

MAHARAJA SUHEL DEV UNIVERSITY AZAMGARH



Choice Based Credit System (CBCS) Syllabus

ENGLISH

Designed As Per Syllabus Development Guidelines

Under

National Education Policy-2020

3-YEARS UG PROGRAMME

4-YEARS UG (HONS.) PROGRAMME

4-YEARS UG (HONS. WITH RESEARCH) PROGRAMME

AND

P.G. PROGRAMME

(Effective from 2024-25 onwards)

Prof. Rashiqa Riaz
Convener, Board of Studies English
M.S.D. University, Azamgarh UP

Master's Degree in English

Designed as per Syllabus Development Guidelines under
National Education Policy – 2020

Consolidated Semester-wise List of Papers

Year	Sem.	CATEGORY/TYPE OF THE COURSE	Course Code	Paper Title	Type	Credit	
4 Year UG (Hons.)/4 Year UG (Hons. with Research) /PG Diploma	VII	MAJOR (COMPULSORY)	A040701T	Paper 1: English Literature (14 th - 17 th Century)	Compulsory	04	
			A040702T	Paper 2: English Literature (18 th - 20 th Century)		04	
			A040703T	Paper 3: Linguistics & ELT		04	
			A040704T	Paper 4: Indian English Literature		04	
		MAJOR (OPTIONAL)	A040705T	Paper 5 (A): English Drama (16 th - 20 th Century) OR	Optional (Choose any ONE)	04	
			A040706T	Paper 5 (B): English Fiction (18 th - 20 th Century)			
		RESEARCH PROJECT (To be chosen by students of 4-Year UG Hons. With Research instead of the above Optional Papers)	A040707R	OR Paper 5 (C): Research Project	(To be chosen by students of 4-Year UG Hons. With Research instead of the above Optional Papers)		
4 Year UG (Hons.)/4 Year UG (Hons. with Research) /PG Diploma	VIII	MAJOR (COMPULSORY)	A040801T	Paper 1: Literary Criticism and Theories	Compulsory		04
			A040802T	Paper 2: Post-Colonial Literature			04
			A040803T	Paper 3: Literature & Environment			04
			A040804T	Paper 4: Research Methodology			04
		MAJOR (OPTIONAL)	A040805T	Paper 5 (A): Classical Theories and Indian Aesthetics OR	Optional (Choose any ONE)	04	
			A040806T	Paper 5 (B): Modern Literary Theories			
		RESEARCH PROJECT (To be chosen by students of 4-Year UG Hons. with Research instead of the above Optional Papers)	A040807R	OR Paper 5 (C): Research Project	(To be chosen by students of 4-Year UG Hons. with Research instead of the above Optional Papers)		
M.A. II	IX	MAJOR (COMPULSORY)	A040901T	Paper 1: American Literature	Compulsory		04
			A040902T	Paper 2: African & Caribbean Literature			
			A040903T	Paper 3: SAARC Literature			
		MAJOR (OPTIONAL)	A040904T	Paper 4(A): Australian & Canadian Literature OR	Optional (Choose any ONE)		
			A040905T	Paper 4(B): Stylistics & Discourse Analysis			
		RESEARCH PROJECT	A040906R	Paper 5 (C): Research Project	PROJECT/ DISSERTATION	04	

M.A.II	X	MAJOR (COMPULSORY)	A041001T	Paper 1: Gender Studies	Compulsory	04	
		MAJOR (OPTIONAL)	A041002T	Paper 2 (A): Literary and Cultural Studies	Optional (Choose any ONE)	04	
			A041003T	Paper 2 (B): Marginality Studies		04	
		MAJOR (OPTIONAL)	A041004T	Paper 3 (A): Popular Fiction	Optional (Choose any ONE)	04	
			A041005T	Paper 3 (B): Science Fiction		04	
		MAJOR (OPTIONAL)	A041006T	Paper 4 (A): Literary Studies in Films, Theatre and Performing Arts	Optional (Choose any ONE)	04	
			A041007T	Paper 4 (B): Indian Literature in English Translation		04	
		RESEARCH PROJECT	A041008R	Paper 5: Research Project	Compulsory	04	
	OR (ON THE BASIS OF SPECIALISATION)						
	MAJOR (OPTIONAL)	CHOOSE ANY ONE OF THE FOLLOWING GROUPS (A OR B) CONSISTING OF THREE PAPERS EACH					
	MAJOR (COMPULSORY)	A041001T	Paper 1: Gender Studies	Compulsory	04		
	GROUP-A (Indian English Literature)	A041010T	Paper 2 (A): Indian English Poetry	Optional (Choose all THREE Papers from any ONE GROUP)	04		
		A041011T	Paper 3 (A): Indian English Fiction		04		
		A041012T	Paper 4 (A): Indian English Drama		04		
	GROUP-B (Indian Literature in English Translation)	A041013T	Paper 2 (B): Translation: Theory & Practice		04		
		A041014T	Paper 3 (B): Indian Poetry in English Translation		04		
A041015T		Paper 4 (B): Indian Literature in English Translation: Fictional and Non-fictional Prose	04				
RESEARCH PROJECT	A041016R	Paper 5: Research Project	PROJECT/ DISSERTATION	04			
<p>Note:</p> <ol style="list-style-type: none"> 1. Only those students who secure 75% Marks or above in UG 3-Year Programme will be eligible for UG (Hons. with Research) Programme. 2. Students of 4-Years UG (Hons.)/4-Years UG (Hons. with Research)/PG Programme are required to opt 4 Compulsory Papers and 1 Optional Paper from the Group (A or B). The Paper 5 (C) in Semester VII & VIII is compulsory for students opting Hons. with Research Degree. 3. There will be no Minor/Elective Course. 4. Major Research Project is a Compulsory Paper in UG (Hons. with Research) programme and in Xth semester of Postgraduation for which total 100 marks are prescribed. The dissertation shall be evaluated jointly by the supervisor of the Research Project and the external examiner nominated by the University out of 100 marks (75 marks for Dissertation + 25 marks for Research Paper in (U.G.C.-CARE listed journal) or a book chapter (ISBN) from his Research Project, or papers presented in two national/international seminars, symposium. 5. In case of absence of Research paper in (U.G.C.-CARE listed journal) or book chapter (ISBN) and if the research papers are not presented in national/international seminars/symposium, marks will be awarded out of 75. 6. Publication of Research papers/book chapter jointly by supervisor and several students will also be valid and will be considered for 25 marks. 							

**Designed as per Syllabus Development Guidelines under
National Education Policy – 2020**

Syllabus Developed by:

S. No.	Name	Designation	Department	College/University
1.	Prof. Rashiqa Riaz Convener, Board of Studies in English	Professor	English	D.C.S. Khandelwal (PG) College, Mau
2.	Prof. Aziz Haidar External Subject Expert, Board of Studies in English	Retd. Professor & Ex-Head	English	M.G. Kashi Vidya Peeth, Varanasi
3.	Prof. Shikha Singh External Subject Expert Board of Studies in English	Professor	English	D.D.U. Gorakhpur University, Gorakhpur
4.	Dr. A.P. Dwivedi P.G. Member, Board of Studies in English	Assistant Professor	English	D.C.S. Khandelwal (PG) College, Mau
5.	Prof. Sarfaraz Nawaz U.G. Member, Board of Studies in English	Professor	English	Shibli National PG College, Azamgarh
6.	Prof. Jawed Akhtar U.G. Member, Board of Studies in English	Professor	English	Shibli National PG College, Azamgarh
7.	Dr. Jay Ram Yadav U.G. Member, Board of Studies in English	Assistant Professor	English	Gandhi Shatabdi Smarak PG College, Koilsa, Azamgarh

Pattern of Question Paper:

Max. Marks - 75

The question paper shall be divided into three sections

Section-A: One question consisting of 10 parts to be answered in about 50 words each
(10 X 2 = 20 Marks)

Section-B: Eight short answer questions including at least two passages for explanation with internal choice. Five questions shall be answered in about 200 words each.
(5 X 7 = 35 Marks)

Section-C: This section will have four long answer questions. Students will have to attempt any two of them in about 500 hundreds words each.
(2 X 10 = 20 Marks)

Research Project/Dissertation: 100 Marks

The Research Project/dissertation shall be evaluated at the end of the year by the examiner nominated by the University.

Programme Outcomes (POs)

The programme aims to:

- Develop an appreciation of English language, its connotations and interpret and appreciate the didactic purpose of literature
- Take cognizance of the historical, social and cultural context of each literary work and thereby make connections between literature and society & appreciate literature's ability to stimulate feelings
- Provide an exposure to various social and cultural traditions and through the reading of representative texts from different periods help a student gain a critical insight about the reality as a whole
- Develop the critical sensibility of the students and provide insight for analysis and interpretation of literary works
- Enable them to comprehend the philosophical base behind the various literary and critical theories
- Introduce the students to familiarize them with the basic concepts of language and linguistic theories
- Comprehend translation as a useful bridge between various linguistic regions
- Widen the scope of the understanding of 'literature' to include oral narratives transcending generations.
- Establish the relationships between folklore, oral narratives and culture
- Bring to the students an appreciation of folklore that keeps alive the psychological patterns, instincts, or archetypes of the collective mind of a community
- Sensitize the students towards society and environment
- Develop the research skills and aptitude of the students
- Assist students in the development of intellectual flexibility, creativity, and cultural literacy so that they may engage in life-long learning
- Acquire basic skills to pursue translation as research and career
- Deepen knowledge in English literature for higher studies
- Acquire communication competence and skills in English, both spoken and written
- Help the students prepare for competitive exams
- Engage students in high-level study of literature and cultivate their abilities in advanced interpretation, innovation, and writing
- Produce awareness and sensitizing the students to the pertinent issues of culture, society, environment, gender and disability, social relegation and other issues of human dignity
- Develop an insight regarding the idea of world literature
- Generate critical thinking and humanitarian values to formulate creative synthesis of texts, society, and culture
- Acquaint the students with different theoretical and practical aspects and components of linguistics and stylistics
- Familiarize students with the standards equipped for clarifying the specific decisions made by individual and gatherings of people in their utilization of language
- Examine and critically analyses issues and notions of gender and patterns of gender roles
- Identify how gendered practices influence and shape knowledge production and human discourses
- Explore the creative dynamics between writing and performance on the stage, on the screen and in a text
- Introduce the learners to a wide range of film nuances and theatrical practices around the world
- Develop an understanding of various performing arts as tools of cultural intervention
- Familiarize the learners with the procedures involved in research and orient the students towards academic research

Programme Specific Outcomes (PSOs)

The learners will be able:

- To understand literary language and sensibility and get acquainted with major movements related to English literature concentrating on seminal works and poets through study of selected texts
- To familiarize with British Literature and the process of gradual change in the literary scenario right from the fourteenth century to the present age
- Assess how Renaissance ideas revolutionized the entire Europe
- To develop independent critical thinking in their analysis of literary texts
- To find a practical approach to the theoretical concepts through case studies
- Outline main trends in major literary genres
- Describe the development and the constituents of British drama and poetry.
- To acquaint themselves with the basics of linguistics as a scientific study
- To understand the speech mechanism, classify vowels and consonants and get acquainted with the phonetic symbols and phonetic transcription
- To recognize the different features of word accent and intonation and get familiar with language teaching, language learning and testing
- To understand the richness and variety of Indian English Literature
- To relate with the styles and themes of Indian women writers
- To understand the transition from humanistic to modern and postmodern critical tradition and will be able to comprehend the current critical theories
- To develop an understanding of the cultural politics of imperialism
- To trace the history of post-colonial movements in India and its textual representations
- To map the development of folklore as a subject and ground the students into folklore studies
- To study the relationship between environment and literature from critical and historical perspective
- To follow the conventions of research papers and to understand the mechanics of research writing
- To have an overview of different approaches, considerations and challenges involved in research
- Inculcate a rhetorical approach to the literary study of American texts and also the issues of American dream, race, ethnicity, multiculturalism, realism and beliefs about American cultural history.
- Develop insights pertinent to the issues of South East Asian countries by studying their literature
- Understand the relation between linguistics and stylistics
- Apply the basic concepts in stylistics to literary texts
- Familiarize themselves with the fundamental concepts and principles in Discourse analysis and Pragmatics
- Identify how identities are constructed through the use of discourse
- Study seminal texts pertaining to issues of gender
- Study literary texts that priorities issues of gender, both in India and the West
- Comprehend and contextualize contemporary films adapted from literature
- Contextualize and judge contemporary literature or film in along continuum to describe literature or film in terms of major periods, practices, and/or genres
- Gain an insight into the interdisciplinary nature of literature and popular culture
- Familiarize them with the ways of reading a film text by engaging with the unique nature of the language of cinema as an art form, and its potential for cross-cultural dialogue among civilizations.
- Learn the fundamental concepts, terms and theories in the field of Performance Studies
- Comprehend the major issues, methodologies, and paradigms of performance studies
- Identify topics and formulate questions for productive inquiry
- Identify appropriate methods and sources for research and evaluate critically the sources they find and use them effectively in their own writings

