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ESTD : 2017

Binod Bihari Mahto Koyalanchal University,
Dhanbad

Syllabus for Four Years Undergraduate Program

ENGLISH

Effective from 2023

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

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BINOD BIHARI MAHTO KOYLANCHAL UNIVERSITY, DHANBAD.
MEMBERS: BOARD OF STUDIES, DEPARTMENT OF ENGLISH (UG Level)



BINOD BIHARI MAHTO KOYALANCHAL UNIVERSITY
Dhanbad, Jharkhand - 826004

E-mail:- registrarbbmku@gmail.com

Notification

In exercise of the powers vested in him under the Jharkhand State Universities Act 2000 as amended up-to-date, the Vice-Chancellor is pleased to constitute a Board of Studies (BOS) for the Department of English at Under Graduate Level, comprising of following members for a period of one year from the date of notification

- | | |
|--|-------------------|
| 1. Dr. Amita Verma
Head, Department of English, BBMKU | - Chairperson |
| 2. Dr. Himanshu Shekhar Choudhary
Department of English, BBMKU | - Member |
| 3. Dr. Indrajit Kumar
Department of English, BBMKU | - Member |
| 4. Dr. Krishna Murari Singh
Department of English, BBMKU | - Member |
| 5. Dr. Mantosh Kumar Pandey
Department of English, PKRMC, Dhanbad | - Invited Member |
| 6. Dr. Devyani Singh
Department of English, B.S. City College, Bokaro | - Invited Member |
| 7. Dr. P. Rebecca
Department of English, B.S.K. College, Maithon | - Invited Member |
| 8. Dr. Kavita Dhire
Department of English, SSLNTM College, Dhanbad | - Invited Member |
| 9. Dr. Varsha Singh
Department of English, G.N. College, Dhanbad | - Invited Member |
| 10. Dr. Rajiv Kumar
Dept. of English, SKMU, Dumka | - External expert |

By order of the Vice-Chancellor

Sd/-

Registrar

Date 02/06/2023

Memo No. BBMKU/R/1351/2023

Copy to:

1. Persons concerned
2. Dean, Faculty of Humanities, BBMKU.
3. Head, Department of English, BBMKU.
4. Establishment Section, BBMKU, Dhanbad.
5. P.A. to VC/PVC/E A/R for information to VC/PVC/E A/R
6. Guard file

Kamlesh Kumar

Registrar

BBMKU, Dhanbad.

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TRANSFORMATIVE INITIATIVES FOR (FYUGP) FOUR-YEAR UNDERGRADUATE PROGRAMME

The curriculum framework of Four Year Under Graduate Programme (FYUGP) envisages several transformative initiatives in higher education in Jharkhand, in line with the revised UGC Guideline on the adoption of the Choice Based Credit System (CBCS) to implement NEP-2020. These include:

1. Introducing holistic and multidisciplinary undergraduate education across the Natural and Physical Sciences, Mathematics, Statistics and Computer Applications, Library Information and Media Sciences, Commerce and Management, Humanities and Social Sciences; would help develop all capacities of human beings- intellectual, aesthetic, social, physical, emotional, ethical and moral - in an integrated manner; soft skills, such as complex problem solving, critical thinking, creative thinking, communication skills; and rigorous specialization in a chosen field(s) of learning.
2. Adoption of flexible curricular structures to enable creative combinations of disciplinary areas for study in multidisciplinary contexts that would also allow flexibility in course options that would be on offer to students, in addition to rigorous specialization in a subject or subjects.
3. Undergraduate degree programmes of either 3 or 4-year duration, with multiple entries and exit points and re-entry options within this period, with appropriate certifications such as:
 - i. a Certificate after completing 1 year (2 semesters) of study in the chosen fields of study,
 - ii. a Diploma after 2 years (4 semesters) of study,
 - iii. a Bachelor's Degree after a 3-year (6 semesters) programme of study,
 - iv. a Bachelor's Degree (Honours) after a 4-year (8 semesters) programme of study,
 - v. a Bachelor's Degree (Honours with Research) after a 4-year (8 semesters) programme of study to the students undertaking 12 credit Research component in fourth year of FYUGP.
4. The 4-year Bachelor's degree programme is considered a preferred option since it would provide the opportunity to experience the full range of holistic and multidisciplinary education in addition to a focus on the chosen major and minors as per the choices of the student.
5. Inclusion of credit-based courses and projects in the areas of community engagement and service, environmental education, and value-based education.
6. Environment education to include areas such as climate change, pollution, waste management, sanitation, conservation of biological diversity, management of biological resources and biodiversity, forest and wildlife conservation, and sustainable development and living.
7. Value-based education to include the development of humanistic, ethical, Constitutional, and universal human values of truth, righteous conduct, peace, love, nonviolence, scientific temper, citizenship values, and life skills.
8. Lessons in service and participation in community service programmes to be an integral part of holistic education.
9. Global Citizenship Education and education for sustainable development to form an integral part of the curriculum to empower learners to become aware of and understand global and sustainable development issues and to become active promoters of more peaceful, tolerant, inclusive, secure, and sustainable societies.
10. Students to be provided with opportunities for internships with local industry, businesses, artists, crafts persons, etc., as well as research internships with faculty and researchers at their own or other HEIs/research institutions, so that students may actively engage with the practical side of their learning and, as a by-product, further improve their employability.

11. Reorienting teaching programmes to ensure the development of capabilities across a range of disciplines including sciences, social sciences, arts, humanities, languages, as well as vocational subjects. This would involve offering programmes/courses of study relating to Languages, Literature, Music, Philosophy, Art, Dance, Theatre, Statistics, Pure and Applied Sciences, Sports, etc., and other such subjects needed for a multidisciplinary and stimulating learning environment.

12. Preparing professionals in cutting-edge areas that are fast gaining prominence, such as Artificial Intelligence (AI), 3-D machining, big data analysis, and machine learning, in addition to genomic studies, biotechnology, nanotechnology, neuroscience, with important applications to health, environment, and sustainable living that will be woven into undergraduate education for enhancing the employability of the youth.

MAIN FEATURES OF THE NEW CURRICULUM FRAMEWORK

The new curriculum framework will have the following features:

- i. Flexibility to move from one discipline of study to another;
- ii. Opportunity for learners to choose the courses of their interest in all disciplines;
- iii. Facilitating multiple entry and exit options with UCI certificate/ UG diploma or degree depending upon the number of credits secured;
- iv. Flexibility for learners to move from one institution to another to enable them to have multi and/or interdisciplinary learning;
- v. Flexibility to switch to alternative modes of learning (offline, ODL, and Online learning, and hybrid modes of learning).

Regulations for Academic Bank of Credits (ABC) and guidelines for Multiple Entry and Exit are already in place to facilitate the implementation of the proposed "Curriculum and Credit Framework for Undergraduate Programmes"

DEFINITIONS

- i. Academic Year: Two consecutive (one odd + one even) semesters constitute one academic year.
- ii. Semester: The odd semester is scheduled from July to December and the even semester is from January to June. Each week has a minimum of 40 working hours spread over 6 days. An academic year comprising 180 working days in the least is divided into two semesters, each semester having at least 90 working days. With six working days in a week, this would mean that each semester will have $90 / 6 = 15$ teaching/ working weeks. Each working week will have 40 hours of instructional time. Each semester will include — Admission, course work, conduct of examination and declaration of results including semester break.
- iii. Academic Calendar: An Academic Calendar will be prepared by the university to maintain uniformity in the CBCS of the UG Honours Programmes, UG Programmes, semesters and courses in the college run under the university (Constituent /Affiliated). In order to undergo 8 weeks summer internship/apprenticeship during the summer camp, the Academic Calendar may be scheduled for academic activities as below:

Odd Semester: From first Monday of August to third Saturday of December

Even Semester: From first Monday of January to third Saturday of May

- iv. Summer term: A summer term is for eight weeks, and summer term courses may be offered on a fast-track mode to enable students to complete arrears courses. The HEIs can decide on the kind of courses (offline, ODL, and Online learning, and hybrid modes of learning) to be offered in the summer term.
- v. Choice Based Credit System (CBCS): CBCS provides choices for students to select from the prescribed Programme.

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- vi. Programmes: An undergraduate programme leading to the Undergraduate Certificate/ Undergraduate Diploma/ Bachelor's Degree/ Bachelor's Degree Honours & Bachelor's Degree Honours with Research
- vii. Courses:
 - a) A course is a structured set of instructions that are imparted to a student based on a syllabus or a framework decided beforehand (and has the sanction of the different academic (Board of Studies, Faculty, Academic Council) and executive (Syndicate/Senate) bodies of the University extended over a semester.
 - b) Each course is designed variously under instructions given as Lectures, Tutorials, and Practical (laboratory and field exercises). Usually, these components are referred to as L, T, and P components. The credits for each course determine the volume of the course content.
 - c) Allowed Course Combinations: The Board of Studies (BOS) may revise subject combinations from time to time. The BOS may add or delete subjects in the combination of subjects. Each UG Hons/Research Programme shall be designed as 160 credits, a full-time undergraduate degree programme delivered in Eight (08) Semesters.
- viii. Credit: The term 'credit' refers to the weightage given to a course, usually in terms of the number of instructional hours per week assigned to it. The workload relating to a course is measured in terms of credit hours. It determines the number of hours of instruction required per week over the duration of a semester (minimum 15 weeks).
 - a) One hour of teaching/lecture or two hours of laboratory/practical work will be assigned per class/interaction.
 - a. One credit for Theory = 15 Hours of Teaching i.e., 15 Credit Hours
 - b. One credit for Practicum = 30 Hours of Practical work i.e., 30 Credit Hours
 - b) Each course may have only a lecture component or a lecture and tutorial component or a lecture and practicum component or a lecture, tutorial, and practicum component, or only practicum component. For example, a three-credit lecture course in a semester means three one-hour lectures per week. In a semester of 15 weeks' duration, a three-credit lecture course is equivalent to 45 hours of teaching.
 - c) For credit determination, instruction is divided into three major components:
 - a. Lectures (L) — Classroom lectures of one-hour duration.
 - b. Tutorials (T) — Special, elaborate instructions on specific topics of one-hour duration
 - c. Practical (P) — Laboratory or field exercises in which the student has to do experiments or other practical work of two-hour duration.
 - d) All courses needed not to carry the same weight. The course should define learning objectives and learning outcomes. A Course is designed to comprise lecture/ Tutorials/laboratory work/ fieldwork/ project work/ viva/ seminars/assignments/ presentations etc. or a combination of some of these

AWARDING UG CERTIFICATE, UG DIPLOMA AND DEGREES

UG Certificate: Students who opt to exit after completion of the first year and have secured 40 credits will be awarded a UG certificate provided they complete one vocational course of 4 credits during the summer vacation of the first year or internship! Apprenticeship in addition to 6 credits from skill-based courses earned during first and second semester. These students are allowed to reenter the degree programme within three years and complete the degree programme within the stipulated maximum period of seven years.

UG Diploma: Students who opt to exit after completion of the second year and have secured 80 credits will be awarded the UG diploma provided they complete one vocational course of 4 credits or internship /Apprenticeship/ skill based vocational courses offered during first year or second year summer term in addition to 9 credits from skill-based courses earned during first, second, and third semester. These students are allowed to re-enter within a period of three years and complete the degree programme within the maximum period of seven years.

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3-year UG Degree: Students who wish to undergo a 3-year UG programme will be awarded UG Degree in the Major discipline after successful completion of three years, securing 120 credits and satisfying the minimum credit requirement.

4-year UG Degree (Honours): A four-year UG Honours degree in the major discipline will be awarded to those who complete a four-year degree programme with 160 credits and have satisfied the minimum credit requirements of each course & semester.

4-year UG Degree (Honours with Research): Students who secure 75% marks and above in the first six semesters and wish to undertake research at the undergraduate level can choose a research stream in the fourth year. They should do a research project or dissertation under the guidance of a faculty member of the University/College. The research project/dissertation will be in the major discipline. The students who secure 160 credits, including 12 credits from a research project/dissertation, are awarded UG Degree (Honours with Research).

UG Degree Programmes with Single Major: A student has to secure a minimum of 50% credits from the major discipline for the 3-year/4-year UG degree to be awarded a single major. For example, in a 3-year UG programme, if the total number of credits to be earned is 120, a student of Physics with a minimum of 60 credits will be awarded a B.Sc. in Physics with a single major.

Similarly, in a 4-year UG programme, if the total number of credits to be earned is 160, a student of Physics with a minimum of 80 credits will be awarded a B.Sc. (Hons./Hon. With Research) in Physics in a 4-year UG programme with single major.

UG Degree Programmes with Double Major: A student has to secure a minimum of 40% credits from the second major discipline for the 3-year/4-year UG degree to be awarded a double major. For example, in a 3-year UG programme, if the total number of credits to be earned is 120, a student of Physics with a minimum of 48 credits will be awarded a B.Sc. in Physics with a double major. Similarly, in a 4-year UG programme, if the total number of credits to be earned is 160, a student of Physics with a minimum of 64 credits will be awarded a B.Sc. (Hons./Hon. with Research) in Physics in a 4-year UG programme with double major.

Interdisciplinary UG Programmes: The credits for core courses shall be distributed among the constituent disciplines/subjects so as to get core competence in the interdisciplinary programme. For example, a degree in Econometrics requires courses in economics, statistics, and mathematics. The total credits to core courses shall be distributed so that the student gets full competence in Econometrics upon completion of the programme. The degree for such students will be awarded as B.Sc. in Econometrics for a 3-year UG programme or B.Sc. (Honours) / B.Sc. (Honours with Research) in Econometrics for a 4-year UG programme.

Multidisciplinary UG Programmes: In the case of students pursuing a multidisciplinary programme of study, the credits to core courses will be distributed among the broad disciplines such as Life sciences, Physical Sciences, Mathematical and Computer Sciences, Data Analysis, Social Sciences, Humanities, etc., For example, a student who opts for a UG program in Life sciences will have the total credits to core courses distributed across Botany, Zoology and Human biology disciplines. The degree will be awarded as B.Sc. in Life Sciences for a 3-year programme and B.Sc. (Honours) in Life Sciences or B.Sc. (Honours with Research) for a 4-year programme without or with a research component respectively.

The statutory bodies of the Universities and Colleges such as the Board of Studies and Academic Council will decide on the list of courses under major category and credit distribution for double major, interdisciplinary and multidisciplinary programmes.

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MULTIPLE ENTRY AND EXIT POINTS

Level 5: Undergraduate Certificate: Entry will be based on the Certificate obtained after successful completion of Grade 12 or equivalent stage of education and the marks/grade imposed by the institution. The Undergraduate Certificate will be awarded to the student seeking exit after the successful completion of two-semesters with courses of 40 credits and one vocational course/internship! project of 4 credits during the summer vacation.

Level 6: Undergraduate Diploma: Continuation of study or lateral entry in the second year of the undergraduate programme will be possible for those who have met the entrance requirements, including attainment of prescribed levels as specified in the programme. The continuation of the study will be based on the evaluation of documentary evidences (including the academic record and/or evidence relating to the assessment and certification of prior learning) of the applicant's ability to pursue an undergraduate programme of study. The Undergraduate Diploma will be awarded to the student seeking exit after the successful completion of four-semesters with courses of 80 credits and one vocational course! internship! project of 4 credits during the summer vacation.

