



DEPARTMENT OF ENGLISH
ALIAH UNIVERSITY

4 YEAR HONOURS IN ENGLISH WITH
RESERCH

SYLLABUS AS PER 2020 NEP REGULATIONS

PROGRAMME TITLE: 4 YEAR HONOURS IN ENGLISH WITH RESERCH

Programme Objectives:

1. The programme aims to help the students appreciate the literary and cultural developments in English as well as in other Indian languages. Thereby the programme would try to inculcate human values among them that would make a better world.
2. The programme is expected to develop analytical faculty of the learners taking into consideration socio-political, economic, and other relevant factors that have inflected the literary domain and have been influenced by literary works and ideas. The analysis of texts and relating those to lived experiences would further help the students hone their skills in research.
3. The programme also aims to make the students familiar with ideas and issues related to gender, caste, race and religion, factors which have often become markers of discrimination in different parts of the world at different times. Understanding these factors as represented in literary, and cultural texts would enable the students to develop a sense of the real as they embark on the journey of life beyond academics.
4. The programme also tries to generate interest among students in the various domains of knowledge which are apparently not related to English literature. However, the focus on interdisciplinary approaches would help the students break the barriers between different disciplines of knowledge and opening newer avenues of research.
5. The programme would help the students develop such skills which will make them employable in the ever-evolving job-market, both global and local. Skill in communication, ability to handle technology and analysing contexts and situations taught in certain components of the programme would be beneficial for the candidates in finding jobs in fields other than academics.

SYLLABUS STRUCTURE WITH CREDIT DISTRIBUTION AND COURSE CODES

Year	Sem	Course Type	Course Code	Paper Title	Credit	Total Credit
1st	I	Major/CORE 1	ENGUGMCC1101	History of English Literature: I (450 AD to 1700 AD)	4	22
	I	Major/CORE 2	ENGUGMCC1102	An Introduction to the Study of English Literature	4	
	I	MINOR 1	ENGUGMIN1101	History of English Literature: I (450 AD to 1700 AD)	4	
	I	Multidisciplinary	ENGUGMDC1101	Gender and Human Rights	3	
	I	AEC	UCCUGAEC1102	English Communication	4	
	I	SEC	ENGUGSEC1101	Soft Skill	3	
	II	Major/CORE 3	ENGUGMCC1203	History of English Literature: II (1701 AD to the Present)	4	22
	II	Major/CORE 4	ENGUGMCC1204	An Introduction to the Study of English Language	4	
	II	MINOR 2	ENGUGMIN1202	History of English Literature: II (1701 AD to the Present)	4	
	II	Multidisciplinary	UCCUGMDC1202	Arabic and Islamic Studies	3	
	II	SEC	ENGUGSEC1201	Technical Writing	3	
	II	VAC	UCCUGVAC1202	Understanding India	4	
2nd	III	Major/CORE 5	ENGUGMCC2305	British Literature: Medieval to Commonwealth Period	4	22
	III	Major/CORE 6	ENGUGMCC2306	British Literature: Neoclassical Age	4	

	III	MINOR 3	ENGUGMIN2303	British Literature: Medieval to Commonwealth Period	4		
	III	Multidisciplinary	ENGUGMDC2303	Literature and Women Empowerment in India	3		
	III	AEC	UCCUGAEC2301	MIL (Bengali/Urdu/Hindi)	4		
	III	SEC	ENGUGSEC2303	Business Communication	3		
	IV	Major/CORE 7	ENGUGMCC2407	British Literature: Romantic Period	4	20	
	IV	Major/CORE 8	ENGUGMCC2408	British Literature: Victorian Period	4		
	IV	Major/CORE 9	ENGUGMCC2409	Indian Classical Literature	4		
	IV	MINOR 4	ENGUGMIN2404	British Literature: Neoclassical Age	4		
	IV	VAC	UCCUGVAC2401	Environmental Studies	4		
	3rd	V	Major/CORE 10	ENGUGMCC3510	British Literature: Modern Period	4	20
V		Major/CORE 11	ENGUGMCC3511	British Literature: Post-1945	4		
V		Major/CORE 12	ENGUGMCC3512	Literary Criticism	4		
V		MINOR 5	ENGUGMIN3505	British Literature: Romantic Period	4		
V		SIP	ENGUGSIP3501	SIP-I	4		
	VI	Major/CORE 13	ENGUGMCC3613	Literary Theory-I	4	20	

	VI	Major/CORE 14	ENGUGMCC3614	Indian Writing in English	4	
	VI	Major/CORE 15	ENGUGMCC3615	American Literature	4	
	VI	Major/DSE 01	ENGUGMDS3601	Science Fiction and Detective Literature/ Literature and Cinema/Literature of the Indian Diaspora	4	
	VI	MINOR 6	ENGUGMIN3606	British Literature: Victorian Period	4	
4th	VII	Major/CORE 16	ENGUGMCC4716	Literary Theory -II (Focus on Major Theorists and Reading/ Discussion of Representative Essay(s)/ Book of each Theorist)	4	24
	VII	Major/CORE 17	ENGUGMCC4717	Postcolonial Literatures	4	
	VII	Major/DSE 02	ENGUGMDS4702	Modern Indian Writing in English Translation/Literature on the Partition of India / Dalit Literature	4	
	VII	Major/DSE 03	ENGUGMDS4703	Research Methodology/ Travel Writing/ Popular Literature	4	
	VII	MINOR 7	ENGUGMIN4707	British Literature: Modern Period	4	
	VII	DISSERTATION	ENGUGPRJ4701	Dissertation-I	4	
	VIII	Major/CORE 18	ENGUGMCC4818	European Classical Literature	4	24
	VIII	Major/CORE 19	ENGUGMCC4819	Modern European Literature	4	
	VIII	Major/DSE 04	ENGUGMDS4804	Emerging Literary Trends in English Literature / Autobiographical Literature/ Literature and Gender	4	

VIII	MINOR 8	ENGUGMIN4808	British Literature: Post-1945	4	
VIII	DISSERTATION	ENGUGPRJ4802	Dissertation--II	4	
VIII	DISSERTATION	ENGUGPRJ4803	Dissertation-III	4	

EVALUATION:

4 Credit Course: End Semester Examination - 80 Marks

Internal Assessment – 20 Marks

3 Credit Course: End Semester Examination - 60 Marks

Internal Assessment – 15 Marks

Curriculum /Course Mapping

Courses	PO1	PO2	PO3	PO4	PO5
ENGUGMCC1101	✓	✓	✓	✓	
ENGUGMCC1102	✓	✓	✓		
ENGUGMIN1101	✓	✓	✓	✓	
ENGUGMDC1101		✓	✓	✓	
UCCUGAEC1102		✓			✓
ENGUGSEC1101		✓			✓
ENGUGMCC1203	✓	✓	✓	✓	
ENGUGMCC1204	✓	✓			✓
ENGUGMIN1202	✓	✓	✓	✓	
UCCUGMDC1202		✓		✓	✓
ENGUGSEC1202		✓			✓
UCCUGVAC1202	✓	✓	✓	✓	
ENGUGMCC2305	✓	✓	✓	✓	
ENGUGMCC2306	✓	✓	✓	✓	
ENGUGMIN2303	✓	✓	✓	✓	
ENGUGMDC2303	✓	✓	✓	✓	
UCCUGAEC2301	✓	✓			✓
ENGUGSEC2303		✓			✓
ENGUGMCC2407	✓	✓	✓	✓	
ENGUGMCC2408	✓	✓	✓	✓	
ENGUGMCC2409	✓	✓	✓	✓	
ENGUGMIN2404	✓	✓	✓	✓	
UCCUGVAC2401		✓		✓	✓
ENGUGMCC3510	✓	✓	✓	✓	
ENGUGMCC3511	✓	✓	✓	✓	
ENGUGMCC3512	✓	✓	✓	✓	✓

ENGUGMIN3505	✓	✓	✓	✓	
ENGUGSIP3501				✓	✓
ENGUGMCC3613	✓	✓	✓	✓	✓
ENGUGMCC3614	✓	✓	✓	✓	
ENGUGMCC3615	✓	✓	✓	✓	
ENGUGMDS3601	✓	✓	✓	✓	
ENGUGMIN3606	✓	✓	✓	✓	
ENGUGMCC4716	✓	✓	✓	✓	✓
ENGUGMCC4717	✓	✓	✓	✓	
ENGUGMDS4702	✓	✓	✓	✓	
ENGUGMDS4703	✓	✓	✓	✓	✓
ENGUGMIN4707	✓	✓	✓	✓	
ENGUGPRJ4701	✓	✓	✓	✓	✓
ENGUGMCC4818	✓	✓	✓	✓	
ENGUGMCC4819	✓	✓	✓	✓	
ENGUGMDS4804	✓	✓	✓	✓	
ENGUGMIN4808	✓	✓	✓	✓	
ENGUGPRJ4802	✓	✓	✓	✓	✓
ENGUGPRJ4803	✓	✓	✓	✓	✓

SYLLABUS

NEP 2020

UG FIRST YEAR

SEMESTER: I

Course Type: Core	Course Title: History of English Literature-I: 450 AD to 1700 AD
Course Code: ENGUGMCC1101	Credit: 4
Course Description: This course presents an extensive socio-political chronicle of English literature, spanning from the Anglo-Saxon era to the Restoration period. It meticulously examines the historical and literary milestones of these epochs, providing students with a comprehensive understanding of the evolution of literature from its oral traditions to written texts. The curriculum delves into the historical progression of heroic epics, mystery plays, miracle plays, Elizabethan drama, and Restoration drama. Students will be introduced to seminal literary figures such as Geoffrey Chaucer, William Shakespeare, Christopher Marlowe, John Milton, Francis Bacon, Ben Jonson, Alexander Pope, Daniel Defoe, and Jonathan Swift. This course is designed to cultivate a foundational knowledge of English literature, equipping students for further scholarly exploration in the future.	
Course Outcome: 1. Students will be able to understand the influence of major social events on literature and vice versa. 2. Students will be able to understand the journey of English literature from oral tradition to the written format. 3. Students will come to know about the socio-political structure and hierarchy of Great Britain of Renaissance and Restoration period.	

4. Students will learn to read the change in the socio-cultural perspectives of Renaissance and Restoration populace which gradually shaped the literature and culture. "

Unit	Contents
1	Old and Middle English Period
2	The Renaissance and Elizabethan Period
3	Jacobean and Caroline Age
4	Puritan Interregnum and the Restoration

Course Type: Core	Course Title: An Introduction to the Study of English Literature
Course Code: ENGUGMCC1102	Credit: 4
<p>Course Description: This course provides students with a foundational understanding of English literature, encompassing the introduction of literary terms, their definitions, and distinctions. It includes the study of rhetoric and prosody, respectively known as the “art of persuasion” and the “music of language,” which collectively impart structural knowledge to the students. Additionally, the course offers a component on “Critical Appreciation of Unseen Passages,” aimed at enhancing students’ cognitive literary and critical skills.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will be able to understand how literature functions and operates. 2. Students will be able to understand the basic structural nuances of literary genres. 3. Students will be able to differentiate and appreciate different literary genre, the beauty of literature, which will encourage them for their personal endeavor. 	

4. Students will learn to read and analyze literary pieces, which will, eventually, develop their analytical skills.

Unit	Contents
1	Literary Terms
2	Rhetoric
3	Prosody
4	Critical Appreciation of an Unseen Passage.

Course Type: Minor	Course Title: History of English Literature-I: 450 AD to 1700 AD
Course Code: ENGUGMIN1101	Credit: 4
<p>Course Description: This course presents an extensive socio-political chronicle of English literature, spanning from the Anglo-Saxon era to the Restoration period. It meticulously examines the historical and literary milestones of these epochs, providing students with a comprehensive understanding of the evolution of literature from its oral traditions to written texts. The curriculum delves into the historical progression of heroic epics, mystery plays, miracle plays, Elizabethan drama, and Restoration drama. Students will be introduced to seminal literary figures such as Geoffrey Chaucer, William Shakespeare, Christopher Marlowe, John Milton, Francis Bacon, Ben Jonson, Alexander Pope, Daniel Defoe, and Jonathan Swift. This course is designed to cultivate a foundational knowledge of English literature, equipping students for further scholarly exploration in the future.</p>	
<p>Course Outcome</p> <ol style="list-style-type: none"> 1. Students will be able to understand the influence of major social events on literature and vice versa. 2. Students will be able to understand the journey of English literature from oral tradition to the written format. 	

3. Students will come to know about the socio-political structure and hierarchy of Great Britain of Renaissance and Restoration period.

4. Students will learn to read the change in the socio-cultural perspectives of Renaissance and Restoration populace which gradually shaped the literature and culture.

Unit	Contents
1	Old and Middle English Period
2	The Renaissance and Elizabethan Period
3	Jacobean and Caroline Age
4	Puritan Interregnum and the Restoration

Course Type: Multidisciplinary	Course Title: Gender and Human Rights
Course Code: ENGUGMDC1101	Credit: 3
<p>Course Description: This course introduces students to a novel array of social mechanisms and their functions. It employs multidisciplinary approaches to gender and human rights, utilizing a diverse set of socio-cultural materials. This will enable students to comprehend the historical evolution of gender roles, their operation within conventional societies, associated controversies and debates, and their continuous redefinition across the globe. Additionally, the course offers various cultural and literary perspectives on gender and human rights issues within society.</p>	
<p>Course Outcome: 1. Students will be able to understand the gender and rights discrimination and how to encounter them as recurring social issues.</p>	

2. Students will learn the historical injustices of humans regarding gender and rights issues, and how the modern functionary works to secure the rights.
3. Students will be introduced to a new set of ideas and their socio-historical developments.
4. Students will come to understand their roles as social beings to defend their personal rights as well as rights of their fellow beings.

Unit	Contents
1	<ul style="list-style-type: none"> • 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
2	<ul style="list-style-type: none"> • Anna Bhau Sathe: “Gold from the Grave” • A Film Text Related to Human Rights (to be prescribed by the concerned teacher)
3	<ul style="list-style-type: none"> • Mahasweta Devi – ‘Draupadi’ • A Film Text Related to Gender (to be prescribed by the concerned teacher)

Course Type: AEC	Course Title: English Communication
Course Code: UCCUGAEC1102	Credit: 4
<p>Course Description: This course provides a foundational understanding of communication, encompassing various writing activities. It covers the fundamentals of different types and modes of communication within diverse social contexts. Writing exercises, such as letter writing, CV writing, report writing, and email writing, introduce structural comprehension and their application across various fields. Additionally, the course addresses different forms of</p>	

official and social communication, their barriers, and introduces students to basic verbal and analytical reasoning.

Course Outcome:

1. Students will be able to learn the basic foundation of communication.
2. Students will be able to understand the different and application of different types of communication.
3. Students will develop strong writing skills for their future endeavors.
4. Students will also develop their cognitive, verbal and analytical reasoning skills for their personal academic and professional exploration.