Programme/Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma		Year: Four	Semester: SEVENTH
Subject: ENGLISH			
Course Code:- A040701T		Course Title: Paper 1: English Literature (14th – 17th Century)	
<p>Course Outcomes: After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> • Develop an understanding of the concept, spread and impact of Renaissance • Assess how Renaissance ideas revolutionized the entire Europe • Recognize the impact of discovery of new lands and circulation of new ideas across Europe • Identify the shift of the worldview towards humanism post Renaissance and Reformation • Compare the similarities between the Renaissance and contemporary ideas • Estimate the social and cultural impact of the political events of the Restoration • Develop an understanding of the beginnings of the modern political system which started in England after Restoration • Critically engage with representative mainstream British Literature from the Fourteenth to the Seventeenth century, through selected texts and background readings • Discuss the significance of the literary period of the text by analyzing the effects of the major events of that period • Develop independent critical thinking in the analysis of literary texts • Comprehend the culture, author's biography and historical context of the prescribed prose works. • Outline main trends in British drama and poetry. • Describe the development and the constituents of British drama and poetry. • Appreciate the richness and variety of British drama right from Marlow to Congreve. • Identify the various forms of poetry from Chaucer to Milton. 			
Credits: 04		Paper: MAJOR (Compulsory)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	Social and Intellectual Background <ul style="list-style-type: none"> • Renaissance, Humanism • Religious and Political Thought • Enlightenment ideas and philosophy • Authorized Version of Bible 	15	
II	Fictional & Non-fictional Prose <ul style="list-style-type: none"> • Francis Bacon: *"Of Regiment of Health", *"Of Delays" • John Bunyan: <i>The Pilgrims Progress</i> 	25	

III	<p>Poetry</p> <ul style="list-style-type: none"> • Geoffrey Chaucer: The General Prologue to <i>The Canterbury Tales</i> • William Shakespeare: *Sonnets XVIII and XXX • John Milton: * "On His Blindness", "On Shakespeare" • John Donne: *"The Canonization" • Andrew Marvel: *"To His Coy Mistress" 	20
IV	<p>Drama</p> <ul style="list-style-type: none"> • C. Marlowe: *<i>Dr Faustus</i> 	15

Suggested Readings:

- Bennett, J. *Five Metaphysical Poets*. Cambridge University Press, 1964
- Boyce, C. *Critical Companion to William Shakespeare*. Infobase Publishing, (eBook).
- Compton- Rickett, A. *A History of English Literature*. Nabu Press, 2010.
- Daiches, D. *A Critical History of English Literature*. Supernova Publishers, 2010.
- Dutta, K. Ed. *Christopher Marlowe: Doctor Faustus*. Oxford University Press, New Delhi, 1980. Rpt. 1986.
- Gardner Helen. *The Metaphysical Poets*. Books Way, Kolkata, 2021.
- Golden, W.C. *A Brief History of English Drama from the Earliest to the Latest Times*. Forgotten Books, London, 2018.
- Nayar, P.K. *A Short History of English Literature*. Cambridge University Press, New Delhi, 2009.
- Nicoll, A. *A History of English Drama*. Cambridge University Press, Cambridge, 2009.
- Trivedi, R.D. *A Compendious History of English Literature*. Vikas Publishing House Pvt. Ltd, New Delhi, 1976.
- Walker, H. *English Essays and Essayists*. J.M. Dent and Sons Ltd., London, 1928.
- Ward, A.C. *Illustrated History of English Literature*. 3 vols. Longmans, London, 1953-1955.
- Williams, W.E. *A Book of English Essays*. Penguin Books, Harmondsworth, 1948.
- Authorized editions of prescribed texts.

Suggested Continuous Evaluation Methods:

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

Project/Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.III .

Suggested Equivalent Online Courses:

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

Further Suggestions:

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

(Texts marked with*are for detailed study)

Programme/Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma		Year: Four	Semester: SEVENTH
Subject: ENGLISH			
Course Code:- A040702T		Course Title: Paper 2: English Literature (18th – 20th Century)	
<p>Course Outcomes:</p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> • Identify reasons of the emergence of prose and novels and the decline of drama in England • Develop an understanding of the philosophy of Romanticism and how it was impacted by the revolutions in Europe • Interpret the meaning of “Victorian Compromise” and the “Victorian paradox”. • Recognize the impact of Industrial Revolution, Darwinism and Colonization etc. • Identify the cause of the emergent societal problems like pollution, population explosion, urbanization, etc. which strengthened during the era • Take cognizance of the historical, social and cultural contexts of each work and thereby make connections between literature and society. • Get introduced to the tradition and significance of non – fictional writing in Great Britain in the 18th, 19th and 20th centuries. • Get acquainted with the habit of reasoning and analysis through prose reading. • Explore the impact of the World Wars on British literature. • Appraise the emergence of female narratives in art and literature. • Contextualize the works of modern drama, interpret the thematic and stylistic elements of the plays and appreciate the literary worth, social relevance and timeless appeal of the plays • Familiarize with the nuances of romantic sensibility and Victorian ethos and their reflection in fiction of that period 			
Credits: 04		Paper: MAJOR (Compulsory)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	Social and Intellectual Background <ul style="list-style-type: none"> • Restoration • Art and Literature in the Age of Reason. • The Context of Romanticism • The Context of the Industrial Revolution • Darwinism • Victorianism and Contemporary Society • Influence of First World War and the Second World War • The Concept of Modernism 	20	
II	Fictional & Non-fictional Prose <ul style="list-style-type: none"> • Joseph Addison: *"The Spectator's Account of Himself" from <i>Coverley Papers</i> • Matthew Arnold: "Sweetness and Light" from <i>Culture and Anarchy</i> (Chapter -1) • C. Dickens: <i>Great Expectations</i> 	25	

III	Poetry <ul style="list-style-type: none"> • Alexander Pope: *<i>“The Rape of the Lock”</i> • William Wordsworth: *<i>“Tintern Abbey”</i> • P.B. Shelley: *<i>“To a Skylark”</i> • D.G. Rossetti: *<i>“The Blessed Damozel”</i> • T.S. Eliot: *<i>“The Waste Land”</i> • W.B. Yeats: *<i>“The Second Coming”</i> • Wilfred Owen: *<i>“Futility”</i> • Ted Hughes: *<i>“Hawk Roosting”</i> 	15
IV	Drama <ul style="list-style-type: none"> • Samuel Beckett: *<i>Waiting for Godot</i> 	15

Suggested Readings:

- Armstrong, I. Ed. *The Major Victorian Poets: Reconsiderations*. Routledge, London, 1969.
- Auerbach, E. *Mimesis: The Representations of Reality in Western Literature*. Princeton: University Press, Princeton, 2003.
- Boulton, J.T. *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful*. Blackwell, Oxford, 1987.
- Carter, Ronald & MacRae, John. *The Routledge History of English Literature in English: Britain and Ireland*. Routledge, New York, 1997.
- Compton-Rickett, A. *A History of English Literature*. Nabu Press, 2010.
- Daiches, D. *A Critical History of English Literature*. 3 Vols. Supernova Publishers.
- Johnson, E.D.H. *The Alien Vision of Victorian Poetry*. Princeton University Press, Princeton, 1982.
- Styan, J.L. *Modern Drama in Theory and Practice*. Cambridge University Press, Cambridge, 1983.
- Authorised editions of prescribed texts.

Suggested Continuous Evaluation Methods:

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

Project/Assignment	10 Marks
Internal Class test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.III.

Suggested Equivalent Online Courses:

<https://ocw.mit.edu/courses/literature/211-481-victorian-literature-and-culture-spring-2003/>
<https://alison.com/tag/english-literature>
https://onlinecourses.nptel.ac.in/noc21_hs36/preview

Further Suggestions:

<https://youtu.be/Mv0snnk0kio>
<https://youtu.be/2LqGKPqwsYA>

(Texts marked with *are for detailed study)

Programme/Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma		Year: Four	Semester: SEVENTH
Subject: ENGLISH			
Course Code:- A040703T		Course Title: Paper-3: Linguistics and ELT	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Extend their knowledge of the origin, development and use of language • Develop the art of deducing the spellings from the pronunciation/ sound of the word • Learn the correct pronunciations of the words • Acquire in-depth knowledge of the mechanism involved in the production, transmission and reception of speech sounds • Develop an understanding of the morphological structure and morphological process in language • Get acquainted with different theoretical aspects of language acquisition/ learning • Recognize the advantages and disadvantages of each English teaching method • Apply appropriate tools and techniques for teaching English in India • Familiarize with the process of generating language learning materials 			
Credits: 04		Paper: MAJOR (Compulsory)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	General Linguistics <ul style="list-style-type: none"> • What is Language/ Origin of Human Language • Properties/ Characteristics of Human Language • Linguistics as Science 	10	
II	English Phonetics and Phonology <ul style="list-style-type: none"> • Organs of Speech • English Phonemes: Classification and Description • Syllable • Word Accent • Accent and Rhythm in Connected Speech • Transcription 	25	
III	English Morphology and Syntax <ul style="list-style-type: none"> • Morpheme • Word • Word Formation Processes: Affixation (Prefix & Suffix), Inflection, Derivation, Compounding • Structure & Function of Word Classes – NP, VP, etc. • Types of Clauses and Sentences 	15	

IV	<p>(A) Semantics</p> <ul style="list-style-type: none"> • Lexical and Grammatical Meanings, Relations • Implicatives • Entailment and Presupposition • H.P. Grice's Maxims of Conversation • Speech Act <p>(B) Language Acquisition and Language Learning</p> <ul style="list-style-type: none"> • Theories of Language Acquisition & Learning: Behaviourist, Cognitive and Mentalist Views of Language Learning <p>(C) Methods, Approaches, & Techniques in English Language Teaching</p> <ul style="list-style-type: none"> • Grammar– Translation Method • Structural Approach and Audio-lingual Method • Communicative Language Teaching <p>(D) Use of Teaching Aids in Developing Language Skills (LSRW)</p>	25
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Suggested Readings:

- Sethi, J. & P.V. Dhamija. *A Course in Phonetics and Spoken English*. Prentice-Hall, 2006.
- Bally, C. and Sechehaye, A. Ed. *A Course in General Linguistics by Ferdinand De Saussure*. 1965, eBook.
- Barber, C. *The English Language: A Historical Introduction*. Cambridge University Press, London, 2000.
- Baugh, A.C. *A History of English Language*. Prentice Hall, London, 2001, (5th edition)
- Cummings, M., Simons, R. *The Language of Literature: A Stylistic Introduction to the Study of Literature*. Pergammon, London, 1983.
- Dhavavel, S.P. *English Language Teaching in India*. Tata McGraw Hill, 2014.
- Gimson, A.C. *Introduction to the Pronunciation of English*. Edward Arnold, London, 1989, (4th edition).
- Harmer, J. *The Practice of English Language Teaching: Teachers at Work*. Pearson Education, 2015.
- Jones, Daniel. *English Pronouncing Dictionary*. Cambridge University Press, 2006.
- Kudchedkar, S., ed. *English Language Teaching in India*. Orient Longman, 2002.
- Skandera, P. et al. *A Manual of English Phonetics and Phonology*. Narr Studienbucher, 2011, (3rd Edition), eBook.
- Syal, P. and Jindal. *Introduction to Linguistics, Grammar and Semantics*. Revised Edition, Prentice-Hall, Delhi, 2007
- Yule, G. *The Study of Language*. Cambridge University Press, Cambridge, 1996.

Suggested Continuous Evaluation Methods:

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

Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must Have passed/ opted English in B.A.III.

Suggested Equivalent Online Courses:

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

Programme/ Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma		Year: Four	Semester: Seventh
Subject: ENGLISH			
Course Code:- A040704T		Course Title: Paper 4: Indian English Literature	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Gain insight into Indian sensibility and “Indianness” through the representative works. • Understand the contributions of various authors in the growth of Indian English Writing. • Acquaint with the work of significant Indian writers of Poetry, Prose, Fiction and Drama • Recognize the cultural milieu of the post and the pre-independence era • Identify new research areas as in the purview of Indian writings • Understand Dalit and Native voices in Indian English literature • Gain cognizance of the social, economic and political perspectives of the literature produced in India • Develop a view of how Indian English Literature has evolved with time • Identify, interpret and describe the values and themes that appear in Indian English Literature • Imbibe the essence of Indian English Literature 			
Credits: 04		Paper: MAJOR (Compulsory)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	Concepts <ul style="list-style-type: none"> • Influences of Postmodernism and post-colonialism on Indian Writings in English • Indianness in Indian English Literature • Contemporary Indian English Poetry and Drama • Dalit Voices. 	15	
II	Prose & Drama <ul style="list-style-type: none"> • Meenakshi Mukherjee: “Nation, Novel, Language” from <i>The Perishable Empire: Essays on Indian Writings in English</i> • J.L. Nehru: <i>Autobiography</i>, Chapters 44, 47 and 51 • Girish Karnard: <i>Hayvadana</i> 	15	
III	Poetry <ul style="list-style-type: none"> • A.K. Ramanujan: *‘‘Love Poem for a Wife’’ • R. Parthasarthy: *‘‘Exile from Homecoming’’ • Sarojini Naidu: *‘‘The Palanquin Bearer’’ • Shiv K Kumar: *‘‘Pilgrimage’’ • Dom Moraes: *‘‘Bells for William Wordsworth’’ 	20	

IV	Short Stories <ul style="list-style-type: none"> • Ravindra Nath Tagore: “The Home-Coming” • Mulk Raj Anand: “The Barber’s Trade Union” • Anita Desai: “Diamond Dust” 	25
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Suggested Readings:

- Authorised editions of prescribed texts
- Deshmane, Chetan. Ed. *Muses India: Essays on English-Language: Writers from Mahomet to Rushdie*. Jefferson, NC and London, McFarland & Co., 2013.
- Iyengar, K.R.S. *Indian Writing in English*. New Delhi, Sterling, 1985.
- King, Bruce. *Modern Indian Poetry in English*. Oxford University Press India, 2005.
- Kirpal, Viney. Ed. *The Post-Modern Indian Novel in English*. Allied Publications, 1996.
- Mehta, Kamal. Ed. *The Twentieth Century Indian Short Story in English*. New Delhi, Creative Books, 2004.
- Naik, M.K. and Shyamala Narayan. *Indian English Literature*. Sahitya Akademi, 2009.
- Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 1980.
- Narasimhaiah, C.D. Ed. *Makers of Indian English Literature*. Delhi, Pencraft International, 2000.
- Varma, Pavan K. *Becoming Indian- The Unfinished Revolution of Culture and Identity*. India, Penguin, 2010.

