basic concepts of Indian, Greek and Latin classical literatures.
- develop critical thinking;
- improve social interaction through the understanding of classical literary tradition;
- inculcate effective citizenship with a deep grounded sense of ethics and moral dimensions;
- nurture effective citizenship with a deep grounded sense of ethics and moral dimensions.

Course Content**Section I**

Kalidas : *Abhigyan Shakuntalam*

Section II

Homer : *Iliad* Bk I, II & III (Detailed study)

Sophocles : *Antigone*

Section III

Virgil : *Aeneid* Bk II (Detailed study)

Suggested Readings:

1. Aristotle. (1960). *The Art of Poetry*, Ingrams Bywater. (Trans) London : O.U.P.
2. Enright, D. J. (1980). *English Critical Texts*. London: O.U.P.
3. T.S. Dorch (Ed.). (1965). *Classical Literary Criticism*, London Penguin Books.
4. Watson George. (1978). *The Literary Critic*, London O.U.P.
5. Atkins J.W. (1987). *Literary Criticism in Antiquity*, London : Rutledge.
6. A.H. Gilbert. (1895). *Literary Criticism: Plato to Croce*, New York: Rutledge.
7. A.P. Dani. (1998). *Literary Theory and Criticism*. Delhi : Pencraft.
8. Rajan, Chandra. (2000). *Kalidas: The Loom of Time*. Delhi: Penguin.
9. Bloom, Harold . (1987). *Homer's Iliad*. New York, Chelsea.
10. Rayor, D (Ed.). (2011). *Sophocles Antigone :A New Translation*. Cambridge University Press.
11. Bloom, Harold. (1996). *Aeneid* . Chelsea Publication House.
12. Watson George. (1978). *The Literary Critic*, London O.U.P.

Suggested E-learning Materials:

- **Plays of Kalidas**

<https://www.jstor.org/stable/40871930>

<https://www.jstor.org/stable/40873952>

- **Homer**

<https://www.ancient.eu/homer/>

- **Virgil**

https://www.ancient-literature.com/rome_vergil.html

ENGL 505 Fiction (1798-1914)

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- form a theoretical background to Fiction as a literary genre;
- think and analyse the art of fiction in a given literary piece;
- use their understanding of various issues dealt with in a work of fiction and thereby develop social interaction.

Course Content

Section I

Emily Bronte : *Wuthering Heights*
 Dickens : *Hard Times*

Section II

George Eliot : *The Mill on the Floss*
 Hardy : *Tess of the D'Urbervilles*

Section III

Conrad : *Heart of Darkness*

Suggested Reading:

1. Ackroyd, P. (1991). *Dickens*, London : Routledge.
2. Pickard, J. B. (1967). *The Violent Effigy: A Study of Dickens' Imagination*. New York, : New York : Faber & Faber.
3. Collins, P. (2013). *Charles Dickens: The Critical Heritage*. London, Routledge.
4. Flint, Kate.(1986) *New Readings : Dickens*. (Brighton: Cambridge University Press.
5. Hollington, Michael Ed.(1995) *Charles Dickens : Critical Assessments* New York : Routledge.
6. Slater, Michael.(1983) *Dickens and Women*, London : Routledge
7. Batchelor, John.(1994) *The Life of Joseph Conrad : A Critical Biography*. : Oxford: OUP.
8. Guerard, Albert(1985).*Conrad the Novelist*. Cambridge: CUP.

9. Watt, Ian.(1980) *Conrad in the Nineteenth Century*. London : Routledge.
10. Mengham, Rod.(1989) *Emily Bronte": Wuthering Heights; Critical Studies*. London: Penguin.
11. Christ, T. Carol.(1993) *The Mill on the Floss*. London : Norton.

Suggested E-learning Material:

- **The Strangeness of Wuthering Heights**
<https://www.jstor.org/stable/2933434>
- **Hard Times and Dickens Concept of Imagination**
<https://www.jstor.org/stable/44371610>
- **The Wit of Biblical Illusion in The Mill on the Floss**
<https://muse.jhu.edu/article/181136/summary>
- **Hardy's other Bildungsroman: Tess of D'Urbervilles**
<https://muse.jhu.edu/article/375381/summary>

ENGL 508 Modern and Contemporary Poetry since 1914

Max. Marks : 100

(CA: 40 + ESA: 60)

L T P C

5 0 0 5

Learning Outcomes:

After the completion of the course, students will be able to:

- learn major concepts of Modern Poetry, Modernism, and Modernity;
- enhance effective communication and develop social interaction by addressing global issues through poetry;
- inculcate the art of language use, its experimentation as dealt with in English poetry of the age.