Level 7: Bachelor's Degree: Continuation of study or lateral entry in the third year (fifth semester) of the undergraduate programme will be possible for those who have met the entrance requirements, including attainment of prescribed levels as specified in the programme. The continuation of the study will be based on the evaluation of documentary evidences (including the academic record and/or evidence relating to the assessment and certification of prior) of the applicant's ability to pursue an undergraduate programme of study. The Bachelor's Degree will be awarded to the student seeking exit after the successful completion of Six-semesters with courses of 120 credits.

Level 8: Bachelor's Degree with Hons./Research: An individual seeking admission/continuation to the Bachelor's Degree with Honours/ Research in a specified field of learning should have completed all requirements of the relevant 3-year Bachelor's degree with a minimum CGPA of 7.5, will be allowed to take the Research courses in fourth year of the undergraduate programme in lieu of Research courses (for students securing less than 7.5 CGPA and qualified otherwise) three Advanced Major (disciplinary/ interdisciplinary/ multidisciplinary) courses will be offered leading to Hons. Degree.

Lateral Entry

- a) There will be a lateral entry of the students only in semesters III, V & VII.
- b) The student must have cleared the specified credits of all the courses of previous semesters.
- c) The master content of the syllabus studied previously must be equivalent and there should not be variation in the syllabus more than 30%.
- d) Depending upon the academic and physical facilities available, the HEIs may earmark seats for lateral entrants to the second year/third year/fourth year of a first-degree programme, if the student has either
 - i. successfully completed the first year/second year/third year of the same programme in any institution, or
 - ii. already successfully completed a first degree programme and is desirous of and academically capable of pursuing another first degree programme in an allied subject.

DURATION (TIME FRAME) OR VALIDITY OF REGISTRATION

- i. The UG programme for a regular student shall be for a period of four years with multiple entry and multiple exit options.
- ii. Each academic year shall comprise of two semesters, viz. Odd and Even semesters.
- iii. Odd Semesters shall be from July to December and Even Semesters from January to June.
- iv. Eligibility to take Research courses in Semester VII is to secure a minimum of overall marks 75% (7.5 CGPA) and above up to semester VI along with other criteria of the Institution.
- v. The validity of credits earned/kept in the Academic Bank of Credits account will be 7 years.

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

- i. The students passing Grade 12/ Intermediate/ equivalent examination shall be eligible for applying admission. The criteria for admission under the heads shall be the minimum pass marks at the last lower examination.
- ii. Entry will be based on the Certificate obtained after successful completion of Grade 12 or equivalent stage of education and the marks/grade imposed by the institution.
- iii. UG Degree Programmes with Double Major shall be provided only to those students who secure a minimum of overall 75% marks (7.5 CGPA) or higher.
- iv. Other eligibility criteria including those for multiple entry will be in light of the UGC Guidelines for Multiple Entry and Exit in Academic Programmes offered in Higher Education Institutions.

Table 1: Credit Framework for Four Year Undergraduate Programme (FYUGP) under State Universities of Jharkhand
[Total Credits = 160]

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Note: Honours students not undertaking research will do 3 courses for 12 credits in lieu of a Research project + Dissertation

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COURSES OF STUDY FOR FOUR YEAR UNDERGRADUATE PROGRAMME			
Table 2: Semester wise Course Code and Credit Points for Single Major:			
SEMESTER	Common, Introductory, Major, Minor, Vocational & Internship Courses		
	CODE	PAPERS	CREDITS
I	AEC-I	Language and Communication Skills (MIL-1; Modern Indian language including TRL)	2
	VAC-I	Value Added Course-1	4
	SEC-I	Skill Enhancement Course-1	3
	MDC-I	Multi-disciplinary Course-1	3
	MN-IA	Minor from Discipline-1	4
	MJ-I	Major paper 1 (Disciplinary/Interdisciplinary Major)	4
II	AEC-II	Language and Communication Skills	2
	SEC-II	Skill Enhancement Course-2	3
	MDC-II	Multi-disciplinary Course-2	3
	MN-II A	Minor from Vocational Studies/Discipline-2	4
	MJ-II	Major paper 2 (Disciplinary/Interdisciplinary Major)	4
	MJ-III	Major paper 3 (Disciplinary/Interdisciplinary Major)	4
III	AEC-III	Language and Communication Skills (MIL-2; Modern Indian language including TRL)	2
	SEC-III	Skill Enhancement Course-3	3
	MDC-III	Multi-disciplinary Course-3	3
	MN-IB	Minor from Discipline-1	4
	MJ-IV	Major paper 4 (Disciplinary/Interdisciplinary Major)	4
	MJ-V	Major paper 5 (Disciplinary/Interdisciplinary Major)	4
IV	AEC-III	Language and Communication Skills (MIL-2 / ENGLISH 2)	2
	VAC-II	Value Added Course-2	2
	MN-II B	Minor from Vocational Studies/Discipline-2	4
	MJ-VI	Major paper 6 (Disciplinary/Interdisciplinary Major)	4
	MJ-VII	Major paper 7 (Disciplinary/Interdisciplinary Major)	4
	MJ-VIII	Major paper 8 (Disciplinary/Interdisciplinary Major)	4
V	MN-I C	Minor from Discipline-1	4
	MJ-IX	Major paper 9 (Disciplinary/Interdisciplinary Major)	4
	MJ-X	Major paper 10 (Disciplinary/Interdisciplinary Major)	4
	MJ-XI	Major paper 11 (Disciplinary/Interdisciplinary Major)	4

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

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	IAP	Internship/Apprenticeship/Field Work/Dissertation/Project	4
VI	MN-II C	Minor from Vocational Studies / Discipline-2	4
	MJ-XII	Major paper 12 (Disciplinary/Interdisciplinary Major)	4
	MJ-XIII	Major paper 13 (Disciplinary/Interdisciplinary Major)	4
	MJ-XIV	Major paper 14 (Disciplinary/Interdisciplinary Major)	4
	MJ-XV	Major paper 15 (Disciplinary/Interdisciplinary Major)	4
VII	MN-I D	Minor from Discipline-1	4
	MJ-XVI	Major paper 16 (Disciplinary/Interdisciplinary Major)	4
	MJ-XVII	Major paper 17 (Disciplinary/Interdisciplinary Major)	4
	MJ-XVIII	Major paper 18 (Disciplinary/Interdisciplinary Major)	4
	MJ-XIX	Major paper 19 (Disciplinary/Interdisciplinary Major)	4
VIII	MN-II D	Minor from Vocational Studies / Discipline-2	4
	MJ-XX	Major paper 20 (Disciplinary/Interdisciplinary Major)	4
	RC/	Research Internship/Field Work/Dissertation	12 /
		OR	
	AMJ- I	Advanced Major paper-1 (Disciplinary/Interdisciplinary Major)	4
	AMJ-2	Advanced Major paper-2 (Disciplinary/Interdisciplinary Major)	4
	AMJ-3	Advanced Major paper-3 (Disciplinary/Interdisciplinary Major)	4
		Total Credit	160




CONTENT OF ENGLISH COURSES

DETAILED COURSE CONTENT OF ENGLISH AEC

AEC WITH CREDITS: ENGLISH				
YEAR	SEMESTER	PAPER	PAPER TITLES	Credits and Classes per Week
1	I / II		English Communication	2
2	III		Business Communication	2
2	IV		Soft Skills	2

Note: Opting AEC Hindi in any one of the semesters from the 1st Year of FYUGP is compulsory.

DETAILED COURSE CONTENT OF ENGLISH MINOR (Disciplinary)

MINOR WITH CREDITS: ENGLISH				
YEAR	SEMESTER	PAPER	PAPER TITLES	Credits and Classes per Week
1	I	MN 1A	World Literature	4
2	III	MN 1B	Indian Literatures in English Translation	4
3	V	MN 1C	British Literature	4
4	VII	MN 1D	Indian Writings in English	4

DETAILED COURSE CONTENT OF ENGLISH MULTIDISCIPLINARY COURSE

MINOR (Multidisciplinary)



MINOR WITH CREDITS: ENGLISH				
YEAR	SEMESTER	PAPER	PAPER TITLES	Credits and Classes per Week
1/2	I/II/III	MDC	English Language & Literature	3

DETAILED COURSE CONTENT OF MINOR FROM VOCATIONAL FOR ENGLISH MAJOR STUDENTS

MINOR WITH CREDITS: VOCATIONAL				
YEAR	SEMESTER	PAPER	PAPER TITLES	Credits and Classes per Week
1	II	MN 2A	TECHNICAL PROJECT AND REPORT WRITING Or CONTENT WRITING	4
2	IV	MN 2B	INTRODUCTION TO ENGLISH PHONETICS AND PHONOLOGY Or INTRODUCTION TO HUMAN RESOURCE MANAGEMENT	4
3	VI	MN 2C	MASS MEDIA: HISTORY, CONTEMPORARY DEVELOPMENTS AND IMPACT Or TRANSLATION STUDIES AND PUBLISHING	4
4	VIII	MN 2D	STUDYING AND ANALYZING FILMS Or SCRIPT WRITING FOR RADIO AND TELEVISION	4

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DETAILED COURSE CONTENT: ENGLISH MAJOR

MAJOR WITH CREDITS: ENGLISH				
YEAR	SEMESTER	PAPER	PAPER TITLES	Credits and Classes per Week
1 st	I	MJ I	INDIAN CLASSICAL LITERATURE	4
	II	MJ II	EUROPEAN CLASSICAL LITERATURE	4
2 nd		MJ III	INDIAN WRITING IN ENGLISH	4
	III	MJ IV	BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES	4
		MJ V	BRITISH POETRY AND DRAMA: 17TH & 18TH CENTURIES	4
	IV	MJ VI	BRITISH LITERATURE 18TH CENTURY	4
		MJ VII	BRITISH ROMANCE LITERATURE	4
		MJ VIII	BRITISH LITERATURE: 19 th CENTURY	4
	V	MJ IX	BRITISH LITERATURE: THE EARLY 20TH CENTURY	4
		MJ X	WOMEN'S WRITING	4
		MJ XI	MODERN EUROPEAN DRAMA	4
	VI	MJ XII	POSTCOLONIAL LITERATURE	4
4 th		MJ XIII	AMERICAN LITERATURE	4
		MJ XIV	POPULAR LITERATURE	4
		MJ XV	LITERATURE OF THE INDIAN DIASPORA	4
	VII	MJ XVI	MODERN INDIAN WRITING IN ENGLISH TRANSLATION	4
		MJ XVII	BRITISH LITERATURE: POSTWORD WAR II	4
		MJ XVIII	NINETEENTH CENTURY EUROPEAN REALISM	4
		MJ XIX	LITERARY CRITICISM	4
	VIII	MJ XX	LITERARY THEORY	4
		RC/	RESEARCH METHODOLOGY: Component of Research Internship/Field Work/Dissertation	12/
			Or	
		AMJ I	LITERATURE AND THE CINEMA	4
		AMJ II	TRAVEL WRITING	4
		AMJ III	PARTITION LITERATURE	4

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ENGLISH AEC

AEC WITH CREDITS: ENGLISH				
YEAR	SEMESTER	PAPER	PAPER TITLES	Credits and Classes per Week
1	I / II		English Communication	2
2	III		Business Communication	2
2	IV		Soft Skills	2

Note: Opting AEC Hindi in any one of the semesters from the 1st Year of FYUGP is compulsory.

FORMAT OF QUESTION PAPER FOR END SEMESTER UNIVERSITY EXAMINATIONS
Question format for 50 Marks:

Subject/ Code		Exam Year
Time=2Hrs.		
F.M. =50		
General Instructions:		
i. Group A carries very short answer type compulsory questions. ii. Answer 3 out of 5 subjective / descriptive questions given in Group B. iii. Answer in your own words as far as practicable. iv. Answer all sub parts of a question at one place. v. Numbers in right indicate full marks of the question.		
<u>Group A</u>		[5x1 = 5]
1.		
i.		
ii.		
iii.		
iv.		
v.		
<u>Group B</u>		[15]
2.		[15]
3.		[15]
4.		[15]
5.		[15]
6.		[15]
Note: There may be subdivisions in each question asked in Theory Examination.		

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SEMESTER I/II
AEC ENGLISH
ENGLISH COMMUNICATION

Course Content

Unit I - Introduction: Theory of Communication, Types and modes of Communication

Unit II - Language of Communication:

Verbal and Non-verbal, (Spoken and Written) Personal, Social and Business, Barriers and Strategies, Intra-personal, Inter-personal and Group communication

Unit III - Speaking Skills:

Monologue, Dialogue, Group Discussion, Effective Communication/ Mis- Communication, Interview, Public Speech

Unit IV - Reading and Understanding:

Close Reading, Comprehension, Summary Paraphrasing, Analysis and Interpretation, Translation (from Indian language to English and vice-versa) Literary/Knowledge, Texts

Unit V - Writing Skills:

Documenting, Report Writing, Making notes, Letter writing

Suggested Readings:

- *Fluency in English* - Part II, Oxford University Press, 2006.
- *Business English*, Pearson, 2008.
- *Language, Literature and Creativity*, Orient Blackswan, 2013.

Course Level Learning Outcomes

- Identify non-standard use of English both in written and spoken forms
- Recognize the errors of usage and correct them
- Recognize students' ability to improve their own competence in using the language
- Understand and appreciate English spoken by people from different regions
- Use language for speaking with confidence in an intelligible and acceptable manner
- Understand the importance of reading for life
- Develop an interest for reading
- Read independently unfamiliar texts with comprehension
- Understand the importance of writing in academic life
- Write simple sentences without committing errors of spelling and grammar

SEMESTER III
AEC ENGLISH
BUSINESS COMMUNICATION

Course Content

1. Introduction to the essentials of Business Communication: Theory and practice
2. Citing references, and using bibliographical and research tools
3. Writing a project report
4. Writing reports on field work/visits to industries, business concerns etc. /business negotiations.
5. Summarizing annual report of companies
6. Writing minutes of meetings
7. E-correspondence
8. Spoken English for Business Communication - Theories

Suggested Readings:

Scot, O.; *Contemporary Business Communication*. Biztantra, New Delhi.
Lesikar, R.V. & Flatley, M.E.; *Basic Business Communication Skills for Empowering the Internet Generation*, Tata McGraw Hill Publishing Company Ltd. New Delhi.
Ludlow, R. & Panton, F.; *The Essence of Effective Communications*, Prentice Hall of India Pvt. Ltd., New Delhi.
R. C. Bhatia, *Business Communication*, Ane Books Pvt Ltd, New Delhi

Course Level Learning Outcomes

- Some of the course learning outcomes that students of this course are required to demonstrate runs thus:
- develop a comprehensive understanding of the theoretical and practical aspects of business communication
- develop both basic and advanced skills in business communication from writing minutes of meetings to project reports
- demonstrate through their speech and writing, appropriate business communication
- communicate at different levels of social and receptive domains
- perform appropriate roles of business personnel in different locations

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R. C. Bhatia

SEMESTER IV
AEC ENGLISH
SOFT SKILLS

Course Content

1. Introduction to Soft Skills
2. Communication Skills
3. Presentation Skills
4. Time Management Skills
5. Body Language & Etiquettes
6. Group Discussion & Interview Skills
7. Preparation of CV
8. Emotional Intelligence Skills
9. Life Skills
10. Presentation on Soft Skills

Suggested Readings

Mohanraj, Jayashree, (2015). *Skill Sutras: Modern Communication and Ancient Wisdom*. Bangalore, Prism Books
Raamesh, Gopalaswamy. (2010). *The ACE of Soft Skills*. New Delhi, Pearson.
Mitra, K Barun. (2012). *Personality Development and Soft Skills*. New Delhi, OUP

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- Communicate with others effectively
- Exhibit qualities of leadership
- Take responsibility to undertake a work and complete it.
- Aware of their own weaknesses
- Work in groups either as members or leaders
- Think critically or laterally and solve problems
- Be flexible to the needs of others
- Negotiate with others to solve problems (conflict resolution)
- Cope with pressure and yet produce results

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ENGLISH MINOR

(Disciplinary)

HUMANITIES

MINOR WITH CREDITS: ENGLISH				
YEAR	SEMESTER	PAPER	PAPER TITLES	Credits and Classes per Week
1	I	MN 1A	World Literature	4
2	III	MN 1B	Indian Literatures in English Translation	4
3	V	MN 1C	British Literature	4
4	VII	MN 1D	Indian Writings in English	4

Question format for 100 Marks:

Subject/ Code		Exam Year
E.M. - 100	Time: 3Hrs.	
General Instructions:		
i. Group A carries very short answer type compulsory questions. ii. Answer 4 out of 6 subjective / descriptive questions given in Group B iii. Answer in your own words as far as practicable. iv. Answer all sub parts of a question at one place. v. Numbers in right indicate full marks of the question.		
Group A		
1.		[10x1=10]
i.	vi.	
ii.	vii.	
iii.	viii.	
iv.	ix.	
v.	x.	
2.		[5]
3.		[5]
Group B		
4.		[20]
5.		[20]
6.		[20]
7.		[20]
8.		[20]
9.		[20]
Note: There may be subdivisions in each question asked in Theory Examination.		