Unit	Contents
1	Monologue, Dialogue, Group Discussion, Effective Communication/Mis-communication, Interview
2	Comprehension, Summary, Paraphrasing, Precis Writing
3	Writing Reports, CV Writing, Writing Emails, Correspondence: Personal, Official & Business
4	Verbal Reasoning and Analytical Reasoning

Course Type: SEC	Course Title: Soft Skills
Course Code: ENGUGSEC1101	Credit: 3

Course Description:

This course provides an introduction to and comprehensive understanding of soft skills as a highly desired skill set. It offers a detailed examination of various academic and corporate soft skills, imparting essential knowledge to students. By introducing soft skills, the course enables students to develop and enhance their personal competencies. It efficiently focuses on different types of skill sets, their development, and their application

across various professional fields. Additionally, the course includes leadership and adaptability skills, broadening students' critical and practical capabilities to enhance their employability.

Course Outcome:

1. Students will be able to develop teamwork skills and situation-management skills.
2. Students will be able to understand and develop necessary soft skills to enhance their employability.
3. Students will come to know about the socio-cultural and professional etiquettes.
4. Students will develop their cognitive intelligence and sharpen their problem solving and situation-handling skills.

Unit	Contents
1	Teamwork, Emotional Intelligence
2	Employability Skills, Learning skills (attitude, aptitude, motivation, confidence)
3	Workplace Etiquette, Adaptability, Leadership, Problem Solving Skills

SEMESTER: II

Course Type: Core	Course Title: History of English Literature-II:1701 AD to the Present
Course Code: ENGUGMCC1203	Credit: 4
<p>Course Description: Spanning four units, this course encompasses three centuries of English literary history, beginning from the Augustan Age (1701-1745) to the present time. It deals with the development of different literary forms, formation literary movements, theories and ideas in English literature. This course discusses different writers from each era, introducing the students to the diversity of English literature.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will be able to understand the influence of major social events on literature and vice versa. 2. Students will be able to understand the journey of English literature from oral tradition to the written format. 3. Students will come to know about the socio-political structure and hierarchy of Great Britain of Renaissance and Restoration period. 4. Students will learn to read the change in the socio-cultural perspectives of Renaissance and Restoration populace which gradually shaped the literature and culture. 	
Unit	Contents
1	Augustan Age and Transition Period
2	Romantic Age
3	Victorian Age
4	Twentieth Century Literature

Course Type: Core	Course Title: An Introduction to the Study of English Language
Course Code: ENGUGMCC1204	Credit: 4
<p>Course Description: This course offers a fundamental knowledge of the study of English language. This course will introduce the students to the idea of language, different classifications of language and its role in communication. The students will get a deeper knowledge of the phonetics, syntax and the influences of different languages on English from this course, which will strengthen their grip on English language, thereby, helping them to have better linguistic skills.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will get a basic concept of various components of language and its role in communication. 2. Students will learn about the various language families and the genealogy and topology of languages. 3. Students will come to know about the influences of different languages and the influences of canonical texts and authors on English language. 4. Students will learn the morphology, syntax, and phonetical structures of the English language. 	
Unit	Contents
1	Phonetics and Phonology
2	Morphology
3	Syntax
4	Sociolinguistics

Course Type: Minor	Course Title: History of English Literature-II:1701 AD to the Present
Course Code: ENGUGMIN1202	Credit: 4
<p>Course Description: Spanning four units, this course encompasses three centuries of English literary history, beginning from the Augustan Age (1701-1745) to the present time. It deals with the development of different literary forms, formation literary movements, theories and ideas in English literature. This course discusses different writers from each era, introducing the students to the diversity of English literature.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will be able to understand the influence of major social events on literature and vice versa. 2. Students will be able to understand the journey of English literature from oral tradition to the written format. 3. Students will come to know about the socio-political structure and hierarchy of Great Britain of Renaissance and Restoration period. 4. Students will learn to read the change in the socio-cultural perspectives of Renaissance and Restoration populace which gradually shaped the literature and culture. 	
Unit	Contents
1	Augustan Age and Transition Period
2	Romantic Age
3	Victorian Age
4	Twentieth Century Literature

Course Type: Multidisciplinary	Course Title: Arabic and Islamic Studies
Course Code: ENGUGMDC1102	Credit: 3
Unit	Contents
1	Contents to be provided by the University
2	
3	

Course Type: SEC	Course Title: Technical Writing
Course Code: ENGUGSEC1202	Credit: 3
<p>Course Description: This course will introduce the students to different types of formal and informal writings. It will help them understand the fundamental differences of speech and writing and help them increase their technical writing skills such as, linguistic unity, cohesion and coherence, descriptive writing, argumentative writing etc. Enhancing their technical writing skills will help them further in their future careers.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will learn the linguistic differences between the language used in speech and the language used in writing. 2. Students will understand the concepts of formal and informal writing. 3. Students will develop various writing skills, including descriptive, narrative, and argumentative writing. 4. They will learn to write formal writings, such as reports, letters, notices, memorandums, agendas, etc. 	

Unit	Contents
1	Communication: Language and communication, differences between speech and writing, distinct features of speech, distinct features of writing.
2	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
3	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

Course Type: VAC	Course Title: Understanding India
Course Code: UCCUGVAC1202	Credit: 4
Unit	Contents
1	Contents to be provided by the University
2	
3	
4	

UG SECOND YEAR

SEMESTER: III

Course Type: Major/Core	British Literature: Medieval to Commonwealth Period
Course Code: ENGUGMCC2305	Credit: 4
<p>Course Description: This course introduces English literary writings over an extensive period from the Medieval age to the age of Commonwealth. Divided into four units, the content moves from the poetry of the age of Chaucer through the literary writings of the Elizabethan age to the Commonwealth age. The social, political, and cultural background of the texts is explored through the representative writers of the ages. The prescribed texts are remarkable not only for their literary significance but also in defining the sensibilities of the afore-mentioned ages. The course will also help in situating the different tendencies and patterns of these periods in the context of subsequent literary and cultural developments.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none">1. Students will be able to comprehend the content of the texts representing major cultural movements like the Renaissance.2. They will develop an extensive array of knowledge about the varied literary tendencies	

and patterns that emerged and developed throughout these ages like ‘morality play’, ‘utopian literature’, ‘metaphysical poetry’.

3. They will have a considerable grasp on the significance of great literary figures like Geoffrey Chaucer, William Shakespeare, John Milton who dominated the literary scenes of their respective ages.

4. They will be able to analyze and reflect on whether the texts contribute to the addition or development of socio-political tendencies of the respective ages.

5. The texts will also enable the students to create a knowledge base of the evolution and development of English Language through these ages.

UNIT	CONTENTS
UNIT 1	<p>Chaucer: <i>The Canterbury Tales: General Prologue</i> (Selection)</p> <p>Chaucer: <i>The Nun's Priest's Tale</i> (Selection)/<i>The Wife of Bath's Prologue</i></p>
UNIT 2	<p>Poetry:</p> <p>Sidney: Selections</p> <p>Edmund Spenser: Selections</p> <p>William Shakespeare: Selections</p> <p>John Donne: Selections</p> <p>Andrew Marvell: Selections</p> <p>Prose:</p> <p>Francis Bacon: Selections</p>
UNIT 3	<p>The Holy Bible, Genesis, chaps. 1-4, The Gospel according to St. Luke, chaps. 1- 7 and 22-4.</p> <p>John Milton: <i>Paradise Lost</i> Book-I</p>
UNIT 4	<p>Shakespeare: <i>Macbeth</i> / <i>Othello</i></p> <p>Shakespeare: <i>Twelfth Night</i> / <i>A Midsummer Night's Dream</i></p> <p>Christopher Marlowe: <i>Doctor Faustus</i> / <i>Edward II</i></p>

<p>Course Type: Major/Core</p>	<p>British Literature: Neoclassical Age</p>
<p>Course Code: ENGUGMCC2306</p>	<p>Credit: 4</p>
<p>Course Description:</p> <p>The course introduces the socio-political and literary scenes of the Neoclassical age in relation to English literature. The four sections of the course content extend from the Restoration age through the Augustan period to the Pre-romantic age, all of which come under the corpus of Neoclassical period. Considering the rich and varied tapestry of literary developments during this epoch, attempts have been made to incorporate representative texts including poetry, periodical essays, memoirs and drama. The course sets the stage for understanding literary development in the subsequent age by including poets like Thomas Gray and James Thomson demarcating the Age of Transition in British Poetry from the (neo) classicism to romanticism.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will be able to comprehend the significance of the age in which writers turn to classical ideals for literary inspiration. 2. They will be able to contextualize texts to understand their literary, aesthetic, and social significance. 3. Learners will become acquainted with major satirical works that emerged during this time in different forms, viz. ‘mock epic’, ‘picaresque novel’, ‘comedy of manners’, etc. 4. They will be able to identify major literary figures like John Dryden, Alexander Pope, Jonathan Swift, etc. and their writings, which were representative of the age’s demand for morality, structure, and decorum. 	

UNIT	CONTENTS
UNIT 1	<p>John Dryden: <i>Mac Flecknoe/ Absalom and Achitophel</i> (Selections)</p> <p>Alexander Pope: <i>The Rape of the Lock</i></p> <p>Thomas Gray: 'Elegy Written in a Country Churchyard',</p>
UNIT 2	<p>Jonathan Swift: <i>Gulliver's Travels</i> (Book I and II)</p> <p>Daniel Defoe: <i>Robinson Crusoe</i></p> <p>Eliza Haywood: <i>Fantomina</i></p>
UNIT 3	<p>Aphra Behn: <i>The Rover</i></p> <p>R. B. Sheridan: <i>The School for Scandal/ The Rivals</i></p> <p>Oliver Goldsmith: <i>She Stoops to Conquer</i></p>
UNIT 4	<p>Joseph Addison and Richard Steele: <i>The Spectator Papers</i> (Selections)</p> <p>John Dryden: "A Discourse Concerning the Origin and Progress of Satire" (Selections)</p>

Course Type: Minor	British Literature: Medieval to Commonwealth Period
Course Code: ENGUGMIN2303	Credit: 4
<p>Course Description:</p> <p>This course introduces English literary writings over an extensive period from the Medieval age to the age of Commonwealth. Divided into four units, the content moves from the poetry of the age of Chaucer through the literary writings of the Elizabethan age to the Commonwealth age. The social, political and cultural background of the texts is explored through the representative writers of the ages. These writings are remarkable not only for their literary significance but also in defining the sensibilities of the afore-mentioned ages. The course will also help in situating the different tendencies and patterns of these periods in the context of subsequent literature and culture.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will be able to comprehend the content of the texts representing major cultural movements like the Renaissance. 2. They will develop an extensive array of knowledge about the varied literary tendencies and patterns that emerged and developed throughout these ages like ‘morality play’, ‘utopian literature’, ‘metaphysical poetry’. 3. They will be able to grasp the significance of great literary figures like Geoffrey Chaucer, William Shakespeare, John Milton who dominated the literary scenes of their respective ages. 4. They will be able to understand whether the texts contribute to the addition or development of socio-political tendencies of the respective ages. 	

5. The texts will also enable the students to understand the evolution and development of English Language through these ages.

UNIT	CONTENTS
UNIT 1	<p>Chaucer: <i>The Canterbury Tales: General Prologue</i> (Selection)</p> <p>Chaucer: <i>The Nun's Priest's Tale</i> (Selection)/<i>The Wife of Bath's Prologue</i></p>
UNIT 2	<p>Poetry: Sidney: Selections Edmund Spenser: Selections William Shakespeare: Selections John Donne: Selections Andrew Marvell: Selections</p> <p>Prose: Francis Bacon: Selections</p>
UNIT 3	<i>The Holy Bible</i> , Genesis, chaps. 1-4, The Gospel according to St. Luke, chaps. 1- 7 and 22-4.
	John Milton: <i>Paradise Lost</i> Book-I
UNIT 4	<p>Shakespeare: <i>Macbeth / Othello</i></p> <p>Shakespeare: <i>'Twelfth Night/ A Midsummer Night's Dream</i></p> <p>Christopher Marlowe: <i>Doctor Faustus / Edward II</i></p>

Course Type: Multidisciplinary	Literature and Women Empowerment in India
Course Code: ENGUGMDC2303	Credit: 3
<p>Course Description:</p> <p>Consisting of three units, this course includes an introduction to women’s writing in Pre and Post-Independence India. The texts shall allow the learners to explore the lives of Indian women over a vast period of time and to illuminate the historical trajectory of Indian women's literature. The intersections of other social factors like religion and caste that highlight the experience of minority women are also reflected in the course content.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will be able to locate and understand the beginnings of women's resistance against social evils and trace the history of the rise of women’s voice against patriarchal practices in Indian society. 2. Students will have insight into the working of socio-political factors that contributed to the emergence of women’s writing in India. 3. Students will be able to conceive a comparative mode of exploring the diversity in lived experiences represented in the writings of Indian women, from multiple social and religious backgrounds, such as Muslim Women’s writings and Dalit Women’s writings. 4. The great variety of women’s writings that include autobiography, memoirs, essays, and novels will enable the students to appreciate the diverse literary practices that have flourished in Indian Women’s Writings. 5. Students will also come to know the impacts of women’s writings in deconstructing the established structure of Indian patriarchal society. 	

UNIT	CONTENTS
UNIT 1	Background and issues: Women's Rights in India and Women's Writing
	Women Writing in India , Vol 1: Introduction Binodini Dasi: <i>Amar Katha (My Story)</i> Cornelia Sorabji: <i>Between the Twilights Being: Studies of Indian Women by one of themselves</i>
UNIT 2	Muslim Women's Writings: Rokeya Sakhawat Hussain: <i>Sultana's Dream</i> Ismat Chughtai: "Amar Bel" ("The Eternal Vine") / <i>Quilt and Other Stories</i> (Selections) Rashid Jahan: "Woh" ("That One")
UNIT 3	Dalit Women's Writings Baby Kamble: <i>Jina Amucha (Our Wretched Lives)</i> Bama Faustina Soosairaj: <i>Karukku</i>

Course Type: SEC	Business Communication
Course Code: ENGUGSEC2303	Credit: 3
Course Description: The course provides an introduction to the essentials of business communication, which involves both theory and practice. It also incorporates necessary skills in academic writing, including	

citations and references or use of bibliographical and research tools. In order to hone the speaking capability of the students in the English language, the course endeavors to teach spoken English for business communication and to deliver oral presentations. For effective written communication, the curriculum has also included lectures on agendas and minutes of meetings, business letters, memos, notices, e-correspondence, etc.

Course Outcome:

1. Students will be able to effectively communicate in a professional set up through various mediums including oral and written.