Course Content

Section I

- | | | | |
|----|-------|---|-------------------------------|
| 1. | Yeats | : | 1. The Lake Isle of Innisfree |
| | | | 2. Sailing to Byzantium |
| | | | 3. Lapis Lazuli |
| | | | 4. The Second Coming |
| | | | 5. Easter 1916 |
| | | | 6. Prayer for My Daughter |

2. Auden : 1. Look Stranger
 2. Muse des Beaux Arts
 3. The Unknown Citizen
 4. In Memory of W.B. Yeats
 5. The Shield of Achilles
 6. September 1, 1939

Section II

3. Eliot : *The Waste Land*

Section III

4. Dylan Thomas : 1. The Force that Through the Green
 Fuse Drives the Flower
 2. Do not Go Gentle into that Good
 Night
 3. Fern Hill
5. Philip Larkin : 1. Whitsun Wedding
 2. Deception
 3. Toads
6. Thom Gunn : 1. On the Move
 2. The Man with Night Sweats

Suggested Readings:

1. Callan, Edward. (1983). *Carnival of Intellect : Auden* N.Y. OUP
2. Cowell, Raymond. (1969). *W.B. Yeats*. NY : Evans Brothers.
3. Graham, Martin (Ed.) (1970). *Eliot in Perspective*. London : Macmillan
4. Kojecky, Roger (1971). *T.S. Eliot's Social Criticism*. NY: Faber.
5. Thwaite, Antony. (1978). *Twentieth Century English Poetry*. London : Heinemann.
6. Motion, Andrew. (1982). *Philip Larkin*. London: Routledge.
7. King, P. R. (1979). *Nine Contemporary Poets, A Critical Introduction*. NY and London : Methuen.
8. Hughes, Ted. (1982). *Selected Poems*. London; NY: Faber.
9. Leavis, F. R. (1950). *New Bearings in English Poetry*. Oxford: OUP.
10. Mac Neice, Louis. (1950). *Modern Poetry*. Oxford: OUP.
11. Read, Herbert. (1902). *Form in Modern Poetry*. London: Routledge.

12. Short, Mick (Ed.) (1989). *Reading, Analysing and Teaching Literature*. London : Longman
13. Jahan Ramazani, Richard Ellmann and Robert O'Grady. (2003). *The Norton Anthology of Modern and Contemporary Poetry* 3rd edition. NY: Norton.
14. Ashton, Jennifer (Ed.) (2013). *The Cambridge Companion to American Poetry Since 1945*. Cambridge University Press.

Suggested E-learning Materials:

- **Reading Modern British Poetry**
<http://egyankosh.ac.in/bitstream/123456789/22217/1/Unit-42.pdf>
- **W. B. Yeats**
<http://www.open.ac.uk/researchprojects/makingbritain/content/william-butler-yeats>
- **T. S. Eliot**
http://www.english.illinois.edu/maps/poets/a_f/eliot/life.htm
file:///C:/Users/englab-01/Downloads/33._T.S._Eliot__The_Waste_Land.pdf
- **Youth , Memory and Dylan Thomas**
http://www.academia.edu/19954074/Youth_and_Memory_in_Dylan_Thomas_An_Analysis_of_Fern_Hill
- **Philip Larkin and Movement Poetry**
<http://egyankosh.ac.in/bitstream/123456789/22232/1/Unit-49.pdf>
- **Thom Gunn**
<https://www.jstor.org/action/doBasicSearch?Query=Thom+Gunn>

Fourth Semester

ENGL 503 Contemporary Fiction

Max. Marks : 100

(CA: 40 + ESA: 60)

L T P C

5 0 0 5

Learning Outcomes:

After the completion of the course, students will be able to:

- familiarize themselves with basic concepts of contemporary fiction;
- interpret the basic concepts of home, exile, nostalgia, dislocation/relocation migration, transnationalism and other diasporic elements in a text of contemporary fiction ;
- analyze the postmodern elements in a text of contemporary fiction;
- understand the various narrative techniques used in contemporary texts.

Course Content

Section I

Jhumpa Lahiri : *The Namesake*

Toni Morrison : *The Bluest Eye*

Section II

Margaret Atwood : *The Blind Assassin*

Section III

Salman Rushdie : *Midnight's Children*

Khaled Hosseini : *The Kite Runner*

Suggested Readings:

1. Catherine Candy. (1996). *Salman Rushdie*. Manchester University Press
2. Dhawan R.K. (1992). *The Novel of Salman Rushdie*. New Delhi: Indian Society of Common Studies.
3. Collie, Nathaline (1999) '*Margaret Atwood: A Critical Companion*. London, OUP
4. Bhargava, Rajul. (2002). *Indian Writing in English: Last Decade*. Rawat Publishers: Jaipur
5. Bala, Suman. (2013). *Jhumpa Lahiri : A Critical Introduction*. New Delhi : Khosla Publications House

6. Tally, Justine (ed.) (2007). *The Cambridge Companion to Toni Morrison*. London : CUP
7. Rihani, Aneen. (2016). *The Book of Khalid : A Critical Edition*. N Y : Syracuse U P.

Suggested E-learning Materials:

- **Approaching Contemporary Fiction**
<https://www.jstor.org/action/doBasicSearch?Query=contemporary+fiction&acc=off&wc=on&fc=off&group=none>
- **Images of Indian diaspora**
<http://egyankosh.ac.in/bitstream/123456789/27507/1/Unit-21.pdf>
- **Salman Rushdie and Postmodernism**
<https://muse.jhu.edu/article/49399>
- **Dislocation/Relocation and Jhumpa Lahiri**
<http://egyankosh.ac.in/bitstream/123456789/4931/1/MWG-006-B5-U3.pdf>
- **Black Identities and Toni Morrison**
<https://muse.jhu.edu/issue/23190>

ENGL 504 Critical Theories (Part - II)

Max. Marks : 100	L	T	P	C
(CA: 40 + ESA: 60)	5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- learn basic concepts on theoretical and philosophical strands of Structuralism, Post-structuralism, Marxism, New Historicism, Romanticism etc;
- understand Indian intellectual tradition and inculcate effective citizenship with a deep grounded sense of ethics and moral dimensions;
- develop critical thinking;
- enhance effective communication and develop better social interaction.