Meena *Aslam*

SEMESTER I
MINOR PAPER 1A
WORLD LITERATURE

Unit I: Background Readings:

World Literature: Definitions
Significance of World Literature

Unit II: Drama: "Merchant of Venice", William Shakespeare
"A Doll's House", Henrik Ibsen

Unit III: Fiction: "Things Fall Apart", Chinua Achebe
"Emma", Jane Austen

Unit IV: Poetry: "Tomorrow at Dawn", Victor Hugo
"The New Copernicus" Johann Wolfgang von Goethe
"Gautama Christ", Pablo Neruda
"The Beggars", Rainer Maria Rilke
"To Those Born Later", Bertolt Brecht
"City", Arthur Rimbaud
"In Memoriam, July 19, 1914", Anna Akhmatova

Unit V: Short Story: "Grief", Anton Chekov
"The Stone Boy", Gina Berriault

Unit VI: Non-Fiction:
"We Should All Be Feminists", Chimamanda Ngozi Adichie

Suggested Readings

Rabindranath Tagore, Vishwa Sahitya, Sarkar & Sons, 1993.
David Damrosch, How to Read World Literature, Wiley Blackwell, 2002.
Lillian Herlands Hornbitt, The Reader's Companion to World Literature, Penguin, 2002.
Frank Magil, Masterpieces of World Literature, Collins Reference, 1991.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- explain the concept of World Literature and its evolution in relation to other related concepts e.g. national literature, general literature, comparative literature and Vishwa Sahitya.
- appreciate the connectedness and diversity of human experiences and literary responses to them in different parts of the world.
- analyze and appreciate literary texts from different parts of the world and receive them in the light of one's own literary traditions.
- analyze and interpret literary texts in their contexts and locate them.

Neema *Adichie*

SEMESTER III
MINOR PAPER 1B
INDIAN LITERATURES IN ENGLISH TRANSLATION

Unit-I Background Studies:

The Concept of Indian Literature
English Translation of Indian Literature

Unit-2 Novel: *Samskara*, U. R. Anantha Murthy (tr. A.K. Ramanujan)

Unit-3 Short Story: "Salt", Mahasweta Devi (tr. Sarmistha Dutta Gupta)
"Sadgati", Pramchand (translated as "Deliverance" by David Rubin)

Unit-4 Poetry: "The Stare", Raghuvir Sahay (tr. The poet)
"Just Once Try", Shakti Chattopadhyay (tr. Meenakshi Mukharjee)

Unit-5 Drama: *Tughlaq*, Girish Karnad (tr. The author)

Unit-6 Non-Fictional Prose: *Manimahesh* (Part 1, sub-sections 8-11), Umaprasad Mukhopadhyay (tr. Sanjukta Dasgupta)

Suggested Readings:

Tejaswini Niranjana, "Translation, Colonialism and the Rise of English", *Economic and Political Weekly*, XXV, April 1990.
Meenakshi Mukherjee, *Realism and Reality: the Novel and Society in India*, Delhi: Oxford UP, 1985.
Krishna Rayan, *The Burning Bush: Suggestion in Indian Literature*, Delhi: B.R. Publishers, 1988.
Jan Gonda, ed., *History of Indian Literature*, Wiesbaden: Otto Harrassowitz, 1973-87.
Sisirkumar Das, *History of Indian Literature*, Delhi: Sahitya Akademi, 1991.
Sujit Mukherjee, *Translation as Discovery*, Delhi: Allied Publishers, 1981.
John Drew, *India and the Romantic Imagination*, Delhi: Oxford UP, 1986.
K.M. George, ed., *Comparative Indian Literature*, Delhi: Macmillan India, 1984-6.
Edwin Gerow, *Indian Poetics*, Wiesbaden: Otto Harrassowitz, 1977.
Susie Tharu and K. Lalita, eds., *Women Writing in India*, 2 vols., New York: Feminist Press, 1991, 1992.

Course Level Learning Outcomes:

- Understanding of issues like literature, literariness and literary values
- Have a basic understanding of development of Indian literatures in terms of translation
- Engage with the genres and forms of Indian literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- Appreciate and analyse select literary poems and plays in the larger socio-cultural contexts of the time
- Develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, tone and style, and elements of prosody



SEMESTER V
MINOR PAPER 1C
BRITISH LITERATURE

Unit-I: Poetry

John Milton: On His Blindness
William Wordsworth: The Solitary Reaper
T S Eliot: To the Indians who Died in Africa

Unit-II: Drama

G B Shaw: *Arms and the Man*

Unit III: Short Story:

E.M. Forster: *The Eternal Moment*

Unit IV: Novel:

George Orwell: *Animal Farm*

Suggested Readings

Peter Alexander, *A History of English Literature*, 3rd ed. Palgrave Macmillan, 2017.
M. H. Abrams, *A Glossary of Literary Terms*, 11th ed. Cengage, 2015. [Entries on drama, fiction, specific types of poetry]
Robert Scholes, et al, eds. *Elements of Literature*, rpt. OUP, New Delhi, 2010. [Sections on Poetry, Fiction, Essays and Drama]

Course Level Learning Outcomes:

- Understand English literary cultures from the Renaissance to the present
- Develop an understanding of different forms and types of British Literature through exposure to texts that highlight both compliance and contest to tradition
- Appreciate and analyze the texts in the larger socio-political and religious contexts of the time demonstrate an awareness of nuances of the English language and its varieties
- Extend the knowledge of life in literature (say of animals, environment, gender, politics, nationalities, personal and ideological differences) to life and living situations

SEMESTER VII
MINOR PAPER 1D
INDIAN WRITINGS IN ENGLISH

Unit-I Background Reading

Indian English Literature and its Readership
Themes and Contexts of the Indian English Literature
Modernism in Indian English Literature
The Nation and Indian English Literature

Unit-II Poetry:

- i. Henry Derozio: The Harp of India
- ii. Nissim Ezekiel: Goodbye Party to Miss Pushpa T.S.
- iii Kamala Das: An Introduction
- iv. Jayant Mahapatra: Dawn at Puri

Unit-III Novel:

R.K. Narayan: *The English Teacher*
Khushwant Singh: *Train to Pakistan*

Unit-IV Short Fiction

Shashi Deshpande: The Inner Rooms
Rohinton Mistry 'Swimming Lesson'

Unit-V Drama

Mahesh Dattani: *Dance Like a Man*

Suggested Readings

Raja Rao, Foreword to Kanthapura (New Delhi: OUP, 1989) pp. v-vi.
Salman Rushdie, 'Commonwealth Literature does not exist', in Imaginary Homelands (London: Granta Books, 1991) pp. 61-70.
Meenakshi Mukherjee, 'Divided by a Common Language', in The Perishable Empire (New Delhi: OUP, 2000) pp.187-203.
Bruce King, 'Introduction', in Modern Indian Poetry in English (New Delhi: OUP, 2nd edn, 2005) pp. 1-10.

Course Level Learning Outcomes

- Demonstrate the ability to read literary texts in terms of genre and contexts.
- Engage with and write cogently on issues specific to modern India and to local realities
- Critically appreciate the use of English in India

ENGLISH

MULTIDISCIPLINARY COURSE

MINOR (Multidisciplinary)

MINOR WITH CREDITS: ENGLISH				
YEAR	SEMESTER	PAPER	PAPER TITLES	Credits and Classes per Week
1/2	I/II/III	MDC	English Language & Literature	3

Question format for 75 Marks:

F.M. = 75		Subject/ Code Time=3Hrs.	Exam Year
General Instructions:			
i. Group A carries very short answer type compulsory questions. ii. Answer 4 out of 6 subjective/ descriptive questions given in Group B. iii. Answer in your own words as far as practicable. iv. Answer all sub parts of a question at one place. v. Numbers in right indicate full marks of the question.			
<u>Group A</u>			
1.			[5x1 = 5]
i.		
ii.		
iii.		
iv.		
v.		
2.			[5]
3.			[5]
<u>Group B</u>			
4.			[15]
5.			[15]
6.			[15]
7.			[15]
8.			[15]
9.			[15]
Note: There may be subdivisions in each question asked in Theory Examination.			

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 Abdul

MDC: MULTI DISCIPLINARY COURSE
INTRODUCTION TO LITERATURE
(Semester 1/2/3) 3 Credits

Unit I- Poems:

Maya Angelou: Still I Rise
James Patrick Kinney: The Cold Within
Nissim Ezekiel: Night of the Scorpion
Leigh Hunt: Abou Ben Adhem

Unit II- Short Stories:

Ruskin Bond: A Face in the Dark
Ernest Hemingway: Old Man at the Bridge

Unit III- Drama:

Asif Currimbhoy: *Inquilab*

Unit IV- Non-Fiction:

Subroto Bagchi: Go Kiss the World

Suggested Readings

David Damrosch, *How to Read World Literature*, Wiley Blackwell, 2002
Lillian Herlands Hornhtin, *The Reader's Companion to World Literature*, Penguin, 2002
Frank Magil, *Masterpieces of World Literature*, Collins Reference, 1991

Course Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- appreciate the connectedness and diversity of human experiences and literary responses to them
- analyze and appreciate literary texts
- interpret literary texts in their contexts and locate them

Verma *Arora*

ENGLISH

MINOR (Vocational)

DETAILED COURSE CONTENT OF MINOR FROM VOCATIONAL FOR ENGLISH MAJOR STUDENTS

MINOR WITH CREDITS: VOCATIONAL				
YEAR	SEMESTER	PAPER	PAPER TITLES	Credits and Classes per Week
1	II	MN 2A	TECHNICAL PROJECT AND REPORT WRITING Or CONTENT WRITING	4
2	IV	MN 2B	INTRODUCTION TO ENGLISH PHONETICS AND PHONOLOGY Or INTRODUCTION TO HUMAN RESOURCE MANAGEMENT	4
3	VI	MN 2C	MASS MEDIA: HISTORY, CONTEMPORARY DEVELOPMENTS AND IMPACT Or TRANSLATION STUDIES AND PUBLISHING	4
4	VIII	MN 2D	STUDYING AND ANALYZING FILMS Or SCRIPT WRITING FOR RADIO AND TELEVISION	4

Detailed Distribution of Marks:

Full Marks: 100

Credits: 4

Written Test:

Question format for 75 Marks:

Subject/ Code		Exam Year
F.M. = 75		
Time=3Hrs.		
General Instructions:		
i. Group A carries very short answer type compulsory questions.		
ii. Answer 4 out of 6 subjective/ descriptive questions given in Group B.		
iii. Answer in your own words as far as practicable.		
iv. Answer all sub parts of a question at one place.		
v. Numbers in right indicate full marks of the question.		
<u>Group A</u>		
1.		[5x1 = 5]
i.		
ii.		
iii.		
iv.		
v.		
2.		[5]
3.		[5]
<u>Group B</u>		
4.		[15]
5.		[15]
6.		[15]
7.		[15]
8.		[15]
9.		[15]
Note: There may be subdivisions in each question asked in Theory Examination.		

Viva Voce / Demonstration / Skill Test: 25 Marks

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

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SEMESTER II: MINOR FROM VOCATIONAL PAPER 2A

Option 1: TECHNICAL PROJECT AND REPORT WRITING

- What is technical writing? Difference between technical writing and other forms of writing. Qualities and qualifications of technical writers.
- End products of technical writing. Professionals involved - project manager/editor, writers, graphic artists; liaison with product engineers/scientists and clients.
- Roles and responsibilities of writers, editors/project managers. 7 Cs of effective writing: Document formats – hard and soft copy versions designs.
- Principles of technical writing; styles in technical writing; clarity, precision, coherence and logical sequence in writing.
- Editing, types and principals of editing. Challenges and role of editor in technical writing. Rewriting different copies, computer editing. Headlines and headline writing skills.
- Language style and usage; Editing tables, graphs/illustrations, copy fitting, documents and style sheet. Online editing process.
- Proofreading and copyediting. Basics of copyediting. Correcting errors in spelling, grammar, punctuation, and syntax. Content organisation.
- Principals and Techniques of page makeup. Picture editing and caption writing. Graphics, layout and designs.
- Project

Readings:

Technical writing style by – Dan Jones , Sam Dragga
 Handbook of Technical writing by- Walter.E.oliu -1976
 Technical Writing by- Serena Henning
 Technical writing process by – Kieran Morgan and Sanja Spejic -2015
 A guide to Technical writing by – T.A. Rickard
 The Insider's Guide to technical Writing by Krista Van Laan
 Technical communication 9th edition by Mike Markel
 The Essentials Of Technical Communication by Elizabeth Tebeaux , Sam Dragga
 Handbook of technical writing by Gerald .J. Alred , Walter .E. Oliu, Charles .T.Brusaw
 Elements of Technical Writing by Gary Blake and Robert.W.Bly

SEMESTER II: MINOR FROM VOCATIONAL PAPER 2A

Option 2: CONTENT WRITING

- Definition and Importance of Content Writing
- Types of content writing – copy writing, SEO writing, ghost writing, technical writing,
- Long-form content writing, E-mail marketing, content scriptwriting, Social media marketing
- Skills required for a content writer
- Prospects of content writing as a career option
- Plagiarism in content writing and means to avoid it
- Writing blogs (food, fashion, music, beauty, film, travel etc)
- Steps of blogging – choosing a blog name, getting your blog online, blog designing and customizing, publishing your first post
- Writing news articles for the web
- Content writing Project

Readings:

Content Strategy for the Web, second edition. New Riders. 2012
 Everybody Writes: Your Go-To-Guide to Creating Ridiculously Good Content. Ann Handley. WILEY
 Made to Stick: Why Some Ideas Survive and Others Die. Chip Heath and Dan Heath. Random House. 2007.

