



**Aliah University**

**Department of English**

**Syllabus for B.A. Honours in English under UGC-CBCS**

## PROGRAMME OUTCOME (POs)

Department of English, Aliah University, offers various programmes in English literature and Language. The curricula are based on a broad approach where language builds literature, which is a part of a culture- a way of life and we would like our students to understand and appreciate culture with all its nuances and connotations over the years they spend in the Department. Following are the expected outcome of the programmes offered by the department of English.

1. **Local and Global:** Keeping in mind the objective of imparting knowledge of local as well global relevance, the curricula are constructed in such a way as to include literature of India and the world. As a result, students are expected to have a balanced view of the world and the life incorporating the local and the global ingredients of life and cultures.
2. **Emphasis on the Core:** While the Undergraduate programme focuses more on the core British and American literature it prepares the students for the PG programme. Strengthening of the core would enable the students to understand the universal values inherent in literature and culture.
3. **Eye for the New:** Syllabus of the postgraduate programme is wide in range and is a rich mix of classical, contemporary, Indian, Australian, American, African and Caribbean components. It is expected to bring about possibilities of exploring the newer domains of discourse.
4. **Critical Faculty and Employability:** The emphasis on the new developments in the world of literary and cultural theories is expected to hone the critical faculty of the students and increase their employability.

## PROGRAMME SPECIFIC OUTCOMES (PSOs)

**PSOs - ENGUG (3 yr. BA Hons in English, Undergraduate Programme)**

1. **Understanding of Language, Literature and Culture:** While the undergraduate programme aims to familiarise the students with English Literary and Linguistic trends, the expected outcome of the programme is to build understanding of language and culture in general.

2. **Communication and Employment:** Incorporation of course components like Communicative English/Common English, Presentation Skill, Basics of Linguistics is expected to add to the employability of the students.

3. **Getting Equipped for Professional World:** The broad scope of the syllabi of the different courses (including subsidiary papers like Sociology, History and Public Administration) prepares the students for competitive examinations related to subject helping them to get jobs. These courses contribute in their own way to make the students poised for the multiple career choices they may take up in future.

4. **Inculcating Values and Rationality:** Finally, language and particularly English here, becomes a tool for building skills which enables the students to sharpen themselves over the years so that they are ready for life by the time they complete the programme.

**A. Structure of the Syllabus**

**TABLE-1: TOTAL Number of Courses and Credits:**

Types of courses	Core Course (CC)	Elective Course		Ability Enhancement Course		Non-Credit Course	TOTAL
		Discipline Specific Elective Course (DSE)	Generic Elective Course(GE)	Ability Enhancement Compulsory Course (AECC)	Skill Enhancement Course (SEC)		
No. of Courses	14	4	4	2	2	1	27
Total Credits*	84	24	24	8	8	4**	148

\*Core Course (CC): 6 per Paper; Discipline Specific Elective Course (DSE): 6 per Paper; Generic Elective Course (GE): 6 per Paper; Ability Enhancement Compulsory Course (AECC): 4 per Paper; Skill Enhancement Course (SEC): 4 per Paper

\*\* Non Credit Course- Arabic and Islamic studies (AUCC): No Credit will be added to the total credits.

**TABLE-2: SEMESTERWISE DISTRIBUTION OF COURSE & CREDITS:**

Courses/ (Credits)	Sem I	Sem II	Sem III	Sem IV	Sem V	Sem VI	Total No. of Courses	Total credit
CC (6)	2	2	3	3	2	2	14	84
DSE (6)	--	--	--	--	2	2	04	24
GE (6)	1	1	1	1	--	--	04	24
AECC (4)	1	1			--	--	02	08
SEC (4)	--	--	1	1	--	--	02	08
Non-Credit (4)	1						01	04
Total No. of Course/ Sem.	5	4	5	5	4	4	27	--
Total Credit /Semester	20	20	26	26	24	24	-----	148

**TABLE-3: SEMESTER & COURSEWISE CREDIT DISTRIBUTION**

**(6 Credits: 75 Marks; 4 Credits: 50 Marks)**

SEMESTER-I			
Course Code	Course Title	Course wise Class (L+T+P)	Credit
ENGUGCC01	British Poetry and Drama: 14th to 17th Centuries	Core (5+1+0)	6
ENGUGCC02	British Poetry and Drama: 17th and 18th Centuries	Core (5+1+0)	6
ENGUGGE01	Language and Linguistics/Ethics and Value Education	GE (5+1+0)	6
EVSUGAE01	Environmental Studies	AECC (4+0+0)	4

AIUGAU01	Arabic and Islamic Studies	AUCC (4+0+0)	4
<b>Total</b>	<b>4 courses</b>	<b>Total</b>	<b>22</b>
<b>SEMESTER-II</b>			
<b>Course Code</b>	<b>Course Title</b>	<b>Course Nature</b>	<b>Credit</b>
ENGUGCC03	British Literature: 18th Century	Core (5+1+0)	6
ENGUGCC04	British Romantic Literature	Core (5+1+0)	6
ENGUGGE02	Media and Communication Skills/Gender and Human Rights	GE (5+1+0)	6
ENGUGAE02	English Communication	AECC (3+1+0)	4
<b>Total</b>	<b>4 courses</b>	<b>Total</b>	<b>22</b>
<b>SEMESTER-III</b>			
<b>Course Code</b>	<b>Course Title</b>	<b>Course Nature</b>	<b>Credit</b>
ENGUGCC05	British Literature: 19th Century	Core (5+1+0)	6
ENGUGCC06	British Literature: The Early 20th Century	Core (5+1+0)	6
ENGUGCC07	Indian Writing in English	Core (5+1+0)	6
ENGUGGE03	Text and Performance/Language, Literature and Culture	GE (5+1+0)	6
ENGUGSE01	Creative Writing/Soft Skills/Business Communication	AEEC (3+1+0)	4
<b>Total</b>	<b>5 courses</b>	<b>Total</b>	<b>28</b>
<b>SEMESTER-IV</b>			
<b>Course Code</b>	<b>Course Title</b>	<b>Course Nature</b>	<b>Credit</b>
ENGUGCC08	American Literature	Core (5+1+0)	6
ENGUGCC09	Indian Classical Literature	Core (5+1+0)	6
ENGUGCC10	Popular Literature	Core (5+1+0)	6
ENGUGGE04	Academic Writing and Composition/Contemporary India: Women and Empowerment	GE (5+1+0)	6
ENGUGSE02	English Language Teaching/Translation Studies/Technical Writing	AEEC (3+1+0)	4
<b>Total</b>	<b>5 courses</b>	<b>Total</b>	<b>28</b>
<b>SEMESTER-V</b>			
<b>Course Code</b>	<b>Course Title</b>	<b>Course Nature</b>	<b>Credit</b>
ENGUGCC11	Women's Writing	Core (5+1+0)	6
ENGUGCC12	Postcolonial Literatures	Core (5+1+0)	6
ENGUGDS01	Modern Indian Writing in English Translation/ Partition Literature	DSE (5+1+0)	6x2=12
ENGUGDS02	Literary Criticism/British Literature: Post World War II		
<b>Total</b>	<b>4 courses</b>	<b>Total</b>	<b>24</b>
<b>SEMESTER-VI</b>			
<b>Course Code</b>	<b>Course Title</b>	<b>Course Nature</b>	<b>Credit</b>
ENGUGCC13	European Classical Literature	Core (5+1+0)	6
ENGUGCC14	Modern European Drama	Core (5+1+0)	6
ENGUGDS03	Travel Writing/Research Methodology	DSE (5+1+0)	6x2=12
ENGUGDS04	Literary Theory/Science fiction and Detective Literature/Literature and Cinema		
<b>Total</b>	<b>4 courses</b>	<b>Total</b>	<b>24</b>
<b>Total (All Semesters)</b>	<b>26 courses</b>	<b>Total</b>	<b>148</b>

## B. Structure of Question Papers:

### 1. For 14 Core Courses:

End Semester Examination (60 Marks)		Internal Assessment (15 Marks)	
Unit	Types of Questions and Marks	Types of Assessment	Marks
I	Essay Type: 16 Marks Short Type: 04 Marks	Attendance	05
II	Essay Type: 16 Marks Short Type: 04 Marks	Class Test(Written)	05
	Essay Type: 16 Marks		

<b>III</b>	Short Type: 04 Marks	Assignment/Viva-voce	05
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## 2. For Discipline Specific Elective (DSE) Courses:

End Semester Examination (60 Marks)		Internal Assessment (15 Marks)	
Unit	Types of Questions and Marks	Types of Assessment	Marks
<b>I</b>	Essay Type: 16 Marks Short Type: 04 Marks	Attendance	05
<b>II</b>	Essay Type: 16 Marks Short Type: 04 Marks	Class Test(Written)	05
<b>III</b>	Essay Type: 16 Marks Short Type: 04 Marks	Assignment/Viva-voce	05

## 3. For General Elective (GE) Courses:

End Semester Examination (60 Marks)		Internal Assessment (15 Marks)	
Unit	Types of Questions and Marks	Types of Assessment	Marks
<b>I</b>	Essay Type/Segmented Type: 16 Marks Short Type: 04 Marks	Attendance	05
<b>II</b>	Essay Type/Segmented Type: 16 Marks Short Type: 04 Marks	Class Test(Written)	05
<b>III</b>	Essay Type/Segmented Type: 16 Marks Short Type: 04 Marks	Assignment/Viva-voce	05

## 4. For English Communication (AECC) Courses:

End Semester Examination (40 Marks)		Internal Assessment (10 Marks)	
Unit	Types of Questions and Marks	Types of Assessment	Marks
<b>I</b>	Segmented Questions- 20 Marks	Attendance	05
<b>II</b>	Segmented Questions- 20 Marks	Class Test(Written)/ Assignment/Viva-voce	05

**5. For Skill Enhancement Course (SEC) Courses:**

End Semester Examination (40 Marks)		Internal Assessment (10 Marks)	
Unit	Types of Questions and Marks	Types of Assessment	Marks
I	Segmented/Essay Type Questions- 20 Marks	Attendance	05
II	Segmented/Essay Type Questions- 20 Marks	Class Test(Written)/ Assignment/Viva-voce	05

**6. Mark Splitting on Attendance (05):**

Percentage of Attendance	Allotted Marks
<60%	0
60%≥ --- <70%	1
70%≥ --- <75%	2
75%≥ --- <80%	3
80%≥ --- <85%	4
85%≥	5

**C. General Instructions/Guidelines for the Students:**

The English Honours students will take the following papers:

- ✓ 14 Core Courses (CC)
- ✓ 04 Discipline Specific Elective (DSE) Courses
- ✓ 04 General Elective (GE) Courses:
  - The English Honours students will opt 4 GE Papers from 2 other departments, taking 2 papers from one department)
- ✓ 02 Ability Enhancement Compulsory Courses (AECC): 01 ENVS & 01 English/MIL Communication

✓ **02 Skill Enhancement Courses (SEC):**

The English Honours students will opt 2 SEC Papers from any department

**N.B.:**

**If any student fails to appear/pass in any Class Test he/she will not be allowed to appear in the End Semester Examination.**