2. They will be able to conduct research pertinent to business topics while proficiently using citation and bibliographical tools.
3. The students shall acquire enhanced presentation and public speaking abilities of the students as they will learn to speak with clarity, conciseness, fluency, and confidence.

4. The students will become capable of preparing official or business documents including write-ups related to projects, on-field reports, etc.

UNIT	CONTENTS
<p style="text-align: center;">UNIT 1</p>	<ul style="list-style-type: none"> • Introduction to the essentials of Business Communication: Theory and practice • Citing references, and using bibliographical and research Tools • Spoken English for business communication (Viva for internal assessment) • Making oral presentations (Viva for internal assessment)

<p style="text-align: center;">UNIT 2</p>	<ul style="list-style-type: none">• Writing a project report: Writing reports on field work/visits to industries, business concerns, etc. /business negotiations.• Summarizing annual reports of companies• Writing agendas and minutes of meetings,• Business letters, memos, notices• E-correspondence
<p style="text-align: center;">UNIT 3</p>	<ul style="list-style-type: none">• Spoken English for Business Communication• Making Oral Presentations• Mock Interview

SEMESTER IV

Course Type: Major	British Literature: Romantic Period
Course Code: ENGUGMCC2407	Credit: 4
Course Description: This course seeks to provide a comprehensive knowledge base for the poets and writers of the Romantic Period who broke away from the rigid structures of the previous century. The prescribed texts provide an extensive coverage of the experiments in new literary forms and genres. It reflects upon the ways in which reason and order gave way to the celebration of emotion, imagination, and individualism. It includes representative works and authors of both fiction and non-fiction.	
Course Outcome: <ol style="list-style-type: none">1. Learners will be able to recognize that nature is seen not just as a backdrop for human activity, but as a source of beauty, inspiration, and spiritual renewal.2. Students will have a detailed comprehension of the romantic writers' faith in the poetic philosophy of the power of imagination and deep emotion.3. Learners will also be able to identify and analyze the romantic writers' frequent engagement with terror, mystery, romance, and chivalry of the medieval period.	

4. The cultural transformations resulting from to the epoch-making events like French Revolution, Industrialization and the rise of the British empire shall become comprehensible to the students.

5. The student shall a taste of diverse literary practices through the knowledge of great variety of literary types that include gothic fiction, romantic novel or the novel of manners which flourished in this period.

UNIT	CONTENTS
UNIT 1	<p>William Blake: Selections from <i>Songs of Innocence</i> and <i>Songs of Experience</i></p> <p>William Wordsworth: Selections</p> <p>Samuel Taylor Coleridge: Selections</p> <p>Charlotte Smith: Selections</p>
UNIT 2	<p>Percy Bysshe Shelley: Selections</p> <p>John Keats: Selections</p> <p>George G. Byron: Selections</p> <p>Felicia Hemans: Selections</p>
UNIT 3	<p>Mary Shelley: <i>Frankenstein</i></p> <p>Jane Austen: <i>Pride and Prejudice/ Sense and Sensibility</i></p>
UNIT 4	<p>Charles Lamb: Selections</p> <p>Thomas De Quincey: Selections</p> <p>William Hazlitt: Selections</p>

Course Type: Major	British Literature: Victorian Period
Course Code: ENGUGMCC2408	Credit: 4
<p>Course Description:</p> <p>It introduces the age with the socio-political and literary background along with detailed study of representative texts from the Victorian period with regard to English Literature. Divided into four units, the course incorporates select poetry, drama, fiction and nonfiction by prominent literary figures, representatives of major literary movements or areas in the Victorian Period. The course content shall also allow an understanding of the ways in which the literary trends of the period anticipated the cultural and political transformations of the twentieth century.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students are able to grasp both the literary and linguistic idiosyncrasies of the texts in nineteenth century England. 2. They would develop further mastery over the historical and political transformations of the country and the community. 3. The learners acquire a significant knowledge base about the evolution and development of writing style and literary forms like ‘Curtil Sonnet’, ‘Dramatic Monologues’ etc. in English Literature for future professional purposes. 4. They will be able to comprehend how the texts contribute to the building of the major tendencies and movements like ‘Oxford Movement’, ‘Pre-Raphaelites’ and Darwin’s Theory of Evaluation in Literature and culture. 5. Students will also have insights into the gradual visibility of women authors within the domain of literary writings. 	

UNIT	CONTENTS
UNIT 1	<p>Alfred Tennyson: Selections</p> <p>Robert Browning: Selections</p> <p>Mathew Arnold: Selections</p> <p>G. M. Hopkins: Selections</p> <p>Christina Rossetti: Selections</p> <p>Elizabeth Barrett Browning: Selections</p>
UNIT 2	<p>Charlotte Bronte: <i>Jane Eyre</i></p> <p>Emily Bronte: <i>Wuthering Heights</i></p> <p>George Eliot: <i>Middlemarch / Mill on the Floss</i></p>
UNIT 3	<p>Charles Dickens: <i>Great Expectations / David Copperfield</i></p> <p>Thomas Hardy: <i>Far from the Madding Crowd / The Return of the Native</i></p>
UNIT 4	<p>Oscar Wilde: <i>The Importance of Being Ernest</i></p> <p>John Ruskin: 'Unto the Last' / <i>The Seven Lamps of Architecture</i> (Selections)</p> <p>Willkie Collins: <i>After Dark</i> (Selections)</p>

Course Type: Major	Indian Classical Literature
Course Code: ENGUGMCC2409	Credit: 4
<p>Course Description:</p> <p>This course comprises four units and aims to introduce the students to the Indian Classical Literature. It includes the representative works and authors of both Vedic and Post-Vedic period. This paper also attempts to familiarize the students with the philosophical, literary, and religious aspects of ancient Indian literature.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will learn to appreciate the variety of genres of Indian Classical literature, e.g., Plays, Fable, Historical Chronicle, and Epic. 2. Students will get an insight into the history and development of oral tradition of ancient Indian literature. 3. Students will be able to contextualize the importance of ancient wisdom in modern society. 4. The learners will acquire repertoire of knowledge on the rich supernatural machinery in the epical traditions of the Indian Classical tradition of <i>Mahabharata</i>. 5. The learners will also experience the universal appeal in the dramatization of mythological stories in plays like Kalidasa's <i>Abhijnanam Shakuntalam</i> and Sudraka's <i>Mricchakatika</i>. 	

UNIT	CONTENTS
UNIT 1	Literature of the Vedic Period: Overview Literature of Post-Vedic Period: Overview Nitishastra: Brief Introduction Sahitya Shastra: Brief Introduction
UNIT 2	<i>The Mahabharata</i> (Selections) <i>The Ramayana</i> (Selections)
UNIT 3	Visnusarman: <i>Panchatantra</i> (Selections) <i>Tales from Jataka</i> (Selections)
UNIT 4	Kalidasa: <i>Abhijnanam Shakuntalam</i> Sudraka: <i>Mricchakatika</i>

Course Type: Minor	British Literature: Neoclassical Age
Course Code: ENGUGMIN2404	Credit: 4
<p>Course Description:</p> <p>The course introduces the socio-political and literary scenes of the Neoclassical age in relation to English literature. The four sections of the course content extend from the Restoration age through the Augustan period to the Pre-romantic age, all of which come under the corpus of Neoclassical period. Considering the rich and varied tapestry of literary developments during this epoch, attempts have been made to incorporate representative texts including poetry, periodical essays, memoirs and drama. The course sets the stage for understanding literary development in the subsequent age by including poets like Thomas Gray and James Thomson demarcating the Age of Transition in British Poetry from the (neo) classicism to romanticism.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will be able to comprehend the significance of the age in which writers turn to classical ideals for literary inspiration. 2. They will be able to contextualize texts to understand their literary, aesthetic, and social significance. 3. Learners will become acquainted with major satirical works that emerged during this time in different forms, viz. ‘mock epic’, ‘picaresque novel’, ‘comedy of manners’, etc. 4. They will be able to identify major literary figures like John Dryden, Alexander Pope, Jonathan Swift, etc. and their writings, which were representative of the age’s demand for morality, structure, and decorum. 	

UNIT	CONTENTS
UNIT 1	<p>John Dryden: <i>Mac Flecknoe / Absalom and Achitophel</i> (Selections)</p> <p>Alexander Pope: <i>The Rape of the Lock</i></p> <p>Thomas Gray: 'Elegy Written in a Country Churchyard',</p>
UNIT 2	<p>Jonathan Swift: <i>Gulliver's Travels</i> (Book I and II)</p> <p>Daniel Defoe: <i>Robinson Crusoe</i></p> <p>Eliza Haywood: <i>Fantomina</i></p>
UNIT 3	<p>Aphra Behn: <i>The Rover</i></p> <p>R. B. Sheridan: <i>The School for Scandal/ The Rivals</i></p> <p>Oliver Goldsmith: <i>She Stoops to Conquer</i></p>
UNIT 4	<p>Joseph Addison and Richard Steele: <i>The Spectator Papers</i> (Selections)</p> <p>John Dryden: "A Discourse Concerning the Origin and Progress of Satire" (Selections)</p>

UG THIRD YEAR

SEMESTER V

Course Type: Major	British Literature: Modern Period
Course Code: ENGUGMCC3510	Credit: 4
Course Description: This undergraduate course delves into the works of influential modernist writers, exploring the literary movements and styles that defined the 20th century. Through a curated selection of poems, novels, short stories, essays, and plays, students will engage with the innovative techniques, themes, and ideas that characterized this pivotal era in literary history.	
Course Outcome: <ol style="list-style-type: none">1. This course will help the students understand and negotiate the difficult and complex existence of human beings in relation to the society and the world around them.2. This course will also help the students make sense of the various changes and experiments that were adopted by the authors of the modern period.3. Students will be able to relate the developments in various epistemological explorations in science, sociology and anthropology to the literary and cultural expressions of modern period that had shaped a world view completely different from the Victorian era.	

UNIT	CONTENTS
UNIT 1	<p>W. B. Yeats: Selections</p> <p>T. S. Eliot: Selections</p> <p>Wilfred Owen: Selections</p> <p>W H Auden: Selections</p> <p>Dylan Thomas: Selections</p>
UNIT 2	<p>Jospeh Conrad: <i>The Heart of Darkness/Lord Jim</i></p> <p>D.H. Lawrence: <i>Sons and Lovers / Rainbow</i></p> <p>Virginia Woolf: <i>Mrs Dalloway/ To The Lighthouse</i></p> <p>James Joyce: <i>Portrait of the Artist as a Young Man</i></p> <p>E. M. Forster: <i>A Passage to India</i></p>
UNIT 3	<p>Katherine Mansfield: Select Short Stories</p> <p>James Joyce: Select Short Stories</p> <p>Somerset Maugham: Select Short Stories</p> <p>Joseph Conrad: Select Short Stories</p> <p>Essays:</p> <p>T.S. Eliot: 'Tradition and the Individual Talent'</p> <p>Virginia Woolf: "Mr. Bennet and Mrs. Brown"</p>
UNIT 4	<p>G.B. Shaw: <i>Arms and the Man</i></p> <p>J. M. Synge: <i>Riders to the Sea</i></p>

Course Type: Major	British Literature: Post-1945
Course Code: ENGUGMCC3511	Credit: 4
<p>Course Description:</p> <p>This course delves into the diverse and vibrant literary landscape of post-war Britain, exploring the key themes, styles, and movements that defined this era. Through a selection of novels, poetry, plays, and essays, we will examine the ways in which British writers responded to the social, political, and cultural changes of the time.</p>	
<p><u>Course Outcome:</u></p> <p>Upon completing this course, students will be able to:</p> <ol style="list-style-type: none"> 1. Analyze literary responses to historical events, including World War II, the Cold War, and social change. 2. Identify and explain key literary movements, such as existentialism, absurdism, feminism, and postmodernism. 3. Evaluate the contributions of major British writers, including poets, novelists, playwrights, and essayists. 4. Demonstrate close reading skills, analyzing language, structure, and themes in various texts. 5. Recognize the cultural and historical contexts that shaped British literature during this period. 6. Write critically and creatively, producing clear, well-argued essays and creative writing pieces. 7. Understand the significance of British literature in the broader context of Western literary traditions. 	

8. Engage in scholarly discussion, participating in informed debates about literary texts and their contexts.

UNIT	CONTENTS
UNIT 1	Phillip Larkin: Selections Ted Hughes: Selections Seamus Heaney: Selections Carol Anne Duffy: Selections
UNIT 2	George Orwell: <i>1984</i> William Golding: <i>The Lord of the Flies</i> John Fowles: <i>The French Lieutenant's Woman</i> Doris Lessing: <i>The Grass is Singing</i>
UNIT 3	John Osborne: <i>Look Back in Anger</i> Harold Pinter: <i>The Birthday Party</i> Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i> Edward Bond: <i>Saved/ Lear</i>
UNIT 4	Bertrand Russel: Selection of Essays Angela Carter: Selection of Essays Muriel Spark: Selection of Short Stories Elizabeth Bowen: Selection of Short Stories

Course Type: Major	Literary Criticism
Course Code: ENGUGMCC3512	Credit: 4
<p><u>Course Description:</u></p> <p>This course explores the development of literary criticism from ancient to modern times. Through a selection of key texts, we will examine the major concepts, debates, and movements that have shaped the way we think about literature and its role in society.</p>	
<p>Course Outcome:</p> <p>Upon completing this course, students will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate a deep understanding of key concepts and movements in literary theory and criticism. 2. Analyze and interpret complex theoretical texts and apply critical approaches to literary works. 3. Evaluate the historical and cultural contexts of literary theory and criticism. 4. Recognize the relationships between literature, culture, and society. 5. Develop close reading and critical thinking skills. 6. Write clearly and persuasively about literary theory and criticism. 7. Engage in informed discussions about literary theory and its applications. 8. Apply theoretical concepts to literary texts and cultural phenomena. 	