SEMESTER IV: MINOR FROM VOCATIONAL PAPER 2B

Option 1: INTRODUCTION TO ENGLISH PHONETICS AND PHONOLOGY

- The production of speech sounds - Air stream mechanism, Human Organs of Speech
- Phonology - The phoneme, Allophones, Symbols and transcription
- Vowels - English Short Vowels, English Long Vowels, Diphthongs, Triphthongs
- Voicing and Consonants - English plosives, Fortis and lenis
- Fricatives and Affricates - Production of fricatives and affricates, The fricatives of English, The affricates
- Nasals and other Consonants - Nasals, Lateral, Approximants
- The Syllable - Syllabic Consonants, Consonant Clusters
- Word Accent and Stress
- Sentence Stress and Intonation
- Project

Readings:

A Textbook of English Phonetics for Indian Students – T. Balasubhramanian- Macmillan Publications
The Phonetics and Phonology of English: A Handbook – D Thakur – Bharati Bhawan Publication
Better English Pronunciation – J.D. O'Connor – Cambridge University Press
English Phonetics and Phonology – Peter Roach – Cambridge University Press
Pronunciation Practice Activities – Martin Hewings – Cambridge University Press
An Outline of English Phonetics- Daniel Jones
English Pronouncing Dictionary- Daniel Jones
A Course in Phonetics- Peter Ladefoged
English Pronunciation in Use- Martin Hewings- Cambridge University Press
Intonation in Context- Barbara Bradford & David Brazil

SEMESTER IV: MINOR FROM VOCATIONAL PAPER 2B

Option 2: INTRODUCTION TO HUMAN RESOURCE MANAGEMENT

- Definition of human resource management
- Scope and function
- Qualities
- Roles and responsibilities
- Challenges
- Ethics
- Tools and techniques available to a human resource manager
- HR in the world of digital media
- HR and communication
- Future of HR
- Case studies of HR managers
- Project based on Human Resource Management

SEMESTER VI: MINOR FROM VOCATIONAL PAPER 2C

Option 1: MASS MEDIA: HISTORY, CONTEMPORARY DEVELOPMENTS AND PRACTICE

Introduction to Mass Communication

Mass Media: forms, function, socio-cultural impact

Print Media

News agencies: press trust of India

Impact of Newspaper on Society

Paid news

Yellow journalism

Organizational structure of Newspaper

Sources of News

Electronic Media

Radio as mass medium: History: AIR, AM/FM/Campus radio,

Types of radio programmes: news, features, talk, interviews

RJ as a profession

Television: SITE/ Prasar Bharti/ Satellite TV, Cable TV/ Educational

Types of TV Programmes: News, Talk Shows, Panel Discussions, Interviews,

Soap Operas, Documentaries, Commentary, Reality Shows

Project

Readings:

Journalism: Principles and Practice- Tony Harcup- Sage Publications

An Introduction to Mass Communication in India- Keval J Kumar – Jaico publishers

Handbook of Journalism and Mass Communication – VirBala Aggarwal, V.S. Gupta

Mass Communication and Journalism in India – D.S. Mehta – Allied publishers

Encyclopedia of Journalism and Mass Communication- O M Gupta

Mass Communication in India: A Sociological Perspective- J.V Villanilam

Mass Communication and Journalism in India- Dalpat Singh Meheta

McQuail's Mass Communication Theory- Dennis McQuail- Sage Publication

Textbook of Mass Communication and Media- Joshi and Uma

Broadcasting in India- P.C. Chatterjee- Sage Publications

Radio and Television- K.M Srivastava- Sterling Publications

SEMESTER VI: MINOR FROM VOCATIONAL PAPER 2C

Option 2: TRANSLATION STUDIES AND PUBLISHING

- Translation as a Skill
- History of English Translation in India
- Components of Translation
- Stages of editing in Translation
- Types of Editing—Developmental Editing and Copy Editing
- Common Errors and proofreading
- Translation in Prose, Poetry, and Essays.
- Basics of Publishing
- Publishing Ethics—Author permission and Translation, Copyright, Publishing a Translated piece in Print form and Digital form, Publishing and Images.
- Project based on translation and publication (as a translator/ copy editor)

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

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Readings:

A Handbook of Translation Studies- Bijoy Kumar Das Atlantic Publishers
 Introducing Translation Studies- Jeremy Munday Routledge
 Fundamentals of Writing- Paul Lima
 Everybody Writes- Ann Handley
 Transcreations: Some Experiments on Tagore Songs- Jyoti Bhattacharya, Kolkata: Gangchil
 In Other Words: A Coursebook on Translation-Mona Baker, Routledge, 2001
 A Linguistic Theory of Translation- J.C..Cafford, London: OUP, 1965.
 Translation and Understanding- Sukanta Chaudhuri, New Delhi: OUP.

SEMESTER VIII: MINOR FROM VOCATIONAL PAPER 2D

Option 1: STUDYING AND ANALYZING FILMS

- History of Indian cinema
- History of world cinema
- Censorship
- Indian cinema as an academic domain with reference to representation, politics and ideology
- Project on Film Production and Appreciation

Readings:

History of Indian Cinema – Renu Saran
 How to Read a Film - James Monaco
 Film Art: An Introduction - David Bordwell and Kristin Thompson

SEMESTER VIII: MINOR FROM VOCATIONAL PAPER 2D

Option 2: SCRIPT WRITING FOR RADIO AND TELEVISION

Radio Script Writing

Various types of scripts
 Field reporting: qualities and skills
 Storyboard
 Writing radio commercials, interviews, talk shows and studio discussions

Television Script Writing

TV programme format
 Reporting skills and editing
 Storyboard writing- television commercials (camera angles & movements, transitions, graphics and special effects)
 Script writing for TV on matters of public interest.
 Project: Making a television documentary of 3 to 5 minutes on a socially relevant topic.
 Or,

: Making a television programme script on a socially relevant topic

Readings:

Broadcasting in India- P.C. Chatterjee- Sage Publications
 Carrol Fleming- The Radio Handbook- Routledge Publications
 Radio and Television- K.M Srivastava- Sterling Publications
 Writing and Production for Television and Film- John Riber- Sage Publications

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ENGLISH MAJOR

MAJOR WITH CREDITS: ENGLISH				
YEAR	SEMESTER	PAPER	PAPER TITLES	Credits and Classes per Week
1 st	I	MJ I	INDIAN CLASSICAL LITERATURE	4
	II	MJ II	EUROPEAN CLASSICAL LITERATURE	4
		MJ III	INDIAN WRITING IN ENGLISH	4
2 nd	III	MJ IV	BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES	4
		MJ V	BRITISH POETRY AND DRAMA: 17TH & 18TH CENTURIES	4
	IV	MJ VI	BRITISH LITERATURE 18TH CENTURY	4
		MJ VII	BRITISH ROMANCE LITERATURE	4
		MJ VIII	BRITISH LITERATURE: 19 th CENTURY	4
	V	MJ IX	BRITISH LITERATURE: THE EARLY 20TH CENTURY	4
		MJ X	WOMEN'S WRITING	4
		MJ XI	MODERN EUROPEAN DRAMA	4
	VI	MJ XII	POSTCOLONIAL LITERATURE	4
3rd		MJ XIII	AMERICAN LITERATURE	4
		MJ XIV	POPULAR LITERATURE	4
		MJ XV	LITERATURE OF THE INDIAN DIASPORA	4
	VII	MJ XVI	MODERN INDIAN WRITING IN ENGLISH TRANSLATION	4
		MJ XVII	BRITISH LITERATURE: POSTWORD WAR II	4
		MJ XVIII	NINETEENTH CENTURY EUROPEAN REALISM	4
		MJ XIX	LITERARY CRITICISM	4
	VIII	MJ XX	LITERARY THEORY	4
		RC/	RESEARCH METHODOLOGY: Component of Research Internship/Field Work/Dissertation	12/
			Or	
		AMJ I	LITERATURE AND THE CINEMA	4
		AMJ II	TRAVEL WRITING	4
		AMJ III	PARTITION LITERATURE	4

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Detailed Distribution of Marks:Question format for 75 Marks:

Subject/ Code		Exam Year
E.M. = 75	Time=3Hrs.	
General Instructions:		
i. Group A carries very short answer type compulsory questions.		
ii. Answer 1 out of 6 subjective/ descriptive questions given in Group B.		
iii. Answer in your own words as far as practicable.		
iv. Answer all sub parts of a question at one place.		
v. Numbers in right indicate full marks of the question.		
Group A		
1.		[5x1 = 5]
i.		
ii.		
iii.		
iv.		
v.		
2.		[5]
3.		[5]
Group B		
4.		[15]
5.		[15]
6.		[15]
7.		[15]
8.		[15]
9.		[15]
Note: There may be subdivisions in each question asked in Theory Examination.		

Question format for 20 Marks:

Subject/ Code		Exam Year
E.M. = 20	Time = 1Hr.	
General Instructions:		
i. Group A carries very short answer type compulsory questions.		
ii. Answer 1 out of 2 subjective/ descriptive questions given in Group B.		
iii. Answer in your own words as far as practicable.		
iv. Answer all sub parts of a question at one place.		
v. Numbers in right indicate full marks of the question.		
Group A		
1.		[5x1 = 5]
i.		
ii.		
iii.		
iv.		
v.		
2.		[5]
Group B		
3.		[10]
4.		[10]
Note: There may be subdivisions in each question asked in Theory Examination.		

SEMESTER I
ENG/ MAJOR PAPER 1 (Credits: 4)
INDIAN CLASSICAL LITERATURE
FULL MARKS: 100

1. Introduction to Classical Indian Literature:

The Indian Epic Tradition: Themes and Recensions
 Classical Indian Drama: Theory and Practice
 Alankara and Rasa
 Dharma and the Heroic

2. *The Ramayana* – Book II (Translation by R C Dutt)

3. *Abhigyan Shakuntalam* – Kalidas (Tr. Arthur W Ryder [Available Online])

4. Vyas: *Mahabharata* from *The Book of Assembly Hall* (Sabha Parva): *The Dicing and The Sequel to Dicing*

5. Sudraka: *Mrichchhakatikam* tr. M R Kale

6. *Cilappatikaran* - The Tale of an Anklet, tr. R. Parthasarathy: Book 3

Suggested Readings

Bharata, *Natyashastra*, tr. Manomohan Ghosh, Chapter 6: 'Sentiments,' revd. 2nd edn. (Calcutta: Granthalaya, 1967), vol. I, pp 100-18
 C Rajagopalachari, *The Mahabharata*, 2nd edn. (Bombay: Bhartiya Vidya Bhavan, 1972)
 E V Ramakrishnan, *Locating Indian Literature*, Orient Blackswan Pvt Ltd
 G N Devy, *Indian Literary Criticism* (Orient Longman, 2002)
 Iravati Karve, 'Draupadi' in *Yuganta : The End of an Epoch* (Disha, 1991), pp.79-105
 J A B Van Buitenen, 'Dharma and Moksa', in Roy W. Perrett, ed, *Indian Philosophy*, vol V, *Theory of Value: A Collection of Readings* (New York: Garland, 2000) pp 33-40
 Namvar Singh, 'Decolonising the Indian Mind', *Indian Literature*, no. 151 (Sept/Oct. 1992)
 P V Kane, *History of Sanskrit Poetics*
 Rabindranath Tagore, *Nationalism* (Delhi: Rupa, 1992), Chapter 1 and 3
 U R Ananthamurth, 'Being a Writer in India', from *Tender Ironies*, ed Dilip Chitre et al, pp. 127-46.
 V S Seturaman, *Indian Aesthetics: An Introduction* (Macmillan, rpt 2005)
 Vinay Dharwadkar, 'Orientalism and the Study of Indian Literature', in *Orientalism and the Postcolonial Predicament: Perspectives on South Asia*, ed Carol A Breckenridge and Peter van der Veer (New Delhi: OUP, 1994) pp 158-95

Course Level Learning Outcomes:

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- explain the eco-socio-political-cultural context of the age that produced Indian classical literature from its early beginning till 1100 AD
- appreciate the pluralistic and inclusive nature of Indian classical literature and its attributes
- historically situate the classical literature and diverse literary cultures from India, mainly from Sanskrit, but also Tamil, Prakrit and Pali by focusing on major texts in the principal genres
- trace the evolution of literary culture(s) in India in its/their contexts, issues of genres, themes and critical cultures
- understand, analyze and appreciate various texts with comparative perspectives

Distribution of Marks:

End Semester: 75 Marks | Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

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SEMESTER II
ENG/ MAJOR PAPER 2 (Credits: 4)
EUROPEAN CLASSICAL LITERATURE
FULL MARKS: 100

1. Homer: *Illiad*, Book I (Trans. Edward Earl of Derby)
2. Sophocles: *Oedipus the King*
3. Virgil: *Aeneid*, Book I
4. Dante: selections from *The Divine Comedy: Inferno* (Canto 1 & 2)
5. Horace: *Satires* Epistle 1, Book 1 (The Satires of Horace and Persius, Tr. Niall Rudd)
6. Plautus: *The Pot of Gold* (Penguin)

Suggested Readings

Homer, *The Illiad*. Tr. E.V. Rieu. Harmondsworth: Penguin, 1985.
Sophocles, *Oedipus the King*. Tr. Robert Fagles in *Sophocles: The Three Theban Plays*. Harmondsworth: Penguin, 1984.
Richard Rutherford, *Classical Literature: A Concise History*. Oxford: Blackwell Publishing, 2005.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- historically situate classical European, i.e., Greek and Latin literary cultures and their socio-political-cultural contexts
- engage with classical literary traditions of Europe from the beginning till the 5th century AD
- grasp the evolution of the concept of classic and classical in the European literary thinking and its reception over a period of time
- appreciate classical literature of Europe and pursue their interests in it • examine different ways of reading and using literary texts across a wide range of classical authors, genres and periods with comparative perspectives
- develop ability to pursue research in the field of classics
- develop academic and practical skills in terms of communication and presentation and also learn about human and literary values of classical period

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks



ENG/ MAJOR PAPER 3 (Credits: 4)

INDIAN WRITING IN ENGLISH

FULL MARKS: 100

NOVELS

1. R.K. Narayan, *Swami and Friends*
2. Amitav Ghosh, *Shadow Lines*

POETRY

3. H.L.V. Derozio 'Freedom to the Slave', 'The Orphan Girl',
4. Kamala Das, 'Introduction', 'My Grandmother's House'
5. Nissim Ezekiel, 'Goodbye Party to Miss Pushpa TS', 'The Night of the Scorpion'
6. Robin S. Ngangom, 'The Strange Affair of Robin S. Ngangom', 'A Poem for Mother'
7. Eunice de Souza, 'De Souza Prabhu'