Suggested Continuous Evaluation Methods:

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

Practical/ Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.III.

Further Suggestions:

<https://youtu.be/sR3am7ABCXU>

(Texts marked with *are for detailed study)

Programme/ Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma		Year: Four	Semester: Seventh
Subject: ENGLISH			
Course Code:- A040705T		Course Title: Paper 5 (A): Drama: 16th -20th Century	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Acquaint with the work of significant writers of English Drama • Identify new research areas as in the purview of Dramatic writings • Discover Renaissance sensibility in the representative works • Provide students a taste of diverse literary practices emerging in 16th -20th Century Drama • Gain cognizance of the social, economic and political perspectives of the literature produced in the era • Identify, interpret and describe the values and themes that appear in English and Indian Drama • Outline main trends in British drama. • Describe the development and the constituents of British drama and Indian Drama. 			
Credits: 04		Paper: MAJOR (Optional)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	Social and Intellectual Background <ul style="list-style-type: none"> • Origin and Development of Dramatic Writings • Impact of Renaissance on Drama • Religious and Political Thought and Dramatic Writings • Enlightenment ideas and philosophy 	15	
II	<ul style="list-style-type: none"> • Ben Jonson: "<i>The Alchemist</i>" • Shakespeare: *<i>Tempest</i> • John Webster: <i>The Duchess of Malfi</i>" 	20	
III	<ul style="list-style-type: none"> • William Congreve: "<i>The Way of the World</i>" • J.M. Synge: "<i>Riders to the Sea</i>" 	15	
IV	<ul style="list-style-type: none"> • Henrik Ibsen: "<i>A Doll's House</i>" • Vijay Tendulkar: *"<i>Silence!:The Court is in Session</i>" 	25	
Suggested Readings: Authorised editions of prescribed texts <ul style="list-style-type: none"> • Naik, M.K. and Shyamala Narayan. <i>Indian English Literature</i>. Sahitya Akademi, 2009. • Naik, M.K. <i>A History of Indian English Literature</i>. Sahitya Akademi, 1980. • Narasimhaiah, C.D. Ed. <i>Makers of Indian English Literature</i>. Delhi, Pencraft International, 2000. • Boyce, C. <i>Critical Companion to William Shakespeare</i>. Infobase Publishing, (eBook). • Compton- Rickett, A. <i>A History of English Literature</i>. Nabu Press, 2010. • Golden, W.C. <i>A Brief History of English Drama from the Earliest to the Latest Times</i>. Forgotten Books, London, 2018. • Nicoll, A. <i>A History of English Drama</i>. Cambridge University Press, Cambridge, 2009. • Trivedi, R.D. <i>A Compendious History of English Literature</i>. Vikas Publishing House Pvt. Ltd, New Delhi, 1976. 			

Suggested Continuous Evaluation Methods: Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:	
Practical/ Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.III.

(Texts marked with *are for detailed study)

Programme/ Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma	Year: Four	Semester: Seventh
Subject: ENGLISH		
Course Code:- A040706T	Course Title: Paper 5 (B): Fiction: 18th -20th Century	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Gain insight into and discover Indian sensibility in the representative works of fiction • Understand contributions of various authors in the growth of Fiction • Identify the characteristic features of Fiction such as characterisation, plot construction, themes, narrative techniques, etc. • Recognize the cultural milieu of the post and the pre-independence era. • Understand Dalit and Native voices in Indian English fiction. • Gain cognizance of the social, economic and political milieu from the literature produced in 18th - 20th Century England and India. 		
Credits: 04	Paper: MAJOR (Optional)	
Max. Marks: 25+75	Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.		
Unit	Topic	No. of Lectures
I	Social and Intellectual Background <ul style="list-style-type: none"> • Origin and Development of Fictional Writings • Impact of Historical movements on Fictional works • Postmodernism and post-colonialism and their influence on Fictional Writings • Contemporary Indian English Fiction 	15
II	English Fiction <ul style="list-style-type: none"> • Henry Fielding: “<i>Joseph Andrews</i>” • Emile Bronte: “<i>Wuthering Heights</i>” 	15

III	English Fiction <ul style="list-style-type: none"> • Joseph Conrad: “<i>Heart of Darkness</i>” • James Joyce: “<i>A Portrait of Artist as a Young Man</i>” 	15
IV	Indian English Fiction <ul style="list-style-type: none"> • Raja Rao: “<i>Kanthapura</i>” • R.K. Narayan: “<i>The Guide</i>” • Arundhati Roy: “<i>The God of Small Things</i>” • Shashi Deshpande: “<i>The Dark Holds No Terror</i>” 	30

Suggested Readings:

- Authorised editions of prescribed texts
- Deshmane, Chetan. Ed. *Muses India: Essays on English-Language: Writers from Mahomet to Rushdie*. Jefferson, NC and London, McFarland & Co., 2013.
- Iyengar, K.R.S. *Indian Writing in English*. New Delhi, Sterling, 1985.
- King, Bruce. *Modern Indian Poetry in English*. Oxford University Press India, 2005.
- Kirpal, Viney. Ed. *The Post-Modern Indian Novel in English*. Allied Publications, 1996.
- Mehta, Kamal. Ed. *The Twentieth Century Indian Short Story in English*. New Delhi, Creative Books, 2004.
- Naik, M.K. and Shyamala Narayan. *Indian English Literature*. Sahitya Akademi, 2009.
- Naik, M.K. *A History of Indian English Literature*. Sahitya Akademi, 1980.
- Narasimhaiah, C.D. Ed. *Makers of Indian English Literature*. Delhi, Pencraft International, 2000.
- Varma, Pavan K. *Becoming Indian- The Unfinished Revolution of Culture and Identity*. India, Penguin, 2010.
- Kettle, A. *Introduction to the English Novel*. (Vols.1&2), Hutchinson & Co., London, 1999.
- Lubbock, P. *The Craft of Fiction*. Jonathan Cape, London, 1921.
- Lukacs, G. *The Theory of the Novel*. MIT Press, Cambridge, 1971.

Suggested Continuous Evaluation Methods:

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

Practical/ Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.III.

Programme/ Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma		Year: Four	Semester: Eighth
Subject: ENGLISH			
Course Code:- A040801T		Course Title: Paper 1: Literary Criticism and Theories	
<p>Course Outcomes:</p> <p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Develop an overview of the critical theories from Romantic to modern times • Apply the critical theories to literary texts • Recognize the relevance of the theories in the social context • Mobilize various theoretical parameters in the analysis of literary and cultural texts • Acquaint themselves with the dominant trends in literary criticism • Understand the theories of principal literary critics and theoreticians • Acquire a knowledge of the key concepts and terms used in contemporary literary theory • Familiarize the learners with the trends and cross-disciplinary nature of literary theories • Explore the concepts of history, culture, nationalism, gender and race in the context of postcolonial literature and theories • Distinguish between different schools of criticism and their impact on literature 			
Credits: 04		Paper: MAJOR (Compulsory)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	Romantic, Victorian and Modern Criticism <ul style="list-style-type: none"> • William Wordsworth: Preface to <i>Lyrical Ballads</i> • Samuel Taylor Coleridge: <i>Biographia Literaria</i> Chapter XIII • T.S. Eliot: "Tradition and the Individual Talent" • I.A. Richards: "The Four Kinds of Meaning" 	25	
II	Feminism, Postmodernism and Postcolonialism <ul style="list-style-type: none"> • Gayatri Spivak: "Feminism and Critical Theory" • Edward Said: "Crisis" in <i>Orientalism</i> 	15	
III	Reader-Response Theory and Deconstruction <ul style="list-style-type: none"> • Roland Barthes: "The Death of the Author" • Jacques Derrida: "Structure, Sign & Play in the Discourse of Human Sciences" 	15	
IV	Russian Formalism and New Criticism <ul style="list-style-type: none"> • M.M. Bakhtin: "Discourse in the Novel" • R.P. Blackmur: "Language as Gesture: Essays in Poetry" 	20	

Suggested Readings:

- Abrams, M.H. *A Glossary of Literary Terms*. Cengage Learning, 2015.
- Barry, P. Ed. *Issues in Contemporary Critical Theory: A Selection of Critical Essays: A Casebook*. Macmillan, 1987.
- Blackmur, R.P. *Language as Gesture: Essays in Poetry*. London: Allen & Unwin 1954.
- Barry, Peter. *Beginning Theory: An Introduction to Literacy and Cultural theory*. Viva Books Private Limited, 2008.
- Barthes, Roland, "The Death of the Author." *Image, Music, Text*, London, Flamingo, 1977.
- Bertens, Hans. *Literary Theory: The Basics*. Routledge, 2013.
- Daiches, David. *Critical Approaches to Literature*. London, Orient Blackswan, 1984.
- Devy, G.N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad, Orient Longman, 2002.
- Eagleton, T. *Literary Theory: An Introduction*. Blackwell, Oxford, 1983.
- Enright, D.J. and Chickera, Ernest D. *English Critical Texts*. Delhi, Oxford University Press, 1962.
- Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. London, Blackwell, 2005.
- House, Humphrey, *Aristotle's Poetics*. Ludhiana, Kalyani Publishers, 1970.
- Lentriccia, Frank. *After the New Criticism*. Chicago, Chicago UP, 1980.
- Lodge, David and Nigel Wood. Ed. *Modern Criticism and Theory: A Reader*. (Second edition), New Delhi, Pearson, 1988.
- Lodge, David, Ed. *Twentieth Century Literary Criticism*. London, Longman, 1972.
- Raghavan V. and Nagendra. Ed. *An Introduction to Indian Poetics*. Madras, MacMillan, 1970.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. 1996
- Selden, Raman. *Practicing Theory and Reading Literature: An Introduction*. Harvester, 1989
- William Wordsworth, Samuel Taylor Coleridge, Michael Schmidt. *Lyrical Ballads*. Penguin, 2006.
- Authorized editions of prescribed texts

Suggested Continuous Evaluation Methods:

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

Practical/ Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.III.

Suggested Equivalent Online Courses:

<https://www.coursera.org/learn/modern-postmodern-1>
https://onlinecourses.nptel.ac.in/noc21_hs25/preview

Programme/ Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma		Year: Four	Semester: Eighth
Subject: ENGLISH			
Course Code:- A040802T		Course Title: Paper 2: Postcolonial Literature	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Recognize issues, themes and debates in writings from the formerly colonized countries through a study of range of postcolonial literature • Recognize the difference in colonial and post-colonial sensibilities • Examine influence of western culture on non -western societies • Develop an understanding of the postcolonial literature in their historical and cultural context • Analyse post-colonial elements in literary texts to distinguish between different postcolonial perspectives • Question how a text reveals about the problematics of post-colonial identity • Learn how a text reveals about the politics and/or psychology of anti-colonialist resistance • Comprehend resistance and representation in the discourses reflected in colonial and postcolonial writings 			
Credits: 04		Paper: MAJOR (Compulsory)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	Concepts <ul style="list-style-type: none"> • De-Colonization, Globalization and Literature • Literature and Identity Politics • Region, Race, and Gender • Postcolonial Literatures and Questions of Form 	15	
II	Drama and Prose <ul style="list-style-type: none"> • David Williamson: *Emerald City • Homi K. Bhabha: "The Other Question" • Ngugi wa Thiong'o: "Decolonizing the Mind" Chapters 1 & 2 	15	
III	Poetry <ul style="list-style-type: none"> • A.D. Hope: *"The Death of the Bird" • Yasmine Gooneratne: *"This Language, This Woman" • Derek Walcott: *"A Far Cry from Africa" • Meena Alexander: *"Migrant Memory" 	20	
IV	Short Stories & Fiction <ul style="list-style-type: none"> • Grace Ogot: "The Green Leaves" • Bessie Head: "The Collector of Treasures" • Kiran Desai: <i>The Inheritance of Loss</i> 	25	

Suggested Readings:

- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. New Delhi, OUP, 1992.
- Ashcroft, B. et al. *Post-Colonial Studies Reader*. London, Routledge, 1995.
- Ashcroft, B. et al. *Post-Colonial the Key Concepts*. London/ New York, 2006.
- Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Postcolonial Literature*. London and New York, Routledge.
- Childs, Peter and Patrick Williams. *An Introduction to Post colonial Theory*. Hemel Hempstead, 1997.
- Dore, Geeta G. *The Postcolonial Indian Novel in English*. Cambridge Scholars, 2011.
- Loomba, Ania *Colonialism/ Postcolonialism*. 2nd ed. London and New York, Routledge, 2005.
- Nayar, Pramod K. *Postcolonial Literature: An Introduction*. Pearson, 2008
- Ngugi wa Thiong'o. *Decolonising the Mind*. London, James Curry, 1986.
- Said, Edward. *Orientalism*. Routledge, London, 1978.
- Authorised editions of prescribed texts

Suggested Continuous Evaluation Methods:

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

Practical/ Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/ opted English in B.A.III.