UNIT	CONTENTS
UNIT 1	<p>Plato: <i>The Republic</i> (Selections)</p> <p>Aristotle: <i>Poetics</i> (Selections)</p> <p>Horace: <i>Ars Poetica</i> (Selections)</p> <p>Longinus: <i>On the Sublime</i> (Selections)</p>
UNIT 2	<p>Philip Sidney: <i>An Apology for Poetry</i></p> <p>John Dryden: <i>An Essay of Dramatic Poesie</i></p> <p>William Wordsworth: "Preface to the Lyrical Ballads"</p> <p>Coleridge: <i>Biographia Literaria</i> (Selections)</p>
UNIT 3	<p>Matthew Arnold: <i>Culture and Anarchy</i> (Selections) / "The Function of Criticism at the Present Time" / "The Study of Poetry"</p> <p>Henry James: "The Art of Fiction"</p> <p>T. S. Eliot: "Tradition and the Individual Talent" / "The Metaphysical Poets" / "Hamlet and His Problems"</p> <p>Virginia Woolf: "Modern Fiction"</p>
UNIT 4	<p>I. A. Richards: "The Four Kinds of Meaning" / <i>Principles of Literary Criticism</i> (Selections)</p> <p>Cleanth Brooks: "The Language of Paradox" / "The Heresy of Paraphrase"</p> <p>Lionel Trilling: "The Sense of the Past"</p> <p>Simone de Beauvoir: <i>The Second Sex</i> (Selections)</p>

Course Type: Minor	British Literature: Romantic Period
Course Code: ENGUGMIN3505	Credit: 4
<p><u>Course Description:</u> This course explores the literature and culture of the Romantic era in Britain, a time of revolution, social change, and intellectual ferment. Through a diverse range of texts, including poetry, novels, essays, and slave narratives, we will examine the key themes and ideas of Romanticism, such as imagination, emotion, nature, beauty and spontaneity in art and subjective experiences and expressions.</p>	
<p>Course Outcome:</p> <p>Upon completing this course, students will be able to:</p> <ol style="list-style-type: none"> 1. Analyze key themes and ideas of Romantic literature, including nature, imagination, and the human condition. 2. Understand the historical and cultural contexts of Romanticism, including the French Revolution, industrialization, and slavery. 3. Evaluate the contributions of major Romantic writers, including poets, novelists, and essayists. 4. Recognize the significance of women writers and their contributions to Romantic literature. 5. Develop close reading skills through engagement with complex literary texts. 6. Write critically and analytically about literary works and their contexts. 7. Engage in informed discussions about literary and cultural debates of the Romantic era. 8. Understand the legacy of Romanticism in shaping modern literature and culture. 	

UNIT	CONTENTS
UNIT 1	<p>William Blake: Selections from <i>Songs of Innocence</i> and <i>Songs of Experience</i></p> <p>William Wordsworth: Selections</p> <p>Samuel Taylor Coleridge: Selections</p> <p>Charlotte Smith: Selections</p>
UNIT 2	<p>Percy Bysshe Shelley: Selections</p> <p>John Keats: Selections</p> <p>George G. Byron: Selections</p> <p>Felicia Hemans: Selections</p>
UNIT 3	<p>Mary Shelley: <i>Frankenstein</i></p> <p>Jane Austen: <i>Pride and Prejudice/ Sense and Sensibility</i></p>
UNIT 4	<p>Charles Lamb: Selections</p> <p>Thomas De Quincey: Selections</p> <p>William Hazlitt: Selections</p>

Course Type: SIP	SIP-I
Course Code: UCCUGSIP3501	Credit: 4

SEMESTER VI

Course Type: Major	Literary Theory-I
Course Code: ENGUGMCC3613	Credit: 4
<u>Course Details:</u> <p>This course delves into the diverse and complex landscape of literary theory, exploring the key movements, concepts, and debates that have shaped the field from the 20th century to the present. Students will engage with a range of theoretical approaches, from Structuralism and Poststructuralism to Postcolonialism, Feminism, and Ecocriticism, analyzing their applications, implications, and interactions.</p>	
<u>Course Outcome:</u> <p>Upon completing this course, students will be able to:</p> <ol style="list-style-type: none">1. Demonstrate a deep understanding of the key literary theories and critical movements of the 20th and 21st centuries.2. Analyze and apply theoretical concepts to literary texts and cultural phenomena.3. Evaluate the strengths and limitations of different theoretical perspectives.4. Develop close reading and critical thinking skills through engagement with complex literary and theoretical texts.5. Recognize the intersections and tensions between different theoretical approaches.6. Engage in informed discussions about literary theory.7. Write critically and analytically about literary theory and its applications.8. Develop a nuanced understanding of the complex and dynamic field of literary theory.	

UNIT	CONTENTS
UNIT 1	<p>Ferdinand de Saussure: From <i>Courses in General Linguistics</i></p> <p>Jonathan Culler: “The Linguistic Foundation”</p> <p>Roman Jakobson: "The Metaphoric and Metonymic Poles"/ “Two Aspects of Language”</p> <p>Roland Barthes: Selection from <i>Mythologies</i></p> <p>Boris Eichenbaum: “The Formal Method”</p> <p>Viktor Shklovsky: “Art as Technique”</p> <p>Mikhail Bakhtin: “From the Prehistory of Novelistic Discourse”</p>
UNIT 2	<p>Roland Barthes: “The Death of the Author”</p> <p>Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences”/ “Difference” / “<i>Of Hospitality</i>”</p> <p>Michel Foucault: “What is an Author?”</p>
UNIT 3	<p>Julia Kristeva: Selections from <i>Desire in Language</i></p> <p>Gayatri Chakravorty Spivak: “Can the Subaltern Speak?”</p> <p>Chandra Talpade Mohanty: “Under Western Eyes Revisited: Feminist Solidarity through Anticapitalist Struggles”</p> <p>Sandra Gilbert and Susan Gubar: Selections from <i>The Mad Woman in the Attic</i></p> <p>Helene Cixous: “The Laugh of the Medusa”</p> <p>Betty Friedan: <i>The Feminine Mystique</i></p> <p>bell hooks: <i>Feminist Theory: From Margin to Center/Ain't I a Woman?</i></p> <p>Saba Mahmood: <i>Politics of Piety</i></p>

UNIT 4	<p>Wolfgang Iser: –The Reading Process: A Phenomenological Approach / Selections from <i>The Act of Reading: A Theory of Aesthetic Response</i></p> <p>Stanley Fish: “Interpreting the Variorum”/ “Is There a Text in This Class”</p> <p>Hans-Robert Jauss: Selection from <i>Toward an Aesthetic of Reception</i>.</p> <p>Norman Holland: “Unity Identity Text Self”</p> <p>Jacques Lacan: The Instance of the Letter In the Unconscious or Reason Since Freud/ The Mirror Stage as Formative of the I as Revealed in Psychoanalytic Experience</p> <p>Nancy Chodorow: “Pre-Oedipal Gender Configurations</p>
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Course Type: Major	Indian Writing in English
Course Code: ENGUGMCC3614	Credit: 4
<p><u>Course Description:</u> This course delves into the rich and diverse landscape of Indian literature, spanning from the colonial era to the present day. Through a selection of texts from various genres, including poetry, novels, plays, and essays, we will explore the ways in which Indian writers have responded to historical events, cultural traditions, and social changes.</p>	

Course Outcome:

Upon completing this course, students will be able to:

1. Demonstrate a deep understanding of the historical and cultural contexts of Indian literature from colonial to contemporary times.
2. Analyze and interpret key texts and authors in Indian literature, recognizing their contributions and significance.
3. Evaluate the intersections and tensions between different literary movements, styles, and themes in Indian writing.
4. Develop close reading and critical thinking skills through engagement with complex literary texts.
5. Recognize the role of literature in reflecting and shaping Indian identity, culture, and history.
6. Engage in informed discussions about Indian literature and its relevance to contemporary issues and concerns.
7. Write critically and analytically about Indian literature and its significance.
8. Appreciate the diversity and richness of Indian literature, including its various languages, regions, and genres.

UNIT	CONTENTS
UNIT 1	Henry Louis Vivian Derozio: Selections Toru Dutt: Selections Sarojini Naidu: Selections Rabindranath Tagore: Selections A.K. Ramanujan: Selections Kamala Das: Selections Mamang Dai: Selections Jayanta Mahapatra: Selections Nissim Ezekiel: Selections

<p style="text-align: center;">UNIT 2</p>	<p>Raja Rao: <i>Kanthapura</i> Anita Desai: <i>Clear Light of Day/ Cry, The Peacock</i> Salman Rushdie: <i>Midnight's Children</i> Amitav Ghosh: <i>The Shadow Lines / The Calcutta Chromosome</i></p>
<p style="text-align: center;">UNIT 3</p>	<p>Rabindranath Tagore: <i>Chitra / The Red Oleanders</i> Girish Karnad: <i>Tughlaq / Hayavadana</i> Mahesh Dattani: <i>Final Solutions / Tara</i> Poile Sengupta: <i>Thus Spake Shoorpanakha, So Said Shakuni / Mangalam</i></p>
<p style="text-align: center;">UNIT 4</p>	<p>Iqbalunnisa Hussain: Selections from <i>Changing India: A Muslim Woman Speaks</i> R. K. Narayan: Selections from Short Stories Satyajit Ray: Selections from Short Stories Jhumpa Lahiri: Selections from <i>Interpreter of Maladies</i> Temsula Ao: Selections from <i>These Hills Called Home</i></p>

Course Type: Major	American Literature
Course Code: ENGUGMCC3615	Credit: 4
<p><u>Course Description:</u> This course delves into the rich and diverse landscape of American literature, spanning from the 19th century to the present day. Through a selection of texts from various genres, including poetry, novels, plays, and essays, we will explore the ways in which American writers have reflected and shaped the country's history, culture, and identity.</p>	
<p><u>Course Outcome:</u> Upon completing this course, students will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate a deep understanding of the historical and cultural contexts of American literature from the 19th century to the present day. 2. Analyze and interpret key texts and authors in American literature, recognizing their contributions and significance. 3. Evaluate the intersections and tensions between different literary movements, styles, and themes in American writing. 4. Develop close reading and critical thinking skills through engagement with complex literary texts. 5. Recognize the role of literature in reflecting and shaping American identity, culture, and history. 6. Engage in informed discussions about American literature and its relevance to contemporary issues and concerns. 7. Write critically and analytically about American literature and its significance. 8. Appreciate the diversity and richness of American literature, including its various genres, styles, and voices. 9. Identify and explain the major literary movements and styles in American literature, such as Romanticism, Realism, Modernism, and Postmodernism. 10. Apply critical theories and perspectives to the analysis of American literary texts. 	

UNIT	CONTENTS
UNIT 1	<p>Ralph Waldo Emerson: Selections</p> <p>Walt Whitman: Selections</p> <p>Emily Dickinson: Selections</p> <p>Robert Frost: Selections</p> <p>Maya Angelou: Selections</p> <p>Sylvia Plath: Selections</p> <p>Allen Ginsberg: Selections</p> <p>Langston Hughes: Selections</p> <p>Bob Dylan: Selections</p>
UNIT 2	<p>Nathaniel Hawthorne: <i>The Scarlet Letter / The House of the Seven Gables</i></p> <p>Mark Twain: <i>The Adventures of Huckleberry Finn / Adventure of Tom Sawyer</i></p> <p>Herman Melville: <i>Moby Dick / Billy Budd, Sailor</i></p> <p>Ernest Hemingway: <i>The Sun Also Rises / The Old Man and the Sea</i></p> <p>William Faulkner: <i>The Sound and the Fury / As I Lay Dying</i></p> <p>Toni Morrison: <i>The Bluest Eye / Beloved</i></p>
UNIT 3	<p>Tennessee Williams: <i>The Glass Menagerie / A Streetcar Named Desire</i></p> <p>Arthur Miller: <i>Death of a Salesman / All My Sons</i></p> <p>Eugene O'Neill: <i>Long Day's Journey into Night / Mourning Becomes Electra</i></p> <p>Lorraine Hansberry: <i>A Raisin in the Sun</i></p>

UNIT 4	<p>F. Scott Fitzgerald: Selections</p> <p>Edgar Allen Poe: Selections</p> <p>Kate Chopin: Selections</p> <p>Flannery O'Connor: Selections</p> <p>Willa Cather: Selections</p> <p>J. D. Salinger: Selections</p> <p>Joyce Carol Oates: Selections</p> <p>Annie Proulx: Selections</p>
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Course Type: Core DSE	SCIENCE FICTION AND DETECTIVE FICTION
Course Code: ENGUGMDSE601A	Credit: 4
<p>Course Description: The course consists of four units and deal with two important areas of popular culture. While the first unit brings into the fore the early practitioners of science fiction, the second one deals with the more recent works. The third unit would make students familiar with the early greats of detective fiction and the fourth one brings into focus the recent trends in thrillers and other genre-bending works. The course intends to make students look into the complexity of human psyche that leads to crimes and criminality and also into the role played by society in shaping the crimes and vice-versa.</p>	

Course Outcome:

1. Students will be able to understand the politics behind the making of crime and criminal world.
2. The course will teach the students to read human predicament in the light of psychoanalysis and other recent developments.
3. This course will help the students understand the nuances of popular culture and how it alters the perception of human behaviour with the passage of time.

UNIT	CONTENTS
UNIT 1	<p>R. L. Stevenson: <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i></p> <p>H. G. Wells: <i>The Time Machine</i></p> <p>Isaac Asimov: <i>I, Robot</i></p> <p>Frank Herbert: <i>Dune</i></p> <p>P.K. Dick: <i>Do Androids Dream of Electric Sheep?</i></p>
UNIT 2	<p>William Gibson: <i>Neuromancer</i></p> <p>Marge Piercy: <i>He, She and It</i></p> <p>Neal Stephenson: <i>Snow Crash</i></p> <p>Greg Egan: <i>Diaspora</i></p> <p>Jeff Vandermeer: <i>Annihilation</i></p>
UNIT 3	<p>Arthur C. Doyle: <i>The Adventures of Sherlock Holmes</i> (Selection)</p> <p>Agatha Christie: <i>The Murder of Roger Ackroyd</i></p> <p>Sharadindu Bandyopadhyay: Selection from <i>Detective Byomkesh Bakshi</i></p> <p>John Le Carre: <i>The Spy Who Came in from the Cold</i></p> <p>Ruth Rendell: Selection from 'Inspector Wexford' Series of Novels</p>

<p>UNIT 4</p>	<p>Amanda Cross: <i>The James Joyce Murder</i></p> <p>Rudolfo Anaya: Selection from 'Sonny Baca' Mystery Series</p> <p>Carolina Garcia-Aguilera: Selection from "Lupe Solano Series"</p> <p>Sally Morgan: <i>My Place</i></p> <p>Sue Grafton: Selection from "Alphabet Series"</p>
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NEP SYLLABUS: 4 YEAR HONOURS WITH RESEARCH

UG THIRD YEAR

SEMESTER VI

Course Type: Core DSE	Literature and Cinema
Course Code: ENGUGMDSE601B	Credit: 4
Course Description: The four units of the course are mutually constitutive and the aim is to familiarize the students with the relation between films and literature. While the first unit prepares the theoretical framework the second one offers insight into the adaptation of some of the important literary texts from the western canon. The third unit focuses on films and literary texts from India. The fourth unit attempts comparative readings of literary texts adopted into films.	

Course Outcome:

Upon completing this course, students will be able to:

1. This course will help the students gain in-depth knowledge in the relation between films and literary texts.
2. The course will be able to broaden the area of appreciation of the students to include different cultural domains.
3. The course will make the students more ready for the professional world.