## D. Semester-Wise Detailed Course Contents:

### SEMESTER- I

SEMESTER-I			
Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGCC01	British Poetry and Drama: 14th to 17th Centuries	Core (5+1+0)	6
ENGUGCC02	British Poetry and Drama: 17th and 18th Centuries	Core (5+1+0)	6
ENGUGGE01	Language and Linguistics	GE (5+1+0)	6
EVSUGAE01	Environmental Studies	AECC (4+0+0)	4
AISUGAU01	Arabic and Islamic Studies	AUCC (4+0+0)	4
<b>Total</b>	<b>4 courses</b>	<b>Total</b>	<b>22</b>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGCC01	<b>British Poetry and Drama: 14th to 17th Centuries</b>	<b>Core (5+1+0)</b>	<b>6</b>
<b>Course Description</b>	<ul style="list-style-type: none"> <li>It introduces the age along with the Sociopolitical and literary background with detailed study of representative texts from the time of Chaucer to the Restoration period with regard to English Literature.</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>To enable learners comprehend the cultural and literary atmosphere of a particular age</li> <li>to enable learners situate the text in a context</li> <li>to enable learners appreciate the literary merit of a text</li> <li>to enable learners value the contribution of a work in framing and representing the significant currents of socio-political and cultural thoughts of the age.</li> </ul>		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>The learners are able to grasp both the literary and linguistic idiosyncrasies of the texts</li> <li>The learners develop a competence to relate a work to its context</li> <li>The learners develop further mastery over literary expression and linguistic usage during a particular age.</li> <li>The learners develop a repertoire of knowledge about the particular aspect and</li> </ul>		

	time of English Literature for future professional purposes.		
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● Background Study/History of Literature &amp; Culture, and Issues &amp; Concepts</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● Chaucer: <i>The Canterbury Tales: General Prologue</i> (Selections)</li> <li>● Edmund Spenser: Sonnet LXXV ‘One day I wrote her name...’</li> <li>● Shakespeare: Sonnet No. 87 &amp; 130</li> <li>● John Donne: ‘The Sunne Rising’/ ‘Good Morrow’</li> <li>● Henry Vaughan: ‘The Retreat’</li> </ul>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● William Shakespeare: <i>Macbeth</i></li> <li>● Christopher Marlowe: <i>Doctor Faustus</i></li> <li>● William Shakespeare: <i>Twelfth Night/Merchant of Venice</i></li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Pico Della Mirandola, excerpts from the Oration on the Dignity of Man, in <i>The Portable Renaissance Reader</i>, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.</li> <li>● John Calvin, ‘Predestination and Free Will’, in <i>The Portable Renaissance Reader</i>, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.</li> <li>● Baldassare Castiglione, ‘Longing for Beauty’ and ‘Invocation of Love’, in Book 4 of <i>The Courtier</i>, ‘Love and Beauty’, tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.</li> <li>● Philip Sidney, “An Apology for Poetry”, ed. Forrest G. Robinson (Indianapolis: Bobbs- Merrill, 1970) pp. 13–18.</li> <li>● Ronald Carter, <i>The Routledge History of Literature in English</i></li> <li>● Boris Ford, <i>Medieval Literature, Chaucer and the Alliterative Tradition: with an Anthology of Medieval Poems and Drama</i>; Volume 1, Part 1: 001 (Guide to English Lit)</li> <li>● Boris Ford, <i>From Donne to Marvell: Volume 3; New Edition</i> (Guide to English Lit)</li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGCC02	<b>British Poetry and Drama: 17th and 18th Centuries</b>	Core (5+1+0)	6

<b>Course Description</b>	<ul style="list-style-type: none"> <li>It introduces the age along with the Sociopolitical and literary background with detailed study of representative texts from the time of Restoration to the Augustan age with regard to English Literature.</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>To enable learners comprehend the cultural and literary atmosphere of a particular age</li> <li>To enable learners situate the text in a context</li> <li>To enable learners appreciate the literary merit of a text</li> <li>To enable learners value the contribution of a work in framing and representing the significant currents of socio-political and cultural thoughts of the age.</li> </ul>		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>The learners are able to grasp both the literary and linguistic idiosyncrasies of the texts</li> <li>The learners develop a competence to relate a work to its context</li> <li>The learners develop further mastery over literary expression and linguistic usage during a particular age.</li> <li>The learners develop a repertoire of knowledge about the particular aspect and time of English Literature for future professional purposes.</li> </ul>		
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>Background Study/History of Literature and Culture</li> <li>The Holy Bible, <i>Genesis</i>, chaps. 1–4, <i>The Gospel according to St. Luke</i>, chaps. 1–7 and 22–4.</li> <li>John Dryden, ‘A Discourse Concerning the Origin and Progress of Satire’, in <i>The Norton Anthology of English Literature</i>, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>John Milton: <i>Paradise Lost: Book 1</i></li> <li>John Dryden: ‘MacFlecknoe’</li> </ul>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>Ben Jonson: <i>Everyman in His Humour</i></li> <li>R.B. Sheridan: <i>The Rivals</i>/Oliver Goldsmith: <i>She Stoops to Conquer</i></li> </ul>		
<b>Suggested</b>	<ul style="list-style-type: none"> <li>Niccolo Machiavelli, <i>The Prince</i>, ed. and tr. Robert M. Adams (New York:</li> </ul>		

<b>Readings</b>	Norton, 1992) chaps. 15, 16, 18, and 25. <ul style="list-style-type: none"> <li>• Thomas Hobbes, selections from <i>The Leviathan</i>, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.</li> </ul>
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Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGGE01</b>	<b>Language and Linguistics</b>	<b>GE (5+1+0)</b>	<b>6</b>
<b>Course Description</b>	<ul style="list-style-type: none"> <li>• The course introduces, Language: Language and Communication, the concept of language family Genealogical and Typological classification of languages, Phonology, Morphology and Syntax, Remedial Grammar &amp; Composition/Comprehension</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To enable the learner have a comprehensive idea about the concepts of Language and communication</li> <li>• To enable the learner have a knowledge of the diachronic structure of English Language</li> <li>• To enable the learner have knowledge of the synchronic structure of English Language.</li> <li>• To introduce to the learners a concept of General Linguistics</li> <li>• To enable learners identify their common errors in English Grammar and to build reading and writing skills</li> <li>•</li> </ul>		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>• Learners are able to get a comprehensive idea about concepts of Language and Communication</li> <li>• Learners are able to get a clear idea of the</li> </ul>		

	<p>Diachronic and Synchronic aspect of English Language</p> <ul style="list-style-type: none"> <li>• Learners become aware of the basic concepts of Linguistics</li> <li>• Learners are able to identify and rectify common mistakes in grammar and develop their skills in reading and writing.</li> </ul>		
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>• Language: Language and Communication; Language varieties: standard and non-standard language; language change; Dialects</li> <li>• The concept of 'language family'; Genealogical and Typological classification of languages; Indo-European family of languages; Word formation</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>• Phonology, Morphology and Syntax</li> </ul>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>• Remedial Grammar &amp; Composition/Comprehension</li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>• Bansal R.K. &amp; Harrison: <i>Phonetics in English</i>, Orient Longman, New Delhi.</li> <li>• Sethi &amp; Dhamija: <i>A Course in Phonetics and Spoken English</i>, Prentice Hall, New Delhi.</li> <li>• Pandey, L.U.B. &amp; R.P.Singh: <i>A Manual of Practical Communication</i>, A.I.T.B.S. Pub. India Ltd. Krishan Nagar, Delhi.</li> <li>• Jones, Daniel, <i>Cambridge English Pronouncing Dictionary</i>, Cambridge Univ. Press.</li> <li>• Sudharshana, N.P. &amp; C. Savitha: <i>English for Technical Communication</i>, Cambridge Univ. Press.</li> <li>• Mesthrie, Rajend and Rakesh M Bhatt. 2008. <i>World Englishes: The study of new linguistic varieties</i>. Cambridge: Cambridge University Press.</li> <li>• Akmajian, A., R. A. Demers and R, M Harnish, <i>Linguistics: An Introduction to Language and Communication</i>, 2<sup>nd</sup> ed. (Cambridge, Mass,: MIT Press, 1984; Indian edition, Prentice Hall, 1991) Chapter 5 and 6</li> <li>• Jespersen, Otto. <i>Growth and Structure of the English Language</i>. Atlantic; 2nd Revised Ed. edition (2017)</li> </ul>		

**SEMESTER- II**

SEMESTER-II			
Course Code	Course Title	Course Nature	Credits
ENGUGCC03	British Literature: 18th Century	Core	6
ENGUGCC04	British Romantic Literature	Core	6
ENGUGGE02	Media and Communication Skills/Gender and Human Rights	GE	6
ENGUGAE02	English Communication	AECC	4
<b>Total</b>	<b>4 courses</b>	<b>Total</b>	<b>22</b>

Course Code	Course Title	Course wise Class (L+T+P)	Cre dits
<b>ENGUGCC03</b>	<b>British Literature: 18th Century</b>	<b>Core (5+1+0)</b>	<b>6</b>
<b>Course Description</b>	<ul style="list-style-type: none"> <li>It introduces the age along with the Sociopolitical and literary background with detailed study of representative texts from the time of Restoration to the Augustan age with regard to English Literature.</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>To enable learners comprehend the cultural and literary atmosphere of a particular age</li> <li>to enable learners situate the text in a context</li> <li>To enable learners appreciate the literary merit of a text</li> <li>To enable learners value the contribution of a work in framing and representing the significant currents of socio-political and cultural thoughts of the age.</li> </ul>		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>The learners are able to grasp both the literary and linguistic idiosyncrasies of the texts</li> <li>The learners develop a competence to relate a work to its context</li> <li>The learners develop further mastery</li> </ul>		

	<p>over literary expression and linguistic usage during a particular age.</p> <ul style="list-style-type: none"> <li>The learners develop a repertoire of knowledge about the particular aspect and time of English Literature for future professional purposes</li> </ul>		
<b>UNIT-I RH &amp; HW</b>	<ul style="list-style-type: none"> <li>Background Study/History of Literature and Culture</li> <li>William Congreve: <i>The Way of the World</i></li> </ul>		
<b>UNIT-II RA</b>	<ul style="list-style-type: none"> <li>Alexander Pope: <i>The Rape of the Lock</i> (Canto I,II &amp; III)</li> <li>Thomas Gray: 'Elegy Written in a Country Churchyard'</li> </ul>		
<b>UNIT-III AB</b>	<ul style="list-style-type: none"> <li>Jonathan Swift: <i>Gulliver's Travels</i> (Book I and II)</li> <li>Daniel Defoe: <i>Robinson Crusoe</i></li> <li>Joseph Addison &amp; Richard Steele: The Spectator Papers (Essay No 1,2 &amp; 10)</li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>Jeremy Collier, <i>A Short View of the Immorality and Profaneness of the English Stage</i> (London: Routledge, 1996).</li> <li>Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in <i>Literature and Social Order in Eighteenth-Century England</i>, ed. Stephen Copley (London: Croom Helm, 1984).</li> <li>Samuel Johnson, 'Essay 156', in <i>The Rambler</i>, in <i>Selected Writings: Samuel Johnson</i>, ed. Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; <i>Rasselas</i> Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from <i>The Life of Pope</i>, in <i>The Norton Anthology of English Literature</i>, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7.</li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGCC04</b>	<b>British Romantic Literature</b>	<b>Core (5+1+0)</b>	<b>6</b>
<b>Course Description</b>			

	<ul style="list-style-type: none"> <li>It introduces the age along with the Sociopolitical and literary background with detailed study of representative texts of the age of Romantic Revival with regard to English Literature</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>To enable learners comprehend the cultural and literary atmosphere of a particular age</li> <li>To enable learners situate the text in a context</li> <li>To enable learners appreciate the literary merit of a text</li> <li>To enable learners value the contribution of a work in framing and representing the significant currents of socio-political and cultural thoughts of the age</li> </ul>		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>The learners are able to grasp both the literary and linguistic idiosyncrasies of the texts</li> <li>The learners develop a competence to relate a work to its context</li> <li>The learners develop further mastery over literary expression and linguistic usage during a particular age.</li> <li>The learners develop a repertoire of knowledge about the particular aspect and time of English Literature for future professional purposes</li> </ul>		
<b>UNIT-I TC</b>	<ul style="list-style-type: none"> <li>Background Study/History of Literature and Culture</li> </ul>		
<b>UNIT-II TA &amp; NT</b>	<ul style="list-style-type: none"> <li>William Blake: 'The Lamb', 'The Tyger', 'The Chimney Sweeper'</li> <li>William Wordsworth: 'Tintern Abbey'/ 'Ode: Intimations of Immortality'</li> <li>Samuel Taylor Coleridge: 'Kubla Khan'/ 'Dejection: An Ode'</li> <li>Percy Bysshe Shelley: 'Ode to the West Wind' and 'Ozymandias'/ 'Hymn to Intellectual Beauty'</li> <li>John Keats: 'Ode to a Nightingale', 'To Autumn', 'On First Looking into Chapman's Homer'/ 'La Belle Dame sans Merci'</li> </ul>		



<b>UNIT-III OR</b>	<ul style="list-style-type: none"> <li>• Mary Shelley: <i>Frankenstein</i></li> <li>• Selections of Essays from Charles Lamb, Thomas De Quincey and William Hazlitt (<i>any two</i>)</li> </ul>
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>• William Wordsworth, 'Preface to Lyrical Ballads', in <i>Romantic Prose and Poetry</i>, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.</li> <li>• John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in <i>Romantic Prose and Poetry</i>, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.</li> <li>• Jean-Jacques Rousseau, 'Preface' to <i>Emile or Education</i>, tr. Allan Bloom (Harmondsworth: Penguin, 1991).</li> <li>• Samuel Taylor Coleridge, <i>Biographia Literaria</i>, ed. George Watson (London: Everyman, 1993) chap. XIII, pp. 161–66.</li> </ul>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGGE02</b>	<b>Media and Communication Skills</b>	<b>GE (5+1+0)</b>	<b>6</b>
<b>Course Description</b>	<ul style="list-style-type: none"> <li>• The Course introduces theories in Mass Communication, Social Media and Fake News, News Reports, Editorials, editing for Print and Online media, writing book reviews/film reviews, Types of advertisements and its ethics, Creating jingles, radio messages, Story boards, Writing script for television /Screen play with practical assignments for students in each of the topics</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To enable learners grasp the basic theories of Mass Communication</li> <li>• To enable learners utilize the basic concepts of Mass Communication to comprehend the practical application of the same in society</li> <li>• To enable learners receive practical training in editing writing and creating for Social Media</li> </ul>		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>• The Learners will be able to comprehend</li> </ul>		