Suggested Equivalent Online Courses:

<https://ocw.mit.edu/courses/linguistics-and-philosophy/24-912-black-matters-introduction-to-black-studies-spring-2017/>

Further Suggestions: <https://youtu.be/Fgwa4uOZG2s>

<https://youtu.be/r2GGTm3SJqI>

(Texts marked with *are for detailed study)

Programme/ Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma		Year: Four	Semester: Eighth
Subject: ENGLISH			
Course Code:- A040803T		Course Title: Paper 3: Literature and Environment	
<p>Course Outcomes:</p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> • Develop a conscious and eco-friendly relationship with nature • Trace the intertwined relationship between nature and literature since the inception of Literature • Learn how nature has served as an inspiration to literary artists since ages • Gain sensitivity towards the ecological emergencies that the world faces through literary representations • Understand the crucial role of literature in addressing and comprehending environmental issues • Interpret key literary and critical terms associated with the concept of eco-criticism and ecological representations in literature • Relate the nuances and co-relation between gender and environment through study of literary texts • Primarily focus on environmental concerns through the readings of seminal literary texts • Understand and grow ecologically sensitive through the close study of documentaries and films on the subject of environment • Gauge human existence in the context of ecology • Comprehend the interrelation between, life/ nature and literature • Realize the role of ecology in the survival of humanity 			
Credits: 04		Paper: MAJOR (Compulsory)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	<p>Introduction to Ecocriticism: Historical Background</p> <ul style="list-style-type: none"> • Environmental crisis and Literary studies • Anthropocentrism • Paganism • Humanism and Animism <p>Definition, Scope and Importance of Ecocriticism</p> <ul style="list-style-type: none"> • Eco poetics/ Pastoral Writing/ Wilderness Writing/ Ecofiction • Ecofeminism • Oikos and Oikopoetics 	15	

II	Selections <ul style="list-style-type: none"> • Rachel Carson: “A Fable for Tomorrow” Chapter-1 from <i>Silent Spring</i> • Jonathan Bate: “The State of Nature” Chapter -2 from <i>The Song of the Earth</i> • Lawrence Buell: “Modernism and the Claims of the Natural World: Faulkner and Leopold” Chapter-5 from <i>Writing for an Endangered World</i> 	25
III	Approach/ Essays <ul style="list-style-type: none"> • Lynn White Jr.: “The Historical Roots of Our Ecological Crisis” • Carolyn Merchant: “Nature as Female” Chapter-1 from <i>The Death of Nature: Women, Ecology and the Scientific Revolution</i> • Vandana Shiva: “Preface to Ecofeminism” from <i>Ecofeminism</i> 	20
IV	Poetry & Fiction <ul style="list-style-type: none"> • D.H. Lawrence: * “Snake” • Dylan Thomas: * “The sap that through the green fuse drives the flower” • Judith Wright: * “Dust” • Gieve Patel: * “On Killing a Tree” • Amitav Ghosh: <i>The Hungry Tide</i> 	15

Suggested Readings:

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

Suggested Continuous Evaluation Methods:

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

Practical/ Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.III.

Suggested Equivalent Online Courses:

<https://sga.aud.ac.in/course/ecocritical-perspectives-for-literature>
<https://www.coursera.org/learn/asian-environmental-humanities>

Further Suggestions:

<https://youtu.be/sGRsXdcZeVo>

(Texts marked with *are for detailed study)

Programme/ Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma		Year: Four	Semester: Eighth
Subject: ENGLISH			
Course Code:- A040804T		Course Title: Paper 4: Research Methodology	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Understand the concept of “research” and the procedures involved in research • Gain knowledge on the fundamental aspects of research • Recognize the conventions of research papers and learn textual, editorial and bibliographical skills • Develop skills of dissertation/ Project writing • Identify a core research area and specify corresponding research problem • Differentiate between various types of research methods such as quantitative and qualitative research • Develop an insight into different literary approaches in the field of research • Develop a consciousness towards intellectual property rights and plagiarism • Design a research proposal • Review core research methods such as interviews at the same time learn about research ethics 			
Credits: 04		Paper: MAJOR (Compulsory)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	Meaning and Nature of Research <ul style="list-style-type: none"> • What is research? • Objectives of Research • Characteristics of Research • Types of research 	15	
II	Literary Approaches <ul style="list-style-type: none"> • Formalist • Comparative • Psychological • Feminist 	15	
III	Methods, Techniques, Materials and Tools of Research <ul style="list-style-type: none"> • Research Methods vs. Research Methodology • Types of Methods • Qualitative and Quantitative Research • Primary and Secondary Sources: Books, Anthologies, Biographies, Thesauruses, Encyclopaedia, Conference proceedings, Unpublished theses, Newspaper articles, Journals, e-journals, Monographs, Translations, Web references, Virtual libraries, etc. 	15	

IV	<p>Writing a Short Research Paper</p> <p>(A) Steps of Research</p> <ul style="list-style-type: none"> • Formulating the Research Problem • Defining Aims and Objectives • Deciding the Scope and Limitations • Developing Hypothesis • Literature Review • Preparing Research Proposal • Preparing Chapter wise Design <p>(B) MLA Style Sheet (Latest Edition)</p> <ul style="list-style-type: none"> • Acknowledging the Sources • Ethics in Research and Plagiarism 	30
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Suggested Readings:

- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 9th Edition, New York, 2018.
- Adam, Sir John. *Research Methodology: Methods and Techniques*. New Delhi, New Age International, 2004.
- Allison, B. *The Students Guide to Preparing Dissertations and Theses*. London, Kogan Page, 1997.
- Delia Da Sousa Correa and Owens, W.R. Ed. *The Handbook of Literary Research*. Routledge, 2009.
- Griffin, Gabriel. *Research Methods for English Studies*. India, Rawat Publication, 2016.
- Gupta, R.K. *American Literature Fundamentals of Research*. ASRC, Hyderabad, 1971.
- Kothari, C.R. *Research Methodology: Methods and Techniques*. New Delhi, New Age International, 2004.
- Satarkar, S.V. *Intellectual Property Rights and Copyright*. New Delhi, EssEss Publications, 2000.
- Authorised editions of prescribed texts

Suggested Continuous Evaluation Methods:

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

Practical/Project/Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.III .

Suggested Equivalent Online Courses:

https://onlinecourses.swayam2.ac.in/cec21_ge16/preview

Further Suggestions:

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Programme/ Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma		Year: Four	Semester: Eighth
Subject: ENGLISH			
Course Code:- A040805T		Course Title: Paper 5 (A): Classical Theories and Indian Aesthetics	
Course Outcomes:			
After the completion of the course, students will be able to:			
<ul style="list-style-type: none"> • Develop an overview of the critical theories from ancient to modern times • Apply the critical theories to literary texts • Mobilize various theoretical parameters in the analysis of literary and cultural texts • Acquaint themselves with the dominant trends in literary criticism • Understand the theories of principal literary critics and theoreticians • Acquire a knowledge of the key concepts and terms used in contemporary literary theory • Familiarize the learners with the trends and cross-disciplinary nature of literary theories • Cultivate an understanding of major critical approaches and apply them to primary literary works • Explore the concepts of history, culture, nationalism, gender and race in the context of postcolonial literature and theories • Distinguish between different schools of criticism and their impact on literature 			
Credits: 04		Paper: MAJOR (Optional)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0 .			
Unit	Topic	No. of Lectures	
I	Classical Theories • Aristotle: <i>Poetics</i>	25	
II	Neoclassical Theories • John Dryden: <i>An Essay of Dramatic Poesie</i>	15	
III	• Longinus: <i>On the Sublime</i> • Sir Philip: <i>A Apology for Poetry (A Defence of Poesie)</i>	18	
IV	Indian Aesthetics • Bharata Muni: "Rasa Theory" from <i>Natya Shastra</i> • Anandavardhana: "Theory of Dhavni"	17	

Suggested Readings:

- Authorized editions of prescribed texts
- Adya Rangacharya. *The Natyasastra*. English translation with critical notes, 1999.
- De, S.K. *History of Sanskrit Poetics*. Calcutta, 1976.
- Ghosh, M. *The Natyasastra: A Treatise on Hindu Dramaturgy and Histrionic ascribed to Bharata Muni*. Calcutta, 1950.
- Jhanji, Rekha. *Aesthetic communication*. New Delhi: The Indian perspective, 1985.
- Kale, Pramod. *The Theatric Universe: A study of the Natyasastra*. Bombay: 1974.
- Mohan, G.B. *The Response to Poetry: A study in comparative aesthetics*. New Delhi: 1968.
- Abrams, M.H. *A Glossary of Literary Terms*. Cengage Learning, 2015.
- Barry, P. Ed. *Issues in Contemporary Critical Theory: A Selection of Critical Essays: A Casebook*. Macmillan, 1987.
- R P Blackmur. *Essays in Poetry*. London: Allen & Unwin 1954.
- Barry, Peter. *Beginning Theory: An Introduction to Literacy and Cultural theory*. Viva Books Private Limited, 2008.
- Daiches, David. *Critical Approaches to Literature*. London, Orient Blackswan, 1984.
- Devy, G.N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad, Orient Longman, 2002.
- Enright, D.J. and Chickera, Ernst De. Ed. *English Critical Texts: 16th Century to 20th Century* Delhi, Oxford University Press, 1962.
- Habib, M.A.R. *A History of Literary Criticism: From Plato to the Present*. London, Blackwell, 2005.
- House, Humphrey. *Aristotle's Poetics*. Ludhiana, Kalyani Publishers, 1970.

Suggested Continuous Evaluation Methods:

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

Practical/ Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.III.

Suggested Equivalent Online Courses:

<https://ebooks.inflibnet.ac.in/engpl1/chapter/anandavardhana-dhvani-theory/>

<https://egyankosh.ac.in/bitstream/123456789/35508/1/Unit-1.pdf>

Programme/ Class: 4 Year UG (Hons.)/4Year UG (Hons. with Research)/PG Diploma		Year: Four	Semester: Eighth
Subject: ENGLISH			
Course Code:- A040806T		Course Title: Paper 5 (B): Modern Literary Theories	
Course Outcomes: After the completion of the course, students will be able to:			
<ul style="list-style-type: none"> • Develop an overview of the critical theories of the modern times • Apply the critical theories to literary texts • Mobilize various theoretical parameters in the analysis of literary and cultural texts • Acquaint themselves with the dominant trends in literary criticism • Understand the theories of principal literary critics and theoreticians • Acquire a knowledge of the key concepts and terms used in contemporary literary theory • Analyse literary writings, based on ever evolving traditions of criticism • Cultivate an understanding of major critical approaches and apply them to primary literary works • Explore the concepts of history, culture, nationalism, gender and race in the context of postcolonial literature and theories • Distinguish between different schools of criticism and their impact on literature 			
Credits: 04		Paper: MAJOR (Optional)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	<ul style="list-style-type: none"> • Ferdinand de Saussure: <i>Nature of the Linguistic Sign</i> • M.M. Bakhtin: "Discourse in the Novel" 	25	
II	<ul style="list-style-type: none"> • Jean Baudrillard: "Simulacra and Simulation" 	15	
III	<ul style="list-style-type: none"> • Ecocriticism • Ecofeminism 	18	
IV	Russian Formalism and New Criticism <ul style="list-style-type: none"> • Stephen Greenblatt: "Resonance and Wonder" • Wolfgang Iser: "Reading Process: A Phenomenological Approach" 	17	

Suggested Readings:

- Authorized editions of prescribed texts
- Abrams, M.H. *A Glossary of Literary Terms*. Cengage Learning, 2015.
- Barry, P. Ed. *Issues in Contemporary Critical Theory: A Selection of Critical Essays: A Casebook*. Macmillan, 1987.
- Barry, Peter. *Beginning Theory: An Introduction to Literacy and Cultural theory*. Viva Books Private Limited, 2008.
- Bertens, Hans. *Literary Theory: The Basics*. Routledge, 2013.
- Daiches, David. *Critical Approaches to Literature*. London, Orient Blackswan, 1984.
- Devy, G.N. Ed. *Indian Literary Criticism: Theory and Interpretation*. Hyderabad, Orient Longman, 2002.
- Eagleton, T. *Literary Theory: An Introduction*. Blackwell, Oxford, 1983
- Enright, D.J. and Chickera, Ernst De. Ed. *English Critical Texts: 16th Century to 20th Century* Delhi, Oxford University Press, 1962.
- Lodge, David and Nigel Wood, Ed. *Modern Criticism and Theory: A Reader*. (Second edition), New Delhi, Pearson, 1988.
- Lodge, David. Ed. *Twentieth Century Literary Criticism*. London, Longman, 1972.
- Selden, Raman. *A Reader's Guide to Contemporary Literary Theory*. 1996
- Selden, Raman. *Practicing Theory and Reading Literature: An Introduction*. Harvester, 1989.

Suggested Continuous Evaluation Methods:

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

Practical/ Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.III.