Course Content

Section I

1. T.S. Eliot : Tradition and Individual Talent
2. Herbert Read : Psychoanalysis and Literary Criticism

Section II

3. G. Genette : Structuralism and Literary Criticism
4. J. Derrida : Structure, Sign, and Play in the Discourse of the Human Sciences

Section III

5. A. Showalter : Towards a Feminist Poetics
6. Stanley Fish : Is There a Text in the Class?

Suggested Readings:

1. William, J. Handy and Max Westbrook Eds. (1965) *Twentieth Century Criticism*. N.Y, London: Macmillan, 1974.
2. Eliot, T.S. (1932), *Selected Essays*. New, York: Horcocos Brace.
3. Higham David. (1971)*Reason and Romanticims : Essays in Literary Criticism*. London CUP.
4. Seturaman V.S. Ed.(1981) *Contemporary Criticism : An Introduction*. London Macmillan.
5. Ryan, Michael (1989)*Literary Theory : A Practical Introduction*. London: Blackwell.
6. Scott, Wilbur, (1986). *Five Approaches to Literary Criticism*, London: OUP.
7. Norris, Christopher. (1990) *Deconstruction : Theory and Practice*. London: Routledge,

Suggested E-learning Materials:

- **T. S. Eliot**
<https://poetry.harvard.edu/thomas-stearns-eliot>
- **J. Derrida**
<https://plato.stanford.edu/entries/derrida/>
- **Stanley Fish**
<http://www.hup.harvard.edu/catalog.php?isbn=9780674467262>
- **Herbert Read**
https://www.jstor.org/stable/27541742?seq=1#metadata_info_tab_contents

ENGL 507 Modern and Contemporary Drama since 1914

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- learn major concepts of Modern Drama, Modernism, Modernity, and Stream of Consciousness, fragmentation and futility;
- understand the difference between Aristotalian and Brechetian theory of drama;
- apply some theoretical and philosophical concepts in the analysis of the plays prescribed in the syllabus;
- develop their critical thinking;
- develop their self-reflexivity and lifelong learning.

Course Content

Section I

1. Sygne : *The Playboy of the Western World*

Section II

2. Eliot : *The Family Reunion*

Section III

3. Beckett : *Waiting for Godot*
4. Pinter : *The Caretaker*

Suggested Readings:

1. Fsslin Martin. (1968). *Drama of the Absurd*. London:Penguin.
2. Williams Raymond. (1968). *Drama from Ibsen to Brecht*. London : Penguin.
3. Connor Steven. (1992). *Waiting for Godot and Endgame* : Samuel Beckett London : Macmillan.
4. Kenner Hugh. (1996). *A Reader's Guide to Beckett*. London: OUP.
5. Hirst David L. (1976). *Comedy of Manners* New York: Methuen.
6. Alwaise Guido and Simon Henderson. (1983). *Harold Pinter*. New York: Methuen.
7. Ganz, Arthur. (1972). *A Collection of Critical Essays*. London: OUP.
8. Goscoigne, Bamber. (1962). *Twentieth Century Drama*. New York: CUP.

9. Axton and William. (1977). *English Drama Form & Development*. Cambridge University Press.
10. Bradbury Malcolm & David Palmer (Eds.). (1981). *Contemporary English Drama*. New York.
11. Edward Arnold, Hein, Patricia (Ed.). (1982). *Harold Pinter : The Caretaker*. New York: Methuen.
- 12 .Eliot, T. S. (1968). *The Family Reunion*. London:Faber & Faber.

Suggested E-Learning Material:

Syngé

<http://www.egyankosh.ac.in/handle/123456789/21601>

Beckett

<http://egyankosh.ac.in/handle/123456789/21607>

Pinter

<https://journals.openedition.org/oeconomia/2906>

ENGL 510P Project

Max. Marks : 100

(CA: 40 + ESA: 60)

L	T	P	C
0	0	10	5

Learning Outcomes:

After the completion of the course, students will be able to:

- develop analytical and critical thinking;
- enhance effective written communication and develop social and argumentative interaction;
- learn the nuances of art of writing and developing literary themes and topics into discourses.

Note : Students will undertake a project chosen by them in consultation with their teachers. The project report will be typed and two copies of it will be submitted before the final examination but not more than two.