	<p>the basic theories of Mass Communication</p> <ul style="list-style-type: none"> <li>• The Learners will be able to apply the theories in understanding the methods and ways such concepts operate in the real world of Social Media.</li> <li>• The learners will be able to compare and contrast various concepts in circulation in the real world and social media</li> <li>• The learners will be able to successfully create and practical samples relevant for Mass media and communication.</li> </ul>		
<b>UNIT-I</b>	<p><b>I. Introduction to Mass Communication</b></p> <ol style="list-style-type: none"> <li>1. Mass Communication and Globalization</li> <li>2. Theories in Mass Communication</li> <li>3. Social Media and Fake News</li> <li>4. Student Presentations: Topic based class presentation</li> </ol>		
<b>UNIT-II</b>	<p><b>II. Creative Writing</b></p> <ol style="list-style-type: none"> <li>1. News Reports, Editorials</li> <li>2. Editing for Print and Online media</li> <li>3. Writing book reviews/film reviews</li> <li>4. Topics for Student Assignments:             <ol style="list-style-type: none"> <li>a. Book Review</li> <li>b. Film Review</li> </ol> </li> </ol>		
<b>UNIT-III</b>	<p><b>III. Writing for various Media Formats</b></p> <ol style="list-style-type: none"> <li>1. Types of advertisements and its ethics</li> <li>2. Creating jingles, radio messages, Story boards.</li> <li>3. Writing script for television /Screen play.</li> </ol> <p>Topics for Student Presentations:</p> <ol style="list-style-type: none"> <li>a. Creating an advertisement/visualization/ Poster/ jingles and taglines</li> <li>b. Making and Editing Audio Visual/Short Video through Mobile Camera/Computer</li> </ol>		

<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Mass Communication in India- Kewal J. Kumar, Jaico Books</li> <li>● Mass Communication Today- Subir Ghosh</li> <li>● Handbook of Journalism and Mass Communication- Agrawal, Veerbala, Gupta, V.S. <ul style="list-style-type: none"> <li>○ Concept Publishing Co., New Delhi.</li> </ul> </li> <li>● The Journalist's Handbook- Kamath, M.V, Vikas Publishing House, New Delhi.</li> <li>● Foundations of Advertising- Theory and Practice, Chunawala &amp; Sethia, Himalaya Pub</li> <li>● Advertising Management- Jaishree Jaithwaney and Shruti Jain</li> <li>● Advertising Management. Aaker, David A., Rajeev Batra and John G. Myers</li> <li>● Corporate communication- Principles and Practice, Jaishree Jaithwaney.</li> <li>● Public Relation: Principle Cases and Problems - Moore and Kalupa.</li> </ul>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGGE02 To be allotted</b>	<b>Gender and Human Rights</b>	<b>GE (5+1+0)</b>	<b>6</b>
<b>Course Description</b>	<ul style="list-style-type: none"> <li>● This course introduces the history of International Human Rights and Gender Movements, Conventions and Agencies, Human Rights Violation and their Redressal, Literature and Human Rights, Gender Rights Violation and their Redressal ,Gender and Literature .It also recommends detailed study of representative literary works and films.</li> </ul>		

<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To sensitize learners towards Gender issues</li> <li>● To make the learners aware and to make them understand social, legal and literary movements related to Gender</li> <li>● To enable learners appreciate and comprehend the representation of Gender in texts</li> </ul>		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>● Learners will be sensitized towards the needs, issues the problems of women, trans-sexuals and queer groups</li> <li>● They will be aware of the socio-legal and the literary movements to address the problems of these groups</li> <li>● Learners will be able to appreciate the aesthetics and the sensitivity of depiction of gender issues in Literature.</li> </ul>		
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● History of International Human Rights and Gender Movements, Conventions and Agencies</li> <li>● Human Rights Violation and their Redressal</li> <li>● Literature and Human Rights</li> <li>● Gender Rights Violation and their Redressal</li> <li>● Gender and Literature</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● Anna Bhau Sathe: “Gold from the Grave”</li> <li>● A Film Text Related to Human Rights (to be prescribed by the concerned teacher)</li> </ul>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● Mahasweta Devi – ‘Draupadi’</li> <li>● A Film Text Related to Gender (to be prescribed by the concerned teacher)</li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Andrew Clapham. <i>A Very Short Introduction</i> (Oxford, 2016)</li> <li>● Sujata Sen (Ed.). <i>Gender Studies</i> (Pearson, 2012)</li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGAE02</b>	<b>English Communication</b>	<b>AECC (3+1+0)</b>	<b>4</b>
<b>To be allotted</b>			
<b>Course Description</b>	<ul style="list-style-type: none"> <li>It introduces the theory of Communication along with developing the four Language skills – Reading, Writing, Listening and Speaking.</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>To enable learners comprehend the different theories of Communication</li> <li>To enable learners understand and develop the skills of Language -LSRW</li> <li>To enable learners practice the various skills.</li> </ul>		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>The learners are able to grasp the theories, modes and types of Communication</li> <li>The learners develop a competence to relate a work to its context</li> <li>The learners develop further competence over the four skills of language</li> <li>The learners get interview ready and job ready</li> </ul>		
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li><b>Introduction:</b> <ol style="list-style-type: none"> <li>Importance and Functions of Communication</li> <li>Types and modes of communication</li> <li>Verbal and non-verbal</li> <li>Personal, social and business</li> <li>Barriers and strategies</li> <li>Intra-personal, Inter-personal and group communication</li> </ol> </li> </ul>		

	<ul style="list-style-type: none"> <li>● <b>Speaking Skills</b> <ol style="list-style-type: none"> <li>i. Monologue</li> <li>ii. Dialogue</li> <li>iii. Group Discussion</li> <li>iv. Effective Communication/Mis-communication</li> <li>v. Interview</li> <li>vi. Public Speech</li> </ol> </li> </ul>
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● <b>Reading and Understanding</b> <ol style="list-style-type: none"> <li>i. Close Reading</li> <li>ii. Comprehension</li> <li>iii. Summary, Paraphrasing</li> <li>iv. Analysis and Interpretation</li> <li>v. Translati</li> </ol> </li> <li>● <b>Writing Skills</b> <ol style="list-style-type: none"> <li>i. Writing Reports</li> <li>ii. Making Notes</li> <li>iii. Writing for Advertisement</li> <li>iv. CV Writing</li> <li>v. Writing Emails</li> <li>vi. Correspondence: Personal, Official &amp; Business</li> </ol> </li> </ul>
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● <i>Fluency in English-Part II</i>, Oxford University Press, 2006.</li> <li>● Sreedharan, Josh. 2014. <i>The Four Skills for Communication: An English Language Course</i>. New Delhi: Foundation Books.</li> </ul>

### SEMESTER-III

SEMESTER-III			
Course Code	Course Title	Course Nature	Credit
ENGUGCC05	British Literature: 19th Century	Core	6
ENGUGCC06	British Literature: The Early 20th Century	Core	6
ENGUGCC07	Indian Writing in English	Core	6
ENGUGGE03	Text and Performance/Language, Literature and Culture	GE	6
ENGUGSE01	Creative Writing/Soft Skills/Business Communication	SEC	4
<b>Total</b>	<b>5 courses</b>	<b>Total</b>	<b>28</b>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGCC05</b>	<b>British Literature: 19th Century</b>	<b>Core (5+1+0)</b>	<b>6</b>

<b>Course Description</b>	<ul style="list-style-type: none"> <li>• It introduces the age along with the Sociopolitical and literary background with detailed study of representative texts from the late Romantic period to the Victorian period with regard to English Literature.</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To enable learners comprehend the cultural and literary atmosphere of a particular age</li> <li>• To enable learners situate the text in a context</li> <li>• To enable learners appreciate the literary merit of a text</li> <li>• To enable learners value the contribution of a work in framing and representing the significant currents of socio-political and cultural thoughts of the age</li> </ul>		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>• The learners are able to grasp both the literary and linguistic idiosyncrasies of the texts</li> <li>• The learners develop a competence to relate a work to its context</li> <li>• The learners develop further mastery over literary expression and linguistic usage during a particular age.</li> <li>• The learners develop a repertoire of knowledge about the particular aspect and time of English Literature for future professional purposes</li> </ul>		
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>• Background Study/History of Literature and Culture</li> <li>• Different Issues</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>• Jane Austen: <i>Pride and Prejudice/ Emma</i></li> <li>• Charlotte Bronte: <i>Jane Eyre</i> / Charles Dickens: <i>Great Expectations</i></li> <li>• Thomas Hardy: <i>Far from the Madding Crowd/The Return of the Native</i></li> </ul>		

	N.B.: <i>Any two novelists</i>
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● Alfred Tennyson: ‘Ulysses’/‘Tithonus’, ‘The Defence of Lucknow’</li> <li>● Robert Browning: ‘My Last Duchess’/‘The Last Ride Together’</li> <li>● Thomas Hardy: ‘The Darkling Thrush’</li> <li>● Mathew Arnold: ‘Dover Beach’</li> <li>● Emily Bronte: ‘No coward soul is mine’</li> <li>● G.M. Hopkins: ‘Pied Beauty’</li> </ul> <p>N.B.: <i>Any three poets</i></p>
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Karl Marx and Friedrich Engels, ‘Mode of Production: The Basis of Social Life’, ‘The Social Nature of Consciousness’, and ‘Classes and Ideology’, in <i>A Reader in Marxist Philosophy</i>, ed. Howard Selsam and Harry Martel (New York: International Publishers,1963) pp. 186–8, 190–1, 199–201.</li> <li>● Charles Darwin, ‘Natural Selection and Sexual Selection’, in <i>The Descent of Man</i> in <i>The Norton Anthology of English Literature</i>, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Northon, 2006) pp. 1545–9.</li> <li>● John Stuart Mill, <i>The Subjection of Women</i> in <i>Norton Anthology of English Literature</i>, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.</li> </ul>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGCC06</b>	<b>British Literature: The Early 20th Century</b>	<b>Core (5+1+0)</b>	<b>6</b>
<b>Course Description</b>	<ul style="list-style-type: none"> <li>● It introduces the age along with the Sociopolitical and literary background with detailed study of representative texts from the Modern period with regard to English Literature.</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To enable learners comprehend the cultural and literary atmosphere of a particular age</li> <li>● To enable learners situate the text in a context</li> <li>● To enable learners appreciate the literary merit of a text</li> <li>● To enable learners value the contribution of a work in framing and representing the significant currents of</li> </ul>		



	socio-political and cultural thoughts of the age		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>• The learners are able to grasp both the literary and linguistic idiosyncrasies of the texts</li> <li>• The learners develop a competence to relate a work to its context</li> <li>• The learners develop further mastery over literary expression and linguistic usage during a particular age.</li> <li>• The learners develop a repertoire of knowledge about the particular aspect and time of English Literature for future professional purposes</li> </ul>		
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>• Background Study/History of Literature and Culture</li> <li>• T.S. Eliot, 'Tradition and the Individual Talent', in <i>Norton Anthology of English Literature</i>, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>• Joseph Conrad: <i>Heart of Darkness</i>/D.H. Lawrence: <i>Sons and Lovers</i>/Virginia Woolf: <i>Mrs Dalloway</i></li> <li>• Short Stories (<i>Any three short stories from three authors</i>): D.H. Lawrence, Katherine Mansfield, James Joyce, Somerset Maugham, Joseph Conrad/G.B. Shaw: <i>Arms and the Man</i></li> </ul>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>• W.B. Yeats: 'Sailing to Byzantium', 'The Wild Swans at Coole', 'Easter 1916'</li> <li>• T.S. Eliot: 'The Love Song of J. Alfred Prufrock', 'Marina'</li> <li>• W.H. Auden: 'Musee Des Beaux Arts'</li> <li>• Dylan Thomas: 'Fern Hill'</li> </ul>		