Suggested Equivalent Online Courses:

<https://www.coursera.org/learn/modern-postmodern-1>
https://onlinecourses.nptel.ac.in/noc21_hs25/preview

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: NINTH
Subject: ENGLISH		
Course Code:- A040901T	Course Title: PAPER 1: AMERICAN LITERATURE	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Gain a critical understanding of the socio-historical and cultural ethos reflected in different genres of American literature from the beginning of the Seventeenth century to the end of the Twentieth century through different literary texts • Understand the American style of writing and ideologies like Transcendentalism, corruption, pride, power and obsession along with spiritualism and Christian values • Independently explore other leading authors and texts from the United States and respond critically to the multiple nuances present in them and evaluate their literary value and contemporary relevance • Recognize the cosmopolitan liberal spirit of the literature of the new post- depression America. • Comprehend the implications and reverberations of the American freedom struggle through the prescribed texts • Appreciate the literature that embodied the ascendant American Dream and Destiny in the post second worldwar period and also the narrative of the rupture of this grand vision and the attendant disillusionment and loss. • Understand the rise of existential, experimental and postmodern forms of writing that constitute the most significant achievement of contemporary American Literature. • Appraise the idea of multiculturalism in America 		
Credits: 04	Paper: MAJOR (Compulsory)	
Max. Marks: 25+75	Min. Pass Marks:.....	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.		
Unit	Topic	No. of Lectures
I	SOCIO-POLITICAL AND LITERARY BACKGROUND <ul style="list-style-type: none"> • The American Renaissance (1828–186M5) • The Realistic Period (1865–1900) • The Naturalist Period (1900–1914) • The Modern Period (1914–1939) • The Beat Generation (1944–1962) • The Contemporary Period (1939–Present) 	20
II	PROSE <ul style="list-style-type: none"> • Ralph Waldo Emerson: “Self-Reliance” • Sojourner Truth: “Ain’t I A Woman?” (Speech in the Women’s Rights Convention in Akron, Ohio, 1851) • Martin Luther King Jr.: “I Have a Dream” (Speech, 1963) 	20
III	POETRY <ul style="list-style-type: none"> • Edgar Allan Poe: * “Raven” • Emily Dickinson: * “Because I could not stop for Death” • Walt Whitman: * “When Lilacs Last in the Dooryard Bloom'd” • Robert Frost: * “Mending Wall” • Sylvia Plath: * “Daddy” 	15

IV	DRAMA & FICTION <ul style="list-style-type: none"> • Edward Albee: *<i>The Zoo Story</i> (One Act Play) • Nathaniel Hawthorne: <i>The Scarlet Letter</i> 	20
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Suggested Readings:

- Barrish, P. *American Literary Realism: Critical Theory and Intellectual Prestige: 1880- 1995*. Oxford University Press, Cambridge, 2001.
- Berovitch, S. *The Cambridge History of American Literature*. Vol. 8: 1940-1995. Cambridge University Press, 1996.
- Chase, R. *The American Novel and Its Tradition*. Doubleday Anchor, New York, 1957.
- Chenetier, M. *Critical Angles: European Views of Contemporary American Literature*”, Southern Illinois University Press, 1986.
- Dutta, N. *American Literature*. Orient BlackSwan, Hyderabad, 2016.
- Gray, R. A. *History of American Literature*. Blackwell, 2004.
- Halleck, Reuben. *History of American Literature*. Create Space Independent Publishing Platform, 2016.
- Helbling, M. *The Harlem Renaissance: The One and the Many*. Greenwood Press, Westport, 1999.
- Howard, J. *Form and History in American Naturalism*. University of North Carolina Press, Chapel Hill, 1985.
- Marcus, F. and Sollors, W. ed. *A New Literary History of America*. Harvard University Press, Harvard, 2009.
- Oliver, E.S., ed. *An Anthology: American Literature, 1890-1965*. Eurasia Publishing House (Pvt.). Ltd., New Delhi, 2001.
- Pattee, F. L. *The Development of the American Short Story*. Harper, New York, 1966.
- Ralph Waldo Emerson. “Self Reliance”. *The Selected Writings of Ralph Waldo Emerson*. Ed. Brooks Atkinson (New York: The Modern Library, 1964.
- Ramanan, M., ed. *Four Centuries of American Literature*. Macmillan India Ltd., Chennai, 1996.
- Warren, J. W., ed. *The (Other) American Tradition: Nineteenth-Century Women Writers*. Rutgers University Press, New Brunswick, NJ, 1993.
- Winter, Molly Crumpton. *American Narratives: Multiethnic Writing in the Age of Realism*. Baton Rouge, LA: Louisiana State UP, 2007
- Wyatt, D. *Secret Histories: Reading Twentieth Century American Literature*. Johns Hopkins University Press, 2010.
- Authorised editions of the prescribed texts.

Suggested Continuous Evaluation Methods:

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

Project/Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A. IV.

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar

Programs offered by state/national/foreign universities.

Further Suggestions: IGNOU and other Correspondence courses offered by Distance Education Universities of both State and Centre

(Texts marked with * are for detailed study)

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: NINTH
Subject: ENGLISH		
Course Code:- A040902T	Course Title: PAPER 2: AFRICAN & CARIBBEAN LITERATURE	
<p>Course Outcomes:</p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> • Critically analyze the language, form and perspectives of different genres of literary texts from African and Caribbean literary traditions • Demonstrate an understanding of the socio-cultural and political contexts in which the texts have been produced and received • Critically engage with the literary texts in the light of colonial and postcolonial histories and contemporary theories that are relevant to the issues raised in the texts • Recognize some key texts from various African and Caribbean nations and the ways in which they engage with questions of language, form, colonial histories, multiculturalism, indigeneity, nativism and contemporary postcolonial developments • Develop a critical vocabulary for problematizing the notions of margin, center and the literary and cultural canon • Analyze how race, class, gender, history and identity are presented and problematized in the literary texts of African and Caribbean writers • Develop the knowledge of how to contextualize postcolonial writing in terms of its historical and geographical specificities • Dismantle the myths of African inferiority, assert African cultures, and sensitize the issues of the apartheid regime in South Africa 		
Credits: 04	Paper: MAJOR (Compulsory)	
Max. Marks: 25+75	Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.		
Unit	Topic	No. of Lectures
I	<p>SOCIO-POLITICAL AND LITERARY BACKGROUND</p> <ul style="list-style-type: none"> • Impact of Colonialism • Race and Ethnicity • Negritude Movement • Displacement in African and Caribbean Literature • Creolization • Decolonization • African Diaspora • Post-apartheid Literature 	20

II	PROSE <ul style="list-style-type: none"> • George Lamming: “In the Beginning” From <i>The Pleasures of Exile</i> • J.M. Coetzee: “Apartheid Thinking” From <i>Giving Offense: Essays on Censorship</i> 	20
III	POETRY <ul style="list-style-type: none"> • Dennis Brutus: * “A Common Hate Enriched Our Love and Us” • Gabriel Okara: * “The Mystic Drum” • Birago Diop: * “Breath” • Edward Baugh: * “The Carpenter’s Complaint” • Mervyn Morris: * “Literary evening, Jamaica” 	15
IV	DRAMA & FICTION <ul style="list-style-type: none"> • Derek Walcott: * <i>Dream on Monkey Mountain</i> • Henri Lopes: “The Advance” • Chinua Achebe: <i>Things Fall Apart</i> 	20

Suggested Readings:

- Authorized editions of the prescribed texts.
- Coetzee, J.M. “Apartheid Thinking.” *Giving Offense: Essays on Censorship*. University of Chicago Press, Chicago, 1997
- Cook, D. *African Literature: A Critical View*. Longman, London, 1977.
- Dathorne, O.R. *African Literature in the Twentieth Century*. Heinemann Educational Publications, London, 1974.
- Dathorne, O.R. *Caribbean Narrative*. Heinemann Educational Publications, London, 1967.
- Gates, H. L. *Race, Writing and Difference*. University of Chicago Press, Chicago, 1985.
- Gilroy, P. *The Black Atlantic: Modernity and Double Consciousness*. Harvard University Press, Harvard, 1994.
- Killam, G.D. *African Writers on African Writing*. Heinemann Educational Publications, London, 1979.
- King, B. *West Indian Literature*. Macmillan, London, 1968.
- Levine, L. *Black Culture and Black Consciousness*. Oxford University Press, Oxford, 1977.
- Mugo, M.G. *Visions of Africa*. Kenya Literature Bureau, 1978.
- Nasta, S., ed. *Motherlands: Women’s Writing from Africa, the Caribbean and South Asia*. Women’s Press, London, 1991.
- Nazareth, P. *An African View of Literature*. North-Western University Press, Illinois, 1974.
- Ramchand, K. *West Indian Novel and Its Background*. Faber and Faber, London, 1970.
- Soyinka, W. *Myth, Literature and the African World*. Oxford University Press, Oxford, 1991.
- Wa Thiongo, N. *Homecoming: Essays on African and Caribbean Literature, Culture and Politics*. Heinemann Educational Publications, London, 1972.

Suggested Continuous Evaluation Methods:

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

Project/Assignment	10 Marks
Internal Class test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.IV .

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.

Further Suggestions: IGNOU and other Correspondence courses offered by Distance Education Universities of both State and Centre

(Texts marked with *are for detailed study)

Programme/Class: MASTER'S DEGREE		Year: FIFTH	Semester: NINTH
Subject: ENGLISH			
Course Code:- A040903T		Course Title: PAPER 3: SAARC LITERATURE	
<p>Course Outcomes:</p> <p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Develop the understanding of the concept of SAARC Literature • Interpret the international ties between SAARC nations • Get an understanding of the intrinsic struggles of each nation • Respond to texts critically, showing an awareness of how writers use and adapt language, form and structure to create meaning in texts • Demonstrate understanding of the socio-cultural and political contexts in which texts of SAARC Countries have been produced and received • Analyze texts in the light of contemporary literary theories that are relevant to the issues raised in the texts • Perceive the importance of literatures outside the British canon, understand colonialism in its different manifestations and the postcolonial experience • Explore some geopolitical history of South Asian such as British colonization, partition, creation of Bangladesh, globalization. 			
Credits: 04		Paper: Core Compulsory	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	<p>INTRODUCTION</p> <ul style="list-style-type: none"> • The Shared history of the Region: The Colonial Impact, Convergences and specificities • Languages of South Asia: Images of South Asia through Literature –Trends in Prose, Poetry, Drama and Fiction 	15	
II	<p>PROSE</p> <ul style="list-style-type: none"> • Namita Gokhale and Malashri Lal: "South Asian Literatures: Beyond Borders, Across Boundaries" 	15	
III	<p>POETRY</p> <ul style="list-style-type: none"> • Agha Shahid Ali: *"Postcard from Kashmir" (India) • Kishwar Naheed: *"I am not that woman" (Pakistan) • Yasmine Gooneratne: * "On an Asian Poet Fallen Among American Translators" (Sri Lanka) • Razia Khan: *"My Daughter's Boyfriend" (Bangladesh) • Nadia Anjuman: *"Smoke Bloom" (Afghanistan) • Lakshmi Prasad Devkota: *"Lunatic" (Nepal) 	20	

IV	DRAMA & FICTION	25
	<ul style="list-style-type: none"> • Monica Ali: <i>Brick Lane</i> (Bangladesh) • Ernest Macintyre: <i>*The Loneliness of the Short Distance Traveller</i> (Sri Lanka) • Khaled Hosseini: <i>A Thousand Splendid Suns</i> (Afghanistan) 	
Suggested Readings:		
<ul style="list-style-type: none"> • Authorised editions of the prescribed texts. • Ahmad, A. and Bose, R. <i>Pashtun Tales: from the Pakistan-Afghan frontier</i>. Viva Books Private Limited, New Delhi, 2010. • Ballard, R. <i>Desh Pardesh: The South Asian Presence in Britain</i>. Hurst and Co., London, 1994. • Bates, C. <i>Subalterns and Raj: South Asia since 1600</i>. Routledge, New York, 2007. • de Silva, C.R. <i>Sri Lanka: A History</i>. Vikas Publishing House Pvt. Ltd, New Delhi, 1992. • Engineer, A.A. <i>Ethnic Conflict in South Asia</i>. Ajanta Publications, Delhi, 1987. • Hussain, Y. <i>Writing Diaspora: South Asian Women, Culture and Ethnicity</i>. Ashgate Publication Limited, 2004. • Ludden, D. <i>Reading Subaltern Studies: Critical History, Contested Meaning and the Globalization of South Asia</i>. Anthem Press, London, 2002. • Pollock, S. Ed. <i>Literary Cultures in History: Reconstructions from South Asia</i>. University of California Press, Berkeley, 2003. • Sanga, J.C. <i>South Asian Literature in English: An Encyclopedia</i>. Raintree, London, 2004. • Zeppa, J. <i>Beyond the Sky and the Earth: A Journey into Bhutan</i>. Putnam Publishing Group, New York, 1999. 		
Suggested Continuous Evaluation Methods:		
Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:		
Project/Assignment	10 Marks	
Internal Class test	15 Marks	
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.IV .	
Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.		
Further Suggestions: IGNOU and other Correspondence courses offered by Distance Education Universities of both State and Centre.		