UNIT	CONTENTS
UNIT 1	<ul style="list-style-type: none">• Invention of the Movies & Birth of the Filmmaking Industry• Brief History till Present Era, Indian film Industry: Brief Idea• Gaze and Politics of Representations; Narrative Techniques• Theories of Adaptation; Transformation and Transposition'• Hollywood and 'Bollywood'; The 'Two Ways of Seeing'; Adaptation as Interpretation <p>Gaze Theory and Laura Mulvey: "Visual Pleasure and Narrative Cinema"</p> <p>Christian Metz: <i>Film Language: A Semiotics of the Cinema</i> (Selections)</p> <p>James Monaco: 'The language of film: signs and syntax', in <i>How To Read a Film: The World of Movies, Media & Multimedia</i></p>
UNIT 2	<p>William Shakespeare's <i>Romeo and Juliet</i>, and its adaptations: <i>Romeo & Juliet</i> (1968; dir. Franco Zeffirelli, Paramount); and <i>Romeo + Juliet</i> (1996; dir. Baz Luhrmann, 20th Century Fox)</p> <p>Ian Fleming's <i>From Russia with Love</i>, and its adaptation: <i>From Russia with Love</i> (1963; dir. Terence Young, Eon Productions).</p> <p>William Shakespeare: <i>Macbeth</i> and its adaptation <i>Maqbool</i></p>

UNIT 3	<p>Bapsi Sidhwa's <i>Ice Candy Man</i> and its adaptation <i>Earth</i> (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.)</p> <p>Amrita Pritam's <i>Pinjar</i> and its adaptation <i>Pinjar</i> (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).</p> <p>E.M.Forster: <i>A Passage to India</i> + Adaptation by David Lean</p> <p>Bibhuti Bhusan Bandyopadhyay's <i>Pather Panchali</i> and its Adaptation by Satyajit Ray</p>
UNIT 4	<p>F. Scott Fitzgerald's <i>The Great Gatsby</i> and Orson Welles's <i>Citizen Kane</i>: A Comparative Study</p> <p>Elie Wisel's <i>Night</i> and Roberto Benigni's <i>Life Is Beautiful</i>: A Comparative Study</p> <p>Khushwant Singh's <i>Train To Pakistan</i> and M.S.Sathyu's <i>Garm Hawa</i>: A Comparative Study</p> <p>Azar Nafisi's <i>Reading Lolita In Tehran</i> and Jafar Panahis's <i>Offside</i>: A Comparative Study</p>

Course Type: Core DSE	Literature of the Indian Diaspora
Course Code: ENGUGMDSE601C	Credit: 4
<p><u>Course Description:</u> This course explores the vibrant literary landscape of the Indian diaspora, featuring works by writers of Indian origin living outside of India. Through a selection of novels, poetry, plays, and short stories, we will examine the ways in which these writers reflect on identity, culture, belonging, and social justice in their works.</p>	

Course Outcome:

Upon completing this course, students will be able to:

1. Demonstrate a deep understanding of the historical and cultural contexts of the Indian diaspora.
2. Analyze and interpret key texts and authors in Indian diasporic literature, recognizing their contributions and significance.
3. Evaluate the intersections and tensions between different literary styles and themes in Indian diasporic writing.
4. Develop close reading and critical thinking skills through engagement with complex literary texts.
5. Recognize the role of literature in reflecting and shaping the Indian diasporic experience.
6. Engage in informed discussions about the Indian diaspora and its representation in literature.
7. Write critically and analytically about Indian diasporic literature and its significance.
8. Appreciate the diversity and richness of Indian diasporic literature, including its various genres, styles, and voices.
9. Identify and explain the major themes and concerns of Indian diasporic literature, such as identity, belonging, culture, and social justice.
10. Apply critical theories and perspectives to the analysis of Indian diasporic literary texts.

UNIT	CONTENTS
UNIT 1	Meena Alexander: Selections Sudeep Sen: Selections Aimee Nezhukumutathil: Selections Kirun Kapur: Selections Daljit Nagra: Selections Shanta Acharya: Selections

<p style="text-align: center;">UNIT 2</p>	<p>VS Naipaul: <i>Mimic Men</i> Shani Mootoo: <i>Valmiki's Daughter / Cereus Blooms at Night</i> Bharati Mukherjee: <i>Wife/ Jasmine/ Desirable Daughters</i> Meera Syal: <i>Anita and Me</i> Jhumpa Lahiri: <i>The Namesake</i> M. G. Vassanji: <i>The In-Between World of Vikram Lall</i> Shauna Singh Baldwin: <i>The Tiger Claw</i></p>
<p style="text-align: center;">UNIT 3</p>	<p>Uma Parameswaran: <i>Rootless But Green are the Boulevard Trees</i> Muthal Naidoo: <i>Flight from the Mahabarath</i> Gurpreet Kaur Bhatti: <i>A Kind of People</i> Tanika Gupta: <i>White Boy</i> Rahul Varma: <i>The Land Where the Trees Talk / Counter Offence</i></p>
<p style="text-align: center;">UNIT 4</p>	<p>Jhumpa Lahiri: Selection of Short Stories Salman Rushdie: Selection of Short Stories Chitra Banerjee Divakaruni: Selection of Short Stories Vikram Seth: Selection of Short Stories Rohinton Mistry: Selection of Short Stories</p>

Course Type: Minor	British Literature: Victorian Period
Course Code: ENGUGMIN3706	Credit: 4
<p><u>Course Description:</u> This course delves into the rich and diverse literary landscape of the Victorian era. Through a selection of poems, novels, and essays, we will examine the works of iconic authors such as Alfred Tennyson, Charles Dickens, the Brontë sisters, and Oscar Wilde, among others. We will explore the social, cultural, and historical contexts that shaped their writing and the ways in which their works reflect and critique the values of their time.</p>	
<p><u>Course Outcome:</u> Upon completing this course, students will be able to:</p> <ol style="list-style-type: none"> 1. Demonstrate a deep understanding of the historical and cultural contexts of the Victorian era. 2. Analyze and interpret key texts and authors of the Victorian period, recognizing their contributions and significance. 3. Evaluate the intersections and tensions between different literary styles and themes in Victorian writing. 4. Develop close reading and critical thinking skills through engagement with complex literary texts. 5. Recognize the role of literature in reflecting and shaping the values and attitudes of the Victorian era. 6. Engage in informed discussions about the Victorian era and its representation in literature. 7. Write critically and analytically about Victorian literature and its significance. 8. Appreciate the diversity and richness of Victorian literature, including its various genres, styles, and voices. 9. Identify and explain the major themes and concerns of Victorian literature, such as social class, morality, and identity. 10. Apply critical theories and perspectives to the analysis of Victorian literary texts. 	

UNIT	CONTENTS
UNIT 1	Alfred Tennyson: Selections Robert Browning: Selections Mathew Arnold: Selections G. M. Hopkins: Selections Christina Rossetti: Selections Elizabeth Barrett Browning: Selections
UNIT 2	Charlotte Bronte: <i>Jane Eyre</i> Emily Bronte: <i>Wuthering Heights</i> George Eliot: <i>Middlemarch / Mill on the Floss</i>
UNIT 3	Charles Dickens: <i>Great Expectations / David Copperfield</i> Thomas Hardy: <i>Far from the Madding Crowd / The Return of the Native</i>
UNIT 4	Oscar Wilde: <i>The Importance of Being Ernest</i> John Ruskin: 'Unto the Last' / <i>The Seven Lamps of Architecture</i> (Selections) Willkie Collins: <i>After Dark</i> (Selections)

Course Type: SIP	SIP-II
Course Code: ENGUGSIP3602	Credit: 4

SEMESTER VII

Course Type: Major	Literary Theory-II
Course Code: ENGUGMCC4716	Credit: 4
Course Description: The course Literary Theory -II is designed to supplement the previous reading of Literary Theory- I. They are already familiar with emerging theoretical trends and the interdisciplinary nature of literary and cultural theory, this course will broaden their preexisting knowledge where they will have an opportunity to acquaint themselves with major theoretical works in the fields of Marxism, Postcolonialism, Postmodernism, New Historicism, Cultural Materialism, Ecocriticism and Geocriticism. The canonical texts have been incorporated in this course to introduce the learners to the fountainhead of these theories while the interconnectedness of one tenet with the others will be apparent to them when they will skim through the course.	
Course Outcome: <ol style="list-style-type: none">1. Students will be able to trace the development and trends of contemporary literary and cultural theories from 20th century onwards.2. They will be able to comprehend the significant concepts of theories contributed by the thinkers.3. Students will be able to understand the significance of such concepts in changing or adding to the main currents of thought during contemporary times.4. Students will be able to relate the concepts of literary and cultural theories while studying	

other texts, thus understanding and appreciating intertextuality and the cross-disciplinary nature of such theories.

UNIT	CONTENTS
<p style="text-align: center;">UNIT 1</p>	<p>Edward Said: Introduction to <i>Orientalism</i>/Afterword to <i>Orientalism</i></p> <p>Homi K. Bhabha: Selection from <i>The Location of Culture</i></p> <p>Frantz Fanon: Selection From <i>Black Skin, White Masks</i></p> <p>Ngũgĩ wa Thiong'o: From <i>Decolonising the Mind</i></p> <p>Raymond Williams: “Base and Superstructure in Marxist Cultural Theory”</p> <p>Aijaz Ahmed: <i>In Theory</i> (Selections)</p>
<p style="text-align: center;">UNIT 2</p>	<p>Jurgen Habermas: From <i>Philosophical Discourse of Modernity</i></p> <p>Jean Francois Lyotard: “Answering the Question: what is postmodernism?” / Selection from <i>The Postmodern Condition</i></p> <p>Fredric Jameson: “The Politics of Theory: Ideological Positions in the Postmodernism Debate” / Selection from <i>Postmodernism or The Cultural Logic of Late Capitalism</i></p> <p>Jean Baudrillard: “Simulacra and Simulation”</p> <p>Linda Hutcheon: Selection from <i>The Politics of Postmodernism</i></p> <p>Ihab Hassan: “Pluralism in Postmodern Perspective” / “The Culture of Postmodernism”</p>

<p style="text-align: center;">UNIT 3</p>	<p>Stephen Greenblatt: “The Circulation of Social Energy”</p> <p>Jonathan Dollimore: Selection from <i>Sexual Dissidence: Augustine to Wilde, Freud to Foucault</i></p> <p>Alan Sinfield: Selection from <i>Faultlines</i></p> <p>Hayden White: From “The Value of Narrativity in the Representation of Reality”</p> <p>Raymond Williams: Selection from <i>Culture and Society</i></p>
<p style="text-align: center;">UNIT 4</p>	<p>Ramchandra Guha: Selections from <i>Environmentalism: A Global History</i></p> <p>Cheryll Glotfelty and Harold Fromm: General Introduction from <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i></p> <p>Vandana Shiva: Selections from <i>Staying Alive</i></p> <p>Swarnalatha Rangarajan: “Engaging with Prakriti: A Survey of Ecocritical Praxis in India”</p> <p>Robert T. Tally: <i>Geocritical Explorations</i></p>

Course Type: Major	Postcolonial Literatures
Course Code: ENGUGMCC4717	Credit: 4
<p>Course Description: This course aims to explore the literary works of all genre that emerge from postcolonial societies worldwide, especially emphasizing the canonical writers belonging to Nigeria, West Indies, Australia, and Canada. These works delve into the themes, styles, issues and cultural implications found in literature produced in the context of decolonization and its aftermath. The course examines texts that address different postcolonial issues such as identity, power dynamics, hybridity, resistance, and the legacy of colonialism etc. Students will be exposed to a variety of voices and perspectives within postcolonial literature, including those from formerly colonized regions, diasporic communities, and marginalized groups, fostering a deeper appreciation for the diversity within the field.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will develop a nuanced understanding of diverse cultures and perspectives through the exploration of postcolonial literature from various regions. 2. Students will gain insight into the historical contexts that have shaped postcolonial literature and its relevance in understanding the aftermath of colonialism. 3. Students will develop the ability to critically analyze and interpret postcolonial literature, recognizing the ways in which these texts address and reflect issues of colonialism, identity, race, and cultural hybridity. 4. Students will be able to compare and contrast postcolonial literature from various regions and cultures, understanding the diverse ways in which different authors engage with themes of colonialism and its legacies. 5. Students will understand how postcolonial literature intersects with other disciplines, such as history, anthropology, and cultural studies, and will be able to apply interdisciplinary approaches to their analyses. 	

6. Students will engage in reflective thinking about the ethical implications of studying postcolonial literature, considering issues such as representation, power dynamics, and the role of the scholar in interpreting and presenting these texts.

UNIT	CONTENTS
UNIT 1	<p>Poetry:</p> <p>Derek Walcott: Selections</p> <p>Agha Shahid Ali: Selections</p> <p>Edward Kamau Braithwaite: Selections</p> <p>Judith Wright: Selections</p> <p>Oodgeroo Noonuccal: Selections</p> <p>Gabriel Okara: Selections</p> <p>Kofi Awoonor: Selections</p>
UNIT 2	<p>Chinua Achebe: <i>Things Fall Apart</i></p> <p>Gabriel Garcia Marquez: <i>Chronicle of a Death Foretold</i></p> <p>J. M. Coetzee: <i>Disgrace</i></p> <p>David Malouf: <i>An Imaginary Life / Remembering Babylon</i></p> <p>Michael Ondaatje: <i>The English Patient / In the Skin of a Lion</i></p> <p>Sam Selvon: <i>The Lonely Londoners</i></p>
UNIT 3	<p>Derek Walcott: <i>Dream on Monkey Mountain</i></p> <p>Mustapha Matura: <i>Playboy of the West Indies</i></p> <p>George Ryga: <i>The Ecstasy of Rita Joe / Grass and Wild Strawberries</i></p> <p>Jack Davis: <i>No Sugar / The Dreamers</i></p> <p>Ray Lawler: <i>Summer of the Seventeenth Doll</i></p> <p>Wole Soyinka: <i>Death and the King's Horseman</i></p>

UNIT 4	<p>Chimamanda Ngozi Adichie: Selections</p> <p>Bessie Head: Selections</p> <p>Ama Ata Aidoo: Selections</p> <p>Katharine Susannah Prichard: Selections</p> <p>Alice Munro: Selections</p> <p>V. S. Naipaul: Selections</p>
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Course Type: Major (DSE)	Modern Indian Writing in English Translation
Course Code: ENGUGMDS4702A	Credit: 4
<p>Course Description: This course is an attempt to make the students familiar with the great diversity and depth of Indian literature in vernacular. Reading these works in translation, to some extent, waters down the aesthetic and other pleasures of reading great literary works. And yet the word 'translation' does not only mean the process of translating words or text from one language to another, but also in the wider sense the process of moving something from one place to another. Therefore, the inclusion of translated Literary texts from diverse Indian Languages and Cultures in this course not only augments a better knowledge of other cultures and traditions by dispersing them far and wide but also enables learners respect the diversity which still remains as the building block of an inclusive, socialist, secular tradition.</p>	

Course Outcome:

1. Students will gain insight into the diverse literary traditions and cultural contexts of various Indian regional languages, understanding how these traditions are represented in English translations.
2. Students will explore a wide range of genres and styles within Indian literature, appreciating the richness and diversity of themes, narratives, and forms across different regional literatures.
3. Students will acquire knowledge of the socio-political, historical, and cultural contexts that influence both the original works and their translations, enhancing their understanding of how these contexts shape literary expression.
4. Students will engage in creative and critical thinking about the challenges and possibilities of translating literary works, considering how translation affects literary representation and cross-cultural communication.
5. Students will cultivate cultural sensitivity and awareness, understanding how literature can both reflect and shape cultural identities and how translations can mediate cultural differences.