<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Sigmund Freud, ‘Theory of Dreams’, ‘Oedipus Complex’, and ‘The Structure of the Unconscious’, in <i>The Modern Tradition</i>, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.</li> <li>● Raymond Williams, ‘Introduction’, in <i>The English Novel from Dickens to Lawrence</i>. London: Hogarth Press, 1984. pp. 9–27.</li> <li>● Virginia Woolf: <i>Modern Fiction</i></li> </ul> <p>.....</p>
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Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGCC07	<b>Indian Writing in English</b>	<b>Core(5+1+0)</b>	<b>6</b>
<b>Course Description</b>	<ul style="list-style-type: none"> <li>● The Course introduces, Indian English, Indian English Literature and its Readership, Themes and Contexts of the Indian English Novel, The Aesthetics of Indian English Poetry, Modernism in Indian English Literature with representative texts projecting the milieu and the themes.</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To enable learners comprehend the cultural and literary atmosphere of a particular trend and pattern</li> <li>● To enable learners situate the text in a context</li> <li>● To enable learners appreciate the literary merit of a text</li> <li>● To enable learners value the contribution of a work in framing and representing the significant currents of socio-political and</li> </ul>		

	cultural idiosyncrasies of the Indian writing in English		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>• The learners are able to grasp both the literary and linguistic idiosyncrasies of the texts</li> <li>• The learners develop a competence to relate a work to its context</li> <li>• The learners develop further mastery over literary expression and linguistic usage of a particular tendency and movement.</li> <li>• The learners develop a repertoire of knowledge about the particular aspect and tendencies of Indian English Literature for future professional purposes</li> </ul>		
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>• Indian English, Indian English Literature and its Readership, Themes and Contexts of the Indian English Novel, The Aesthetics of Indian English Poetry, Modernism in Indian English Literature</li> <li>• Raja Rao, Foreword to <i>Kanthapura</i> (New Delhi: OUP, 1989) pp. v–vi.</li> <li>• Salman Rushdie, ‘Commonwealth Literature does not exist’, in <i>Imaginary Homelands</i> (London: Granta Books, 1991) pp. 61–70.</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>• H.L.V. Derozio: ‘Freedom to the Slave’/‘The Harp of India’/‘The Orphan Girl’</li> <li>• Toru Dutt: ‘Our Cauarina Tree’/‘Sita’</li> <li>• Kamala Das: ‘Introduction’/‘My Grandmother’s House’</li> <li>• R. Parthasarathy: ‘Exile’</li> <li>• Jayanta Mahapatra: ‘Hunger’/‘Dawn at Puri’</li> <li>• Nissim Ezekiel: ‘Enterprise’/‘The Night of the Scorpion’</li> <li>• Girish Karnad: <i>Tughlaq</i>/Vijay Tendulkar: <i>Silence! The Court is in Session</i></li> </ul> <p style="text-align: center;"><b>N.B.: One play &amp; four poems</b></p>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>• R.K. Narayan: <i>Swami and Friends/The Guide</i></li> <li>• Anita Desai: <i>Village by the Sea</i></li> <li>• Mulk Raj Anand: ‘Two Lady Rams’</li> <li>• Bhabani Bhattacharya: ‘A Moment of Eternity’</li> <li>• Salman Rushdie: ‘The Free Radio’</li> <li>• Nayantara Sehgal: ‘Martand’</li> </ul>		

	<ul style="list-style-type: none"> <li>● Ruskin Bond: ‘The Night Train at Deoli’</li> <li>● Rohinton Mistry: ‘Swimmin Lesson’</li> <li>● Shashi Deshpande ‘The Intrusion’</li> </ul> <p style="text-align: center;">N.B.: <i>One novel &amp; two short stories</i></p>
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Meenakshi Mukherjee, ‘Divided by a Common Language’, in <i>The Perishable Empire</i> (New Delhi: OUP, 2000) pp.187–203.</li> <li>● Bruce King, ‘Introduction’, in <i>Modern Indian Poetry in English</i> (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.</li> </ul>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGGE03</b>	<b>Text and Performance</b>	<b>GE (5+1+0)</b>	<b>6</b>
<b>Course Description</b>	<ul style="list-style-type: none"> <li>● The course introduces, theories of Performance , Historical Overview of Western and Indian theatre , Forms and Periods: Classical, Contemporary Stylised, Naturalist , theories of Drama, Theatrical Forms and Practices , Theatrical Production with regard to representative texts, Topics for student presentations</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To enable students grasp the concept of theatre and performance</li> <li>● To get a historical overview of the trends and developments in theatre and performance</li> <li>● To comprehend and understand contemporary forms and patterns of Performance</li> <li>● To appreciate theories of performance with regard to representative texts.</li> </ul>		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>● Learners will be able to comprehend the concept of performance and the difference with the study of other forms of literature</li> <li>● Learners will know the history of</li> </ul>		

	<p>performance in India and the West</p> <ul style="list-style-type: none"> <li>• They will understand the forms of performance</li> <li>• They will be able to relate theories of performance with relevant texts</li> </ul>		
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>• <b>Introduction</b> <ol style="list-style-type: none"> <li>1. Introduction to theories of Performance</li> <li>2. Historical Overview of Western and Indian theatre</li> <li>3. Forms and Periods: Classical, Contemporary Stylised, Naturalist</li> <li>4. Topics for student presentations:               <ol style="list-style-type: none"> <li>a. Perspectives on theatre and performance</li> <li>b. Historical development of theatrical forms</li> <li>c. Folk traditions</li> </ol> </li> </ol> </li> <li>• <b>Theories of Drama</b> <ol style="list-style-type: none"> <li>1. Theories and demonstrations of acting: Stanislavsky, Brecht</li> <li>2. Bharata</li> <li>3. Topics for Student Presentations:               <ol style="list-style-type: none"> <li>a. Acting short solo/group performances followed by discussion and analysis with application of theoretical perspectives.</li> </ol> <p style="margin-left: 20px;">Text: William Shakespeare: <i>The Merchant of Venice</i> (One Act only)</p> <p style="margin-left: 20px;">Rabindranath Tagore: <i>The Post Office</i></p> </li> </ol> </li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>• <b>Theatrical Forms and Practices</b> <ol style="list-style-type: none"> <li>1. Types of theatre, semiotics of performative spaces, e.g. proscenium ‘in the round’, amphitheatre, open air etc.</li> <li>2. Voice, speech, body movement, gestures and techniques (traditional and contemporary), floor exercises: improvisation/characterization</li> <li>3. Topics for Student Presentations:               <ol style="list-style-type: none"> <li>a. On the different types of performative space in practice</li> <li>b. Poetry reading, elocution, expressive gestures, and choreographed movement</li> </ol> <p style="margin-left: 20px;">Text: G.B. Shaw: <i>Pygmalion</i> (Selection from the play)</p> <p style="margin-left: 20px;">Badal Sircar: <i>Evam Indrajit</i> (Selection from the play)</p> </li> </ol> </li> </ul>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>• <b>Theatrical Production</b> <ol style="list-style-type: none"> <li>1. Direction, production, stage props, costume, lighting, backstage support</li> <li>2. Recording/archiving performance/case study of production/performance/impact of media on performance processes</li> <li>3. Topics for Student Presentations:               <ol style="list-style-type: none"> <li>a. All aspects of production and performance; recording, archiving,</li> </ol> </li> </ol> </li> </ul>		

	<p>interviewing performers and data collection Text: Harold Pinter: <i>The Caretaker</i> (Selection from the play) Bijon Bhattacharya: <i>Nabanna</i> (Selection from the play)</p>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Abercrombie, Nicholas, and Longhurst. <i>Audiences: A Sociological Theory of Performance and Imagination</i>. London: Sage Publications, 1998.</li> <li>● Auslander, Philip. <i>Theory for Performance Studies: A Student's Guide</i>. Routledge, 2008.</li> <li>● Bial, Henry. <i>The Performance Studies Reader</i>. Routledge, 2007.</li> <li>● Broadhurst, Susan. <i>Liminal Acts: A Critical Overview of Contemporary Performance and Theory</i>. London: Continuum, 2005</li> <li>● Davis, Tracy C. <i>The Cambridge Companion to Performance Studies</i>. Cambridge: Cambridge University Press, 2008.</li> <li>● DeFrantz, Thomas, and Anita Gonzalez. <i>Black Performance Theory</i>. Durham; London: Duke University Press, 2014. Print.</li> <li>● Foster, John B, and Wayne J. Froman. <i>Dramas of Culture: Theory, History, Performance</i>. Lanham, Md: Lexington Books, 2009.</li> <li>● Howell, Anthony. <i>The Analysis of Performance Art: A Guide to Its Theory and Practice</i>. Abigdon: Routledge, 2006.</li> <li>● Lepecki, André. <i>Of the Presence of the Body: Essays on Dance and Performance Theory</i>. Middletown, Conn: Wesleyan University Press, 2004.</li> <li>● Reinelt, Janelle G, and Joseph R. Roach. <i>Critical Theory and Performance</i>. Ann Arbor: University of Michigan Press, 2007.</li> <li>● Schechner, Richard. <i>Performance Studies: An Introduction</i>. Routledge, Taylor &amp; Francis Group, 2020.</li> <li>● Schechner, R. <i>Performance Theory</i>. Routledge, 1988.</li> <li>● Schoenmakers, Henri. <i>Performance Theory</i>. Instituut Voor Theaterwetenschap, 1986.</li> <li>● Sofer, Andrew. <i>The Stage Life of Props</i>. Univ. of Michigan Press, 2008.</li> <li>● Sofer, Andrew. <i>Dark Matter: Invisibility in Drama, Theater, and Performance</i>. Ann Arbor: University of Michigan Press, 2013.</li> </ul>		
Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGGE03</b>	<b>Language, Literature and Culture</b>	<b>GE (5+1+0)</b>	<b>6</b>

<b>Course Description</b>	<ul style="list-style-type: none"> <li>The course introduces, Language: (A) Language: Structure(s) and Literature(s) (B) Language as Performance, Indian Literature: (A) Bhasha Literatures (B) Indian English: Language and Literature, Culture and Society in Contemporary India (A) Ideas of Culture , (B) Culture and Media.</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>To enable students grasp the concept of Language and structures</li> <li>To enable students get a grasp of trends and patterns in Indian Literature, both vernacular and Indian English</li> <li>To comprehend and understand contemporary ideas of culture</li> <li>To enable comprehend relationship of culture and media.</li> </ul>		
<b>Learning Outcome</b>	<ul style="list-style-type: none"> <li>Learners will be able to comprehend the concept of Language and its structures</li> <li>Learners will know the trends and patterns in Indian Literature</li> <li>They will understand the contemporary ideas of culture</li> <li>They will be able to relate the representation of culture in media</li> </ul>		
<b>UNIT-I</b>	<p>❖ <b><u>Language</u></b></p> <p>(A) <b>Language: Structure(s) and Literature(s)</b></p> <p>(B) <b>Language as Performance</b></p> <p><b>Prescribed Texts:</b></p> <ul style="list-style-type: none"> <li>William Wordsworth: “The Solitary Reaper”</li> <li>Selections from William Shakespeare’s <i>Julius Caesar</i></li> </ul>		
	<p>❖ <b><u>Indian Literature</u></b></p>		

<p><b>UNIT-II</b></p>	<p>This section of the course will involve a study of some significant themes and forms of Indian literature through the ages with the help of selections from prescribed texts.</p> <p><b>(A) Bhasha Literatures</b></p> <p><b>(B) Indian English: Language and Literature</b></p> <p><b>Prescribed Texts: (Two texts will be offered in each semester.)</b></p> <ul style="list-style-type: none"> <li>● One poem by an Indian poet</li> <li>● One short-story by Rabindranath Tagore</li> </ul>
<p><b>UNIT-III</b></p>	<p>❖ <b><u>Culture and Society in Contemporary India</u></b></p> <p><b>(A) Ideas of Culture</b></p> <p>Culture – popular culture; Indian and global culture(s)</p> <p><b>(B) Culture and Media:</b></p> <p>Prescribed Texts: Teacher will choose exact texts from within the following components –</p> <ul style="list-style-type: none"> <li>● Advertisements – Print &amp; TV commercials (TVC)</li> <li>● Cinema/TV/Social Networking/FM Radio (<i>Any two</i> will be selected in each semester)</li> </ul>
<p><b>Suggested Readings</b></p>	<ul style="list-style-type: none"> <li>● Boas, Franz. <i>Race, Language, and Culture</i>. Chicago: University of Chicago Press, 1988.</li> <li>● Bradshaw, David, and Kevin J. H. Dettmar. <i>A Companion to Modernist Literature and Culture</i>. Malden, Mass: Blackwell Pub, 2013.</li> <li>● Fabiszak, Jacek, Ewa Urbaniak-Rybicka, and Bartosz Wolski. <i>Crossroads in Literature and Culture</i>. Berlin: Springer, 2013.</li> <li>● Hyland, Peter. <i>Discharging the Canon: Cross-cultural Readings in Literature</i>. Singapore: Singapore Univ. Pr., National University of Singapore, 1986.</li> <li>● Kwiatkowska, Anna. <i>Old Masters in New Interpretations: Readings in Literature and Visual Culture</i>. , 2017.</li> <li>● Peer, Willie. <i>The Taming of the Text: Explorations in Language, Literature and Culture</i>. , 2018.</li> </ul>