(Texts marked with *are for detailed study)

Programme/Class: MASTER'S DEGREE		Year: FIFTH	Semester: NINTH
Subject: ENGLISH			
Course Code:- A040904T		Course Title: PAPER 4 (A): AUSTRALIAN & CANADIAN LITERATURE	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Acquire knowledge of the emergence of Canadian Literature and Australian Literature • Demonstrate an awareness of the spread and reach of literatures from Australia and Canada • Gain a critical understanding of the socio-historical and cultural ethos reflected in Australian and Canadian literature. • Conceptualize the terms like ethnicity, diversity, national culture and multiculturalism • Take cognizance of the historical, social and cultural contexts of each work and thereby make connections between literature and society • Develop an appreciation of Aboriginal Narratives and Indigenous literature • Appreciate the cross cultural and multicultural aspects • Develop an understanding about the ethnic and cultural diversity of Australia and Canada • Realize the plight and exploitation of the aboriginal/ indigenous people • Appraise different cultures, myths, and histories of Australia and Canada through fiction 			
Credits: 04		Paper: MAJOR (Optional)	
Max. Marks: 25+75		Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.			
Unit	Topic	No. of Lectures	
I	(A) Australian Literature <ul style="list-style-type: none"> • Aboriginal Narrative: The Oral Tradition • The Century after Settlement • Nationalism and Expansion • Literature from 1940 to 1970 • Literature from 1970 to 2000 • Literature in the 21st Century (B) Canadian Literature <ul style="list-style-type: none"> • Indigenous Literature • The French Regime 1535–1763 • After the British Conquest 1763–1830 • Early Literature 1830–60 • The Literary Movement of 1860 • The Montreal School 1895–1935 • World War II and the Post-war Period 1935–60 • The Quiet Revolution • Contemporary Trends 	20	

II	PROSE <ul style="list-style-type: none"> Patrick White: "Flaws in the Glass" From <i>Flaws in the Glass: A Self Portrait</i> M.G. Vassanji: "Am I a Canadian Writer?" 	15
III	POETRY <ul style="list-style-type: none"> Banjo Paterson: *"Waltzing Matilda" Judith Wright: *"Bullocky" Margaret Atwood: *"Journey to the Interior" A.L. Purdy: *"Wilderness Gothic" Dorothy Livesay: *"Waking in the Dark" 	15
IV	DRAMA & FICTION <ul style="list-style-type: none"> Jack Davis: *<i>The Dreamers</i> Margaret Lawrence: <i>The Stone Angel</i> 	25

Suggested Readings:

- Authorised editions of the prescribed texts.
- Atwood, M. *Progressive Insanities of a Pioneer*", *Two Headed Poems*. Oxford University Press, New York, 1978.
- Atwood, M. *Survival: A Thematic Guide to Canadian Literature*. Anansi Press, Toronto, 1982.
- Bennett, B., and Strauss, J. Eds. *The Oxford Literary History of Australia*. Oxford University Press, Melbourne, 1998.
- Broome, R. *Aboriginal Australians: Black Response to White Dominance 1788-1980*. Allen and Unwin, Boston, 1982.
- Brown, R.M. and Bennett, D. Ed. *An Anthology of Canadian Literature in English*. Oxford University Press, Toronto, 1982.
- Carter, D. *Dispossession, Dreams & Diversity: Issues in Australian Studies*. Oxford University Press, Oxford, 2006.
- Clancy, L. *A Reader's Guide to Australian Fiction*. Oxford University Press, Melbourne, 1992.
- Clark, M. *A Short History of Australia*. Penguin Books, Australia, 1963.
- Fitzpatrick, P. *After the Doll: Australian Drama since 1955*. Edward Arnold, Melbourne, 1979.
- Heiss, A. and Minter, P. Eds. *Anthology of Australian Aboriginal Literature*. McGill Queen's Press, Queensland, 2008.
- Howells, C.A. and Kroeller, E. Ed. *Cambridge History of Canadian Literature*. Cambridge University Press, London, 2009.
- Klinck, C.F. et. al. Ed. *A Literary History of Canada*. University of Toronto Press, Toronto, 1976.
- Kröller, E. *The Cambridge Companion to Canadian Literature*. Cambridge University Press, Vancouver, 2017.
- Page, G. *A Reader's Guide to Contemporary Australian Poetry*. University of Queensland Press, Queensland, 1995.
- Sayed, A. *M.G. Vassanji: Essays on His Work*. Guernica Editions, Toronto, 2014.

Suggested Continuous Evaluation Methods:

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

Project/Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.IV .

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.

Further Suggestions: IGNOU and other Correspondence courses offered by Distance Education Universities of both State and Centre.

(Texts marked with *are for detailed study)

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: NINTH
Subject: ENGLISH		
Course Code:- A040905T	Course Title: PAPER 4 (B): STYLISTICS AND DISCOURSE ANALYSIS	
<p>Course Outcomes: After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> • Infer the basic concepts of Stylistics and Discourse • Identify specific stylistic features • Understand the communicative function of stylistic features in the interpretation of the text • Acquire an understanding of the principles of stylistic analysis and theory • Equip themselves with analytical tools to stylistically examine texts • Comprehend the performative use of language • Recognise and associate the stylistic patterns of the texts • Understand the function and application of Stylistics in facilitating literary response and in understanding the techniques and features of literary texts • Explain the relationship society, culture and context have to discourse 		
Credits: 0		Paper: MAJOR (Optional)
Max. Marks: 25+75		Min. Pass Marks:.....
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.		
Unit	Topic	No. of Lectures
I	<p><u>Basics of Stylistics (I)</u> a) The Concept of Style and Stylistics b) The Nature and Scope of Stylistics c) Style and Meaning d) A Brief History of Stylistics: Rhetorics to Present day e) Strengths and Limitations of Stylistics</p> <p><u>Basics of Stylistics (II)</u> a) Linguistics, Literature and Stylistics b) Linguistic Criticism c) Practical Criticism and Stylistics d) Stylistics and the Levels of Language</p>	20
	<p>(A) <u>Discourse Analysis</u> 1. Introduction to Discourse Analysis 2. Text and discourse 3. The Importance of Context in Discourse Analysis 4. Notions of Textuality: Coherence and Cohesion</p> <p>(B) <u>Pragmatics and Meaning in Interaction</u> 1. Concepts of Pragmatics 2. Literal and Implied meaning 3. Principles and Rules of interaction: • The Co-operative Principle • Conversation Analysis (exchange structures, turn-taking models, adjacency pairs, repair mechanisms, overlaps, interruptions, etc.) • Theory of Politeness (the concept of Face and theory of Politeness)</p>	

III	<p><u>Stylistics of Poetry</u></p> <ol style="list-style-type: none"> The Concept of Poetic Diction, Poetic License, The use of figures of speech and other poetic devices (alliteration, assonance, imagery, metaphor, onomatopoeia, personification, rhyme, meter, stanza, word play, etc.) The Concept of Foregrounding Deviance/Deviation and its types: Repetition, Parallelism, Collocation, Syntactic Inversion <p><u>Illustrations:</u></p> <ul style="list-style-type: none"> S.T. Coleridge: "Kubla Khan" Dylan Thomas: "A Grief Ago" Maya Angelou: "Still I Rise" 	15
IV	<p><u>Stylistics of Drama</u></p> <ol style="list-style-type: none"> Theatre and drama Drama as a semiotic text Elements of drama (plot, character, dialogue, setting, chorus, spectacle, etc.) Dramatic Text and Performance Text Dramatic Dialogues and Everyday Conversations Dramatic Dialogues and the Speech Act Theory <p><u>Illustrations:</u></p> <ul style="list-style-type: none"> "The Balcony Scene" in Shakespeare's <i>Romeo and Juliet</i> <p><u>Stylistics of Fiction</u></p> <ol style="list-style-type: none"> Fiction as Narrative Form of Discourse Elements of Fiction: Characterisation, Setting, Narrator, Theme and other elements like motif, archetype, symbol, irony, etc. Narrative Techniques/strategies Point of view Deixis <p><u>Illustrations:</u></p> <ul style="list-style-type: none"> Edgar Allen Poe: "The Fall of the House of Usher" Katherine Mansfield: "The Fly" 	20
<p>Suggested Readings:</p> <ul style="list-style-type: none"> Authorised editions of the prescribed texts. Black, Elizabeth. <i>Pragmatic Stylistics</i>. Edinburgh, 2006. Blackmore, D. <i>Understanding Utterances: An Introduction to Pragmatics</i>. Oxford: Blackwell, 1992. Flower, R. <i>Linguistic Criticism</i>. Oxford University Press, 1996. Halliday, M.A.K. et al. <i>An Introduction to Functional Grammar</i>. 3rd edition, London, Arnold, 2004. Krishnaswamy, N., S. K. Verma and N. Nagarajan. <i>Modern Applied Linguistics</i>. Madras, Macmillan, 1992. Leech Geoffrey and Short M. <i>Style in Fiction</i>. Harlon Longman, 1981. Leech, Geoffrey. <i>A Linguistic Guide to English Poetry</i>. London, Longman, 1969. Lesley Jeffries and Dan McIntyre. <i>Stylistics</i>. Cambridge, Cambridge Univ. Press, 2010. Levinson, S.C. <i>Pragmatics</i>. Cambridge, Cambridge Univ. Press, 1983. Simpson, Paul. <i>Stylistics: A Resource Book for Students</i>. London & New York, Routledge, 2004. Short, Mick. <i>Exploring the Language of Poems, Plays and Prose</i>. Longman, 1996. Verdnok, Peter. <i>Stylistics</i>. Oxford, OUP, 2002. 		
<p>Suggested Continuous Evaluation Methods: Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:</p>		

Project/Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A. IV
Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.	
Further Suggestions: IGNOU and other Correspondence courses offered by Distance Education Universities of both State and Centre	

(Texts marked with *are for detailed study)

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code:- A041001T	Course Title: PAPER 1: GENDER STUDIES	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Understand how a gendered perspective may change one's perception of literature • Study the writings of key theorists with special reference to literature and gender • Stimulate discussion on issues of cultural constructs of femininity and masculinity • Theorize gender in feminism, queer studies or masculinity studies • Interpret a text and read social change through the lens of gender • Realize how gender norms intersect with norms of caste, race, religion and community to create forms of privilege and oppression • Participate in challenging gendered practices that reinforce discrimination 		
Credits: 04		Paper: MAJOR (Compulsory)
Max.Marks: 25+75		Min. Pass Marks:.....
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0		
Unit	Topic	No. of Lectures
I	CONCEPTS/ESSAYS: <ul style="list-style-type: none"> • Patriarchy/Androgyny/Androcentricism • Sex Versus Gender • Introduction to Feminism & • Types of Feminism: Womanism/Écriture feminine/Gynocriticism/ Ecofeminism/ Cyber feminism • LGBT Movement/ Queer Theory • Masculinity Studies, • Violence and Gender 	20

II	PROSE: <ul style="list-style-type: none"> • Simone de Beauvoir: "Introduction" from <i>The Second Sex</i> • Ashis Nandy: "Woman Versus Womanliness in India" From <i>At the Edge of Psychology: Essays in Politics and Culture</i> • Judith Butler: "Subjects of Sex/Gender/Desire" Chapter I from <i>Gender Trouble</i> 	20
III	POETRY <ul style="list-style-type: none"> • Kamala Das: *"The Dance of the Eunuchs" • Carol Ann Duffy: *"Standing Female Nude" • Nikita Gill: *"Fire" 	10
IV	DRAMA & FICTION: <ul style="list-style-type: none"> • Alice Walker: <i>The Color Purple</i> • G.B. Shaw: *<i>Candida</i> 	25
Suggested Readings: <ul style="list-style-type: none"> • Authorised editions of the prescribed texts. • Beauvoir, Simone de. <i>The Second Sex</i>. UK, Hammond Worth, 1972. • Brinda Bose. Ed. <i>Translating Desire: The Politics of Gender and Culture in India</i>. New Delhi, Katha, 2002. • Butler, Judith. <i>Gender Trouble</i>. UK, Routledge, 1990. • Davis, Angela. <i>Women, Race and Class</i>. New York, Random, 1981. • Gardener, Judith Kegan. Ed. <i>Masculinity Studies and Feminist Theory: New Directions</i>. Columbia University Press, 2002. • Goodman, Lisbeth. Ed. <i>Literature and Gender</i>. New York, Routledge, 1996. • Hooks, Bell. <i>Feminist Theory from Margin to Centre</i>. South End Press, Boston, MA, 1984. • Jain, Jasbir. <i>Writing Women Across Cultures</i>. Rawat Publications, 2002. • Nandy, Ashis. <i>At the Edge of Psychology: Essays in Politics and Culture</i>. Oxford University Press, India, 1980. • Showalter, Elaine. "Towards the Feminist Poetics" <i>Twentieth Century Literary Criticism: A Reader</i>. Ed. David Lodge. Vol. I. • Susie Tharu and K. Lalitha. Ed. <i>Women Writing in India</i>. Vol. I & II", OUP, New Delhi, 1991. Introductions to Vol. I and II. • Wilchins, Riki. <i>Queer Theory, Gender Theory: An Instant Primer</i>. Riverdale Avenue Books, 2014. 		
Suggested Continuous Evaluation Methods: Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:		
Project/Assignment	10 Marks	
Internal Class Test	15 Marks	
Course prerequisites:	To study this course, a student must have passed/opted English in B.A. IV	
Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.		
Further Suggestions: IGNOU and other Correspondence courses offered by Distance Education Universities of both State and Centre		

(Texts marked with *are for detailed study)

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code: A041002T	Course Title: PAPER 2 (A): LITERARY AND CULTURAL STUDIES	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Formulate individual ideas about cultural forms like photography, films, music, religion, law, painting, architecture, etc. • Develop an acquaintance with major cultural theorists • Develop fluency in the terminology of cultural studies • Develop an interdisciplinary perspective to understand culture • Learn to appreciate literature and writers from various nations and cultures • Critically analyze the rising trends of globalization, capitalism and multi-culturalism 		
Credits: 04	Paper: MAJOR (Optional)	
Max. Marks: 25+75	Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.		