SHORT FICTION

8. Mulk Raj Anand 'Two Lady Rams'
9. Rohinton Mistry 'Swimming Lesson'
10. Shashi Deshpande 'The Intrusion'

DRAMA

11. Mahesh Dattani, *Tara*

Suggested Readings

- Raja Rao, Foreword to *Kanthapura* (New Delhi: OUP, 1989) pp. v–vi.
Salman Rushdie, 'Commonwealth Literature does not exist', in *Imaginary Homelands* (London: Granta Books, 1991) pp. 61–70.
Meenakshi Mukherjee, 'Divided by a Common Language', in *The Perishable Empire* (New Delhi: OUP, 2000) pp. 187–203.
Bruce King, 'Introduction', in *Modern Indian Poetry in English* (New Delhi: OUP, 2nd edn, 2005) pp. 1–10.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- understand the tradition of English literature from 14th to 17th centuries.
- develop a clear understanding of Renaissance Humanism that provides the basis for the texts suggested
- engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

SEMESTER III

ENG/MAJOR PAPER 4 (Credits: 4)

BRITISH POETRY AND DRAMA: 14TH TO 17TH CENTURIES

FULL MARKS: 100

1. Background Readings:
Renaissance Humanism; The Stage, Court and City;
Religious and Political Thought; Ideas of Love and Marriage;
The Writer in Society
2. Geoffrey Chaucer *The Wife of Bath's Prologue*
3. Edmund Spenser Selections from *Amoretti*:
Sonnet LXVII 'Like as a huntsman...'
Sonnet LVII 'Sweet warrior...'
Sonnet LXXV 'One day I wrote her name...'
4. John Donne 'The Sunne Rising',
'Batter My Heart'
'Valediction: Forbidding Mourning'
5. Christopher Marlowe *Doctor Faustus*
6. William Shakespeare *Macbeth*
7. William Shakespeare *Twelfth Night*

Suggested Readings

Pico Della Mirandola, excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 476–9.
John Calvin, 'Predestination and Free Will', in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin (New York: Penguin Books, 1953) pp. 704–11.
Baldassare Castiglione, 'Longing for Beauty' and 'Invocation of Love', in Book 4 of *The Courtier*, 'Love and Beauty', tr. George Bull (Harmondsworth: Penguin, rpt. 1983) pp. 324–8, 330–5.
Philip Sidney, *An Apology for Poetry*, ed. Forrest G. Robinson (Indianapolis: Bobbs-Merrill, 1970) pp. 13–18.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- understand the tradition of English literature from 14th to 17th centuries.
- develop a clear understanding of Renaissance Humanism that provides the basis for the texts suggested
- engage with the major genres and forms of English literature and develop fundamental skills required for close reading and critical thinking of the texts and concepts
- appreciate and analyze the poems and plays in the larger socio-political and religious contexts of the time.

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

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ENG / MAJOR PAPER 5 (Credits: 4)

BRITISH POETRY AND DRAMA: 17TH & 18TH CENTURIES

FULL MARKS: 100

1. Background Readings:

Religious and Secular Thought in the 17th Century
Changing Images of the Human Being in the Literature of the Period
The Stage, the State and the Market
The Mock-epic and Satire
Women in the 17th Century
The Comedy of Manners

2. John Milton, *Paradise Lost*: Book 1

3. John Webster, *The Duchess of Malfi*

4. Aphra Behn, *The Rover*

5. Alexander Pope, *The Rape of the Lock*

Suggested Readings

The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
Niccolo Machiavelli, *The Prince*, ed. and tr. Robert M. Adams (New York: Norton, 1992) chaps. 15, 16, 18, and 25.
Thomas Hobbes, selections from *The Leviathan*, pt. I (New York: Norton, 2006) chaps. 8, 11, and 13.
John Dryden, 'A Discourse Concerning the Origin and Progress of Satire', in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt (New York: Norton 2012) pp. 1767–8.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- identify the major characteristics of the Comedy of Manners and Mock-Heroic poetry
- demonstrate in-depth knowledge and understanding of the religious, socio-intellectual and cultural thoughts of the 17th and 18th centuries
- examine critically key themes in representative texts of the period, including Sin, Transgression, Love, Pride, revenge, sexuality, human follies, among others
- show their appreciation of texts in terms of plot-construction, socio-cultural contexts and genre of poetry and drama
- analyze literary devices forms and techniques in order to appreciate and interpret the texts

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

SEMESTER IV
ENG/MAJOR PAPER 6 (Credits: 4)
BRITISH LITERATURE: 18TH CENTURY
FULL MARKS: 100

1. Background Readings:

The Enlightenment and Neoclassicism
Restoration Comedy
The Country and the City
The Novel and the Periodical Press
The Self-Conscious Art Form

2. William Congreve, *The Way of the World*

3. Jonathan Swift, *Gulliver's Travels* (Books III and IV)

4. Samuel Johnson, 'London'

5. Thomas Gray, 'Elegy Written in a Country Churchyard'

6. Laurence Sterne, *The Life and Opinions of Tristram Shandy, Gentleman*

Suggested Readings:

Jeremy Collier, *A Short View of the Immorality and Profaneness of the English Stage* (London: Routledge, 1996).
Daniel Defoe, 'The Complete English Tradesman' (Letter XXII), 'The Great Law of Subordination Considered' (Letter IV), and 'The Complete English Gentleman', in *Literature and Social Order in Eighteenth-Century England*, ed. Stephen Copley (London: Croom Helm, 1984).
Samuel Johnson, 'Essay 156', in *The Rambler*, in *Selected Writings: Samuel Johnson*, ed.
Peter Martin (Cambridge, Mass.: Harvard University Press, 2009) pp. 194–7; *Rasselas* Chapter 10; 'Pope's Intellectual Character: Pope and Dryden Compared', from *The Life of Pope*, in *The Norton Anthology of English Literature*, vol. 1, ed. Stephen Greenblatt, 8th edn (New York: Norton, 2006) pp. 2693–4, 2774–7

Course Level Learning Outcomes

- Some of the course learning outcomes that students of this course are required to demonstrate runs thus:
- explain and analyze the rise of the critical mind
- trace the development of Restoration Comedy and anti-sentimental drama
- examine and analyze the form and function of satire in the eighteenth century
- appreciate and analyze the formal variations of Classicism
- map the relationship between the formal and the political in the literature of the neoclassical period.

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

ENG / MAJOR PAPER 7 (Credits: 4)

BRITISH ROMANCE LITERATURE

FULL MARKS: 100

1. Background Readings:

Reason and Imagination
Conceptions of Nature
Literature and Revolution
The Gothic
The Romantic Lyric

2. William Blake: 'The Chimney Sweeper'

3. Robert Burns: 'A Bard's Epitaph'

4. William Wordsworth: 'Tintern Abbey'

5. Samuel Taylor Coleridge: 'Kubla Khan'

6. Percy Bysshe Shelley: 'Ode to the West Wind'

7. John Keats: 'Ode to a Nightingale'

8. Mary Shelley: *Frankenstein*

Suggested Readings:

William Wordsworth, 'Preface to Lyrical Ballads', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 594–611.

John Keats, 'Letter to George and Thomas Keats, 21 December 1817', and 'Letter to Richard Woodhouse, 27 October, 1818', in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling (New York: OUP, 1973) pp. 766–68, 777–8.

Course Level Learning Outcomes

- Some of the course learning outcomes that students of this course are required to demonstrate runs thus:
- understand Romanticism as a concept in relation to ancillary concepts like Classicism
- understand the Romantic period in English literature in terms of its social, philosophical, intellectual, literary backgrounds including German and French influences
- analyze and understand the main characteristics of Romanticism
- appreciate the canonical and representative poems and prose of the writers of the Romantic period.
- develop skills of critical analysis and interpretation of selected poems in order to understand the theme, language, style, and elements of prosody.
- appreciate and analyze the sensibility of the British Romantic period: common man, equality, freedom, sense of community and fraternity
- relate Romantic literary texts to other forms of expression such as painting, for instance.

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

ENG / MAJOR PAPER 8 (Credits: 4)

BRITISH LITERATURE: 19th CENTURY

FULL MARKS: 100

1. Background Readings:

Utilitarianism
Colonialism and nineteenth century literature
The Death of the Village
The 19th Century Novel
Marriage and Sexuality
The Writer and Society
Faith and Doubt
The Dramatic Monologue

2. Jane Austen, *Pride and Prejudice*

3. Charlotte Bronte, *Jane Eyre*

4. Charles Dickens, *Hard Times*

5. Alfred Tennyson, 'Ulysses', 'The Defence of Lucknow'

6. Robert Browning, 'My Last Duchess', 'Fra Lippo Lippi'

7. Christina Rossetti, 'The Goblin Market'

Suggested Readings:

Karl Marx and Friedrich Engels, 'Mode of Production: The Basis of Social Life', 'The Social Nature of Consciousness', and 'Classes and Ideology', in *A Reader in Marxist Philosophy*, ed. Howard Selsam and Harry Martel (New York: International Publishers, 1963) pp. 186–8, 190–1, 199–201.

Charles Darwin, 'Natural Selection and Sexual Selection', in *The Descent of Man* in *The Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 1545–9.

John Stuart Mill, *The Subjection of Women* in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) chap. 1, pp. 1061–9.

Course Level Learning Outcomes

- Some of the course learning outcomes that students of this course are required to demonstrate runs thus:
- identify and analyze the socio-economic-political contexts that inform the literature of the period
- comment on the historical and political awareness of literary texts as reflected in the transition from nature to culture across various genres
- understand the conflict between self and society in different literary genres of the period
- link the rise of the novel to the expansion of Colonialism and Capitalism
- understand the transition from Romantic to Victorian in literature and culture
- link the Victorian temper to political contexts in English colonies
- link the changes in the English countryside to changes brought about in similar settings in India

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

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SEMESTER V

ENG/MAJOR PAPER 9 (Credits: 4)

BRITISH LITERATURE: THE EARLY 20TH CENTURY

FULL MARKS: 100

1. Background Readings:

Modernism, Post-modernism and non-European Cultures
The Women's Movement in the Early 20th Century
Psychoanalysis and the Stream of Consciousness
Literature and the Fear of Disintegration
The Uses of Myth
Nation and Narration in Early Twentieth Century Novel
The Avant Garde

2. Joseph Conrad, *Heart of Darkness*

3. D.H. Lawrence, *Sons and Lovers*

4. Virginia Woolf, *Mrs Dalloway*

5. W.B. Yeats, 'The Second Coming', 'Sailing to Byzantium'

6. T.S. Eliot 'The Love Song of J. Alfred Prufrock', 'The Hollow Men'

Suggested Readings

Sigmund Freud, 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. (Oxford: OUP, 1965) pp. 571, 578–80, 559–63.

T.S. Eliot, 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt (New York: Norton, 2006) pp. 2319–25.

Raymond Williams, 'Introduction', in *The English Novel from Dickens to Lawrence* (London: Hogarth Press, 1984) pp. 9–27.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- trace the history of modernism in the socio-cultural and intellectual contexts of late nineteenth century and early twentieth century Europe
- link and distinguish between modernity and modernism
- explain the links between developments in science and experiments in literature
- explain the history of early twentieth-century modernism in the light of stream of consciousness, Jungian and Freudian ideas, Psychoanalysis, Imagism, Cubism, Vorticism
- identify and analyze the use and modernist technique in different genres in early twentieth century British literature
- trace the history of the self and subjectivity in literature in the light of colonial consciousness
- explain and analyze the idea of form in modernist literary texts from across major
- genres

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

ENG/MAJOR PAPER 10 (Credits: 4)

WOMEN'S WRITING

FULL MARKS: 100

1. Background Readings:

The Confessional Mode in Women's Writing
Sexual/Textual Politics
Body, Beauty and Discrimination
Race, Caste and Gender
Social Reform and Women's Rights
Women under Colonialism
Women in and out of Slavery
Is there a Woman's Language?

2. Emily Dickinson 'I cannot live with you' (Poem)

3. Eunice De Souza 'Advice to Women' (Poem)

4. Alice Walker, *The Color Purple* (Novel)

5. Katherine Mansfield, 'Bliss' (Short Story)

6. Mahashweta Devi 'Draupadi', tr. Gayatri Chakravorty Spivak (Calcutta: Seagull, 2002) (Short Story)

7. Mary Wollstonecraft *A Vindication of the Rights of Woman* (New York: Norton, 1988) chap. 1, pp. 11–19; chap. 2, pp. 19–38. (Non-fiction)

8. Rassundari Debi, Excerpts from *Amar Jiban* in Susie Tharu and K. Lalita, eds., *Women's Writing in India*, vol. 1 (New Delhi: OUP, 1989) pp. 191–2.

Suggested Readings

Virginia Woolf, *A Room of One's Own* (New York: Harcourt, 1957) chaps. 1 and 6.
Simone de Beauvoir, 'Introduction', in *The Second Sex*, tr. Constance Borde and Shiela Malovany-Chevallier (London: Vintage, 2010) pp. 3–18.
Kumkum Sangari and Sudesh Vaid, eds., 'Introduction', in *Recasting Women: Essays in Colonial History* (New Delhi: Kali for Women, 1989) pp. 1–25.
Chandra Talapade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses', in *Contemporary Postcolonial Theory: A Reader*, ed. Padmini Mongia (New York: Arnold, 1996) pp. 172–97.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- recognise the importance of gender specificity in literature
- understand and appreciate the representation of female experience in literature
- explain the difference between the feminine and the feminist as opposed to the female
- examine and appreciate the role played by socio-cultural-economic contexts in defining woman
- link the status of woman to social discrimination and social change
- draw a location specific trajectory of female bonding or empowerment
- to understand the complexity of social and biological constructions of manhood and womanhood
- to examine the relationship of women to work and production

Distribution of Marks:

End Semester: 75 Marks | Internal Exam: 20 Marks from written examination/assignment/project/tutorial
Attendance/ Classroom Performance: 5 Marks

ENG/MAJOR PAPER 11 (Credits: 4)

MODERN EUROPEAN DRAMA

FULL MARKS: 100

1. Background Readings:

Politics, Social Change and the Stage
Text and Performance
European Drama: Realism and Beyond
Tragedy and Heroism in Modern European Drama
The Theatre of the Absurd
The Role of the Director
The Role of the free theatres

2. Henrik Ibsen, *A Doll's House*

3. Bertolt Brecht, *The Good Woman of Szechuan*

4. Samuel Beckett, *Waiting for Godot*

5. Eugene Ionesco, *Rhinoceros*

Suggested Readings

Constantin Stanislavski, chap. 8, 'Faith and the Sense of Truth', In *An Actor Prepares*, tr. Elizabeth Reynolds Hapgood (Harmondsworth: Penguin, 1967) sections 1, 2, 7, 8, 9, pp. 121–5, 137–46.

Bertolt Brecht, 'The Street Scene', 'Theatre for Pleasure or Theatre for Instruction', and 'Dramatic Theatre vs Epic Theatre', in *Brecht on Theatre: The Development of an Aesthetic*, ed. and tr. John Willet (London: Methuen, 1992) pp. 68–76, 121–8.