	<ul style="list-style-type: none"> <li>● Pope, Rob. <i>The English Studies Book: An Introduction to Language, Literature and Culture.</i> , 2014.</li> <li>● Rao, Garg S, and Deepti Gupta. <i>The English Paradigm in India: Essays in Language, Literature and Culture.</i> Palgrave Macmillan, 2017</li> <li>● Robinson, Holbrook. <i>Language, Literature, and Culture.</i> Cognella Academic Publishing, 2015.</li> <li>● Soyinka, Wole. <i>Art, Dialogue, and Outrage: Essays on Literature and Culture.</i> , 1993</li> </ul>
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Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGSE01	<b>Creative Writing</b>	<b>SEC (3+1+0)</b>	<b>4</b>
<b>Course Description</b>	<ul style="list-style-type: none"> <li>● The course introduces the art, craft and mode of Creative Writing, writing for Media and preparing for publications.</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To enable students understand the idea of Creative Writing</li> <li>● To develop skills for Media writing and Publications</li> </ul>		
<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>● Learners will be able to comprehend the art of Creative Writing</li> <li>● Learners will develop skills for writing for media</li> <li>● They will acquire skills for publication</li> </ul>		
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● What is Creative Writing?</li> <li>● The Art and Craft of Writing</li> <li>● Modes of Creative Writing</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● Writing for the Media</li> <li>● Preparing for Publication</li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Anjana Neira Dev and Others, <i>Creative Writing: A Beginner's Manual</i> ( New Delhi, Pearson, 2009)</li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGSE01	Soft Skills	SEC (3+1+0)	4
Course Description	<ul style="list-style-type: none"> <li>This course is a package containing components providing employability skills</li> </ul>		
Objectives	<ul style="list-style-type: none"> <li>To make learners ready for employment in the private and public sector</li> </ul>		
Learning Outcome	<ul style="list-style-type: none"> <li>Learners are able to learn the skills necessary for getting employment in various sectors</li> <li>They develop a mental orientation to face interviews and other tests related to suitable communication for employment</li> </ul>		
UNIT-I	<ul style="list-style-type: none"> <li>Teamwork</li> <li>Emotional Intelligence</li> <li>Employability Skills</li> <li>Learning skills (attitude, aptitude, motivation, confidence)</li> </ul>		
UNIT-II	<ul style="list-style-type: none"> <li>Workplace Etiquette</li> <li>Adaptability</li> <li>Leadership</li> <li>Problem Solving Skills</li> </ul>		
Suggested Readings	<ul style="list-style-type: none"> <li><i>English and Soft Skills</i>. S.P. Dhanavel. Orient BlackSwan 2013</li> <li><i>English for Students of Commerce: Précis, Composition, Essays, Poems</i> eds. Kaushik, et al.</li> <li><i>Soft Skills and Employability Skills</i>. Pillai, Sabina &amp; Fernandez. 2018. New Delhi: CUP</li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGSE01</b>	<b>Business Communication</b>	<b>SEC (3+1+0)</b>	<b>4</b>
<b>Course Description</b>	<ul style="list-style-type: none"> <li>• Introduction to the essentials of Business Communication: Theory and practice , Citing references, and using bibliographical and research tools , Spoken English for business communication, Making oral presentations , Writing a project report , Writing reports on field work/visits to industries, business concerns etc. /business negotiations. Summarizing annual report of companies , Writing agendas and minutes of meetings, Business letters, memos, notices , E-correspondence</li> </ul>		
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To enable students learn the skills of Business communication</li> <li>• To develop research abilities</li> <li>• To enable learners develop skills for successful written communication for business purposes</li> </ul>		
<b>Learning Outcomes</b>	<ul style="list-style-type: none"> <li>• Learners will be able to acquire skills for all sorts of Business Communication</li> <li>• Learners will be able to develop relevant skills for pursuing research</li> </ul>		
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>• Introduction to the essentials of Business Communication: Theory and practice</li> <li>• Citing references, and using bibliographical and research tools</li> <li>• Spoken English for business communication (Viva for internal assessment)</li> <li>• Making oral presentations (Viva for internal assessment)</li> </ul>		
	<ul style="list-style-type: none"> <li>• Writing a project report</li> <li>• Writing reports on field work/visits to industries, business concerns etc. /business negotiations.</li> </ul>		

<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● Summarizing annual report of companies</li> <li>● Writing agendas and minutes of meetings, Business letters, memos, notices</li> <li>● E-correspondence</li> </ul>
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Scot, O.; <i>Contemporary Business Communication</i>. Biztantra, New Delhi.</li> <li>● Lesikar, R.V. &amp; Flatley, M.E.; <i>Basic Business Communication Skills for Empowering the Internet Generation</i>, Tata McGraw Hill Publishing Company Ltd. New Delhi.</li> <li>● Ludlow, R. &amp; Panton, F.; <i>The Essence of Effective Communications</i>, Prentice Hall Of India Pvt. Ltd., New Delhi.</li> <li>● R. C. Bhatia, <i>Business Communication</i>, Ane Books Pvt Ltd, New Delhi.</li> </ul>

## SEMESTER-IV

SEMESTER-IV			
Course Code	Course Title	Course Nature	Credit

ENGUGCC08	American Literature	Core	6
ENGUGCC09	Indian Classical Literature	Core	6
ENGUGCC10	Popular Literature	Core	6
ENGUGGE04	Academic Writing and Composition/Contemporary India: Women and Empowerment	GE	6
ENGUGSE02	English Language Teaching/Translation Studies/ Technical Writing	SEC	4
<b>Total</b>	<b>5 courses</b>	<b>Total</b>	<b>28</b>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGCC08</b>	<b>American Literature</b>	<b>Core (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b> <b>Saif</b> <b>Mohammed</b>	<ul style="list-style-type: none"> <li>● Background and History of American Literature</li> <li>● Walt Whitman: Selections from <i>Leaves of Grass</i>/ Robert Frost: 'Stopping by Woods on a Snowy Evening'</li> <li>● Langston Hughes: 'Mother to Son'/'The Negro Speaks of Rivers'</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● Mark Twain: <i>Adventures of Huckleberry Finn</i>/Herman Melville: <i>Moby Dick</i></li> <li>● Toni Morrison: <i>Beloved</i>/<i>The Bluest Eye</i> ( H.W)</li> <li>● F. Scott Fitzgerald: <i>The Great Gatsby</i> ( Tapajyoti Bhandari )</li> </ul> <p><b>N.B.: Only 2 Novels</b></p>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● Edgar Allan Poe: 'The Purloined Letter' ( Short stories : Syeda Shehnaz)</li> <li>● F. Scott Fitzgerald: 'The Crack up'</li> <li>● William Faulkner 'Dry September'</li> <li>● Anne Bradstreet: 'The Prologue'</li> <li>● Eugene O'Neill: <i>Thirst/The Emperor Jones</i></li> <li>● Tennessee Williams: <i>The Glass Menagerie</i> ( Tapajyoti Bhandari ) <i>A Street Car Named Desire</i></li> </ul> <p><b>N.B.: 2 Short Stories and One Drama</b></p>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Hector St John Crevecoeur, 'What is an American', (Letter III) in <i>Letters from an American Farmer</i> (Harmondsworth: Penguin, 1982) pp. 66–105.</li> <li>● Frederick Douglass, <i>A Narrative of the life of Frederick Douglass</i> (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.</li> <li>● Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in <i>Walden</i> (Oxford: OUP, 1997) chap. 12.</li> </ul>		

	<ul style="list-style-type: none"> <li>● Ralph Waldo Emerson, 'Self Reliance', in <i>The Selected Writings of Ralph Waldo Emerson</i>, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).</li> <li>● Toni Morrison, 'Romancing the Shadow', in <i>Playing in the Dark: Whiteness and Literary Imagination</i> (London: Picador, 1993) pp. 29–39.</li> </ul>
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Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGCC09	Indian Classical Literature	Core (5+1+0)	6
<b>UNIT-I</b> <b>A.H.</b>	<ul style="list-style-type: none"> <li>● Background and History of Indian Classical Literature (The Indian Epic Tradition: Themes and Recensions; Classical Indian Drama: Theory and Practice; Alankara and Rasa; Dharma and the Heroic)</li> </ul>		
<b>UNIT-II</b> <b>H.W.</b>	<ul style="list-style-type: none"> <li>● Vyasa: 'The Dicing' and 'The Sequel to Dicing, 'The Book of the Assembly Hall', 'The Temptation of Karna', Book V 'The Book of Effort', in <i>The Mahabharata</i>: tr. And ed. J.A.B. van Buitenen (Chicago: Brill, 1975) pp. 106–69.</li> <li>● Visnusarman: <i>Panchatantra</i>: Selections/Selections from <i>Tales from Jataka</i></li> </ul>		
<b>UNIT-III</b> <b>S.A.</b>	<ul style="list-style-type: none"> <li>● Kalidasa <i>Abhijnana Shakuntalam</i>, tr. Chandra Rajan, in <i>Kalidasa: The Loom of Time</i> (New Delhi: Penguin, 1989).</li> <li>● Sudraka: <i>Mrcchakatika</i>, tr. M.M. Ramachandra Kale (New Delhi: Motilal Banarasidass, 1962).</li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Bharata, <i>Natyashastra</i>, tr. Manomohan Ghosh, vol. I, 2nd edn (Calcutta: Granthalaya, 1967) chap. 6: 'Sentiments', pp. 100–18.</li> <li>● Iravati Karve, 'Draupadi', in <i>Yuganta: The End of an Epoch</i> (Hyderabad: Disha, 1991) pp. 79–105.</li> <li>● J.A.B. Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed., <i>Indian Philosophy, vol. V, Theory of Value: A Collection of Readings</i> (New York: Garland, 2000) pp. 33–40.</li> <li>● Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in <i>Orientalism and the Postcolonial Predicament: Perspectives on South Asia</i>, ed. Carol A. Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp. 158–95.</li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
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ENGUGCC10	Popular Literature	Core (5+1+0)	6
<b>UNIT-I</b> <b>O.R.</b>	<ul style="list-style-type: none"> <li>● Background and History, issues and concepts</li> <li>● Cinema and Popular Literature</li> <li>● Arthur Conan Doyle: <i>The Hound of the Baskervilles</i></li> </ul>		
<b>UNIT-II</b> <b>N.T.</b>	<ul style="list-style-type: none"> <li>● Lewis Carroll: <i>Through the Looking Glass</i></li> <li>● J.R.R.Tolkien – <i>The Lord of the Rings</i></li> <li>● J.K. Rowling: <i>The Philosopher’s Stone</i>(<i>Harry Potter Series</i>)</li> </ul> <p><b>N.B.: Any 2</b></p>		
<b>UNIT-III</b> <b>Tousif Hasan</b>	<ul style="list-style-type: none"> <li>● Herge: <i>Tintin in Tibet</i></li> <li>● Art Spiegelman - <i>Maus</i></li> <li>● Durgabai Vyam and Subhash Vyam: <i>Bhimayana: Experiences of Untouchability</i>/Autobiographical Notes on Ambedkar (For the Visually Challenged students)</li> <li>●</li> </ul> <p><b>N.B.: Any 2</b></p>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Chelva Kanaganayakam, ‘Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature’ (<i>ARIEL</i>, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor</li> <li>● J. Ramraj, eds., <i>Post Independence Voices in South Asian Writings</i>(Delhi: Doaba Publications, 2001) pp. 51–65.</li> <li>● Sumathi Ramaswamy, ‘Introduction’, in <i>Beyond Appearances?: Visual Practices and Ideologies in Modern India</i> (Sage: Delhi, 2003) pp. xiii–xxix.</li> <li>● Leslie Fiedler, ‘Towards a Definition of Popular Literature’, in <i>Super Culture: American Popular Culture and Europe</i>, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.</li> <li>● Felicity Hughes, ‘Children’s Literature: Theory and Practice’, <i>English Literary History</i>, vol. 45, 1978, pp. 542–61.</li> <li>● Scott McCloud: <i>Understanding Comics</i></li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
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<b>ENGUGGE04</b>	<b>Academic Writing and Composition</b>	<b>GE (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● Introduction to the Writing Process</li> <li>● The Mechanics of Writing</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● Academic Writing: Text Structures</li> <li>● Critical Thinking: Syntheses, Analyses and Evaluation</li> <li>● Comprehension</li> </ul>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● Writing in One's Own Words: Summarizing and Paraphrasing</li> <li>● Editing for Style</li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Gupta, Renu. 2017. <i>A Course in Academic Writing</i>. New Delhi: Orient BlackSwan.</li> <li>● Liuz Hamp-Lyons and Ben Heasley. 2006. <i>Study Writing: A Course in Writing Skills for Academic Purposes</i>. Cambridge: CUP.</li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGGE04</b> <b>S.C. &amp; T.A.</b>	<b>Contemporary India: Women and Empowerment</b>	<b>GE (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● Women's Writing , Background and issues</li> <li>● Kamala Das, Meeena Alexander, Eunice D'Suza, Sujata Bhatt/Meena Kandaswamy: Selected Poems</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● Middle-Class and Upper-Caste Women's Writings A. Rokeya Sakhawat Hussain: <i>Sultana's Dream</i> B. Ismat Chughtai: "Amar Bel" ("The Eternal Vine"), <i>Quilt and Other Stories</i></li> </ul>		