UNIT	CONTENTS
UNIT 1	<p>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)</p> <p>Poetry:</p> <p>Kabir: Selections</p> <p>Rabindranath Tagore: Selections</p> <p>Michael Madhusudan Dutta: <i>Meghanadvadkabya</i> (Selections)</p> <p>Amrita Pritam: Selections</p> <p>K Satchidanandan: Selections</p> <p>Maithilisharan Gupt: Selections</p> <p>Dilip Chitre: Selections</p> <p>Gulzar: Selections</p> <p>Sitakant Mahapatra: Selections</p>

<p>UNIT 2</p>	<p>Rajinder Singh Bedi: <i>I Take This Woman (Ek Chadar Maili Si)</i> Fakir Mohan Senapati: <i>Six Acres and a Third</i> Madhu Acharya Ashawadi: <i>Mohalla (Gavaad)</i> Perumal Murugan: <i>One Part Woman / Poonachi</i> U.R. Ananthamurthy: <i>Samaskara</i> Phaniswernath Renu: <i>Maila Anchal</i> Indira Goswami: <i>The Moth Eaten Howdah of the Tusker</i> Gopinath Mohanty: <i>Paraja</i></p>
<p>UNIT 3</p>	<p>Dharamveer Bharati: <i>Andha Yug</i> Mohan Rakesh: <i>One Day in Ashadha</i> Zahida Zaidi: <i>The Far-Reaching Night</i> Habib Tanvir: <i>Charandas Chor</i> Mahesh Elkunchwar: <i>Garbo/Sonata</i> Saoli Mitra: <i>Nathabati Anathabat (Five Lords and None a Protector)</i> Vijay Tendulkar: <i>Silence! The Court is in Session</i></p>
<p>UNIT 4</p>	<p>Ambai: Selections Mahasweta Devi: Selections Premchand: Selections Nirmal Verma: Selections Ismat Chughtai: Selections Kartar Singh Duggal: Selections Krishan Chander: Selections V.M. Basheer: Selections</p>

Course Type: Major (DSE)	Literature on the Partition of India
Course Code: ENGUGMDS4702B	Credit: 4
<p>Course Description: This course attempts to explore the historiography of partition of India through literary texts. It includes representative works and authors of both fiction and non-fiction. The texts chosen shall allow the examination of nationalist and imperial politics that are held to account for the partition of British India. It will also reflect on the aftermath of partition beyond its immediate events. A considerable range of texts that can glean the multifaceted nature of the psychological and social trauma has been chosen to facilitate a dynamic understanding of the history. The course also aims to acquaint the students with the various patterns of narrative (both fictional and non-fictional) and make them aware of its social, cultural and psychological implications.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will be able to understand the historiography of colonialism, nationalism and postcolonial statehood pertaining to India, Pakistan and Bangladesh. 2. They will be able to analyze fictional and personal narratives as alternative versions of official policy statements. 3. Literature as lived experience would also be understood by the students as many of the texts included have strong autobiographical traits. 4. They will be able to reflect on cultural, political issues involved in the politics of governing diverse groups, the politics of identity, its various sources and dimensions, the role of literature and culture, questions of memory and pain, as well as international geopolitics. 	

UNIT	CONTENTS
UNIT 1	<p>Moniza Alvi: <i>At the Time of Partition</i> (Selections)</p> <p>Jibananda Das: Selections</p> <p>Annada Shankar Ray: Selections</p> <p>Agyya: Selections</p> <p>Nida Fazli: Selections</p> <p>Faiz Ahmad Faiz: Selections</p> <p>Shivkumar Batalvi: Selections</p> <p>Ahmed Faraz: Selections</p>
UNIT 2	<p>Intizar Husain: <i>Basti</i></p> <p>Khushwant Singh: <i>The Train to Pakistan</i></p> <p>Jyotirmoyee Devi: <i>River Churning: A Partition Novel</i></p> <p>Amrita Pritam: <i>Pinjar</i></p> <p>Sunanda Sikdar: <i>A Life Long Ago</i></p> <p>Kamleshwar: <i>Kitne Pakistan (Partitions)</i></p> <p>Krishna Sobti: <i>A Gujarat Here, A Gujarat There</i></p>
UNIT 3	<p>Asif Currimbhoy: <i>The Refugee</i></p> <p>Asghar Wajahat: <i>Jisne Lahore Nai Dekhya O Jamyai Nai (Those who haven't seen Lahore haven't lived)</i></p> <p>Salil Sen: <i>Notun Ihudi (The New Jew)</i></p> <p>Sudha Bhuchar & Kristine-Landon Smith: <i>A Tainted Dawn</i></p>

UNIT 4	<p>Sa'adat Hasan Manto: (Selections)</p> <p>Manik Bandhopadhyaya: (Selections)</p> <p>Mohan Rakesh: (Selections)</p> <p>Lalithambika Antharajanam: (Selections)</p> <p>Joginder Paul: (Selections)</p> <p>Jahanara Imam: (Selections)</p> <p>Aanchal Malhotra: <i>Remnants of a Separation: A History of the Partition through Material Memory</i> (Selections)</p> <p>Urvashi Butalia: <i>The Other Side of Silence: Voices from the Partition of India</i> (Selections)</p> <p>Ritu Menon & Kamla Bhasin: <i>Borders & Boundaries</i> (Selections)</p>
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Course Type: Major (DSE)	Dalit Literature
Course Code: ENGUGMDS4702C	Credit: 4
<p>Course Description: This course seeks to explore the major trends and genres in the literature written by Dalit authors who are, after the centuries of oppression and marginalization from the mainstream society, voicing their angst and sufferings through their writings and thereby creating a counter-discourse to resist the dominant hierarchical strata in the society. Students will be familiarized with Dalit Movement, Dalit Feminism and a distinctive genre Dalit Autobiography which has become a vehicle for the Dalit authors to depict the hitherto untold</p>	

truth of society. Through the textual study of a wide range of authors, hence, this course explores the formation of –Dalit Aesthetics and its complicated relationship with –aesthetics in literature as well as its contribution in bringing the margin into centre and revising the canon of English Literature.

Course Outcome:

1. Students will gain a comprehensive understanding of Dalit literature, including its historical development, key themes, and significant works. They will explore how Dalit literature reflects the experiences and struggles of marginalized communities in India.
2. Students will acquire knowledge of the socio-political and historical contexts that have influenced the production of Dalit literature, including the impact of caste-based discrimination and the Dalit movement.
3. Students will engage with relevant theoretical frameworks and concepts, such as Dalit criticism, postcolonial theory, and social justice, to deepen their understanding of how Dalit literature challenges dominant narratives and power structures.
4. Students will be able to compare Dalit literature with other literary traditions and genres, recognizing both unique aspects and commonalities in how different literary traditions address issues of oppression, identity, and resistance.
5. Students will critically examine how Dalit literature represents issues of caste, identity, and social justice, and how it gives voice to marginalized and oppressed communities.

UNIT	CONTENTS
UNIT 1	<p>Namdeo Dhasal : Selections</p> <p>S. Joseph: Selections</p> <p>Prathiba Jeyachandran: Selections</p> <p>N. K. Hanumanthiah: Selections</p> <p>Poikayil Appachan : Selections</p> <p>M. R. Renukumar : Selections</p> <p>Satish Chandar: Selections</p> <p>Daya Pawar: Selections</p>

<p style="text-align: center;">UNIT 2</p>	<p>Baby Kamble: <i>The Prisons We Broke</i></p> <p>Bama: <i>Karukku</i></p> <p>Sharan Kumar Limbale: <i>The Outcaste</i></p> <p>P. Sivakami: <i>The Grip of Change</i></p> <p>Manoranjan Byapari: <i>Interrogating My Chandal Life: An Autobiography of a Dalit</i></p>
<p style="text-align: center;">UNIT 3</p>	<p>Datta Bhagat: <i>Routes and Escape Routes / Avart (Whirlpool)</i></p> <p>A. Santhakumar: <i>Dreamhunt</i></p> <p>Premanand Gajvee: <i>Kirwant / Gandhi—Ambedkar</i></p> <p>Usha Ganguli: <i>Rudali</i> (A play by a Non-Dalit Woman Writer)</p>
<p style="text-align: center;">UNIT 4</p>	<p>B. R. Ambedkar: Selection of Speech and Essays</p> <p>Sharamkumar Limbale: <i>Towards an Aesthetic of Dalit Literature: History, Controversies and Considerations</i> (Selections)</p> <p>JV Pawar: <i>Dalit Panthers: An Authoritative History</i> (Selections)</p> <p>Arjun Dangle: Selections from <i>Poisoned Bread</i></p> <p>Singha S P & Acharya, Eds. Selections of Short Stories from <i>Survival and Other Stories: Bangla Dalit Fiction in Translation</i></p> <p>Urmila Pawar: Selections From <i>Motherwit</i></p>

<p>Course Type: Core DSE</p>	<p>Research Methodology</p>
<p>Course Code: ENGUGMDS4703 A</p>	<p>Credit: 4</p>
<p>Course Description: This course is designed to provide students with a basic foundation in research techniques and methodologies essential for advanced literary studies. This course offers a comprehensive overview of both qualitative and quantitative research methods, guiding students through the process of developing research questions, conducting literature reviews, and applying appropriate analytical techniques. Emphasizing critical thinking and methodological rigor, the course prepares students to undertake their own research projects with confidence, equipping them with the skills necessary to produce well-structured, original academic work. Through practical exercises, theoretical discussions, and hands-on research activities, students will learn to navigate the complexities of literary research and contribute meaningfully to scholarly conversations in the field of English literature.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will gain an understanding of various research methodologies used in literary studies, including both qualitative and quantitative approaches. 2. Students will be able to formulate clear, focused, and researchable questions or hypotheses relevant to literary studies. 3. Students will demonstrate the ability to conduct thorough literature reviews, critically evaluating existing research and identifying gaps or areas for further investigation. 4. Students will learn to design and plan research projects effectively, including the development of research proposals that outline objectives, methodologies, and expected outcomes. 	

5. Students will acquire skills in various data collection methods pertinent to literary research, such as textual analysis and archival research, and will be proficient in analyzing data to support their research findings.

6. Students will become adept at using various research tools and resources, including library databases, digital archives, and reference management software.

UNIT	CONTENTS
<p style="text-align: center;">UNIT 1</p>	<p>Introduction to Research: Meaning, Definition, Objectives, Motivation, Characteristics, Criteria of Good Research, Types of Research</p> <p>Research Design: Meaning, need, types of research design – Exploratory, Descriptive, Casual research Design, Components of research design, and Features of good Research design. Experiments, surveys and case study Research design.</p> <p>Research Problem: Definition, Selection, Sources, Statement, Delimiting, Evaluation of a problem</p>
<p style="text-align: center;">UNIT 2</p>	<p>Review of Literature: Definition, Need, Objectives, Sources, Function; How to conduct Review of Literature, Precautions in Library Use, Reporting the Review of Literature</p> <p>Research Hypotheses: Mening, Definition, Nature, Function, Importance, Types, Characteristics, Variables, Formulation, and Testing.</p> <p>Research Approach: Philosopical Background, Qualitative Approach, Quantitative Approach, Mixed-Methods Approach, Criteria for Selecting the Research Approach</p>

<p style="text-align: center;">UNIT 3</p>	<p>Research Strategies: Definition and Types; Case studies, Experiments, Ethnography, Phenomenology, Ground Theory, Action Research, Mixed-Methods</p> <p>Research report and its structure: Journal Articles – Components of journal article, Explanation of various components. Structure of an abstract and Keywords. Thesis and Dissertations: Components of thesis and Dissertations</p> <p>Referencing Styles and Bibliography; Footnote, Works Cited, In-text Citation.</p>
<p style="text-align: center;">UNIT 4</p>	<p>Research Ethics: Plagiarism - Definition, different forms, consequences, unintentional plagiarism, copyright infringement, collaborative work. Qualities of a good Researcher.</p> <p>ICT Tools for Research: Role of computers in research, maintenance of data using software such as Mendeley, Endnote, Tabulation and graphical presentation of research data and software tools. Using search engines and advanced search tools.</p>

Course Type: Core DSE	Travel Writing
Course Code: ENGUGMDS4703B	Credit: 4
<p>Course Description: Using the focused theme of travel and travel literature, this course aims to develop the critical skills required to read, write, and dialogue effectively and critically in collegiate, professional, and personal contexts through the introduction of different types of travel literature, as well as ways of interpreting and responding to texts from diverse historical and cultural contexts. Travel writing has some special features that will shape both the content and the work for this subject: reflecting the point of view, narrative choices, and style of individuals, it also responds to the pressures of a real world only marginally under their control. Whether the traveler is a curious tourist, the leader of a national expedition, or a starving, half-naked survivor, the encounter with place shapes what travel writing can be and how the discursive relation of self and other has been constructed across time and through a range of complex cultural interrelations in travel writing.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will be able to appreciate various motifs that emerge from travel writing. 2. Students will be able to figure out the course of change and development in the figure of a traveler across centuries. 3. Students will come to know about diverse cultural context shaped by the experience of a traveler 4. Students will learn to read the change in the worldview through the beginnings of an imperial gaze and the then the ‘writing back’ of the orientalized ‘other.’ 	