George Steiner, 'On Modern Tragedy', in *The Death of Tragedy* (London: Faber, 1995) pp. 303–24.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- understand the role of theatre and drama in the introduction and shaping of modernity
- understand and engage with concepts like realism, naturalism, symbolism, expressionism, the Avant Garde, the epic theatre, the theatre of the absurd, etc.
- understand how meaning is created in theatre and be able to write about innovations introduced into theatrical practice in the late nineteenth and the twentieth century

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

SEMESTER VI
ENG/MAJOR PAPER 12 (Credits: 4)
POSTCOLONIAL LITERATURES
FULL MARKS: 100

1. Background Readings:

Nationalism and Nationality
De-colonization, Globalization and Literature
Race, Region, Religion
Women and Postcolonialism/Gender and Identity
English and Bhasha: The Languages of Postcolonialism
Postcolonial Literatures and Questions of Ethics
Postcolonialism and Resistance
Literature and Identity Politics
Writing for the New World Audience

2. Amitav Ghosh, *The Hungry Tide*

3. Salman Rushdie, *Shame*

4. Grace Ogot, 'The Green Leaves' (Short Story)

5. Derek Walcott 'A Far Cry from Africa' (Poem)

6. David Malouf 'Revolving Days' (Poem)

7. Mamang Dai 'Small Towns and the River' (Poem)

Suggested Readings

Franz Fanon, 'The Negro and Language', in *Black Skin, White Masks*, tr. Charles Lam Markmann (London: Pluto Press, 2008) pp. 8–27.

Ngugi wa Thiong'o, 'The Language of African Literature', in *Decolonising the Mind* (London: James Curry, 1986) chap. 1, sections 4–6.

Gabriel Garcia Marquez, the Nobel Prize Acceptance Speech, in *Gabriel Garcia Marquez: New Readings*, ed. Bernard McGuirk and Richard Cardwell (Cambridge: Cambridge University Press, 1987).

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- understand the social-historical-political-economic contexts of colonialism and postcolonialism in India and other countries affected by colonial rule
- understand the scope of postcolonial literatures in India and elsewhere, primarily as a response to the long shadow of colonialism, not just of colonial occupation
- see through a corpus of representative postcolonial texts from different colonial locations: the effects of colonial rule on the language, culture, economy and habitat of specific groups of people affected by it
- appreciate and analyze the growing spectres of inequality arising out of colonial occupation and the role played by postcolonial literatures to resist it in India and similar locations
- critically engage with issues of racism and imperialism during and after colonial occupation
- appreciate the changing role and status of English in postcolonial literatures
- link colonialism to modernity

Distribution of Marks: End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

ENG/MAJOR PAPER 13 (Credits: 4)

AMERICAN LITERATURE

FULL MARKS: 100

1. Background Readings:

The American Myths of Genesis/ The American Dream/ The American Adam
 American Romance and the American Novel
 Multicultural Literature of the United States; Folklore and the American Novel
 Race and Gender in American Literature
 War and American Fiction
 Two Traditions of American Poetry; Emerson and Poe/ Typological and Tropological Traditions
 Social Realism and the American Novel
 The Questions of Form in American Poetry

2. Mark Twain: *Huck Finn* (Fiction)

3. Tennessee Williams: *The Glass Menagerie* (Play)

4. William Faulkner, 'Dry September' (Short Story)

5. Booker T Washington: Selection from *Up from Slavery* (Chap. 1 & 2) (Autobiography)

6. Emily Dickinson: 'Because I could not stop for Death', 'This was a Poet' (Poems)

7. Robert Frost: 'Once by the Pacific', Mending Wall (Poems)

Suggested Readings

Hector St John Crevecoeur, 'What is an American', (Letter III) in *Letters from an American Farmer* (Harmondsworth: Penguin, 1982) pp. 66–105.

Frederick Douglass, *A Narrative of the life of Frederick Douglass* (Harmondsworth: Penguin, 1982) chaps. 1–7, pp. 47–87.

Henry David Thoreau, 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* (Oxford: OUP, 1997) chap. 12.

Ralph Waldo Emerson, 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson (New York: The Modern Library, 1964).

Toni Morrison, 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination* (London: Picador, 1993) pp. 29–39.

Course Level Learning Outcomes

- Some of the course learning outcomes that students of this course are required to demonstrate runs thus:
- understand the depth and diversity of American literature, keeping in mind the history and culture of the United States of America from the colonial period to the present (17th century to 21st century)
- understand the historical, religious and philosophical contexts of the American spirit in literature; social-cultural-ecological-political contexts may, for example, include the idea of democracy, Millennial Narratives, the Myth of Success, the American Adam, the Myth of the Old South, the Wild West, Melting pot, Multiculturalism, etc.
- appreciate the complexity of the origin and reception of American literature, given its European and non-European historical trajectories, particularly in relation to writers of European (Anglo-Saxon, French, Dutch and Hispanic) descent, as well as writers from black and non-European (African, American Indian, Hispanic-American and Asian) writing traditions
- critically engage with the complex nature of American society, given its journey from
- specific religious obligations and their literary transformations (such as Puritanism, Unitarianism, Transcendentalism, etc.) to the growth of anti- or non-Christian sensibilities

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- critically appreciate the diversity of American literature in the light of regional variations in climate, cultural traits, economic priorities
- explore and understand the nature of the relationships of human beings to other human beings and other life forms in relation to representative literary texts in various genres
- relate the African American experience in America (both ante-bellum and postbellum) to issues of exclusion in societies relevant to their learning experience
- analyze the American mind from global and Indian perspectives and situate the American in the contemporary world

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

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ENG/MAJOR PAPER 14 (Credits: 4)

POPULAR LITERATURE

FULL MARKS: 100

1. Background Readings:

Coming of Age
The Canonical and the Popular
Ethics and Education in Children's Literature
Sense and Nonsense
The Graphic Novel
The Popular and the Market

2. Children's Literature: Lewis Carroll, *Through the Looking Glass*

Sukumar Ray, Two Poems: "The Sons of Ramgaroo", and "Khichudi"

3. Detective Fiction: Agatha Christie *The Murder of Roger Ackroyd*

4. Romance/Chick Lit: Daphne du Maurier, *Rebecca*

5. Graphic Fiction: Vishwajyoti Ghosh, *This Side That Side: Restorying Partition*

6. Science Fiction: Isaac Asimov, "Nightfall" (Short Story)

Suggested Readings

Leslie Fiedler, 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby

Felicity Hughes, 'Children's Literature: Theory and Practice', *English Literary History*, vol. 45, 1978,

Christopher Pawling, 'Popular Fiction: Ideology or Utopia?' in *Popular Fiction and Social Change*, ed. Christopher Pawling

Tzvetan Todorov, 'The Typology of Detective Fiction', in *The Poetics of Prose*

Darco Suvin, 'On Teaching SF Critically', in *Positions and Presuppositions in Science Fiction*

Janice Radway, 'The Institutional Matrix, Publishing Romantic Fiction', in *Reading the Romance: Women, Patriarchy, and Popular Literature*

Edmund Wilson, 'Who Cares Who Killed Roger Ackroyd?', *The New Yorker*, 20 June 1945.

Hillary Chute, "Comics as Literature? Reading Graphic Narrative", *PMLA* 123(2)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- trace the early history of print culture in England and the emergence of genre fiction and best sellers
- engage with debates on high and low culture, canonical and non-canonical literature
- articulate the characteristics of various genres of non-literary fiction
- investigate the role of popular fiction in the literary polysystem of various linguistic cultures
- demonstrate how popular literature belongs to its time
- Use various methods of literary analysis to interpret popular literature

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

ENG/MAJOR PAPER 15 (Credits: 4)
LITERATURE OF THE INDIAN DIASPORA
FULL MARKS: 100

1. Background Readings:

The Diaspora
Nostalgia
New Medium
Alienation
Globalization
Transnationalism

2. M. G. Vassanji, *The Book of Secrets* (Penguin, India)

3. Rohinton Mistry, *A Fine Balance* (Alfred A Knopf)

4. Meera Syal, *Anita and Me* (Harper Collins)

5. Jhumpa Lahiri, *The Namesake* (Houghton Mifflin Harcourt)

Suggested Readings

"Introduction: The diasporic imaginary" in Mishra, V. (2008). *Literature of the Indian diaspora*. London: Routledge
"Cultural Configurations of Diaspora," in Kalra, V. Kaur, R. and Hutynuk, J. (2005). *Diaspora & hybridity*. London: Sage Publications.
"The New Empire within Britain," in Rushdie, S. (1991). *Imaginary Homelands*. London: Granta Books.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- understand the concept of 'diaspora' in its historical and cultural contexts
- identify different aspects of Indian diasporic consciousness and the literary features of diasporic texts
- develop a clear understanding of the formation of Indian diasporic movements within India and outside
- develop a critical understanding of the writings of the Indian diaspora within the discourse of postcoloniality, postmodernity, hybridity, globalization and transnationalism.
- develop the analytical ability to read diasporic texts and analyze key diasporic issues such as displacement, nostalgia, alienation, belonging, identity, gender, racism and assimilation
- understand the main currents of Indian diasporic narratives
- examine how texts function as diasporic markers, broadening the understanding of Indian diasporic lives, cultural practices, experiences, religion and the new medium.

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

SEMESTER VII

ENG/MAJOR PAPER 16 (Credits: 4)

MODERN INDIAN WRITING IN ENGLISH TRANSLATION

FULL MARKS: 100

1. Background Readings:

The Aesthetics and Politics of Translation
Linguistic Regions and Languages
Modernity in Indian Literature
Caste, Gender and Resistance
Questions of Form in 20th Century Indian Literature

2. SHORT FICTION

- i. Premchand, 'The Shroud', in Penguin Book of Classic Urdu Stories, ed. M. Asaduddin (New Delhi: Penguin/Viking, 2006).
- ii. Ismat Chughtai, 'The Quilt', in Lifting the Veil: Selected Writings of Ismat Chughtai, tr. M. Asaduddin (New Delhi: Penguin Books, 2009).
- iii. Gurdial Singh, 'A Season of No Return', in Earthy Tones, tr. Rana Nayar (Delhi: Fiction House, 2002).
- iv. Fakir Mohan Senapati, 'Rebati', in Oriya Stories, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).

3. POETRY

- i. Rabindra Nath Tagore, 'Light, Oh Where is the Light?' and 'When My Play was with thee', in Gitanjali: A New Translation with an Introduction by William Radice (New Delhi: Penguin India, 2011).
- ii. G.M. Muktibodh, 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in The Oxford Anthology of Modern Indian Poetry, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).
- iii. Amrita Pritam, 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).
- iv. Thangjam Ibopishak Singh, 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in The Anthology of Contemporary Poetry from the Northeast (NEHU: Shillong, 2003).

4. DRAMA

- i. Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).

5. FICTION

- i. G. Kalyan Rao, *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient Black Swan, 2010)/ Bama, *Karukku*, tr. Lakshmi Holmstrom (Delhi: OUP, 2000)

Suggested Readings

Rabindranath Tagore, 'Nationalism in India,' in *Nationalism* (Delhi: Penguin Books, 2009) pp. 63-83.
Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, No. 151 (Sept./Oct. 1992).
B.R. Ambedkar, 'Annihilation of Caste' in Dr. Babasaheb Ambedkar: Writings and Speeches, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34-45.
G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1-5.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

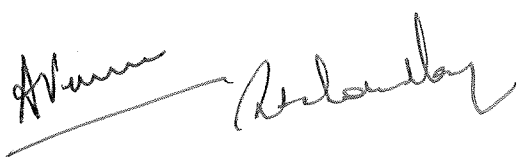
- appreciate the diversity of modern Indian literatures and the similarities between them
- understand and creatively engage with the notion of nation and nationalism
- appreciate the impact of literary movements on various Indian literatures
- critically engage with significant social issues like caste and gender
- understand the historical trajectories of Indian literatures

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

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ENG/MAJOR PAPER 17 (Credits: 4)

BRITISH LITERATURE: POSTWAR WORLD

FULL MARKS: 100

1. Background Readings:
 - Postmodernism in British Literature
 - Britishness after 1960s
 - Intertextuality and Experimentation
 - Literature and Counterculture
 - Multiculturalism and the Rise of the Other
2. Fiction and non-narrative prose
 - i. John Fowles: *The French Lieutenant's Woman*
 - ii. *Selections from Frank Kermode: *Untitled* / John Carey: *The Unexpected Professor* / Jeanette Winterson *Sexing the Cherry*
3. Drama
 - i. Hanif Kureishi *My Beautiful Laundrette*
4. Poetry
 - i. Phillip Larkin 'Whitsun Weddings', 'Church Going'
 - ii. Ted Hughes 'Hawk Roosting', 'Crow's Fall'
 - iii. Seamus Heaney 'Digging' / 'Churning Day' / 'Rite of Spring' / 'Casualty'
 - iv. Carol Anne Duffy 'Text', 'Stealing'

Suggested Readings

Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkeley and Los Angeles: University of California Press, 1989), pp. 23–38.
 Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995), pp. 1–16.
 Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- understand the social-historical-political-economic contexts of Post-World War II British Literature
- understand the relationship between World war II and the end of colonialism
- identify the social-historical-political changes in England after World War II
- see through a corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories
- grasp the changing role of English in the new world order
- critically analyze and link changes in social norms to new literary forms
- engage with the idea of the postmodern and the rise of the postmodernist aesthetics
- appreciate the importance of location in understanding the self and the other

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

ENG/MAJOR PAPER 18 (Credits: 4)
NINETEENTH CENTURY EUROPEAN REALISM
FULL MARKS: 100

1. Background Readings:

History, Realism and the Novel form
Ethics and Fiction
Prose, Fiction and its readership in the Nineteenth Century
Politics and the Russian Novel: Slavophiles and Westernizers
Portrayal of the emerging European City

2. Ivan Turgenev. *Fathers and Sons* Tr Peter Carson, London. Penguin 2009.
3. Fyodor Dostoyevsky. *Notes from the Underground*
4. Honore de Balzac. *Old Goriot / Eugene Grande*
5. Guy de Maupassant. *Selected Short Stories*

Suggested Readings

Leo Tolstoy 'Man as a Creature of History' in War and Peace Ed Richard Ellman et.al. *The Modern Tradition*. Oxford. OUP 1965 (pp 246- 54)
Honore de Balzac 'Society as Historical Organism' from the Preface to The Human Comedy in *ibid* (pp 265 – 67)
George Lukac, 'Balzac and Stendhal' in *Studies in European Realism*. London, Merlin Press 1972 (pp65 -85)
Harry Levin, *Gates of Horn: Study of Five French Realists*.
George Steiner 'Tolstoy or Dostoyevsky'

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- demonstrate an awareness of the emergence of Realism and literary movements in Europe in the Nineteenth Century by engaging with key texts of European Realism.
- gain a deeper understanding of the social, economic and political conditions which gave rise to this movement.
- recognize the diversity within this broad literary movement while discerning the underlying affinities and patterns.
- examine modern reassessments of European Realism
- show an awareness of rich and complex legacy of Nineteenth Century European Realism, identify the challenges it faced and explore the causes of its decline in the Twentieth Century.