<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● Dalit women's writings</li> </ul> <p>A. Baby Kamble: <i>Jina Amucha (Our Wretched Lives)</i>  B. Bama Faustina Soosairaj: <i>Karukku (Selections)</i></p>
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Geraldine Forbes, <i>Women in Modern India</i> (Cambridge: CUP, 1996).</li> <li>● Radha Kumar, <i>An Illustrated History of Doing</i> (New Delhi: Kali for Women, 1993)</li> <li>● Susie Tharu &amp; K. Lalitha (eds), <i>Women Writing in India</i> (Vol. II), "Introduction"</li> </ul>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGSE02</b> <b>S.C. &amp; S.I.</b>	<b>English Language Teaching</b>	<b>SEC (3+1+0)</b>	<b>4</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● <b>Language Perspectives</b> First, Second and Foreign Languages Acquisition vs. Learning</li> <li>● <b>Knowing the Learners</b> Characteristics of a Good Language Learner Factors behind Success/Failure behind Language Learning</li> <li>● <b>Teaching and Learning Basic Language skills</b> Listening, Speaking, Reading and Writing- Theoretical aspects, Task types, Problems and Solutions</li> </ul>		

<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● <b>Approaches and Methods of English Language Teaching</b> <ol style="list-style-type: none"> <li>i. Notions of Approach, Method and Technique</li> <li>ii. Grammar-Translation Method</li> <li>iii. Direct Method</li> <li>iv. Audio-Lingual Method</li> <li>v. Communicative Approach</li> </ol> </li> <li>● <b>Materials for Language Teaching</b> <ol style="list-style-type: none"> <li>i. Materials for Teaching Four language Skills (LSRW)</li> <li>ii. Using the Textbook</li> <li>iii. Using authentic Materials</li> <li>iv. Using Teaching Aids</li> <li>v. Computer Assisted Language Learning (CALL)</li> </ol> </li> </ul>
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● . Larsen-Freeman, Daine. 1986. <i>Techniques and Principles in Language Teaching</i>. Oxford: Oxford University Press.</li> <li>● Nagaraj, Geetha. 2010. <i>English Language Teaching</i>. New Delhi: Orient BlackSwan</li> <li>● Richards, J C and Rodgers, T S. 2001. <i>Approaches and Methods in Language Teaching</i>. 2<sup>nd</sup> ed. Cambridge: Cambridge University Press.</li> </ul>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGSE02</b>	<b>Translation Studies</b>	<b>SEC (3+1+0)</b>	<b>4</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India.</li> <li>● Exercises in different Types / modes of translation, such as: <ol style="list-style-type: none"> <li>a. Semantic / Literal translation</li> <li>b. Free / sense/ literary translation</li> <li>c. Functional / communicative translation</li> <li>d. Technical / Official</li> <li>e. Transcreation</li> <li>f. Audio-visual translation</li> </ol> </li> </ul>		

	<ul style="list-style-type: none"> <li>● Introducing basic concepts and terms used in Translation Studies through relevant tasks, for example: Equivalence, Language variety, Dialect, Idiolect, Register, Style, Mode, Code mixing / Switching.</li> <li>● Defining the process of translation (analysis, transference, restructuring) through critical examination of standard translated literary/non-literary texts and critiquing subtitles of English and Hindi/Bengali films.</li> </ul>
UNIT-II	<p><b>Practice:</b> Translation in Mass Communication / Advertising, subtitling, dubbing,</p> <ul style="list-style-type: none"> <li>● Exercises to comprehend <u>Equivalence in translation: Structures</u> (equivalence between the source language and target language at the lexical (word) and syntactical (sentence) levels. This will be done through tasks of retranslation and recreation, and making comparative study of cultures and languages.</li> </ul> <p><b>Practice:</b> Tasks of Translation in Business: Advertising</p> <ul style="list-style-type: none"> <li>● Discussions on issues of Translation and Gender by attempting translation for media, films and advertisements from different languages.</li> <li>● Developing skills for Interpreting: understanding its dynamics and challenges. Interpreting: Simultaneous and Consecutive (practical application)</li> </ul> <p><b>Practice:</b> Using tools of technology for translation: machine / mobile translation, software for translating different kinds of texts with differing levels of complexity and for transliteration</p>
Suggested Readings	<ul style="list-style-type: none"> <li>● Baker, Mona, <i>In Other Words: A Coursebook on Translation</i>, Routledge, 2001.</li> <li>● <i>Routledge Encyclopedia of Translation Studies</i>. London and New York: Routledge, 2001.</li> <li>● Sherry Simon, <i>Gender in translation: Cultural Identity and the Politics of Transmission</i>. New York: Routledge, 1996.</li> <li>● Catford, I. C. <i>A Linguistic Theory of Translation</i>. London: OUP, 1965.</li> <li>● Frishberg, Nancy J. <i>Interpreting: An Introduction. Registry of Interpreters</i>, 1990.</li> <li>● Gargesh, Ravinder and Krishna Kumar Goswami. (Eds.). <i>Translation and Interpreting: Reader and Workbook</i>. New Delhi: Orient Longman, 2007.</li> <li>● House, Juliana. <i>A Model for Translation Quality Assessment</i>.</li> </ul>

	<p>Tubingen: Gunter Narr, 1977.</p> <ul style="list-style-type: none"> <li>● Lakshmi, H. <i>Problems of Translation</i>. Hyderabad: Bookings Corporation, 1993.</li> <li>● Newmark, Peter. <i>A Textbook of Translation</i>. London: Prentice Hall, 1988.</li> <li>● Nida, E. A. and C. R. Taber. <i>The Theory and Practice of Translation</i>. Leiden: E. J. Brill, 1974.</li> <li>● Toury, Gideon. <i>Translation Across Cultures</i>. New Delhi: Bahri Publications Private Limited, 1987.</li> </ul>
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Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGSE02</b>	<b>Technical Writing</b>	<b>SEC (3+1+0)</b>	<b>4</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.</li> <li>● Writing Skills; Selection of topic, thesis statement, developing the thesis introductory, developmental, transitional and concluding paragraphs, linguistic unity, coherence and cohesion, descriptive, narrative, expository and argumentative writing/Writing a Term Paper</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● Technical Writing: Scientific and technical subjects; formal and informal writings; formal writings/reports, handbooks, manuals, letters, memorandum, notices, agenda, minutes; common errors to be avoided</li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● M. Frank. <i>Writing as thinking: A guided process approach</i>, Englewood Cliffs, Prentice Hall Regents.</li> <li>● L. Hamp-Lyons and B. Heasley: <i>Study Writing; A course in written English</i>. For academic and professional purposes, Cambridge Univ. Press.</li> <li>● R. Quirk, S. Greenbaum, G. Leech and J. Svartik: <i>A comprehensive grammar of the English language</i>, Longman, London.</li> <li>● Daniel G. Riordan &amp; Steven A. Panley: <i>“Technical Report Writing Today”</i> - Biztantra.</li> <li>● Daniel G. Riordan, Steven E. Pauley, Biztantra: <i>Technical Report Writing Today</i>, 8th Edition (2004).</li> </ul>		

**SEMESTER- V**

SEMESTER-V			
Course Code	Course Title	Course Nature	Credits
ENGUGCC11	Women's Writing	Core	6
ENGUGCC12	Postcolonial Literatures	Core	6
ENGUGDS01	Modern Indian Writing in English Translation/ Partition Literature	DSE	6x2=12
ENGUGDS02	Literary Criticism/British Literature: Post World War II		
<b>Total</b>	<b>4 courses</b>	<b>Total</b>	<b>24</b>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGCC11</b>	<b>Women's Writing</b>	<b>Core (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● Background, Issues and History</li> <li>● Emily Dickinson: 'I cannot live with you', 'I'm wife; I've finished that'</li> <li>● Sylvia Plath: 'Daddy', 'Lady Lazarus'</li> <li>● Eunice De Souza: 'Advice to Women', 'Bequest'</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● Alice Walker: <i>The Color Purple</i></li> <li>● Short Stories (<i>Any Two</i>): Charlotte Perkins Gilman: 'The Yellow Wallpaper' Katherine Mansfield: 'Bliss' Mahasweta Devi: 'Draupadi' (tr. Gayatri Chakravorty Spivak)/'The Breast Giver'</li> </ul>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● Mary Wollstonecraft: <i>A Vindication of the Rights of Woman</i> (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38/Virginia Woolf: <i>A Room of One's Own</i> (Sections)</li> <li>● Ramabai Ranade: 'A Testimony of our Inexhaustible Treasures', in <i>Pandita Ramabai Through Her Own Words: Selected Works</i>, tr. Meera Kosambi (New Delhi: OUP, 2000) pp. 295–324/Rassundari Debi: Excerpts from <i>Amar Jiban</i> in Susie Tharu and K. Lalita, eds., <i>Women's Writing in India</i>, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.</li> </ul>		

<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Simone de Beauvoir, ‘Introduction’, in <i>The Second Sex</i>, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.</li> <li>● Kumkum Sangari and Sudesh Vaid, eds., ‘Introduction’, in <i>Recasting Women: Essays in Colonial History</i> (New Delhi: Kali for Women, 1989) pp. 1–25.</li> <li>● Chandra Talapade Mohanty, ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses’, in <i>Contemporary Postcolonial Theory: A Reader</i>, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.</li> </ul>
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Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGCC12</b>	<b>Postcolonial Literatures</b>	<b>Core (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● . Background and concepts</li> <li>● Wole Soyinka – <i>Death and the King’s Horseman</i>/ George Ryga – <i>The Ecstasy of Rita Joe</i></li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● Chinua Achebe: <i>Things Fall Apart</i></li> <li>● Gabriel Garcia Marquez: <i>Chronicle of a Death Foretold</i>/ Amitav Ghosh: <i>The Shadow Lines</i></li> <li>● Bessie Head: ‘The Collector of Treasures’</li> <li>● Ama Ata Aidoo: ‘The Girl who can’</li> <li>● Grace Ogot: ‘The Green Leaves’</li> </ul> <p style="text-align: center;"><b>N.B.: 1 Novel and 2 Stories to be chosen by the concerned teacher</b></p>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● . Derek Walcott: ‘A Far Cry from Africa’ ‘Names’</li> <li>● David Malouf: ‘Revolving Days’ ‘Wild Lemons’</li> <li>● Mamang Dai: ‘Small Towns and the River’ ‘The Voice of the Mountain’</li> <li>● Agha Shahid Ali: ‘Postcard from Kashmir’</li> </ul>		

<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Franz Fanon, ‘The Negro and Language’, in <i>Black Skin, White Masks</i>, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.</li> <li>● Ngugi wa Thiong’o, ‘The Language of African Literature’, in <i>Decolonising the Mind</i> (London: James Curry, 1986) chap. 1, sections 4–6.</li> <li>● Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in <i>Gabriel Garcia Marquez: New Readings</i>, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).</li> </ul>
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Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGDS01</b>	<b>Modern Indian Writing in English Translation</b>	<b>DSE (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● Background and History of Modern Indian Writing in English Translation (The Aesthetics of Translation; Linguistic Regions and Languages; Modernity in Indian Literature; Caste, Gender and Resistance; Questions of Form in 20th Century Indian Literature)</li> <li>● <b>Drama (Any One):</b>            Dharamveer Bharati: <i>Andha Yug</i>, tr. Alok Bhalla (New Delhi: OUP, 2009).            Rabindranath Tagore: <i>The Red Oleanders</i>            Zahida Zaidi: <i>The Far-Reaching Night</i></li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● <b>Short stories (Any Two):</b>            Premchand: ‘The Shroud’, in <i>Penguin Book of Classic Urdu Stories</i>, ed. M. Assaduddin (New Delhi: Penguin/Viking, 2006).            Gurdial Singh: ‘A Season of No Return’, in <i>Earthy Tones</i>, tr. Rana Nayar (Delhi: Fiction House, 2002).            Fakir Mohan Senapati ‘Rebati’, in <i>Oriya Stories</i>, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).            Mahadevi Verma: <i>Selections</i></li> <li>● <b>Novel (Any One):</b>            G. Kalyan Rao: <i>Untouchable Spring</i>, tr. Alladi Uma and M. Sridhar (Delhi: Orient BlackSwan, 2010)            U.R. Ananthamurthy: <i>Samaskara</i>            Rajinder Singh Bedi: <i>I Take This Woman (Ek Chadar Maili Si)</i></li> </ul>		