The division of marks will be as follows -

60 Marks External evaluation.

40 Marks Seminar and Viva-voce. (There will be a board of three examiners including the supervisor).

Suggested E-learning Material:

- **MLA Handbook**
<http://towc.nmsu.edu/files/2015/08/MLA-Style-Guide.pdf>
- **Research Methodology in English Literature**
<https://www.slideshare.net/AbhaPandey3/research-methodology-for-research-in-english>
- **Research Methodology**
http://www.sociology.kpi.ua/wp-content/uploads/2014/06/Ranjit_Kumar-Research_Methodology_A_Step-by-Step_G.pdfs
- **Comparative Research as Methodology**
http://shodhganga.inflibnet.ac.in/bitstream/10603/10017/7/07_chapter_2.pdf
- **Comparative Literature :Theory, Method, Application**
<https://docs.lib.purdue.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1075&context=clcweblibrary>

Discipline Elective

ENGL 511 Indian Literatures

Max. Marks : 100	L T P C
(CA: 40 + ESA: 60)	5 0 0 5

Learning Outcomes:

After the completion of the course, students will be able to:

- know some major concepts of Indian culture, art, aesthetics, and literature, Indian knowledge system or Indian Intellectual Tradition;
- learn some major concepts of Indian culture, art and literature;
- understand the theoretical complexes that may enrich their understanding of Indian culture, art and literature;
- develop analytical and cognitive ability and appreciate different aspects of Indian culture, art and literature.

Course Content

SECTION I

1. Bhasa ‘Svapna-vasavadattam or The Vision of Vasavadatta’, Thirteen Plays of Bhasa, tr. A.C. Woolner and Lakshman Swarup (Delhi: Motilal Banarasidas, 1985), pp. 37-70.

Section-II

2. Lal Ded: ‘I will weep and weep for you, my Soul’, ‘By the highway I came’, ‘My Guru gave me but one precept’, ‘When can I break the bonds of shame?’, ‘Who can stop the eaves’ drip during the frost?’, ‘Thou art the earth, Thou art the sky’, ‘On nothing else I built my hopes’, ‘He who is the eternal “Anahata”’, ‘Hoping to bloom like a cotton flower’; ‘I, Lalla, entered by the garden-gate’, pp. 91, 92, 97, 103, 109, 111, 119, 123, 128, 131.
3. M.M.H. Ruswa: *Umrao Jaan Ada* (1899), tr. David Matthews (New Delhi: Rupa, 1996).

SECTION III

4. Premchand: *The Gift of a Cow* (1936), tr. Gordon Roadarmel.
5. Shrilal Shukla: *Raag Darbari* (1968), tr. Gillian Wright (New Delhi: Penguin).

Suggested Readings:

1. Bhasa. (1985). *Svapna-vasavadattam or, The Vision of Vasavadatta*. in *Thirteen Plays of Bhasa*, tr. A.C. Woolner and Lakshman Swarup. Delhi: Motilal Banarasidas.
2. Anandavardhana. (1974). ‘The First Flash’, in the *Dhvanyalok* of Anandavardhan, ed. and tr. K. Krishnamoorthy. Delhi: Motilal Banarasidas,
3. M.M.H.(1996). Ruswa: *Umrao Jaan Ada*. Trans. David Matthews. New Delhi: Rupa
4. Premchand (1936). *The Gift of a Cow*. Trans. Gordon Roadarmel. New Delhi : Oxford University Press.
5. Shrilal Shukla: (1968). *Raag Darbari* . Trans. Gillian Wright. New Delhi: Penguin,
6. Kaul, Jaylal. (1973). *Lal Ded* . New Delhi: Sahitya Akademi.

Suggested E-learning Material:

- **Plays of Bhas**
http://shodhganga.inflibnet.ac.in/bitstream/10603/19823/9/09_chapter%202.pdf
https://www.jstor.org/stable/41152424?seq=1#metadata_info_tab_contents
- **Lal Ded**
<http://www.sutrajournal.com/lal-ded-the-mystic-of-kashmir-by-mh-zaffar>
- **Ruswa's *Umrao Jaan Ada***
<https://journals.sagepub.com/doi/pdf/10.1177/0021989414553241>
- **Premchand: *The Gift of a Cow***
http://shodhganga.inflibnet.ac.in/bitstream/10603/195269/11/11_chapter%204.pdf
- **Shrilal Shukla: *Raag Darbari***
<https://www.tandfonline.com/doi/abs/10.1080/02759527.2014.11932992>

ENGL 514 New Literatures in English

Max. Marks : 100	L	T	P	C
(CA: 40 + ESA: 60)	5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- develop critical thinking through a sense of comparing new literatures in English;
- develop analytical and cognitive ability and examine different aspects of New Literatures in English;
- understand the theoretical complexes which help in organizing and characterizing various complexes of New Literatures in English.

Course Content**Section I**

1. J. M. Coetzee: *Disgrace*
 'On the Beach', in *Too Soon, Too Late: History in Popular Culture* (Bloomington: Indiana University Press, 1988), pp. 93-119.

Section II

2. David Malouf: *An Imaginary Life*
 ‘The Drover’s Wife’, in *The Arnold Anthology of Post-Colonial Literatures in English*, ed. John Thieme (London: Arnold, 2000). pp. 162-67.
 ‘The Drover’s Wife’, *Ibid.*, pp. 265-72.

Section III

3. V.S.Naipaul: *A House for Mr Biswas*
 ‘Beyond a Boundary’, in *The Arnold Anthology of Post-Colonial Literatures in English*, *op. cit.*

Suggested Readings:

1. Coetzee, J. M.. (1991) *Disgrace*. London:Penguin,
2. Campbell, M (1937). *Halfbreed*. London:Penguin.
3. Malouf, D. (2014). *An Imaginary Life*. London:Penguin.
4. Naipaul, V. S. (1961). *A House for Mr Biswas*. London:Penguin.