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

ENG/MAJOR PAPER 19 (Credits: 4)

LITERARY CRITICISM

FULL MARKS: 100

Course Contents:

1. Schools of Indian Literary Theory: Rasa, Alamkar, Riti, Dhvani, Vakroti, Auchitya
2. Aristotle (from Poetics)
3. Longinus: Excerpts from 'On the Sublime'
4. Christopher Caudwell Excerpts (from Illusion and Reality)
5. I.A. Richards: Excerpts from Practical Criticism
6. Victor Shklovsky (from 'Art as Technique')
7. T.S. Eliot from 'The Use of Poetry and the Use of Criticism'
8. Northrop Frye (from The Anatomy of Criticism)

Suggested Readings

A.H. Gilbert, Literary Criticism: Plato to Dryden. Detroit: Wayne University Press, 1962.
David Lodge and Nigel Wood, Modern Criticism and Theory: A Reader: London & New York: Routledge, 2000.
Peter Barry Beginning, Theory: An Introduction to Literary and Cultural Theory. Manchester: Manchester University Press, 1984.
Raman Selden, et al. A Reader's Guide to Contemporary Literary Theory. Kentucky: University Press of Kentucky, 1993.
S.K. Dey, History of Poetics. New Delhi: MLBS, 1960.
Terry Eagleton, Literary Theory: An Introduction. NJ: Wiley Blackwell, 2009.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods
- learners will be able to understand fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)
- learners will be able to grasp a wide range of literary philosophers and critics whose works had informed and shaped the discourse of literary theory
- learners will have knowledge about major, critical movements and critics in various critical traditions - Indian (schools of Rasa, Alamkar, Riti, Dhvani, Vakroti, Auchitya) and Western (Greek, Roman, English, German, Russian and French)
- learners will be able to identify theoretical and critical concepts with critics/texts/movements with which they are associated and understand them in their contexts
- learners will be able to apply various theoretical frameworks and concepts to literary and cultural texts
- learners will be able to evaluate and analyze strengths and limitations of critical/theoretical frameworks and arguments
- learners will be able to strengthen and deepen their interpretative skills

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

SEMESTER VIII
ENG/MAJOR PAPER 20 (Credits: 4)

LITERARY THEORY

FULL MARKS: 100

Course Contents:

- Module I - Literary Theory: An Introduction
- Module II - New Criticism and Russian Formalism
- Module III - Reader Response
- Module IV - Marxism
- Module V - Psychoanalytic theory
- Module VI - Structuralism
- Module VII - Poststructuralism
- Module VIII - New Historicism
- Module IX - Postcolonialism
- Module X - Feminism
- Module XI - Black and Dalit Aesthetics/ Subaltern Studies
- Module XII - Theory Now

Suggested Readings

- David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*. London & New York: Routledge, 2000.
- Peter Barry, *Beginning, Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.
- Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993.
- Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- have a historical overview of major literary theorists, particularly of the 20th century
- show an understanding of historical and philosophical contexts that led to the development of literary theory and its practices
- develop awareness of various literary theories and the way they enrich and change our thinking about language, literature and society
- historically situate literary theorists whose works had informed and shaped various literary theoretical discourses
- identify theoretical concepts with theorists and movements with which they are associated and in the process understand their contexts
- apply various theoretical frameworks and concepts to literary and cultural texts
- evaluate and analyze strengths and limitations of theoretical frameworks and arguments
- sharpen interpretative skills in the light of various theoretical frameworks

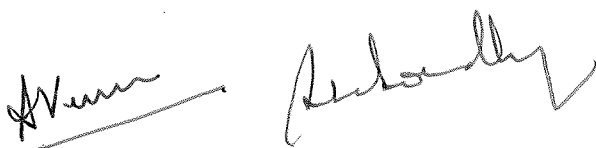
Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.



PAPER – RC
RESEARCH METHODOLOGY

Component of Research Internship/Field Work/Dissertation: (Total Credits: 12)

Course Content

1. Basic concept of research and the terminology involved
2. Basic types of research
3. Basic tools of research
4. Reference skills including skills to use dictionaries, encyclopedias, library catalogues, and net resources.
5. Stating and defending a research proposal
6. conceptualizing and drafting a research proposal
7. parts of research proposal
8. writing a research paper
9. Style manuals
10. Notes, references and bibliography
11. research and ethics: documentation and plagiarism
12. Research Internship/Field Work/Dissertation

Suggested Readings:

Kumar, Ranjit. (2012) Research Methodology: A Step-by-Step Guide for Beginners. New Delhi, Vikas.
Manuals of style (MLA Style Sheet, APA Style Sheet, Chicago Style Manual etc)
Wallace, Michael. (2004). Study Skills. Cambridge: CUP.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Develop a simple questionnaire to elicit specific information.
- Collect data based on a survey and arrive at inferences using a small sample
- Discuss and draft a plan for carrying out a piece of work systematically
- Refer to authentic sources of information and document the same properly.
- Provide proper explanation for technical terms in simple language.

Distribution of Marks: Credits: 12

(Research Methodology FM: 100 Marks / Synopsis, Thesis & others: 200 Marks)

Semester Internal Examination: 25

End Semester University Examination: 75+200



ENG/ADVANCED MAJOR PAPER 1 (Credits: 4)

LITERATURE AND THE CINEMA

FULL MARKS: 100

Course Content

UNIT I – Background Readings:

1. Theories of Adaptation
2. Transformation and Transposition
3. Hollywood to 'Bollywood'
4. The 'Two Ways of Seeing'
5. Lost or Gained in Adaptation?
6. Adaptation as Interpretation
7. Classics in Fiction and Film
8. Location and Adaptation in Indian Cinema
9. Indian Cinema based on Western Texts
10. Indian Movies based on Western Movies

UNIT II – Textual Readings:

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

Unit III - Critical Readings

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology*,
5. *Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- demonstrate a systematic and historically-grounded knowledge of literature and cinema as expressive arts
- identify and illustrate the distinction between literary and cinematic arts of storytelling
- identify and describe the difference between cinematic and literary images
- examine different theories of adaptation and link them to contexts of expression and reception
- organize different sets of activities to identify and make use of skills that distinguish the medium of cinema from that of literature
- present a coherent view of the relationship between written and cinematic texts
- communicate the role of location in adaptation

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

ENG/ADVANCED MAJOR PAPER 2 (Credits: 4)

TRAVEL WRITING

FULL MARKS: 100

Course Contents

Unit I - Background Readings:

1. Travel Writing and Ethnography
2. Gender and Travel
3. Globalization and Travel
4. Travel writing and Disciplinary Knowledge
5. Travel and Religion
6. Orientalism and Travel

Unit II - Textual Readings:

1. Verrier Elwin: *From A Philosophy for NEFA* ('A Pilgrimage to Tawang')
2. Amitav Ghosh: *Dancing in Cambodia*
3. Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II)
4. Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013.
5. Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

Unit III - Critical Readings

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP, 2002) pp, 225-241.
2. Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184.
3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29.
4. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix -xx.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- map the social-historical-political-economic contexts of Travel Writing from regional, national and global perspectives
- explain the origin and reception of Travel Writing in chosen locations
- appreciate and analyze the relationship of Travel Writing to colonialism
- see the link between Travel Writing and history writing: Travel Writing as an alternative history or supplement to historical writing
- see the link between travel writing and translation
- analyze travel writing in relation to colonial and postcolonial positions
- appreciate the role of travel in shaping selfhood and otherness and relate the growth of Travel Writing to regional national and global identities
- critically engage with the accounts of places visited by foreigners and how their impressions change local perspectives of the places

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

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ENG/ADVANCED MAJOR PAPER 3 (Credits: 4)

PARTITION LITERATURE

FULL MARKS: 100

Course Content:

Unit I - Background Readings:

1. Nationalism, Colonialism, British Rule in India
2. Post Colonialism in India
3. Communalism and Violence
4. Homelessness and Exile
5. Women and Children in Partition Literature

Unit II - Textual Readings:

1. Intizar Hussain, *Basti*, (tr), Frances W Pritchett (New Delhi: Rupa, 1995).
2. Khushwant Singh, *Train to Pakistan*, Chatto & Windus, 1956.
3. Dibyendu Palit, *Alam's Own House*, tr. Sarika Chaudhary *Bengal Partition Stories: An Unclosed Chapter*, Bashabi Fraser (Ed.) London: Anthem Press (2008)
4. Sa'adat Hasan Manto, "Toba Tek Singh", in *Black Margins: Manto*, (Delhi: Katha, 2003).
5. Lalithambika Antharajanam, 'A Leaf in the Storm' (tr) K Narayanachandran, in *Stories about the Partition of India* (ed) Alok Bhalla, New Delhi, Manohar 2012 (pp 137 – 45)
6. Faiz Ahmad Faiz 'For your Lanes, My Country' in *In English: Faiz Ahmed Faiz, A Renowned Urdu Poet*, tr and Ed Riz Ramhim. California: Xlibris 2008 (p 138)
7. Jibananda Das, 'I shall Return to This Bengal' Tr Shakunatal Chaudhuri, in *Modern Indian Literature*. New Delhi OUP

Unit III - Critical Readings and Screenings:

1. Ritu Menon and Kamla Bhasin, 'Introduction' in *Borders and Boundaries*. New Delhi, Kali for Women. 1998
2. Sukrita P Kumar, *Narrating Partition*. Delhi, Indialog 2004
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India*. New Delhi, Kali for Women 2000
4. Sigmund Freud, 'Mourning and Melancholia' in *The Complete Psychological Works of Sigmund Freud*, Tr James Strachey. London: Hogarth Press 1953 (pp 3041 – 53)
5. *Screening: Garam Hawa* (Dir. M S Sathyu, 1974))
6. *Screening: Khamosh Paani: Silent Waters* (Dir. Sabiha Sumar, 2003)
7. *Screening: Subarnarekha* (Dir Ritwik Ghatak, 1965)

Course Learning Outcomes:

Some of the learning outcomes that learners of this course are required to demonstrate are mentioned below:

- explain historical and socio-cultural factors responsible for the Partition of Indian Sub-continent.
- demonstrate critical understanding of manifestations of the experience of the partition in various art forms.
- link and analyze the eco-socio-historical-cultural contexts and dimensions related to the Partition of India e.g. nation, nationalism, communication, violence, exile, homelessness, refugee, rehabilitation, resettlement, border and border lands (colonialism and post colonialism), literary responses to the partition in different parts of Indian continent and interpret them.
- interpret texts and experience and relate it to their contexts and experiences

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

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SEMESTER VII

ENG/MAJOR PAPER 16 (Credits: 4)

MODERN INDIAN WRITING IN ENGLISH TRANSLATION

FULL MARKS: 100

1. Background Readings:

The Aesthetics and Politics of Translation
Linguistic Regions and Languages
Modernity in Indian Literature
Caste, Gender and Resistance
Questions of Form in 20th Century Indian Literature

2. SHORT FICTION

- i. Premchand, 'The Shroud', in Penguin Book of Classic Urdu Stories, ed. M. Asaduddin (New Delhi: Penguin/Viking, 2006).
- ii. Ismat Chughtai, 'The Quilt', in Lifting the Veil: Selected Writings of Ismat Chughtai, tr. M. Asaduddin (New Delhi: Penguin Books, 2009).
- iii. Gurdial Singh, 'A Season of No Return', in Earthy Tones, tr. Rana Nayar (Delhi: Fiction House, 2002).
- iv. Fakir Mohan Senapati, 'Rebati', in Oriya Stories, ed. Vidya Das, tr. Kishori Charan Das (Delhi: Srishti Publishers, 2000).

3. POETRY

- i. Rabindra Nath Tagore, 'Light, Oh Where is the Light?' and 'When My Play was with thee', in Gitanjali: A New Translation with an Introduction by William Radice (New Delhi: Penguin India, 2011).
- ii. G.M. Muktibodh, 'The Void', (tr. Vinay Dharwadker) and 'So Very Far', (tr. Tr. Vishnu Khare and Adil Jussawala), in The Oxford Anthology of Modern Indian Poetry, ed. Vinay Dharwadker and A.K. Ramanujam (New Delhi: OUP, 2000).
- iii. Amrita Pritam, 'I Say Unto Waris Shah', (tr. N.S. Tasneem) in Modern Indian Literature: An Anthology, Plays and Prose, Surveys and Poems, ed. K.M. George, vol. 3 (Delhi: Sahitya Akademi, 1992).
- iv. Thangjam Ibopishak Singh, 'Dali, Hussain, or Odour of Dream, Colour of Wind' and 'The Land of the Half-Humans', tr. Robin S. Ngangom, in The Anthology of Contemporary Poetry from the Northeast (NEHU: Shillong, 2003).

4. DRAMA

- i. Dharamveer Bharati *Andha Yug*, tr. Alok Bhalla (New Delhi: OUP, 2009).

5. FICTION

- i. G. Kalyan Rao, *Untouchable Spring*, tr. Alladi Uma and M. Sridhar (Delhi: Orient Black Swan, 2010)/ Bama, *Karukku*, tr. Lakshmi Holmstrom (Delhi: OUP, 2000)

Suggested Readings

Rabindranath Tagore, 'Nationalism in India,' in *Nationalism* (Delhi: Penguin Books, 2009) pp. 63-83.
Namwar Singh, 'Decolonising the Indian Mind', tr. Harish Trivedi, *Indian Literature*, No. 151 (Sept./Oct. 1992).
B.R. Ambedkar, 'Annihilation of Caste' in Dr. Babasaheb Ambedkar: Writings and Speeches, vol. 1 (Maharashtra: Education Department, Government of Maharashtra, 1979) chaps. 4, 6, and 14.
Sujit Mukherjee, 'A Link Literature for India', in *Translation as Discovery* (Hyderabad: Orient Longman, 1994) pp. 34-45.
G.N. Devy, 'Introduction', from *After Amnesia* in *The G.N. Devy Reader* (New Delhi: Orient BlackSwan, 2009) pp. 1-5.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:


- appreciate the diversity of modern Indian literatures and the similarities between them
- understand and creatively engage with the notion of nation and nationalism
- appreciate the impact of literary movements on various Indian literatures
- critically engage with significant social issues like caste and gender
- understand the historical trajectories of Indian literatures

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks



ENG/MAJOR PAPER 17 (Credits: 4)

BRITISH LITERATURE: POSTWAR WAR II

FULL MARKS: 100

1. Background Readings:

Postmodernism in British Literature
Britishness after 1960s
Intertextuality and Experimentation
Literature and Counterculture
Multiculturalism and the Rise of the Other

2. Fiction and non-narrative prose

- i. John Fowles: *The French Lieutenant's Woman*
- ii. *Selections from Frank Kermode: *Untitled*/
John Carey: *The Unexpected Professor* /
Jeanette Winterson *Sexing the Cherry*

3. Drama

- i. Hanif Kureishi *My Beautiful Laundrette*

4. Poetry

- i. Phillip Larkin 'Whitsun Weddings', 'Church Going'
- ii. Ted Hughes 'Hawk Roosting', 'Crow's Fall'
- iii. Seamus Heaney 'Digging' / 'Churning Day' / 'Rite of Spring' / 'Casualty'
- iv. Carol Anne Duffy 'Text', 'Stealing'

Suggested Readings

Alan Sinfield, 'Literature and Cultural Production', in *Literature, Politics, and Culture in Postwar Britain* (Berkley and Los Angeles: University of California Press, 1989), pp. 23–38.
Seamus Heaney, 'The Redress of Poetry', in *The Redress of Poetry* (London: Faber, 1995), pp. 1–16.
Patricia Waugh, 'Culture and Change: 1960-1990', in *The Harvest of The Sixties: English Literature And Its Background, 1960-1990* (Oxford: OUP, 1997)

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- understand the social-historical-political-economic contexts of Post-World War II British Literature
- understand the relationship between World war II and the end of colonialism
- identify the social-historical-political changes in England after World War II
- see through a corpus of representative texts the rise of multiculturalism in England in the wake of migrations of people from colonial territories
- grasp the changing role of English in the new world order
- critically analyze and link changes in social norms to new literary forms
- engage with the idea of the postmodern and the rise of the postmodernist aesthetics
- appreciate the importance of location in understanding the self and the other

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

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ENG/MAJOR PAPER 18 (Credits: 4)

NINETEENTH CENTURY EUROPEAN REALISM

FULL MARKS: 100

1. Background Readings:

History, Realism and the Novel form
Ethics and Fiction
Prose, Fiction and its readership in the Nineteenth Century
Politics and the Russian Novel: Slavophiles and Westernizers
Portrayal of the emerging European City

2. Ivan Turgenev. *Fathers and Sons* Tr Peter Carson, London. Penguin 2009.
3. Fyodor Dostoyevsky. *Notes from the Underground*
4. Honore de Balzac. *Old Goriot / Eugene Grande*
5. Guy de Maupassant. *Selected Short Stories*

Suggested Readings

Leo Tolstoy 'Man as a Creature of History' in War and Peace Ed Richard Ellman et.al. *The Modern Tradition*. Oxford. OUP 1965 (pp 246- 54)
Honore de Balzac 'Society as Historical Organism' from the Preface to The Human Comedy in ibid (pp 265 – 67)
George Lukac, 'Balzac and Stendhal' in *Studies in European Realism*. London, Merlin Press 1972 (pp65 -85)
Harry Levin, *Gates of Horn: Study of Five French Realists*.
George Steiner 'Tolstoy or Dostoyevsky'

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- demonstrate an awareness of the emergence of Realism and literary movements in Europe in the Nineteenth Century by engaging with key texts of European Realism.
- gain a deeper understanding of the social, economic and political conditions which gave rise to this movement.
- recognize the diversity within this broad literary movement while discerning the underlying affinities and patterns.
- examine modern reassessments of European Realism
- show an awareness of rich and complex legacy of Nineteenth Century European Realism, identify the challenges it faced and explore the causes of its decline in the Twentieth Century.