	Bibhutibhushan Bandyopadhyay: <i>The Song of the Road (Pather Panchali)</i>
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● <b>Poems (Any Four):</b> Rabindra Nath Tagore: 'Light, Oh Where is the Light?' and 'When My Play was with thee', in <i>Gitanjali: A New Translation with an Introduction</i> by William Radice (New Delhi: Penguin India, 2011).</li>   <li>G.M. Muktibodh: 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in <i>The Oxford Anthology of Modern Indian Poetry</i>, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).</li>   <li>Amrita Pritam: 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in <i>Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems</i>, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).</li>   <li>Thangjam Ibopishak Singh: 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in <i>The Anthology of Contemporary Poetry from the Northeast</i> (NEHU: Shillong, 2003).</li> </ul>
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, <i>Indian Literature</i>, no. 151 (Sept./Oct. 1992).</li> <li>● B.R. Ambedkar, <i>Annihilation of Caste</i> in <i>Dr. Babasaheb Ambedkar: Writings and Speeches</i>, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.</li> <li>● Sujit Mukherjee, 'A Link Literature for India', in <i>Translation as Discovery</i> (Hyderabad: Orient Longman, 1994) pp. 34–45.</li> <li>● G.N. Devy, 'Introduction', from <i>After Amnesia</i> in <i>The G.N. Devy Reader</i> (New Delhi: Orient BlackSwan, 2009) pp. 1–5.</li> </ul>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGDS01</b>	<b>Partition Literature</b>	<b>DSE (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● <b>Background Readings and Screenings</b></li>   <li>Colonialism, Nationalism, and the Partition; Communalism and Violence; Homelessness and Exile; Women in the Partition</li> </ul>		



	<ul style="list-style-type: none"> <li>● <b>Films</b> <i>Garam Hawa</i> (dir. M.S. Sathyu, 1974). <i>Khamosh Paani: Silent Waters</i> (dir. Sabiha Sumar, 2003). <i>Subarnarekha</i> (dir. Ritwik Ghatak, 1965) <b>N.B.: Any One Film</b></li> </ul>
UNIT-II	<p><b>Literary Rendering -1</b></p> <ul style="list-style-type: none"> <li>● Dibyendu Palit: ‘Alam's Own House’, tr. Sarika Chaudhuri, <i>Bengal Partition Stories: An Unclosed Chapter</i>, ed. Bashabi Fraser (London: Anthem Press, 2008) pp. 453–72.</li> <li>● Manik Bandhopadhyaya: ‘The Final Solution’, tr. Rani Ray, <i>Mapmaking: Partition Stories from Two Bengals</i>, ed. Debjani Sengupta (New Delhi: Srishti, 2003) pp.23–39.</li> <li>● Sa’adat Hasan Manto: ‘Toba Tek Singh’, in <i>Black Margins: Manto</i>, tr. M. Asaduddin (New Delhi: Katha, 2003) pp. 212–20.</li> <li>● Lalithambika Antharajanam: ‘A Leaf in the Storm’, tr. K. Narayana Chandran, in <i>Stories about the Partition of India</i> ed. Alok Bhalla (New Delhi: Manohar, 2012) pp.137–45.</li> </ul> <p><b>Poems:</b> Selections from Amrita Pritam, Agha Shahid Ali, Faiz Ahmad Faiz</p> <p><b>N.B.: Any 2 Short Stories and 2 Poets</b></p>
UNIT-III	<p><b>Literary Rendering -2</b></p> <ul style="list-style-type: none"> <li>● Intizar Husain, <i>Basti</i>, tr. Frances W. Pritchett (New Delhi: Rupa, 1995).</li> <li>● Khushwant Singh: <i>The Train to Pakistan</i></li> <li>● Jyotirmoyee Devi: <i>River Churning: A Partition Novel</i></li> </ul> <p><b>N.B.: Any One Novel</b></p>
Suggested Readings	<ul style="list-style-type: none"> <li>● Ritu Menon and Kamla Bhasin, ‘Introduction’, in <i>Borders and Boundaries</i> (New Delhi: Kali for Women, 1998).</li> </ul>

	<ul style="list-style-type: none"> <li>● Sukrita P. Kumar, <i>Narrating Partition</i> (Delhi: Indialog, 2004).</li> <li>● Urvashi Butalia, <i>The Other Side of Silence: Voices from the Partition of India</i> (Delhi: Kali for Women, 2000).</li> <li>● Sigmund Freud, 'Mourning and Melancholia', in <i>The Complete Psychological Works of Sigmund Freud</i>, tr. James Strachey (London: Hogarth Press, 1953) pp. 3041–53.</li> </ul>
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Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGDS02</b>	<b>Literary Criticism</b>	<b>DSE (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● William Wordsworth: Preface to the <i>Lyrical Ballads</i> (1802)</li> <li>● Mathew Arnold: "The Study of Poetry"</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● T.S. Eliot: "Metaphysical Poets", "The Function of Criticism"</li> <li>● I.A. Richards: <i>Principles of Literary Criticism</i> Chapters 1 &amp; 2. London 1924 and <i>Practical Criticism</i>. London, 1929</li> </ul>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● Cleanth Brooks: "The Heresy of Paraphrase"/ "The Language of Paradox" in <i>The Well-Wrought Urn: Studies in the Structure of Poetry</i> (1947)</li> <li>● Toril Moi: <i>Sexual/Textual Politics</i> ( One Chapter only)</li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● C.S. Lewis: Introduction in <i>An Experiment in Criticism</i>, Cambridge University Press 1992</li> <li>● M.H. Abrams: <i>The Mirror and the Lamp</i>, Oxford University Press, 1971</li> <li>● Rene Wellek, Stephen G. Nicholas: <i>Concepts of Criticism</i>, Connecticut, Yale University 1963</li> <li>● Taylor and Francis Eds. <i>An Introduction to Literature, Criticism and Theory</i>, Routledge, 1996</li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits

ENGUGDS02	British Literature: Post World War II	DSE (5+1+0)	6
UNIT-I	<ul style="list-style-type: none"> <li>● Background and History of British Literature: Post World War II (Postmodernism in British Literature; Britishness after 1960s; Intertextuality and Experimentation; Literature and Counterculture)</li> <li>● John Osborne: <i>Look Back in Anger</i></li> </ul>		
UNIT-II	<ul style="list-style-type: none"> <li>● William Golding: <i>Lord of the Flies</i></li> <li>● Jeanette Winterson: <i>Sexing the Cherry</i></li> </ul>		
UNIT-III	<ul style="list-style-type: none"> <li>● Phillip Larkin: ‘Whitsun Weddings’, ‘Church Going’</li> <li>● Ted Hughes: ‘Hawk Roosting’, ‘Crow’s Fall’</li> <li>● Seamus Heaney: ‘Digging’, ‘Casualty’</li> <li>● Carol Anne Duffy: ‘Text’ ‘Stealing’</li> </ul>		
Suggested Readings	<ul style="list-style-type: none"> <li>● Alan Sinfield, ‘Literature and Cultural Production’, in <i>Literature, Politics, and Culture in Postwar Britain</i> (Berkeley and Los Angeles: University of California Press, 1989) pp. 23–38.</li> <li>● Seamus Heaney, ‘The Redress of Poetry’, in <i>The Redress of Poetry</i> (London: Faber, 1995) pp. 1–16.</li> <li>● Patricia Waugh, ‘Culture and Change: 1960-1990’, in <i>The Harvest of The Sixties: English Literature And Its Background, 1960-1990</i> (Oxford: OUP, 1997).</li> </ul>		

## SEMESTER- VI

SEMESTER-VI			
Course Code	Course Title	Course Nature	Credit

ENGUGCC13	European Classical Literature	Core	6
ENGUGCC14	Modern European Drama	Core	6
ENGUGDS03	Travel Writing/Research Methodology	DSE	6x2=12
ENGUGDS04	Literary Theory/Science fiction and Detective Literature/Literature and Cinema		
<b>Total</b>	<b>4 courses</b>	<b>Total</b>	<b>24</b>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGCC13</b>	<b>European Classical Literature</b>	<b>Core (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b> <b>O.R.</b>	<ul style="list-style-type: none"> <li>● Background, History and Concepts</li> <li>● Homer: <i>The Iliad</i> (Selections), tr. E.V. Rieu (Harmondsworth: Penguin, 1985).</li> </ul>		
<b>UNIT-II</b> <b>Suraiya Sultana</b>	<ul style="list-style-type: none"> <li>● Sophocles: <i>Oedipus the King</i>, tr. Robert Fagles in <i>Sophocles: The Three Theban Plays</i> (Harmondsworth: Penguin, 1984).</li> <li>● Plautus: <i>Pot of Gold</i>, tr. E.F. Watling (Harmondsworth: Penguin, 1965).</li> </ul>		
<b>UNIT-III</b> <b>A.H.</b>	<ul style="list-style-type: none"> <li>● Ovid: <i>Selections from Metamorphoses</i>, 'Io' (Book I) 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975). Horace Satires I: 4, in <i>Horace: Satires and Epistles and Persius: Satires</i>, tr. Niall Rudd (Harmondsworth: Penguin, 2005).</li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Aristotle, <i>Poetics</i>, translated with an introduction and notes by Malcolm Heath, (London: Penguin, 1996) chaps. 6–17, 23, 24, and 26.</li> <li>● Plato, <i>The Republic</i>, Book X, tr. Desmond Lee (London: Penguin, 2007).</li> <li>● Horace, <i>Ars Poetica</i>, tr. H. Rushton Fairclough, <i>Horace: Satires, Epistles and Ars Poetica</i> (Cambridge Mass.: Harvard University Press, 2005) pp. 451–73.</li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGCC14</b>	<b>Modern European Drama</b>	<b>Core (5+1+0)</b>	<b>6</b>

<b>UNIT-I</b> <b>S.A.</b>	<ul style="list-style-type: none"> <li>● Background and History of Modern European Drama (Politics, Social Change and the Stage; Text and Performance; European Drama: Realism and Beyond; Tragedy and Heroism in Modern European Drama; The Theatre of the Absurd)</li> </ul>		
<b>UNIT-II</b> <b>S.A.</b>	<ul style="list-style-type: none"> <li>● Henrik Ibsen: <i>Ghosts/A Doll's House</i></li> <li>● Bertolt Brecht: <i>The Good Woman of Szechuan/Life of Galileo</i></li> <li>● Anton Chekov: <i>The Cherry Orchard</i></li> </ul> <p><b>N.B.: Any Two Plays</b></p>		
<b>UNIT-III</b> <b>R.H.</b>	<ul style="list-style-type: none"> <li>● Samuel Beckett: <i>Waiting for Godot</i></li> <li>● Eugene Ionesco: <i>Rhinoceros</i></li> <li>● Luigi Pirandello: <i>Six Characters in Search of an Author</i></li> </ul> <p><b>N.B.: Any Two Plays</b></p>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Constantin Stanislavski, <i>An Actor Prepares</i>, chap. 8, 'Faith and the Sense of Truth', tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.</li> <li>● Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in <i>Brecht on Theatre: The Development of an Aesthetic</i>, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.</li> <li>● George Steiner, 'On Modern Tragedy', in <i>The Death of Tragedy</i> (London: Faber, 1995) pp. 303–24.</li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGDS03</b>	<b>Travel Writing</b>	<b>DSE (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● Marco Polo: Selections from <i>The Travels</i></li> <li>● Christopher Columbus: Selections from <i>The Four Voyages of Christopher Columbus</i></li> <li>● James Cook: Selections from <i>The Journals of Captain Cook</i></li> <li>● Lady Mary Wortley Montagu: <i>Turkish Embassy Letters 1716-18</i> (Selections from <i>The Letters and Works of Lady Mary Wortley Montagu</i>)</li> </ul>		