Unit	Topic	No. of Lectures
I	CONCEPTS: (a) Cultural Studies: <ul style="list-style-type: none"> • Concept, Nature, Origin and Development • Subculture, Popular Culture, Folk Culture • Race and Ethnicity • Acculturation • Biculturalism, Multiculturalism • Debating Identity, Globalization, Internet and Techno Culture 	15
II	ESSAYS ON CULTURAL STUDIES: <ul style="list-style-type: none"> • Raymond Williams: "The Analysis of Culture" • Jean-François Lyotard: "The Postmodern Condition" 	20
III	POETRY: <ul style="list-style-type: none"> • Langston Hughes: *"Freedom" • Maya Angelou: *"Still I Rise" • Sarojini Naidu: *"An Indian Love Song" • Nissim Ezekiel: *"Night of the Scorpion" • Meena Alexander: *"House of a Thousand Doors" 	20
IV	SHORT STORY/FICTION: <ul style="list-style-type: none"> • Jhumpa Lahiri: <i>The Namesake</i> • Margaret Atwood: <i>The Handmaid's Tale</i> 	20

Suggested Readings:

- Ahmad, Aijaz. *In Theory, Classes, Nations, Literatures*. London, Verso, 1992.
- During, Simon. *Cultural Studies: A Critical Introduction*. Routledge, 2005.
- Hartley John. *A Short History of Cultural Studies*. SAGE Publications, 2003.
- Hoggart, Richard. *The Uses of Literacy*. Routledge, 1998.
- Keller, Helen, "The Story of My Life (1903)", New York, Doubleday, 1954.
- https://moodle.fhs.cuni.cz/pluginfile.php/19118/mod_resource/content/0/Wendell_Social_construction.pdf
- https://pages.ucsd.edu/~rfrank/class_web/ES-200C/Articles/Guha.pdf
- <https://web.mit.edu/allanmc/www/benjamin.pdf>
- https://womrel.sitehost.iu.edu/Rel433%20Readings/SearchableTextFiles/Smith_ReligionReligionsReligious.pdf
- Hall, Stuart. *Critical Dialogues in Cultural Studies*. Routledge, London, 1966.
- Clifford Geertz. *The Interpretation of Culture*. New York, Basic Books Inc. 1973.
- Brooker, Peter. *A Glossary of Cultural Theory*. Arnold, London, 2000.
- Barr, Marleen S. *Genre Fission: A New Discourse Practice for Cultural Studies*. Iowa City: of Iowa P, 2000.
- King, Anthony, ed. *Culture, Globalization and the World-System: Contemporary Conditions for the Representation of Identity*. London: Macmillan, 1991.

Suggested Continuous Evaluation Methods:

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

Project/Assignment	10 Marks
Internal Class test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.IV .
Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by foreign universities.	
Further Suggestions: IGNOU and other Correspondence courses offered by Distance Education Universities of both State and Centre	

(Texts marked with *are for detailed study)

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code: A041003T	Course Title: PAPER 2 (B): MARGINALITY STUDIES	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Formulate individual ideas about Marginalization and marginality, etc. • Develop an acquaintance with major Subaltern theorists • Develop acquaintance with terminology associated with marginality studies • Relate theoretical knowledge with actual day to day life situations • Develop an interdisciplinary perspective to understand marginality and marginalization • Learn to appreciate literature and writers from various regions associated with subaltern studies • Gain an understanding of issues and concerns of persons with disabilities 		
Credits: 04	Paper: MAJOR (Optional)	
Max. Marks: 25+75	Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.		
Unit	Topic	No. of Lectures
I	CONCEPTS: Marginality: <ul style="list-style-type: none"> • Colour, Casteism, Dalit Marginality, Tribal Marginality, • Religion based Marginality, • Disability and Diseases, • Regional Marginality, Refugee/Migrants, • Prostitution and Marginalization of Children 	15
II	ESSAYS ON MARGINALITY: Caste/Dalit, Tribe, Religion, Disability <ul style="list-style-type: none"> • B.R. Ambedkar: "The Riddle of the Shudras" from Who were the Shudras? • Susan Wendell: "The Social Construction of Disability" from <i>The Rejected Body</i> 	20
III	POETRY: <ul style="list-style-type: none"> • Rudyard Kipling: *The White Man's Burden • Meena Kamle: *Waiting • Elizabeth Barrett Browning: *"The Cry of the Children" • Arjun Dangle: *"I Will Belong to It" • Henry Kendall: *"The Last of His Tribe" 	20
IV	SHORT STORY/FICTION: <ul style="list-style-type: none"> • Urmila Pawar: "Sixth Finger" • Om Prakash Valmiki: <i>Joothan</i> 	20

Suggested Readings:

- Devy, G.N. *Painted Words: An Anthology of Tribal Literature*. Penguin Books, 2003.
- Merchant, Hoshang. *Yaraana: Gay Writing from South Asia*. Penguin Books, 2000.
- Chattopadhyaya, Devi Prasad. *Lokayata*. Rajkamal Prakashan, 1982.
- Gates, Henry Louis & Nellie Mckayed. *Norton Anthology of African American Literature*. WW Norton, 1996.
- Limbale, Sharan Kumar. *Towards an Aesthetics of Dalit Literature*. Orient Black Swan, 2004
- Mukhopadhyay, Sudipto. "The 'Legitimate.' Writer and his 'Illegitimate' (?) Writings. *Mainstream*, Vol. LV No. 35, August 19, 2017.
- Russel and Hira Lal. "Introduction" to *Tribes and Castes in the Central Provinces of India*. Vol-1 London: Macmillan and Co., 1916.
- Adorno, Theodore and Horkheimer, Max. *Dialectic of Enlightenment*. tr. John Cummins, 1984.
- Ahmad, Aijaz. *In Theory, Classes, Nations, Literatures*. London, Verso, 1992.
- Ghosh, Nandini. *Interrogating Disability in India: Theory and Practice*. Springer Verlag, 2016.
- Guha, Ranajit. "On Some Aspects of the Historiography of Colonial India." *Selected Subaltern Studies* ed. R. Guha and Gayatri Spivak, New York, Oxford, 1988.
- Hoggart, Richard. *The Uses of Literacy*. Routledge, 1998.
- Muktibodh, Sharatchandra. "What is Dalit Literature?" *Poisoned Bread*. Ed. Arjun Dangle, Hyderabad, Orient Blackswan, 2009. New Delhi, Narayana, 2012.
- Oliver, Michael. *Understanding Disability: from Theory to Practice*. Palgrave Macmillan, 1996.
- Pawar, Urmila. *Mother Wit*. Tr. Veena Deo, New Delhi, Zubaan, 2013.
- Rege, Sharmila. *Writing Caste: Writing Gender*. Delhi, Zubaan, 2006.
- Shyamala, Gogu. *Father May Be an Elephant and Mother Only a Small Basket But....* tr. A. Suneetha,
- Wendell, Susan. *The Rejected Body*. London, Routledge, 1997.
- Authorised editions of the prescribed texts.

Suggested Continuous Evaluation Methods:

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

Project/Assignment	10 Marks
Internal Class test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.IV .

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by foreign universities.

(Texts marked with *are for detailed study)

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code: A041004T	Course Title: PAPER 03 (A): POPULAR FICTION	
<p>Course Outcomes: After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> • Comprehend the connections between culture, literature and life. • Develop a critical sense of the impact and influence of socio-cultural, socio-political and historical phenomenon on Fictional writings • Get an acquaintance with different genres and traits of fiction across ages and nationalities • Understand some of the representative literary works of fiction • Account for the popularity of genres like Mystery fiction, Children's fiction, Graphic fiction, etc. • Analyze the relationship between the novel and its social contexts • Comprehend the experiments in themes and techniques in modern fiction 		
Credits: 04	Paper: MAJOR (Optional)	
Max. Marks: 25+75	Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0 .		
Unit	Topic	No. of Lectures
I	TRAVEL LITERATURE/AUTOBIOGRAPHY/BIOGRAPHY <ul style="list-style-type: none"> • William Dalrymple: <i>City of Djinns</i> (Prologue, Chapters I and II) • Nelson Mandela: <i>Long Walk to Freedom</i> • Thomas Hauser: <i>Muhammad Ali: His Life and Times</i> 	20
II	DETECTIVE FICTION <ul style="list-style-type: none"> • Arthur Conan Doyle <i>The Hound of the Baskerville</i> • Sujata Massey: <i>Murder on Malabar Hill</i> 	15
III	GRAPHIC/CHILDREN FICTION/Historical <ul style="list-style-type: none"> • Lewis Carroll: <i>Alice's Adventures in Wonderland</i> • Sarnath Banerjee: <i>Corridor</i> • Kiran Nagarkar: <i>Cuckold</i> 	20
IV	MAGIC REALISM/ FANTASY <ul style="list-style-type: none"> • Salman Rushdie: <i>Midnight's Children</i> • J.K. Rowling: <i>Harry Potter and the Philosopher's Stone</i> 	20

Suggested Readings:

- Authorised editions of the prescribed texts.
- Ann Bowers, Maggie, "Magic (al) Realism", London, Routledge, 2004.
- Bradbury, Malcolm, "The Modern American Novel", Oxford, OUP, 1992.
- Bradbury, Malcolm, "The Modern British Novel", Harmondsworth, Penguin, 1994.
- Chakraborty, Abin, "Popular Culture", India, Orient BlackSwan, 2019.
- Eagleton, T., "The English Novel: An Introduction", Oxford, Blackwell, 2005.
- Kettle, A., "Introduction to the English Novel (Vols.1&2)", Hutchinson & Co., London, 199

Suggested Continuous Evaluation Methods:

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

Project/ Assignment	10 Marks
Internal Class test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.IV.

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code: A041005T	Course Title: PAPER 03 (B): SCIENCE FICTION	

Course Outcomes:

After completing this course, the students will be able to:

- Comprehend the connections between science, literature and life.
- Develop a critical sense of the impact and influence of science and technology on literary writings
- Get an acquaintance with different genres and traits of science fiction across ages and nationalities
- Understand some of the representative literary works of Science fiction
- Account for the popularity of the genre of Science fiction.
- Analyze the relationship between the world of science fiction and the modern world in the contemporary socio-cultural contexts
- Comprehend the experiments in themes and techniques in modern fiction

Credits: 04		Paper: MAJOR (Optional)
Max. Marks: 25+75		Min. Pass Marks:
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.		
Unit	Topic	No. of Lectures
I	SCIENCE FICTION <ul style="list-style-type: none"> • Origin & Development of Science Fiction • Types of Science Fiction • Characteristics of Science Fiction 	10
II	<ul style="list-style-type: none"> • Mary Shelley: <i>Frankenstein</i> • H.G. Wells: <i>The Time Machine</i> 	25
III	<ul style="list-style-type: none"> • Isaac Asimov: <i>I. Robot</i> • Arthur C. Clarke: <i>A Space Odyssey</i> 	20
IV	<ul style="list-style-type: none"> • Jules Verne: <i>Around the World in Eighty Days</i> • P.S. Chabria: <i>Clone</i> 	20
Suggested Readings: <ul style="list-style-type: none"> • Authorised editions of the prescribed texts. • Ann Bowers, Maggie. "Magic (al) Realism", London, Routledge, 2004. • Bradbury, Malcolm. "The Modern American Novel", Oxford, OUP, 1992. • Bradbury, Malcolm, "The Modern British Novel", Harmondsworth, Penguin, 1994. • Chakraborty, Abin. "Popular Culture", India, Orient BlackSwan, 2019. • Eagleton, T. "The English Novel: An Introduction", Oxford, Blackwell, 2005. • Kettle, A. "Introduction to the English Novel (Vols.1&2)", Hutchinson & Co., London, 1999. 		
Suggested Continuous Evaluation Methods: Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:		
Project/ Assignment		10 Marks
Internal Class test		15 Marks
Course prerequisites:		To study this course, a student must have passed/opted English in B.A.IV.
Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.		
Further Suggestions: IGNOU and other Correspondence courses offered by Distance Education Universities of both State and Centre		

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code: A041006T	Course Title: PAPER 4 (A): Advanced Literary Studies in Films, Theatre and Performing Arts	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> Analyse, and interpret a range of performances, staged and improvisational, scripted and unscripted Understand performance as event, theory, and method Explore the communicative and artistic dimensions of a variety of written texts Develop ability to write, enact and produce simple plays Gain familiarity with key texts in the field of Performance Studies Develop logical performance skills necessary to fully absorb literature in performance Pursue higher studies and careers in film, theatre and various performing arts 		
Credits: 04		Paper: Core Compulsory
Max. Marks: 25+75		Min. Pass Marks:
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0		
Unit	Topic	No. of Lectures
I	CONCEPTS OF FILM STUDIES: <ul style="list-style-type: none"> History of Films and Uses of Films Film Genres, Time in cinema: Physical & Psychological Space in the Cinema: Scale, shooting angle, Depth, Cutting, Camera movement & framing Mise en scene, Montage, Cinematography and sound effects Theatre Western and Indian theatre: A historical overview Historical & Contemporary Theatrical architecture Theories and demonstrations of acting: Bharata, Stanislavsky & Brecht Screen Plays versus Stage Plays 	15
II	Understanding Film as literature: <ul style="list-style-type: none"> Film Theory: The Auteur Theory, Adaptation Theory, Film Semiotics, Psychoanalytic Film Theory, Feminist Film Theory Framework of Adaptation Theory (From literature to films) Approaches to Film Criticism: (Journalistic, Humanistic, Auteuristic, Genre, Social Science, Historical, Ideological/Theoretical Approach) 	20

III	<p>Introduction to theories of Performance:</p> <ul style="list-style-type: none"> • Simon Shepherd: “How Performance Studies Emerged” Ch-18 from <i>The Cambridge Introduction to Performance Theory</i> • Richard Schechners: “Toward a Poetics of Performance” from <i>Performance Studies: An Introduction</i> • Peggy Phelan: “The Ontology of Performance: representation without reproduction” from <i>Unmarked</i> • Irina O. Rajewsky: “Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality” 	20
IV	<p>Theatre: Forms and Styles:</p> <p>Solo Performance, Mime, Street play, Chamber Theatre, Musical Drama, Ballet, Regional Folk Theatres- Jatra, Tamasha, Ramlila, Raslila, Swang, Chhau, Krishnattam, Kuchipudi, Puppet show, Mobile theatre</p> <p>Brief Introduction of Indian Theatre Organizations: NSD, Sangeet Natak Akademi, Bhartendu Natya Akademi, Shri Ram Centre for Performing Arts, Delhi, & IPTA</p> <p>Case Studies: Analysis of selected films/Plays</p> <ul style="list-style-type: none"> • <i>Haider</i> Dir. Vishal Bharadwaj (Adaptation of Shakespeare’s <i>Hamlet</i>) https://youtu.be/3EXhqBkyW0c • <i>Pather Panchali</i> Dir. by Satyajit Ray (based on Bhabhani Bhattacharya’s work) https://youtu.be/D41F3hWiAI0 	20
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Austin, J. L. “Lecture I in How to do Things with Words.” <i>Performance: Critical Concepts in Literary and Cultural Studies</i>. New York, Routledge, 2003. • Balme, Christopher B. <i>Cambridge Introduction to Theatre Studies</i>. New York, Cambridge University Press, 2010. • Brandt, George W. <i>Modern Theories of Drama: A Selection of Writings on Drama and Theatre 1850-1990</i>. New York, Oxford University Press, 1998. • Esslin, Martin. <i>Absurd Drama</i>. Harmondsworth, England, Penguin, 1965. • Goffman, Erwin. <i>The Presentation of Self in Everyday Life</i>. Harmondsworth, Penguin, 1969. • Goldberg, RoseLee. <i>Performance: Live Art since the 60s</i>. London, Thames and Hudson, 1998. • http://cri.histart.umontreal.ca/cri/fr/intermedialites/p6/pdfs/p6_rajewsky_text.pdf • https://literariness.org/2018/07/22/performance-studies/ • Keir, Elam. <i>The Semiotics of Theatre and Drama</i>. London, Methuen, 1980 • Mochulsky, Konstantin. <i>Dostoevsky: His Life and Work</i>. tr. Minihan, Michael A. Princeton, Princeton University Press, 1973. • Nicholson, Eric, Robert Henke. <i>Transnational Exchange in Early Modern Theatre</i>. Routledge, London, 2016. • Phelan, Peggy. <i>Unmarked</i>. Routledge, London, 1996. • Sartre, Jean-Paul. <i>Beyond Bourgeois Theatre</i>. Tulane Drama Review 5.3(Mar. 1961) • Schechner, Richard. <i>Performance Studies: An Introduction</i>. London, Routledge, 2002. • Shepherd, Simon. <i>The Cambridge Introduction to Performance Theory</i>. Cambridge University Press, 2016. • Authorised editions of the prescribed texts. 		