UNIT	CONTENTS
UNIT 1	<p>Marco Polo: <i>The Travels</i></p> <p>Christopher Columbus: <i>The Four Voyages of Christopher Columbus</i></p> <p>James Cook: <i>The Journals of Captain Cook</i></p> <p>Lady Mary Wortley Montagu: <i>Turkish Embassy Letters 1716-18</i> (Selections from <i>The Letters and Works of Lady Mary Wortley Montagu</i>)</p>
UNIT 2	<p>Dean Mahomet: <i>The Travels of Dean Mahomet: An Eighteenth Century Journey Through India</i></p> <p>Abu Talib Khan: <i>Westward Bound: Travels of Mirza Abu Taleb</i></p> <p>Nawab Sikandar Begum: <i>A Princess's Pilgrimage: Nawab Sikandar Begum's –A Pilgrimage to Mecca</i></p> <p>Atiya Fyzee: <i>Atiya's Journey: A Muslim Woman from Colonial Bombay to Edwardian Britain</i></p>
UNIT 3	<p>Rabindranath Tagore: Selections from <i>Yurop Probasir Patra</i> (1878) in translation or <i>Letters from Russia</i></p> <p>Krishnabhabini Das: <i>A Bengali Lady in England</i> (Translated by Somdatta Mandal)</p> <p>William Dalrymple: <i>The Age of Kali : Indian Travels and Encounters</i></p> <p>Vikram Seth: <i>From Heaven Lake: Travels through Sinkiang and Tibet</i></p>

UNIT 4	<p>Laurence Durrell: Selections from <i>Sicilian Carousel</i></p> <p>Bruce Chatwin: Selections from <i>In Patagonia</i></p> <p>Ernesto Che Guevara: Selections from <i>The Motorcycle Diaries</i></p> <p>Pico Iyer: <i>The Global Soul</i></p>
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Course Type: Core DSE	Popular Literature
Course Code: ENGUGMDS4703 C	Credit: 4
<p>Course Description: This paper introduces the students the Popular Literature as a part of literary works and popular culture which develops in the society and becomes a trend. Students will Identify and analyze the historical, social, political, and literary dynamics which foster the development of a specific genre of popular literature or of a specific theme manifest in popular literature. It also discusses genre Fiction of popular literature along with the characteristics of popular literary works in their genres. This paper also explores complicated relationship between the meaning of literature and popular literature, and inter-relationship between popular literature and popular culture. Identifying and analyzing themes and concerns which define the genre, reflect the culture, characterize the history of the genre, extend across cultures, and/or appeal to a given culture or subculture.</p>	

Course Outcome:

1. Students will gain a comprehensive understanding of popular literature, including its definition, characteristics, and various genres such as science fiction, fantasy, romance, mystery, and graphic novels.
2. Students will acquire knowledge of the historical and cultural contexts that influence the production and consumption of popular literature, and how these contexts shape genre conventions and audience reception.
3. Students will develop the ability to critically analyze popular literary texts, recognizing and interpreting key themes, narrative techniques, and genre-specific conventions.
4. Students will compare and contrast popular literature with other literary traditions and genres, examining the similarities and differences in thematic concerns, narrative structures, and stylistic approaches.
5. Students will explore the impact of various media and technological advancements on the production, distribution, and reception of popular literature, including adaptations in film, television, and digital platforms.
6. Students will develop a heightened sensitivity to the diverse cultural and social issues addressed in popular literature, fostering an appreciation for the ways in which these texts reflect and shape societal values and norms.

UNIT	CONTENTS
UNIT 1	Defining/Introducing the genre Brief history from evolution till present era Introducing various popular genres Introducing Academic & Critical Attitudes towards popular Literature.
UNIT 2	Lewis Carroll: <i>Alice's Adventure in Wonderland / Through the Looking Glass</i> J.R.R.Tolkien: <i>The Lord of the Rings</i> J. K. Rowling: <i>Harry Potter and The Philosopher's Stone</i> Satyajit Ray: <i>Incredible Adventures of Professor Shanku</i>

UNIT 3	Bram Stoker: <i>Dracula</i> Stephen King: <i>It</i> Danya Kukafka: <i>Notes on an Execution</i> Jo Nesbo: <i>The Snowman</i>
UNIT 4	Art Spiegelman: <i>Maus</i> Sarnath Banerjee: <i>The Barn Owl's Wondrous Capers</i> Herge: <i>Tintin in Tibet</i> Durgabai Vyam and Subhash Vyam: <i>Bhimayana: Experiences of Untouchability/Autobiographical Notes on Ambedkar</i> (For the Visually Challenged students) Blog Literature: <i>Riverbend</i>

Course Type: Minor	British Literature: Modern Period
Course Code: ENGUGMIN4707	Credit: 4
<p>Course Description: This paper offers an in-depth exploration of British literary works produced between 1900 and 1945, a transformative era marked by significant social, political, and cultural upheavals. This period encompasses the modernist experimentation of the early 20th century, the impact of the two World Wars, and the shifting paradigms of the interwar years. Students will engage with key literary movements, including Modernism, and examine the works of influential authors such as Virginia Woolf, James Joyce, T.S. Eliot, and W.H. Auden etc. Through close readings, critical analysis, and contextual exploration, the course aims to illuminate how these writers responded to and reflected the complexities of their time, offering insights into the evolution of literary forms and themes during this dynamic period.</p>	

Course Outcome:

1. This course will help the students understand and negotiate the difficult and complex existence of human beings in relation to the society and the world around them.
2. This course will also help the students make sense of the various changes and experiments that were adopted by the authors of the modern period.
3. Students will be able to relate the developments in various epistemological explorations in science, sociology and anthropology to the literary and cultural expressions of modern period that had shaped a world view completely different from the Victorian era

UNIT 1	W. B. Yeats: Selections T. S. Eliot: Selections Wilfred Owen: Selections W. H. Auden: Selections Dylan Thomas: Selections
UNIT 2	Jospeh Conrad: <i>The Heart of Darkness/ Lord Jim</i> D.H. Lawrence: <i>Sons and Lovers / Rainbow</i> Virginia Woolf: <i>Mrs Dalloway/ To The Lighthouse</i> James Joyce: <i>Portrait of the Artist as a Young Man</i> E. M. Forster: <i>A Passage to India</i>

UNIT 3	<p>Katherine Mansfield: Select Short Stories</p> <p>James Joyce: Select Short Stories</p> <p>Somerset Maugham: Select Short Stories</p> <p>Joseph Conrad: Select Short Stories</p> <p>Essays:</p> <p>T.S. Eliot: 'Tradition and the Individual Talent'</p> <p>Virginia Woolf: "Mr. Bennet and Mrs. Brown"</p>
UNIT 4	<p>G.B. Shaw: <i>Arms and the Man</i></p> <p>J. M. Synge: <i>Riders to the Sea</i></p>

Course Type: DISSERTATION	Dissertation-I
Course Code: ENGUGPRJ4701	Credit: 4
<p>Course Description:</p> <p>This course is a culminating component of the B.A. in English program, designed to provide students with an opportunity to conduct original research and produce a substantial scholarly work. This course guides students through the process of identifying a research topic, formulating a research question, and developing a well-structured dissertation that contributes to the field of English literature. Students will engage in in-depth analysis, critical thinking, and academic writing, demonstrating their ability to synthesize knowledge acquired throughout their studies. Through individual supervision and peer feedback,</p>	

students will refine their research methodologies, articulate their findings, and present a polished, coherent dissertation that showcases their scholarly expertise and research capabilities.

Course Outcome:

1. Students will demonstrate the ability to conduct original research by identifying and defining a research question or problem relevant to the field of literature and culture.

2. Students will effectively review and synthesize existing scholarship related to their research topic, critically engaging with primary and secondary sources to contextualize their work.

3. Students will apply appropriate research methodologies and theoretical frameworks to their dissertation, demonstrating a sound understanding of research design and analytical techniques.

4. Students will produce a well-organized and clearly written dissertation that adheres to academic standards, including proper citation and formatting, and effectively communicates their research findings and arguments.

5. Students will exhibit advanced critical thinking skills by analyzing and interpreting complex literary texts and theoretical concepts, and by integrating their findings into a coherent scholarly argument.

6. Students will produce a dissertation that makes a meaningful contribution to the field of English literature, reflecting their scholarly depth and understanding of their research area.

SEMESTER VIII

Course Type: Major	European Classical Literature
Course Code: ENGUGMCC4818	Credit: 4
Course Description: Diverse as they are, European literatures or what we often refer to as Western Canon, not unlike European languages, are flowerings and parts of a common heritage. The common literary heritage is principally that originating in ancient Greece and Rome. To the present day, notwithstanding its great diversity, this body of writing shows a unity in its key characteristics that sets it apart from the literatures of the rest of the world. Writings of Antiquity in Greek and in Latin which have survived the ravages of time carry the signs of the heights reached by the creative imagination and intellect of the ancient world. This course would introduce the students to this great body of writing which, to use the cliché, is timeless. It will require students to make a study of major Greek and Latin literature, considering these texts in relation to myth, ritual, religion and law and also in the light of recent scholarship on philosophy and cultural theory.	

Course Outcome:

1. Students will gain a comprehensive understanding of key canonical texts from Greek and Roman literature, including works by authors such as Homer, Sophocles, Euripides, Virgil, and Ovid.
2. Students will acquire knowledge of the historical, social, and cultural contexts in which these classical texts were written, and how these contexts influenced their themes, genres, and literary forms.
3. Students will explore the influence of classical literature on later European and Western literary traditions, understanding how classical themes, motifs, and narratives have been adapted and reinterpreted in subsequent literary works.
4. Students will develop a deeper appreciation for the cultural and philosophical contributions of Greek and Roman literature, fostering a greater understanding of its significance in shaping literary and cultural traditions.
5. Students will gain familiarity with key concepts in the original Greek and Latin texts, enhancing their ability to appreciate the nuances of classical literature, even if they are not working with the original languages.

UNIT	CONTENTS
UNIT 1	Homer: <i>Iliad</i> (Selections) Sappho: Selections Pindar: <i>Odes</i> (Selections)
UNIT 2	Sophocles: <i>Oedipus the King</i> Aeschylus: <i>Agamemnon</i> Euripides: <i>Medea</i> Aristophanes: <i>Frogs</i>

UNIT 3	<p>Virgil: <i>Aeneid</i> (Selections)</p> <p>Ovid: <i>Metamorphoses</i> (Selections)</p> <p>Horace: <i>Odes</i> (Selections)</p> <p>Seneca: <i>Thyestes</i></p> <p>Plautus: <i>Pot of Gold</i></p>
UNIT 4	<p>Dante: <i>Divine Comedy</i> (Selections)</p> <p>Giovanni Boccaccio: <i>The Decameron</i> (Selections)</p>

Course Type: Major	Modern European Literature
Course Code: ENGUGMCC4819	Credit: 4
<p>Course Description: This course offers a comprehensive exploration of European literary developments from the late 19th century through the 20th century, focusing on key movements, themes, and authors that shaped modern European literature. This course will delve into the rich and diverse literary traditions of Europe, examining works from influential writers across various countries and languages. Students will engage with major literary movements such as Modernism, Postmodernism, and existentialism, and study how these movements reflect and respond to the profound social, political, and cultural changes of the modern era. Through close readings, critical analysis, and contextual exploration, students will gain a deeper understanding of the ways in which modern European literature engages with themes of identity, alienation, and innovation, and how it continues to influence global literary landscapes.</p>	

Course Outcome:

1. Students will gain a comprehensive understanding of major literary movements in modern European literature, including Modernism, Postmodernism, and existentialism, and how these movements reflect the social and cultural transformations of the late 19th and 20th centuries.
2. Students will acquire knowledge of the historical, political, and cultural contexts that influenced modern European literature, and how these contexts are reflected in the works of major European writers.
3. Students will explore the impact of modern European literature on global literary traditions and contemporary literary practices, understanding how European authors have influenced and been influenced by broader literary trends.
4. Students will develop a heightened sensitivity to the diverse cultural and philosophical contributions of modern European literature, fostering a deeper appreciation for its significance in shaping literary and cultural discourse.

UNIT	CONTENTS
UNIT 1	Charles Baudelaire: Selection of Poems Arthur Rimbaud: Selection of Poems Anna Akhmatova: Selection of Poems Rainer Maria Rilke: Selection of Poems Tomas Tranströmer: Selection of Poems André Breton: Selection of Poems Federico Garcia Lorca: Selection of Poems
UNIT 2	Leo Tolstoy: <i>Anna Karenina</i> Fyodor Dostoyevsky: <i>Crime and Punishment</i> Franz Kafka: <i>The Trial/ Metamorphoses</i> G. Flaubert: <i>Madame Bovary</i> Thomas Mann: <i>Death in Venice</i> Sartre: <i>Nausea</i> Milan Kundera: <i>The Unbearable Lightness of Being</i> Gunter Grass: <i>The Tin Drum</i>

<p style="text-align: center;">UNIT 3</p>	<p>Henrik Ibsen: <i>A Doll's House / Ghosts</i></p> <p>August Strindberg: <i>A Dream Play/ Miss Julie</i></p> <p>Anton Chekhov: <i>The Cherry Orchard / The Seagull</i></p> <p>Louigi Pirandello: <i>Six Characters in Search of an Author</i></p> <p>Bertolt Brecht: <i>Mother Courage and Her Children / The Caucasian Chalk Circle</i></p> <p>Dario Fo: <i>Accidental Death of an Anarchist</i></p> <p>Jean Anouilh: <i>Antigone</i></p> <p>Samuel Beckett: <i>Waiting for Godot</i></p>
<p style="text-align: center;">UNIT 4</p>	<p>Anatole France: Selections of Short Stories</p> <p>Nikolai Gogol: Selections of Short Stories</p> <p>Guy de Maupassant: Selections of Short Stories</p> <p>Anton Chekhov: Selections of Short Stories</p> <p>Honore de Balzac: Selections of Short Stories</p> <p>J. M. G. Le Clézio: Selections of Short Stories</p> <p>Italo Calvino: Selections of Short Stories</p> <p>Umberto Eco: Selections of Short Stories</p>

Course Type: Major (DSE)	Emerging Trends in Literature
Course Code: ENGUGMDS4804 A	Credit: 4
<p>Course Description: This course offers an innovative exploration of contemporary literary responses to the pressing environmental and ecological challenges facing our planet. This course delves into a diverse range of genres and movements, including cli-fi (climate fiction), eco-horror, eco-dystopia, eco-theatre, eco-fantasy, petrofiction, medical humanities, bioethics, blue humanities, and hydrofictions. Students will engage with texts that address themes of environmental degradation, climate change, and ecological justice, analyzing how literature reflects and critiques the intersections of human activity and planetary health. By examining these genres and their thematic concerns, students will develop a deeper understanding of how literary works contribute to our awareness of and response to planetary crises, and how they shape our collective imagination regarding the future of the environment.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will delve into how various literary genres, including cli-fi, eco-horror, and eco-dystopia, engage with themes of environmental crisis, exploring how these texts articulate the impacts of ecological degradation and climate change on human and non-human lives. 2. Students will analyze the unique narrative strategies and stylistic features of genres like eco-theatre, eco-fantasy, and hydrofictions, understanding how these forms of literature reflect and critique contemporary environmental issues. 3. Students will investigate the intersections of literature with fields such as medical humanities, bioethics, and blue humanities, examining how these disciplines inform literary portrayals of ecological and planetary concerns. 	

4. Students will critically evaluate how different literary works contribute to debates around environmental ethics, sustainability, and the Anthropocene, using concepts from eco-criticism and related theoretical frameworks.