Suggested E-learning Material:

- **J.M. Coetzee**
<https://www.cbc.ca/radio/writersandcompany/j-m-coetzee-on-language-writing-and-the-pleasure-of-reading-1.4753607>
- **David Malouf**
<https://thecaloo.com/blog/david-malouf-imaginary-life>
- **V.S.Naipaul**
<https://literature.britishcouncil.org/writer/v-s-naipaul>

ENGL 509 Postcolonial Studies

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- understand the basic concepts of Colonialism, Postcolonialism, Imperialism, Identity, Ideology, Orientalism, Culture and Imperialism;

- know the process of knowledge formation, Epistemological realities and the relationship between power and knowledge, hegemony, and homology;
- apply basic concepts of colonialism, Imperialism, history, language, culture, hegemony, interpellation, decolonization, orientalism, and subaltern to a literary text;
- critically analyse postcolonial thought and appreciate its contribution to epistemic tradition.

Course Content

Section I

Theoretical Perspectives on Post Colonialism : Proposed Essays:

1. Edward Said : Introduction to Orientalism
2. Homi K. Bhabha : Signs Taken for Wonders
3. Gayatri Chakravathy Spivak : Can the Subaltern Speak?

Section II

Prescribed Poems

1. Les Murrays : The Wilderness
2. Wole Soyinka : (a) Fado Singer (b) After the Deluge
3. Edward Brathwaite : (a) Miss Own (b) Xango

Section III

Fiction & Drama

1. J.M. Coetzee : *The Life and Times of Michael K.*
2. Derek Walcott : *Dream on Monkey Mountain*

Suggested Readings:

1. Anderson, Benedict. (1991) *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso
2. Ashcroft, Bill and Gareth Griffiths et al. Eds. (2008) *The Post Colonial Studies Reader*. London and New York. Routledge
3. Ashcroft, Bill, Griffiths, Gareth and Fiffin, Helen. Eds. (1989) *The Empire Writes Back: Theory and Practice in Post-colonial Literatures*. London: Routledge
4. Badminagton, Neil & Julia Thomas. Eds. (2008) *The Routledge Critical and Cultural Theory Reader*. London: Routledge

5. Baral, K.C. (2010) *J.M. Coetzee: Critical Perspectives*. Delhi: Pencraft International
6. Fanon, Franz. (1966) *The Wretched of the Earth*. New York: Grove Press
7. Fanon, Franz. (1970). *Black Skin, White Masks*. New York: Paladin
8. Gandhi, Leela. (1998) *Post Colonial Theory: A Critical Introduction*. Oxford: Oxford University Press
9. Kramar, Leonine. Ed. (1981) *The Oxford History of Australian Literature*. London: OUP
10. Leuri, Hergenhem. (1988) *The Penguin New Literary History of Australia*. London: Penguin
11. Loomba, Ania. *Colonialism/Postcolonialism* (1998) London: Routledge
12. Maja-Pearce, Adewale, (1992) Ed. *The Heinemann Book of African Poetry in English*. London: Oxford
13. McDonald, Ian & Stewart Brown. (1992) Ed. *The Heinemann Book of Caribbean Poetry*. London: Penguin
14. Msiska, Mpalive-Hangson. (1998) *Wole Soyinka*. Britain: Northcote House.
15. Patke, Rajeev. (2006) S. *Postcolonial Poetry in English*. New Delhi: Oxford University Press.
16. Rushdie, Salman. (2007) *Imaginary Homeland*. New York: Vintage
17. Spivak, G.C. (1999) *A Critique of Postcolonial Reason*. USA : Harvard University Press
18. Trivedi, Harish and Meenakshi Mukherjee. (1996) Eds. *Interrogating Post-Colonialism: Theory, Text and Context*. Shimla: Indian Institute of Advanced Study.
19. Walder, Dennis. (1998) *Post-colonial Literature in English: History, Language, Theory*. Malden: Blackwell.
20. Young, Robert J.C. (2010) *Postcolonialism: A Historical Introduction*. London: Blackwell.

Suggested E-learning Materials:

- **An Introduction to Postcolonial Theory**
<https://searchworks.stanford.edu/view/3769957>

- **Postcolonial Theory in Global Age**
<https://searchworks.stanford.edu/view/10446169>
- **From Dissensus to Inoperativity: A Strange Case of J M Coetzee's Michael K.**
<https://www.tandfonline.com/doi/full/10.1080/0013838X.2016.1183953?src=recsys>
- **Mimicry and Identity on the Black Atlantic: Derek Walcott's Dream on Monkey Mountain**
https://link.springer.com/chapter/10.1007/978-1-137-05613-9_5

ENGL 516 Seventeenth and Eighteenth Century Drama

Max. Marks : 100
(CA: 40 + ESA: 60)

L	T	P	C
5	0	0	5

Learning Outcomes:

After the completion of the course, students will be able to:

- know the basic concepts of Drama, Tragedy, Revenge Play, Satire, and tragi-comedy;
- develop analytical and cognitive ability among students so that they may appreciate different aspects of Seventeenth and Eighteenth Century Drama;
- understand the theoretical complexes that may enrich their understanding of Seventeenth and Eighteenth Century Drama;
- inculcate effective citizenship with a deep grounded sense of ethics and moral dimensions;
- enhance effective communication among students so that they may develop social interaction.