	<p><b>N.B.: Any two texts</b></p>
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● Dean Mahomet: Selections from <i>The Travels of Dean Mahomet: An Eighteenth Century Journey Through India</i> (Edited by Michael Fisher)</li> <li>● Abu Talib Khan: Selections from <i>Westward Bound: Travels of Mirza Abu Taleb</i> (Edited by Mushirul Hasan, Translated by Charles Stewart)</li> <li>● Rabindranath Tagore: Selections from <i>Yurop Probasir Patra</i> (1878) in translation or <i>Letters from Russia</i> (1931)</li> <li>● Krishnabhabini Das: Selections from <i>Englande Bangomohila</i> (Translated By Somdatta Mandal)</li> </ul> <p><b>N.B.: Any two texts</b></p>
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● Laurence Durrell: Selections from <i>Sicilian Carousel</i></li> <li>● Bruce Chatwin: Selections from <i>In Patagonia</i></li> <li>● Ernesto Che Guevara: Selections from <i>The Motorcycle Diaries</i></li> <li>● Vikram Seth: Selections from <i>From Heaven Lake: Travels through Sinkiang and Tibet</i></li> </ul> <p><b>N.B.: Any two texts</b></p>
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Alison Blunt and Gillian Rose, <i>Writing Women and Space: Colonial and Postcolonial Geographies</i> (Guildford Press 1994)</li> <li>● James Clifford, <i>Routes: Travel and Translation in the Late Twentieth Century</i> (1997)</li> <li>● James Duncan and Derek Gregory (eds), <i>Writes of Passage: Reading Travel Writing</i> (Routledge 1999)</li> <li>● Patrick Holland and Graham Huggan, <i>Tourists with Typewriters: Critical Reflections on Contemporary Travel Writing</i> (2000)</li> <li>● Peter Hulme and Tim Youngs (eds.), <i>The Cambridge Companion to Travel Writing</i> (2002)</li> <li>● Caren Kaplan, <i>Questions of Travel: Postmodern Discourses of Displacement</i> (Duke University Press 1996)</li> <li>● Sara Mills, <i>Discourses of Difference: An Analysis of Women's Travel</i> (1992)</li> <li>● Billie Melman, <i>Women's Orients</i> (1992)</li> <li>● Mary Louise Pratt, <i>Imperial Eyes: Travel Writing and Transculturation</i> (1992)</li> <li>● Lisle, Debbie. <i>The Global Politics of Contemporary Travel Writing</i>. CUP. 2006</li> </ul>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGDS03	Research Methodology	DSE (5+1+0)	6
<b>UNIT-I</b> Farhana	<ul style="list-style-type: none"> <li>● On Style Manuals</li> <li>● Notes, References, and Bibliography</li> </ul>		
<b>UNIT-II</b> Tathagata Chanda	<ul style="list-style-type: none"> <li>● Practical Criticism and Writing a Term paper</li> </ul>		
<b>UNIT-III</b> Anupama	<ul style="list-style-type: none"> <li>● Conceptualizing and Drafting Research Proposals</li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● Gabriele Griffin , Research Methods for English Studies, Edinburgh, MLA Handbook 8<sup>th</sup> edition – MLA</li> <li>● Ranjit Kumar, Research Methodology: A Step by step guide for beginners ( New Delhi: SAGE, 2011)</li> <li>● Stephen Bailey, Academic Writing: A Handbook for International Students (London, Routledge, 2011)</li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
ENGUGDS04	Literary Theory	DSE (5+1+0)	6
<b>UNIT-I</b> H.W. / S.I.	<ul style="list-style-type: none"> <li>● <b>Marxism</b> <ol style="list-style-type: none"> <li>a. Antonio Gramsci, ‘The Formation of the Intellectuals’ and ‘Hegemony (Civil Society) and Separation of Powers’, in <i>Selections from the Prison Notebooks</i>, ed. and tr. Quentin Hoare and Geoffrey Novell Smith (London: Lawrence and Wishart, 1971) pp. 5, 245–6.</li> <li>b. Louis Althusser, ‘Ideology and Ideological State Apparatuses’, in <i>Lenin and Philosophy and Other Essays</i> (New Delhi: Aakar Books, 2006) pp. 85–126.</li> </ol> </li> <li>● <b>Feminism</b></li> </ul>		

	<p>a. Kate Millet, <i>Sexual Politics</i> (Selections). UK: Rupert Hart-Davis, 1970.</p> <p>b. Elaine Showalter, 'Twenty Years on: <i>A Literature of Their Own Revisited</i>', in <i>A Literature of Their Own: British Women Novelists from Bronte to Lessing</i> (1977. Rpt. London: Virago, 2003) pp. xi–xxxiii.</p> <p>c. Luce Irigaray, 'When the Goods Get Together' (from <i>This Sex Which is Not One</i>), in <i>New French Feminisms</i>, ed. Elaine Marks and Isabelle de Courtivron (New York: Schocken Books, 1981) pp. 107–10.</p>
<b>UNIT-II</b> <b>R.H./ T.A</b>	<p>● <b>Poststructuralism</b></p> <p>a. Roland Barthes, "The Death of the Author"</p> <p>b. Jacques Derrida, 'Structure, Sign and Play in the Discourse of the Human Science', tr. Alan Bass, in <i>Modern Criticism and Theory: A Reader</i>, ed. David Lodge (London: Longman, 1988) pp. 108–23.</p> <p>c. Michel Foucault, 'Truth and Power', in <i>Power and Knowledge</i>, tr. Alessandro Fontana and Pasquale Pasquino (New York: Pantheon, 1977) pp. 109–33./ "What is an Author?"</p>
<b>UNIT-III</b> <b>O.R.</b>	<p>● <b>Postcolonial Studies</b></p> <p>a. Mahatma Gandhi, 'Passive Resistance' and 'Education', in <i>Hind Swaraj and Other Writings</i>, ed. Anthony J Parel (Delhi: CUP, 1997) pp. 88–106.</p> <p>b. Edward Said, 'The Scope of Orientalism' in <i>Orientalism</i> (Harmondsworth: Penguin, 1978) pp. 29–110./ Introduction to <i>Orientalism</i></p> <p>c. Aijaz Ahmad, "'Indian Literature": Notes towards the Definition of a Category', in <i>In Theory: Classes, Nations, Literatures</i> (London: Verso, 1992) pp. 243–285.</p>
<b>Suggested Readings</b>	<p>● Terry Eagleton, <i>Literary Theory: An Introduction</i> (Oxford: Blackwell, 2008).</p> <p>● Peter Barry, <i>Beginning Theory</i> (Manchester: Manchester University Press, 2002).</p>

Course Code	Course Title	Course wise Class (L+T+P)	Credits
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<b>ENGUGDS04</b>	<b>Science Fiction and Detective Literature</b>	<b>DSE (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● Background, History and Concepts (Crime across the Media; Constructions of Criminal Identity; Cultural Stereotypes in Crime Fiction; Crime Fiction and Cultural Nostalgia' Crime Fiction and Ethics; Crime and Censorship)</li> </ul>		
<b>UNIT-II</b>	<ul style="list-style-type: none"> <li>● H. G. Wells: <i>The Time Machine</i></li> <li>● Philip K. Dick: <i>Do Androids Dream of Electric Sheep/ Isaac Asimov: I Robot</i></li> <li>● William Gibson: <i>Neuromancer</i></li> </ul> <p><b>N.B.: Any 2 Novels</b></p>		
<b>UNIT-III</b>	<ul style="list-style-type: none"> <li>● Agatha Christie: <i>The Murder of Roger Ackroyd</i></li> <li>● Raymond Chandler: <i>The Big Sleep</i></li> <li>● Sharadindu Bandyopadhyay: <i>Byomkesh Bakshi</i> (2 Short Stories)</li> </ul>		
<b>Suggested Readings</b>	<ul style="list-style-type: none"> <li>● J. Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', <i>The New Yorker</i>, 20 June 1945.</li> <li>● George Orwell, <i>Raffles and Miss Blandish</i>, available at: <a href="http://www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html">www.georgeorwell.org/Raffles_and_Miss_Blandish/0.html</a></li> <li>● W.H. Auden, <i>The Guilty Vicarage</i>, available at: <a href="http://harpers.org/archive/1948/05/the-guilty-vicarage/">harpers.org/archive/1948/05/the-guilty-vicarage/</a></li> <li>● Raymond Chandler, 'The Simple Art of Murder', <i>Atlantic Monthly</i>, Dec. 1944, available at: <a href="http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html">http://www.en.utexas.edu/amlit/amlitprivate/scans/chandlerart.html</a></li> </ul>		

Course Code	Course Title	Course wise Class (L+T+P)	Credits
<b>ENGUGDS04</b>	<b>Literature and Cinema</b>	<b>DSE (5+1+0)</b>	<b>6</b>
<b>UNIT-I</b>	<ul style="list-style-type: none"> <li>● Background, History and Concepts (Theories of Adaptation; Transformation and Transposition' Hollywood and 'Bollywood'; The 'Two Ways of Seeing'; Adaptation as Interpretation)</li> <li>● James Monaco, 'The language of film: signs and syntax', in <i>How To Read a Film: The World of Movies, Media &amp; Multimedia</i> (New York: OUP, 2009) chap. 3, pp. 170– 249.</li> </ul>		

<p><b>UNIT-II</b></p>	<ul style="list-style-type: none"> <li>● William Shakespeare, <i>Romeo and Juliet</i>, and its adaptations: <i>Romeo &amp; Juliet</i> (1968; dir. Franco Zeffirelli, Paramount); and <i>Romeo + Juliet</i> (1996; dir. Baz Luhrmann, 20th Century Fox).</li> <li>● Ian Fleming, <i>From Russia with Love</i>, and its adaptation: <i>From Russia with Love</i> (1963; dir. Terence Young, Eon Productions).</li> <li>● William Shakespeare: <i>Macbeth</i> and its adaptation <i>Maqbool</i></li> </ul> <p><b>N.B.: Any 2</b></p>
<p><b>UNIT-III</b></p>	<ul style="list-style-type: none"> <li>● Bapsi Sidhwa: <i>Ice Candy Man</i> and its adaptation <i>Earth</i> (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.);</li> <li>● Amrita Pritam: <i>Pinjar: The Skeleton and Other Stories</i>, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: <i>Pinjar</i> (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).</li> <li>● E.M.Forster: <i>A Passage to India</i> + Adaptation</li> </ul> <p><b>N.B.: Any 2</b></p> <p><b>(Note: Instructions are to be provided for the visually impaired students)</b></p>
<p><b>Suggested Readings</b></p>	<ul style="list-style-type: none"> <li>● Linda Hutcheon, ‘On the Art of Adaptation’, <i>Daedalus</i>, vol. 133, (2004).</li> <li>● Thomas Leitch, ‘Adaptation Studies at Crossroads’, <i>Adaptation</i>, 2008, vol. 1, no. 1, pp. 63–77.</li> <li>● Poonam Trivedi, ‘Filmi Shakespeare’, <i>Litfilm Quarterly</i>, vol. 35, issue 2, 2007.</li> <li>● Tony Bennett and Janet Woollacott, ‘Figures of Bond’, in <i>Popular Fiction: Technology, Ideology, Production, Reading</i>, ed. Tony Bennet (London and New York: Routledge, 1990).</li> </ul> <p><b>Other films that may be used for class presentations:</b></p> <ol style="list-style-type: none"> <li>1. William Shakespeare, <i>Comedy of Errors</i>, <i>Macbeth</i>, and <i>Othello</i> and their adaptations: <i>Angeer</i> (dir. Gulzar, 1982), <i>Maqbool</i> (dir. Vishal Bhardwaj, 2003), <i>Omkara</i> (dir. Vishal Bhardwaj, 2006) respectively.</li> <li>2. Jane Austen, <i>Pride and Prejudice</i> and its adaptations: BBC TV mini-series (1995), Joe Wright (2005) and Gurinder Chadha’s <i>Bride and Prejudice</i> (2004).</li> <li>3. <i>Rudaali</i> (dir. Kalpana Lajmi, 1993) and <i>Gangor</i> or ‘Behind the Bodice’ (dir. Italo Spinelli, 2010).</li> <li>4. Ruskin Bond, <i>Junoon</i> (dir. Shyam Benegal, 1979), <i>The Blue Umbrella</i> (dir. Vishal Bhardwaj, 2005), and <i>Saat Khoon Maaf</i> (dir. Vishal Bhardwaj, 2011).</li> </ol>

5. E.M. Forster, *Passage to India* and its adaptation dir. David Lean (1984).

**Note:**

1. For every unit, 4 hours are for the written text and 8 hours for its cinematic adaptation (Total: 12 hours)
2. To introduce students to the issues and practices of cinematic adaptations, teachers may use the following critical material:
  - a. Deborah Cartmell and Imelda Whelehan, eds., *The Cambridge Companion to Literature on Screen* (Cambridge: Cambridge University Press, 2007).
  - b. John M. Desmond and Peter Hawkes, *Adaptation: Studying Film and Literature* (New York: McGraw-Hill, 2005).
  - c. Linda Hutcheon, *A Theory of Adaptation* (New York: Routledge, 2006).
  - d. J.G. Boyum, *Double Exposure* (Calcutta: Seagull, 1989).
  - e. B. Mcfarlens, *Novel to Film: An Introduction to the Theory of Adaptation* (Clarendon University Press).

The End