5. Students will engage with and reflect on innovative literary responses to planetary crises, assessing how these works challenge traditional boundaries of literature and offer new ways of envisioning human and environmental relationships.

UNIT	CONTENTS
<p style="text-align: center;">UNIT 1 (Cli-fi and Petrofiction)</p>	<p>Ian McEwan: <i>Solar</i></p> <p>Steven Amsterdam: <i>Things We Didn't See Coming</i></p> <p>Ilija Trojanow: <i>The Lamentations of Zeno</i></p> <p>Maggie Gee: <i>The Ice People/ The Flood</i></p> <p>Upton Sinclair: <i>Oil!</i></p> <p>Abdelrahman Munif: <i>Cities of Salt</i></p> <p>Nawal El-Saadawi: <i>Love in the Kingdom of Oil</i></p> <p>Helon Habila: <i>Oil on Water</i></p>
<p style="text-align: center;">UNIT 2 (Hydrofiction and Blue umanities)</p>	<p>Yann Martel: <i>Life of Pi</i></p> <p>Tim Winton: <i>Breath</i></p> <p>Moique Roffey: <i>The Mermaid of Black Conch</i></p> <p>Karen Jennings: <i>An Island</i></p> <p>Emmi Itäranta: <i>Memory of Water</i></p> <p>Paolo Bacigalupi: <i>The Water Knife</i></p> <p>Sayed Kashua: <i>Let it be Morning</i></p> <p>Sarah Joseph: <i>Budhini</i></p> <p>Laline Paull: <i>Pod</i></p>

<p style="text-align: center;">UNIT 3 (Medical Humanities and Bioethics)</p>	<p>Ken Kesey: <i>One Flew Over the Cuckoo's Nest</i></p> <p>Susan Gubar: <i>Memoir of a Debulked Woman: Enduring Ovarian Cancer</i></p> <p>Philip Roth: <i>Nemesis</i></p> <p>Nana-Ama Danquah: <i>Willow Weep for Me: A Black Woman's Journey Through Depression</i></p> <p>Rebecca Skloot: <i>The Immortal Life of Henrietta Lacks</i></p> <p>Joe Penhall: <i>Blue/Orange</i></p> <p>Naomi Wallace: <i>One Flea Spare</i></p>
<p style="text-align: center;">UNIT 4 (Environmental fiction)</p>	<p>Eco-dystopia: Octavia E Butler: <i>Parable of the Sower</i> / John Christopher (Sam Youd): <i>The Death Of Grass</i></p> <p>Eco-fantasy: Naomi Novik: <i>Uprooted</i> / Mary Fairclogh: <i>The Rainmakers</i></p> <p>Eco-thriller: Liz Jensen: <i>The Rupture</i> / Laline Paull: <i>The Bees/ The Ice</i></p> <p>Eco-theatre: Clare Duffy: <i>Arctic Oil</i> / Theresa May: <i>Salmon is Everything</i> / Rahul Varma: <i>Bhopal</i></p>

Course Type: Major (DSE)	Autobiographical Literature
Course Code: ENGUGMDS4804 B	Credit: 4
<p>Course Description: This course seeks to explore the literary analysis of autobiography and other forms of life writing for ways in which the subject, the "I," disguises the true "self" in written narratives. This course also deals with critical theories of autobiography focusing on issues such as truth, selectivity, memory, and subjectivity, issues that have been of concern in the last decades of the twentieth century. Recent scholarship focuses on effects of race, gender, ethnicity, sexual orientation, and age, as well as on issues arising in specific disciplines that use autobiography.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Students will be able to appreciate various thematic considerations that emerge from life-narratives. 2. Students will be able to figure out the courses of change and development in the figure of the writer writing about the 'self'. 3. Students will come to know about diverse cultural context shaped by the experience of an individual and the individual within a community. 4. Students will learn to read the change in the worldview through the beginnings of a white androcentric gaze and then the writing back of the minoritized 'other'. 	

UNIT	CONTENTS
UNIT 1	<p>St. Augustine : <i>The Confessions of St. Augustine</i></p> <p>Jean-Jacques Rousseau: <i>The Confessions of Jean-Jacques Rousseau</i></p> <p>John Stuart Mill: <i>Autobiography</i></p> <p>Zahir Dehlvi: <i>Dastan-e-Ghadar: The Tale of the Mutiny</i></p> <p>Roland Barthes: <i>Roland Barthes</i></p> <p>Nancy K. Miller: <i>Getting Personal: Feminist Occasions and Other Autobiographical Acts</i></p>
UNIT 2	<p>Maxim Gorky: <i>My Childhood</i></p> <p>Nirad C. Chaudhuri: <i>Autobiography of an Unknown Indian</i></p> <p>Michael Ondaatjee: <i>Running in the Family</i></p> <p>Satyajit Ray: <i>Childhood Days: A Memoir</i></p> <p>Marjane Satrapi: <i>Persepolis</i></p> <p>Rabindranath Tagore: <i>My Reminiscences</i></p>
UNIT 3	<p>A. Revathi: <i>Truth About Me: A Hijra Life Story</i></p> <p>Audre Lorde: <i>Zami: A New Spelling of My Name</i></p> <p>Carolyn Steedman: <i>Landscape for a Good Woman</i></p> <p>Maya Angelou: <i>I Know Why the Caged Bird Sings</i></p> <p>Urmila Pawar: <i>The Weave of My Life: A Dalit Woman's Memoirs</i></p> <p>Rasa Sundari Devi: <i>My Life</i></p>
UNIT 4	<p>Mahatma Gandhi: <i>The Story of My Experiment with Truth</i></p> <p>Malcolm X: <i>The Autobiography of Malcolm X</i></p> <p>Annie Besant: <i>Annie Besant: An Autobiography</i></p> <p>Nelson Mandela: <i>Long Walk to Freedom (Part I To Part V)</i></p> <p>APJ Abdul Kalam: <i>Wings of Fire</i></p>

Course Type: Major (DSE)	Literature and Gender
Course Code: ENGUGMDS4804C	Credit: 4
<p>Course Description: This course looks closely at literature by and/or about women as it informs their gendered identity. Historical and chronological discussion of gender role, definition and the relationship between that and how women, transgenders, male, and other are viewed and view themselves is a key component of this course. Discussion of readings from a wide range of authors writing in different genres of literature trace the development of women's writings and increases students' appreciation and awareness of the excellence in women's writing. The primary goal of this course is to familiarize students with key issues, questions and debates in Gender Studies scholarship, both historical and contemporary.</p>	
<p>Course Outcome:</p> <ol style="list-style-type: none"> 1. Acquisition of skills in analyzing literature through close reading informed by the critical tradition of gender studies. 2. Familiarity with the vocabulary and discourse of feminism, gender studies, and queer theory. 3. Production of writing that demonstrates the ability to create coherent arguments about literature through the application of critical theory to text. 	

UNIT	CONTENTS
UNIT 1	<p>Judith Butler: Selections from <i>Gender Trouble</i></p> <p>Lila Abu-Lughod: Selections from <i>Do Muslim Women Need Saving?</i></p> <p>Nancy J. Chodorow: "Heterosexuality as a Compromise Formation"</p> <p>Serena Nanda: "Hijras as Neither Man nor Woman". In <i>The Gay and Lesbian Studies Reader</i>.</p> <p>R. W. Connell: "The Science of Masculinities"</p> <p>Jack Halberstam: Selections from <i>Female Masculinity</i></p> <p>Judith Halberstam: "F2M: The Making of Female Masculinity"</p> <p>Donald Hall: Selections from <i>Queer Theories</i></p>
UNIT 2	<p>Anne Finch, Countess of Winchilsea: Selection of Poems</p> <p>Michael Field: Selection of Poems</p> <p>Marianne Moore: Selection of Poems</p> <p>Audre Lorde: Selection of Poems</p> <p>Amy Lowell: Selection of Poems</p> <p>Adrienne Rich: Selection of Poems</p>
UNIT 3	<p>Ama Ata Aidoo: "Something to Talk About on the Way to the Funeral" in <i>No Sweetness Here and Other Stories</i>.</p> <p>Hisaye Yamamoto: "Seventeen Syllables" from <i>Seventeen Syllables and Other Stories</i>.</p> <p>Mahasweta Devi. "Breastgiver"/ "Draupadi"</p> <p>Charlotte Perkins Gilman: <i>The Yellow Wallpaper</i></p> <p>Ismat Chughtai: Selections from <i>Lifting the Veil</i>.</p> <p>Leslie Feinberg: <i>Stone Butch Blues</i></p> <p>James Baldwin: <i>Giovanni's Room</i></p>

UNIT 4	<p>Sarah Daniels: <i>The Gut Girls/ Head-Rot Holiday</i></p> <p>Wendy Wasserstein: <i>The Heidi Chronicles</i></p> <p>Marsha Norman: <i>Night, Mother</i></p> <p>Mahesh Dattani: <i>Dance Like a Man</i></p> <p>Caryl Churchill: <i>Cloud Nine</i></p> <p>Paula Vogel: <i>How I Learned to Drive / Indecent</i></p> <p>Manjula Padmanabhan: <i>Harvest / Lights Out</i></p>
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Course Type: Minor	British Literature: Post-1945
Course Code: ENGUGMIN4808	Credit: 4

Course Description:
This course provides an in-depth exploration of the rich and diverse landscape of British literature from the end of World War II to the present day. This period marks a time of profound social, political, and cultural transformation, reflected in the literary output of the era. Students will examine the evolution of literary forms and themes through the works of influential authors. The course will address significant movements and trends, including postmodernism, post-colonialism, and contemporary concerns, exploring how British literature engages with issues of identity, globalization, and the changing nature of the nation. Through critical readings, theoretical frameworks, and contextual analysis, students will gain insight into how contemporary British literature reflects and shapes the dynamic realities of the modern world.

Course Outcome:

1. Students will develop a thorough understanding of key literary trends and movements in British literature from 1945 to the present, including postmodernism, post-colonialism, and contemporary literature.
2. Students will critically analyze and interpret a range of texts by notable British authors, examining how these works engage with themes such as identity, globalization, and social change.
3. Students will gain insight into the socio-political and cultural contexts that have shaped British literature since World War II, understanding how historical events and cultural shifts influence literary production and themes.
4. Students will develop a nuanced understanding of the diverse voices and perspectives present in modern British literature, fostering an appreciation for the multicultural and pluralistic nature of contemporary British society.

UNIT	CONTENTS
UNIT 1	Phillip Larkin: Selections Ted Hughes: Selections Seamus Heaney: Selections Carol Anne Duffy: Selections
UNIT 2	George Orwell: <i>1984</i> William Golding: <i>The Lord of the Flies</i> John Fowles: <i>The French Lieutenant's Woman</i> Doris Lessing: <i>The Grass is Singing</i> Muriel Spark: <i>The Prime of Miss Jean Brodie</i>

<p style="text-align: center;">UNIT 3</p>	<p>John Osborne: <i>Look Back in Anger</i> Harold Pinter: <i>The Birthday Party</i> Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i> Caryl Churchill: <i>Top Girls</i> Edward Bond: <i>Saved/ Lear</i></p>
<p style="text-align: center;">UNIT 4</p>	<p>Bertrand Russel: Selection of Essays Anthony Powell: Selection of Essays Angela Carter: Selection of Essays Muriel Spark: Selection of Short Stories Elizabeth Bowen: Selection of Short Stories</p>

Course Type: Dissertation	Dissertation-II	
Course Code: ENGUGPRJ4802	Credit: 4	

Course Description:
This course represents the capstone experience of this program, offering students the opportunity to engage in an extensive and independent research project. This course is designed to guide students through the process of crafting a substantial academic dissertation that demonstrates their ability to conduct original research, contribute to scholarly discourse, and apply advanced analytical methods to a specific area of literary study. Students will select a research topic of their choice, develop a comprehensive research plan, and produce a well-argued and meticulously structured dissertation that reflects their scholarly interests and expertise. Through close mentorship and iterative feedback, students will refine their research question, engage deeply with primary and secondary sources, and present their findings in a polished, academic format. The course emphasizes the development of critical thinking, research proficiency, and academic writing skills, culminating in a dissertation that exemplifies the student’s intellectual growth and research capabilities.

Course Outcome:

1. Students will demonstrate the ability to conduct original research by identifying and defining a research question or problem relevant to the field of literature and culture.
2. Students will effectively review and synthesize existing scholarship related to their research topic, critically engaging with primary and secondary sources to contextualize their work.
3. Students will apply appropriate research methodologies and theoretical frameworks to their dissertation, demonstrating a sound understanding of research design and analytical techniques.

4. Students will produce a well-organized and clearly written dissertation that adheres to academic standards, including proper citation and formatting, and effectively communicates their research findings and arguments.

5. Students will exhibit advanced critical thinking skills by analyzing and interpreting complex literary texts and theoretical concepts, and by integrating their findings into a coherent scholarly argument.

6. Students will produce a dissertation that makes a meaningful contribution to the field of English literature, reflecting their scholarly depth and understanding of their research area.

Course Type: Dissertation	Dissertation-III
Course Code: ENGUGPRJ4803	Credit: 4

Course Description:

This course represents the capstone experience of this program, offering students the opportunity to engage in an extensive and independent research project. This course is designed to guide students through the process of crafting a substantial academic dissertation that demonstrates their ability to conduct original research, contribute to scholarly discourse, and apply advanced analytical methods to a specific area of literary study. Students will select a research topic of their choice, develop a comprehensive research plan, and produce a well-argued and meticulously structured dissertation that reflects their scholarly interests and expertise. Through close mentorship and iterative feedback, students will refine their research question, engage deeply with primary and secondary sources, and present their findings in a polished, academic format. The course emphasizes the development of critical thinking, research proficiency, and academic writing skills, culminating in a dissertation that exemplifies the student's intellectual growth and research capabilities.

Course Outcome:

1. Students will demonstrate the ability to conduct original research by identifying and defining a research question or problem relevant to the field of literature and culture.
2. Students will effectively review and synthesize existing scholarship related to their research topic, critically engaging with primary and secondary sources to contextualize their work.
3. Students will apply appropriate research methodologies and theoretical frameworks to their dissertation, demonstrating a sound understanding of research design and analytical techniques.
4. Students will produce a well-organized and clearly written dissertation that adheres to academic standards, including proper citation and formatting, and effectively communicates their research findings and arguments.
5. Students will exhibit advanced critical thinking skills by analyzing and interpreting complex literary texts and theoretical concepts, and by integrating their findings into a coherent scholarly argument.
6. Students will produce a dissertation that makes a meaningful contribution to the field of English literature, reflecting their scholarly depth and understanding of their research area.

N.B.: The syllabus from First to Fifth Semester is approved by the Board of Studies, Department of English. The rest is a draft that needs to incorporate changes suggested by the BOS.