Course Content

Section I

1. Ben Jonson : *The Alchemist*
2. Thomas Middleton : *The Changeling*

Section II

1. George Etherege: *The Man of Mode*
2. John Gay : *The Beggar's Opera*

Section III

1. Robert Burton: *The Anatomy o f Melancholy*, ed. with an introduction by Holbrook Jackson (London: J. M. Dent, Everyman’s Library, 1972): Extract from ‘Democrus Junior to the Reader’ (pp. 15-22); Partition III, Section 3: Member I, Subsection 2: ‘Causes of Jealousy’; Member II: ‘Symptoms of Jealousy’; and Member III: ‘Prognostics of Jealousy’ (pp. 264-88).
2. Thomas Hobbes: *Leviathan*, eds. Richard Fla & man. and David Johnston (New York: Norton, 1997): ‘Of the difference of manners’ (pp. 55-60); ‘Of the natural conation of mankind, as concerning their felicity and misery’ , ‘Of the first and second natural laws and of contracts’, ‘Of other laws of nature’ (pp.68-88); ‘Of the causes, generation, and definition of a commonwealth’ (pp. 93-56)

Suggested Readings:

1. Ben Jonson. *The Alchemist*. Penguin Edition.
2. Thomas Middleton. *The Changeling*. Penguin Edition.
3. George Etherege. *The Man o f Mode*. Penguin Edition.
4. John Gay. *The Beggar’s Opera*. Penguin Edition.
5. Burton, Robert.(1972) *The Anatomy o f Melancholy*. Ed. Holbrook Jackson. London: J. M. Dent, Everyman’s Library
6. Hobbes, Thomas. (1997) *Leviathan*. Ed. Richard Fla & man. and David Johnston. New York: Norton,

Suggested E-learning Materials:

1. Seventeenth and Eighteenth Century Drama

<https://comedy.hypotheses.org/tag/17th-century>

2. Ben Jonson

<https://www.jstor.org/stable/43028525?Search=yes&resultItemClick=true&searchText=ben&searchText=jonson&searchText>

ENGL 506 Fiction Since 1914

Max. Marks : 100	L T P C
(CA: 40 + ESA: 60)	5 0 0 5

Learning Outcomes:

After the completion of the course, students will be able to:

- take up a work of fiction and locate various philosophical ideas embedded in those works;
- think critically and see a work of fiction through conceptual understanding of various literary lenses available to them;
- communicate effectively for better social interaction.

Course Content

Section I

1. D.H. Lawrence : *The Rainbow*

Section II

2. James Joyce : *A Portrait of the Artist as a Young Man*
3. G. Greene : *The Power and the Glory*

Section III

4. William Golding : *Lord of the Flies*
5. Iris Murdoch : *The Nice and the Good*

Suggested Readings:

1. Worthen, John.(1979) *D.H. Lawrence and the Idea of the Novel* London: Macmillan,
2. Singh, Tajinder.(1984) *The Literary Criticism of D.H. Lawrence* New Delhi: Sterling.
4. Gomme, A.H., Ed. (1798) *D.H. Lawrence : A Critical Study of the Major Novels and Other Writings*. New York CUP.
5. Beja Morris Ed.(1982) *Dubliners and the Portrait of the Artist as a Young Man*. London : Macmillan.
6. Hodgart, Matthew.(1979) *James Joyce* London: Routledge & Kegan.
7. Todd, Richard.(1984) *Iris Murdoch*. London: Routledge.
8. Ewan, Neil Mc.,(1981) *The Survival of the Novel*. London: Barnes & Noble.
9. Lamba, B.P.(1987) *Graham Greene : His Mind and Art*. New Delhi:Continuum

10. Kulshrestha, J. P.(1987) *Graham Greene : The Novelist*. N. Delhi: Palgrave.
11. Weakes, Mark Kinkcad.(2002). *William Golding: A Critical Study*. London: Faber & Faber:

Suggested E-learning Materials:

- **D. H. Lawrence’s The Rainbow as a Modern Bildungsromane**
<https://www.jstor.org/stable/461231>
- **Art and Social Reality**
http://shodhganga.inflibnet.ac.in/jspui/bitstream/10603/143893/8/08_chapter%204.pdf
- **Destruction and Creation in The Portrait of the Artist as a Young Man**
<https://www.jstor.org/stable/25476660>
- **The Power and the Glory: Divine Combatants**
http://link.springer.com/chapter/10.1057%2F9780230117679_4
- **Classical Themes in Lord of the Flies**
<https://www.jstor.org/stable/26278570>
- **Conflicts of Good and Evil**
https://link.springer.com/chapter/10.1007/978-1-349-24095-1_4

Reading Elective

ENGL 512R Literature and Gender

Max. Marks : 100

L	T	P	C
0	0	4	2

Learning Outcomes:

After the completion of the course, students will be able to:

- learn to place Gender, Sexuality and Feminist Studies in historical, political, economic, and theoretical perspective;
- develop critical thinking on the basis of issues of gender as a construct and its treatment in literature;
- inculcate effective citizenship with a deep grounded sense of ethics and moral dimensions;
- learn major concepts of Gender Studies and the relationship between literature and gender;

- develop analytical and cognitive ability and examine different aspects of Cultural Studies;
- understand the theoretical complexes that help them in organizing and characterizing various complexes of literature and Gender.