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

ENG/MAJOR PAPER 19 (Credits: 4)

LITERARY CRITICISM

FULL MARKS: 100

Course Contents:

1. Schools of Indian Literary Theory: Rasa, Alamkar, Riti, Dhvani, Vakroti, Auchitya
2. Aristotle (from Poetics)
3. Longinus: Excerpts from 'On the Sublime'
4. Christopher Caudwell Excerpts (from Illusion and Reality)
5. I.A. Richards: Excerpts from Practical Criticism
6. Victor Shklovsky (from 'Art as Technique')
7. T.S. Eliot from 'The Use of Poetry and the Use of Criticism'
8. Northrop Frye (from The Anatomy of Criticism)

Suggested Readings

A.H. Gilbert, Literary Criticism: Plato to Dryden. Detroit: Wayne University Press, 1962.
David Lodge and Nigel Wood, Modern Criticism and Theory: A Reader: London & New York: Routledge, 2000.
Peter Barry Beginning, Theory: An Introduction to Literary and Cultural Theory. Manchester: Manchester University Press, 1984.
Raman Selden, et al. A Reader's Guide to Contemporary Literary Theory. Kentucky: University Press of Kentucky, 1993.
S.K. Dey, History of Poetics. New Delhi: MLBS, 1960.
Terry Eagleton, Literary Theory: An Introduction. NJ: Wiley Blackwell, 2009.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- understand the historical and philosophical contexts that led to the development of literary criticism and its practice in different traditions and periods
- learners will be able to understand fundamental literary and critical concepts and underlying distinctions amongst them (e.g., difference between literary criticism and literary theory)
- learners will be able to grasp a wide range of literary philosophers and critics whose works had informed and shaped the discourse of literary theory
- learners will have knowledge about major, critical movements and critics in various critical traditions - Indian (schools of Rasa, Alamkar, Riti, Dhvani, Vakroti, Auchitya) and Western (Greek, Roman, English, German, Russian and French)
- learners will be able to identify theoretical and critical concepts with critics/texts/movements with which they are associated and understand them in their contexts
- learners will be able to apply various theoretical frameworks and concepts to literary and cultural texts
- learners will be able to evaluate and analyze strengths and limitations of critical/theoretical frameworks and arguments
- learners will be able to strengthen and deepen their interpretative skills

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

SEMESTER VIII
ENG/MAJOR PAPER 20 (Credits: 4)

LITERARY THEORY

FULL MARKS: 100

Course Contents:

- Module I - Literary Theory: An Introduction
- Module II - New Criticism and Russian Formalism
- Module III - Reader Response
- Module IV - Marxism
- Module V - Psychoanalytic theory
- Module VI - Structuralism
- Module VII - Poststructuralism
- Module VIII - New Historicism
- Module IX - Postcolonialism
- Module X - Feminism
- Module XI - Black and Dalit Aesthetics/ Subaltern Studies
- Module XII - Theory Now

Suggested Readings

- David Lodge and Nigel Wood, *Modern Criticism and Theory: A Reader*. London & New York: Routledge, 2000.
- Peter Barry, *Beginning, Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 1984.
- Raman Selden, et al. *A Reader's Guide to Contemporary Literary Theory*. Kentucky: University Press of Kentucky, 1993.
- Terry Eagleton, *Literary Theory: An Introduction*. NJ: Wiley Blackwell, 2009

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate runs thus:

- have a historical overview of major literary theorists, particularly of the 20th century
- show an understanding of historical and philosophical contexts that led to the development of literary theory and its practices
- develop awareness of various literary theories and the way they enrich and change our thinking about language, literature and society
- historically situate literary theorists whose works had informed and shaped various literary theoretical discourses
- identify theoretical concepts with theorists and movements with which they are associated and in the process understand their contexts
- apply various theoretical frameworks and concepts to literary and cultural texts
- evaluate and analyze strengths and limitations of theoretical frameworks and arguments
- sharpen interpretative skills in the light of various theoretical frameworks

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks

PAPER – RC
RESEARCH METHODOLOGY

Component of Research Internship/Field Work/Dissertation: (Total Credits: 12)

Course Content

1. Basic concept of research and the terminology involved
2. Basic types of research
3. Basic tools of research
4. Reference skills including skills to use dictionaries, encyclopedias, library catalogues, and net resources.
5. Stating and defending a research proposal
6. conceptualizing and drafting a research proposal
7. parts of research proposal
8. writing a research paper
9. Style manuals
10. Notes, references and bibliography
11. research and ethics: documentation and plagiarism
12. Research Internship/Field Work/Dissertation

Suggested Readings:

Kumar, Ranjit. (2012) Research Methodology: A Step-by-Step Guide for Beginners. New Delhi, Vikas.
Manuals of style (MLA Style Sheet, APA Style Sheet, Chicago Style Manual etc)
Wallace, Michael. (2004). Study Skills. Cambridge: CUP.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- Develop a simple questionnaire to elicit specific information.
- Collect data based on a survey and arrive at inferences using a small sample
- Discuss and draft a plan for carrying out a piece of work systematically
- Refer to authentic sources of information and document the same properly.
- Provide proper explanation for technical terms in simple language.

Distribution of Marks: Credits: 12

(Research Methodology FM: 100 Marks / Synopsis, Thesis & others: 200 Marks)

Semester Internal Examination: 25

End Semester University Examination: 75+200



ENG/ADVANCED MAJOR PAPER 1 (Credits: 4)

LITERATURE AND THE CINEMA

FULL MARKS: 100

Course Content

UNIT I – Background Readings:

1. Theories of Adaptation
2. Transformation and Transposition
3. Hollywood to 'Bollywood'
4. The 'Two Ways of Seeing'
5. Lost or Gained in Adaptation?
6. Adaptation as Interpretation
7. Classics in Fiction and Film
8. Location and Adaptation in Indian Cinema
9. Indian Cinema based on Western Texts
10. Indian Movies based on Western Movies

UNIT II – Textual Readings:

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

Unit III - Critical Readings

1. Linda Hutcheon, 'On the Art of Adaptation', *Daedalus*, vol. 133, (2004).
2. Thomas Leitch, 'Adaptation Studies at Crossroads', *Adaptation*, 2008, vol. 1, no. 1, pp. 63–77.
3. Poonam Trivedi, 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2, 2007.
4. Tony Bennett and Janet Woollacott, 'Figures of Bond', in *Popular Fiction: Technology*,
5. *Ideology, Production, Reading*, ed. Tony Bennet (London and New York: Routledge, 1990).

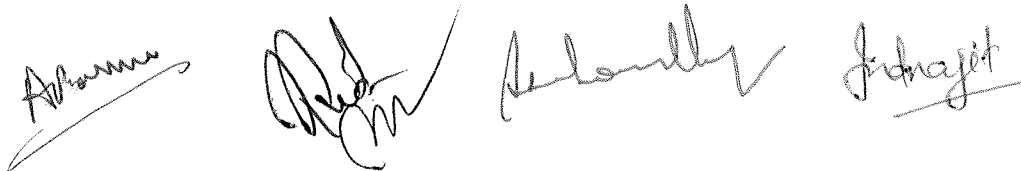
Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- demonstrate a systematic and historically-grounded knowledge of literature and cinema as expressive arts
- identify and illustrate the distinction between literary and cinematic arts of storytelling
- identify and describe the difference between cinematic and literary images
- examine different theories of adaptation and link them to contexts of expression and reception
- organize different sets of activities to identify and make use of skills that distinguish the medium of cinema from that of literature
- present a coherent view of the relationship between written and cinematic texts
- communicate the role of location in adaptation

Based on 'Learning Outcomes based Curriculum Framework' (LOCF) released by UGC.

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ENG/ADVANCED MAJOR PAPER 2 (Credits: 4)

TRAVEL WRITING

FULL MARKS: 100

Course Contents

Unit I - Background Readings:

1. Travel Writing and Ethnography
2. Gender and Travel
3. Globalization and Travel
4. Travel writing and Disciplinary Knowledge
5. Travel and Religion
6. Orientalism and Travel

Unit II - Textual Readings:

1. Verrier Elwin: *From A Philosophy for NEFA* ('A Pilgrimage to Tawang')
2. Amitav Ghosh: *Dancing in Cambodia*
3. Rahul Sankrityayan: *From Volga to Ganga* (Translation by Victor Kierman) (Section I to Section II)
4. Nahid Gandhi: *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013.
5. Elisabeth Bumiller: *May You be the Mother of a Hundred Sons: a Journey among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

Unit III - Critical Readings

1. Susan Bassnett, 'Travel Writing and Gender', in *Cambridge Companion to Travel Writing*, ed. Peter Hulme and Tim Young (Cambridge: CUP, 2002) pp, 225-241.
2. Tabish Khair, 'An Interview with William Dalrymple and Pankaj Mishra' in *Postcolonial Travel Writings: Critical Explorations*, ed. Justin D Edwards and Rune Graulund (New York: Palgrave Macmillan, 2011), 173-184.
3. Casey Balton, 'Narrating Self and Other: A Historical View', in *Travel Writing: The Self and The Other* (Routledge, 2012), pp.1-29.
4. Sachidananda Mohanty, 'Introduction: Beyond the Imperial Eyes' in *Travel Writing and Empire* (New Delhi: Katha, 2004) pp. ix –xx.

Course Level Learning Outcomes

Some of the course learning outcomes that students of this course are required to demonstrate run thus:

- map the social-historical-political-economic contexts of Travel Writing from regional, national and global perspectives
- explain the origin and reception of Travel Writing in chosen locations
- appreciate and analyze the relationship of Travel Writing to colonialism
- see the link between Travel Writing and history writing: Travel Writing as an alternative history or supplement to historical writing
- see the link between travel writing and translation
- analyze travel writing in relation to colonial and postcolonial positions
- appreciate the role of travel in shaping selfhood and otherness and relate the growth of Travel Writing to regional national and global identities
- critically engage with the accounts of places visited by foreigners and how their impressions change local perspectives of the places

ENG/ADVANCED MAJOR PAPER 3 (Credits: 4)

PARTITION LITERATURE

FULL MARKS: 100

Course Content:

Unit I - Background Readings:

1. Nationalism, Colonialism, British Rule in India
2. Post Colonialism in India
3. Communalism and Violence
4. Homelessness and Exile
5. Women and Children in Partition Literature

Unit II - Textual Readings:

1. Intizar Hussain, *Basti*, (tr), Frances W Pritchett (New Delhi: Rupa, 1995).
2. Khushwant Singh, *Train to Pakistan*, Chatto & Windus, 1956.
3. Dibyendu Palit, *Alam's Own House*, tr. Sarika Chaudhary *Bengal Partition Stories: An Unclosed Chapter*, Bashabi Fraser (Ed.) London: Anthem Press (2008)
4. Sa'adat Hasan Manto, "Toba Tek Singh", in *Black Margins: Manto*, (Delhi: Katha, 2003).
5. Lalithambika Antharajanam, 'A Leaf in the Storm' (tr) K Narayanachandran, in *Stories about the Partition of India* (ed) Alok Bhalla, New Delhi, Manohar 2012 (pp 137 – 45)
6. Faiz Ahmad Faiz 'For your Lanes, My Country' in *In English: Faiz Ahmed Faiz, A Renowned Urdu Poet*, tr and Ed Riz Ramhim. California: Xlibris 2008 (p 138)
7. Jibananda Das, 'I shall Return to This Bengal' Tr Shakunatal Chaudhuri, in *Modern Indian Literature*. New Delhi OUP

Unit III - Critical Readings and Screenings:

1. Ritu Menon and Kamla Bhasin, 'Introduction' in *Borders and Boundaries*. New Delhi, Kali for Women. 1998
2. Sukrita P Kumar, *Narrating Partition*. Delhi, Indialog 2004
3. Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India*. New Delhi, Kali for Women 2000
4. Sigmund Freud, 'Mourning and Melancholia' in *The Complete Psychological Works of Sigmund Freud*, Tr James Strachey. London: Hogarth Press 1953 (pp 3041 – 53)
5. *Screening: Garam Hawa* (Dir. M S Sathya, 1974))
6. *Screening: Khamosh Paani: Silent Waters* (Dir. Sabiha Sumar, 2003)
7. *Screening: Subarnarekha* (Dir Ritwik Ghatak, 1965)

Course Learning Outcomes:

Some of the learning outcomes that learners of this course are required to demonstrate are mentioned below:

- explain historical and socio-cultural factors responsible for the Partition of Indian Sub-continent.
- demonstrate critical understanding of manifestations of the experience of the partition in various art forms.
- link and analyze the eco-socio-historical-cultural contexts and dimensions related to the Partition of India e.g. nation, nationalism, communication, violence, exile, homelessness, refugee, rehabilitation, resettlement, border and border lands (colonialism and post colonialism), literary responses to the partition in different parts of Indian continent and interpret them.
- interpret texts and experience and relate it to their contexts and experiences

Distribution of Marks:

End Semester: 75 Marks

Internal Exam: 20 Marks from written examination/assignment/project/tutorial

Attendance/ Classroom Performance: 5 Marks