Course Content

Literature, Art, and Aesthetics of the contemporary age have primarily been dominated by three types of literary and philosophical discourses; realist, aesthetic and metaphysical. The realist discourse explores the uncanny domains of ideology, consciousness and identity whereas the aesthetic discourse examines the material and metaphysical dimensions of art and literature. Similarly, the metaphysical discourse and the discourses on metaphysics have expounded the nature of reality. The aforesaid discourses have interrogated the ontology and the epistemology of knowledge that triggers the complex process of subjectivization and identity formation. The contemporary age has witnessed some changes in the rubrics of the constituents of identity construction and as a result of such changes the world of literature, art, and aesthetics have also included some viable aspects of gender and identity. Today, literature and some forms of art voice for the representation of those forms of gender which have always been kept on the margin of human existence and hence some discourses on masculinity, femininity and feminism, alternative sexuality and queer theory have become so prominent in modern and postmodern age. The presence of such discourses encourages the scholars of today to explore the reality of gender and identity in contemporary literature.

Students are required to read works of Oscar Wilde: *The Picture of Dorian Gray*, Michel Foucault: *History of Sexuality* Vol 1, Judith Butler: *Gender Trouble*, Ismat Chugati: *Lihaaf or The Quilt*, Ruth Vinita. *Queering India: Same-Sex Love and Eroticism in Indian Culture and Society*, Julia Kristeva: *Women's Time*, Mahesh Dattani: *Dance Like a Man*, Michel Foucault: *History of Sexuality*, Kate Chopin :*The Awakening*, Jeanette Winterson: *Sexing the Cherry*

Suggested Readings:

1. Wilde, Oscar. (1890).*The Picture of Dorian Gray*. London: Penguin
2. Foucault, Michel (1978) *History of Sexuality* Vol 1. New York: Vintage
3. Chugati, Ismat. (1942) *Lihaaf or The Quilt and Other Stories*, New Delhi: Penguin
4. Vinita, Ruth.(2002) *Queering India: Same-Sex Love and Eroticism in Indian Culture and Society*. London: Routledge
5. Mahesh Dattani.(2004) *Dance Like a Man*. New Delhi: Penguin

6. Foucault, Michel. (1978) *History of Sexuality*. Vol. 2. New York: Vintage
7. Chopin, Kate . (2012)*The Awakening*. London: Routledge,
8. Butler, Judith.(1980) *Gender Trouble*. London: Routledge
9. Winterson, Jeanette. (1989)*Sexing the Cherry*. London: Routledge
10. Kristeva, *Julia*. (1986) *Women's Time*. In *The Kristeva Reader*. Toril Moi

Suggested E-learning Materials:

Oscar Wilde:

https://www.jstor.org/stable/1343135?seq=1#metadata_
https://www.jstor.org/stable/pdf/2932864.pdf?info_tab_contents

Michel Foucault:

<https://www.jstor.org/stable/pdf/3704752.pdf>

Ishmat Chughtai:

https://www.jstor.org/stable/40928108?seq=1#metadata_info_tab_contents

Mahesh Dattani

ENGL 513R Literature, Visual Arts and Cinema

Max. Marks : 100

L	T	P	C
0	0	4	2

Learning Outcomes:

After the completion of the course, students will be able to:

- know some major concepts of Literature, Visual Arts and Cinema;
- develop their analytical and cognitive ability so that they may examine different aspects of Literature, Visual Arts and Cinema;
- understand the theoretical complexes that may help them in organizing and characterizing some complexes of Literature, Visual Arts and Cinema;
- develop critical thinking so as to have better social interaction;
- inculcate effective citizenship by addressing various social issues with a deep grounded sense of ethics and moral dimensions;
- learn some major concepts of Literature, Visual Arts and Cinema;
- develop analytical and cognitive abilities and examine different aspects of Literature, Visual Arts and Cinema;
- understand the theoretical complexes which help in organizing and characterizing some complexes of Literature, Visual Arts and Cinema.

Course Content

Literature has always been associated with the realities of art and cinema in the intellectual tradition of the East and the West. This relationship has received some special focus in the contemporary age as it has explored the complex gamut of the representation of self and the ways of reading and seeing it. It has also underlined the complex relationship between the epistemological realities of art and aesthetics with performative aspects of cinema. The present course intends to encourage students to explore the wide areas of literature, visual arts and cinema that may enrich their knowledge system as far as this complex relationship with literature, visual arts and cinema is concerned. Students are required to read: The body and the self, William Wordsworth: *The Prelude* (1850), Books I, VI, and VIII; Nature and Landscape, Cinema

Suggested Readings:

1. Ferguson, S. (1986) *Literature and the Visual Arts in Contemporary Society*. New York: Ohio State University, 1986. Print.
2. Hausser, Arnold.(2001). *Social History of Art*. London: Routledge
3. Gaut, Breys.(2010). *A Philosophy of Cinematic Art*. London: Cambridge University Press

Suggested E-learning Materials:

- **Literature and Cinema**
<https://www.ukessays.com/essays/film-studies/the-relationship-between-cinema-and-literature-film-studies-essay.php>
- **Visual Arts and Literature**
<http://www.diacronia.ro/ro/indexing/details/A15833/pdf>
- **Visual Arts**
<https://www.press.uchicago.edu/ucp/books/book/chicago/L/bo3630670.html>
- **Cinema and Literature**
http://shodhganga.inflibnet.ac.in/bitstream/10603/142786/9/09_chapte r03.pdf

ENGL 515R Research Methodology

Max. Marks : 100

L	T	P	C
0	0	4	2

Learning Outcomes:

After the completion of the course, students will be able to:

- understand overall process of research, research design and research methods
- define and formulate research problem

- carry out a systematic research by developing a critical awareness of the major aspects of good research
- develop an understanding of the annexure documents related to research to introduce the students to various types of research

Course Content:

The purpose of the present course is to introduce students to the various notions and concepts of research and its nuances. This course intends to encourage students to explore the major areas of

Meaning, objectives and types of research (both for language and literature), Two basic research approaches: qualitative and quantitative, Critical, evaluative, comparative, linguistic and stylistic research(for literature), Presenting the Research: Finding the research gap, Developing the Research Question/ hypothesis; Statement of Objective; Writing the Introduction; Presenting the Literature Review; Formulating Chapters/Sections for Research Articles; Giving References; Citation Methodology: APA and MLA Styles; Harvard Referencing Style; Format of the Thesis.

Sampling technique , data and data collection procedures (both for language and literature), Analyzing various types of research and using statistical concepts: Mean, Standard Deviation; Standard Error; Frequency Distribution Current trends in literary theory.

Suggested Readings:

1. Heaton, H.(1968) *Writing English Language Test*. London: Routledge.
2. Lyle F. Bachman & Adrian S. Palmer. (2010) *Language Testing in Practice : Designing and Developing Useful Language Tests*. London : OUP.
3. Dorneyei Z. (2010) *Research Methods in Applied Linguistics*, Oxford; OUP.
4. MC Donough J & Mac Donough. (2007)*Research Methods for English Language Teaching London* : Arnold.
5. Hughes, Arthur. (2013) *.Testing for Language Teachers*. London : CUP.

6. Bateson, F.W. (1972). *The Scholar Critic*. London: Oxford University Press.
7. Sinha, M.P. (2004) *Research Methods in English*. New Delhi: Atlantic Publishers.

Suggested E-learning Material:

Research Methods in Language Learning

<https://epdf.tips/research-methods-in-language-learning-cambridge-language-teaching-library.html>

Methodological Approaches to Research in Second Language Learning

<http://mje.mcgill.ca/article/viewFile/7200/5139>

ENGL 517R Varieties of Prose

Max. Marks : 100

L	T	P	C
0	0	4	2

Learning Outcomes:

After the completion of the course, students will be able to:

- critically examine prose text for style
- develop language proficiency
- examine the socio-cultural context
- communicate effectively in all form of situations
- evaluate concerns of the prose writers
- learn the value system of the cultural text

Course Content

Varieties of prose contain a broad selection of texts by acclaimed critics and well known authors. It is a course that includes writing marked by impersonal, objective, and precise use of language. The course is all about good word choice and proper ordering of those words. The language of prose writing doesn't include contractions, slang, or humor. It is often technical and is characterized by long and complex sentences, a scholarly vocabulary, and a consistently serious tone. Grammatical rules are scrupulously observed, and the subject matter is substantial. The selection of prose here makes references to interesting literary, historical and

classical figures, some of the prose work has implicit or explicit message for young scholars. In fact it is full of the startling insights into human nature. For the teacher it will be easy to discuss prose styles, denotations and connotations of words, listen carefully to the student's explanation and point out when the student uses clearer language.

- *New Year's Eve*, by Charles Lamb, *Why Are Beggars Despised?* by George Orwell, *In Praise of Idleness* by Bertrand Russell, *Camping Out*, by Ernest Hemingway,
- *The Education of Women*, by Daniel Defoe,
- *How It Feels to Be Colored Me*, by Zora Neale Hurston
- *On Travel* by Francis Bacon, *Whistle* by Benjamin Franklin, *Quality*, by John Galsworthy, *The Lowest Animal*, by Mark Twain, *Recollections* by Richard Steele
- *On Laziness* by Christopher Morley

Suggested Readings:

1. Arthur E. Walzer (2003) *George Campbell: Rhetoric in the Age of Enlightenment*. State University of New
2. M.H. Abrams and Geoffrey Galt Harpham, (2012) *A Glossary of Literary Terms*, 10th ed. Wadsworth
3. Carl H. Klaus, (1968) *Style in English Prose*
4. Austin O'Malley, (1898) *Thoughts of a Recluse*.
5. Doug Walker, (2012) *Nostalgia Critic*,
6. Carolyne Lee *Word Bytes: (2009) Writing in the Information Society*.
7. Akmajian, et al, (2001) *Linguistics: An Introduction to Language and Communication*. MIT Press.

Suggested E-Learning Materials:

- **Varieties of Prose**
www.thoughtco