Suggested Continuous Evaluation Methods:

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

Project/Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A. IV
Suggested equivalent online courses:	
https://www.coursera.org/learn/richard-schechners-introduction-to-performance-studies MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.	
Further Suggestions: IGNOU and other Correspondence courses offered by Distance Education Universities of both State and Centre	

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code: A041007T	Course Title: PAPER 04 (B): Indian Literature in English Translation	

Course Outcomes

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

- Recognise the nature and scope of translations
- Develop familiarity with the concept equivalent and loss and gain in translation
- Develop understanding of different theories of translation
- Use this knowledge to translate any text with greater conviction.
- Recognize the importance and benefits of translation
- Develop an understanding of literary translation
- Analyse various problems in the process of translation
- Understand the role of translation as a bridge between cultures
- Undertake translation of literary texts with greater conviction

Credits: 04		Paper: Core Compulsory
Max. Marks: 25+75		Min. Pass Marks:
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0.		
Unit	Topics	No. of Lectures
I	Translation and Literature <ul style="list-style-type: none"> • Translation as cultural adaptation • Problems of Literary translation • Indian tradition of Translation The Nature and Scope of Translation <ul style="list-style-type: none"> • Concept of Translation in the West and in the Indian Tradition. • The Early History of the Discipline 	15
II	POETRY <ul style="list-style-type: none"> • Surdas: " Krishna Growing Up" (Sections 1-4) in <i>Sur's Ocean</i> (Trans. John Stratton Hawley) • Faiz Ahmad Faiz: "Love Do Not Ask" in <i>Poems by Faiz</i> (Trans. by Victor Kiernan) 	20
III	NON- FICTION <ul style="list-style-type: none"> • Mirza Ghalib: "Letters" in <i>Ghalib: Selected Poems and Letters.</i> (Trans. Frances W. Pritchett and Owen T. A. Cornwall) • Munshi Premchand: "The Place of Hatred in Literature" in <i>Premchand On Literature and Life</i> (Trans. Sarfaraz Nawaz) 	20

IV	<p style="text-align: center;">FICTION AND DRAMA</p> <ul style="list-style-type: none"> • Ismat Chughtai : “The Wedding Suit” in <i>Chughtai: The Essential Stories</i> (Trans. M. Asaduddin) • Sri Lal Shukla: <i>Ragdarbari</i> (Trans. Gillian Wright) • Mohan Rakesh: <i>One Day in the Season of Rain</i>. (Trans. by Aparna Dharwadker and Vinay Dharwadker) 	20
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Suggested Readings:

- *Chughtai. Chughtai: The Essential Stories*. Trans. By M. Asaduddin, Penguin Books, 2019.
- Ghalib. *Ghalib: Selected Poems and Letters*. Trans. By Frances W. Pritchett and Owen T. A. Cornwall, Columbia University Press, 2017.
- Faiz, Ahmad Faiz. *Poems by Faiz*. Trans. by Victor Kiernan, Vanguard Books, London, 1971.
- Manto. *Manto: The Essential Stories*. Trans. by Muhammad Umar Memon, Pebuin Books, 2019.
- Mukherjee, Sujit. *Translation as Discovery and Other Essays on Indian English Literature*. Orient Black Swan, 1994.
- Premchand. *Premchand On Literature and Life*. Edited by Ameena Kazi Ansari and Ruchi Nagpal, Routledge, 2023.
- Rakesh, Mohan. *One Day in the Season Of Rain*. Trans. By Aparna Dharwadker and Vinay Dharwadker, Penguin Books, 2015.
- Sallis, John. *On Translation*. Indiana University Press, 2002.
- Shukla, Sri Lal. *Ragdarbari*. Trans. by Gillian Wright, Penguin India, 2012.
- Surdas. *Sur’s Ocean: Classic Hindi Poetry in Translation*. Trans. John Stratton Hawley, Harvard University Press Cambridge, Massachusetts London, England, 2023.
- Susan Bassnett and Harish Trivedi. *Postcolonial Translation: Theory and Practice*.
- Lawrence Venuti. *The Translation Studies*. Ed.

Suggested Continuous Evaluation Methods:

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

Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.IV .

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.

Further Suggestions: IGNOU and other Correspondence courses offered by Distance Education Universities of both State and Centre

OR

(ON THE BASIS OF SPECIALISATION)

COMPULSORY PAPER

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code:- A041001T	Course Title: PAPER 1: GENDER STUDIES	
<p>Course Outcomes: After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> • Understand how a gendered perspective may change one's perception of literature • Study the writings of key theorists with special reference to literature and gender • Stimulate discussion on issues of cultural constructs of femininity and masculinity • Theorize gender in feminism, queer studies or masculinity studies • Interpret a text and read social change through the lens of gender • Realize how gender norms intersect with norms of caste, race, religion and community to create forms of privilege and oppression • Participate in challenging gendered practices that reinforce discrimination 		
Credits: 04	Paper: MAJOR (Compulsory)	
Max.Marks: 25+75	Min. Pass Marks:.....	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0		
Unit	Topic	No. of Lectures
I	<p>CONCEPTS/ESSAYS:</p> <ul style="list-style-type: none"> • Patriarchy/Androgyny/Androcentricism • Sex Versus Gender • Introduction to Feminism & • Types of Feminism: Womanism/Écriture feminine/ Gynocriticism/ Ecofeminism/ Cyberfeminism/ • LGBT Movement/ Queer Theory • Masculinity Studies • Violence and Gender 	20
II	<p>PROSE:</p> <ul style="list-style-type: none"> • Simone de Beauvoir: "Introduction" from <i>The Second Sex</i> • Ashis Nandy: "Woman Versus Womanliness in India" From <i>At the Edge of Psychology: Essays in Politics and Culture</i> • Judith Butler: "Subjects of Sex/Gender/Desire" Chapter1 from <i>Gender Trouble</i> 	20

III	POETRY <ul style="list-style-type: none"> • Kamala Das: *<i>“The Dance of the Eunuchs”</i> • Carol Ann Duffy: *<i>“Standing Female Nude”</i> • Nikita Gill: *<i>“Fire”</i> 	10
IV	DRAMA & FICTION: <ul style="list-style-type: none"> • Alice Walker: <i>The Color Purple</i> • G.B. Shaw: *<i>Candida</i> 	25

Suggested Readings:

- Authorised editions of the prescribed texts.
- Beauvoir, Simone de. *The Second Sex*. UK, Hammond Worth, 1972.
- Brinda Bose. Ed. *Translating Desire: The Politics of Gender and Culture in India*. New Delhi, Katha, 2002.
- Butler, Judith. *Gender Trouble*. UK, Routledge, 1990.
- Davis, Angela. *Women, Race and Class*. New York, Random, 1981.
- Gardener, Judith Kegan. Ed. *Masculinity Studies and Feminist Theory: New Directions*. Columbia University Press, 2002.
- Goodman, Lisbeth. Ed. *Literature and Gender*. New York, Routledge, 1996.
- Hooks, Bell. *Feminist Theory from Margin to Centre*. South End Press, Boston, MA, 1984.
- Jain, Jasbir. *Writing Women Across Cultures*. Rawat Publications, 2002.
- Nandy, Ashis. *At the Edge of Psychology: Essays in Politics and Culture*. Oxford University Press, India, 1980.
- Showalter, Elaine. “Towards the Feminist Poetics.” *Twentieth Century Literary Criticism: A Reader*. Ed. David Lodge. Vol. I.
- Susie Tharu and K. Lalitha. Ed. *Women Writing in India*. Vol. 1 & II”, OUP, New Delhi, 1991. Introductions to Vol. I and II.
- Wilchins, Riki. *Queer Theory, Gender Theory: An Instant Primer*. Riverdale Avenue Books, 2014.

Suggested Continuous Evaluation Methods:

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

Project/Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A. IV
Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.	
Further Suggestions: IGNOU and other Correspondence courses offered by Distance Education Universities of both State and Centre	

(Texts marked with *are for detailed study)

(Specialization: Indian English Literature)

GROUP-A (OPTIONAL)

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code:- A041010T	Course Title: PAPER 2 (A): INDIAN ENGLISH POETRY	
<p>Course Outcomes:</p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> • Gain insight into Indian sensibility and “Indianness” through the representative works. • Understand the contributions of various Pre-independence and post-independence poets in the growth of Indian English poetry. • Acquaint with the work of significant Indian writers of Poetry • Recognize the cultural milieu of the post and the pre-independence era and its impact on poetical works of various poets • Identify new research areas as in the purview of Indian English Poetry • Understand the Dalit and Native voices in Indian English Poetry • Gain cognizance of the social, economic and political perspectives of the literature produced in India • Develop a view of how Indian English Poetry has evolved with time • Identify, interpret and describe the values and themes that appear in Indian English Poetry • Imbibe the essence of Indian English Poetry 		
Credits: 04	Paper: MAJOR (Compulsory)	
Max.Marks: 25+75	Min. Pass Marks:.....	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0		

Unit	Topic	No. of Lectures
I	<p>INDIAN ENGLISH POETRY: ORIGIN, HISTORY AND DEVELOPMENT</p> <ul style="list-style-type: none"> • Pre-independence Indian English Poetry • Post-independence Indian English Poetry • New Poets • Contemporary Women Poets 	15
II	<p>Early Poets</p> <ul style="list-style-type: none"> • Shoshee Chunder Dutt: *‘‘My Native Land’’ • Joteendro Mohan Tagore: *‘‘The Hindu Widow’s Lament’’ • P. Seshadri: *‘‘Anarkali’’ • Harindranath Chattopadhyay: *‘‘The Coloured Country’’ • Toru Dutt: *‘‘Sita’’ • Sarojini Naidu: *‘‘An Indian Love Song’’ 	20
III	<p>Modern Poets</p> <ul style="list-style-type: none"> • Nissim Ezekiel: *‘‘Poet, Lover, Birdwatcher’’ • A.K. Ramanujan: *‘‘Of Mothers, Among Other Things’’ • Jayanta Mahapatra: *‘‘Hunger’’ • Arun Kolatkar: *‘‘The Bus’’ • Dilip Chitre: *‘‘Father Returning Home’’ 	10
IV	<p>Women Poets</p> <ul style="list-style-type: none"> • Kamala Das: *‘‘An Introduction’’ • Eunice De Souza: *‘‘It’s Time to Find a Place’’ • Mamta Kalia: *‘‘Tribute to Papa’’ • Tara Patel: *‘‘Woman’’ • Sujata Bhatt: *‘‘The Writer’’ 	25
<p>Suggested Readings:</p> <ul style="list-style-type: none"> • Authorised editions of the prescribed texts. • Agarwal, Smita, editor. <i>Marginalized: Indian Poetry in English</i>. Amsterdam, NY, 2014. • Bhutt, Sujata. <i>Sujata Bhutt: Collected Poems</i>. Carcanet Press Ltd, 2013. • Chaudhuri, Rosinka, editor. <i>A History of Indian Poetry in English</i>. Cambridge University Press, 2016 • Deshmane, Chetan. Ed. <i>Muses India: Essays on English-Language: Writers from Mahomet to Rushdie</i>. Jefferson, NC and London, McFarland & Co., 2013. • Ezekiel, Nissim. <i>Collected Poems</i>. Oxford University Press, 2005. • Iyengar, K.R.S. <i>Indian Writing in English</i>. New Delhi, Sterling, 1985. • King, Bruce. <i>Modern Indian Poetry in English</i>. Oxford University Press India, 2005. • Mehrotra, Arvind Krishna, editor. <i>The Oxford India Anthology of Twelve Modern Indian Poets</i>. Oxford University Press, 1992. • Naik, M.K. <i>A History of Indian English Literature</i>. Sahitya Akademi, 1980. • Naik, M.K. and Shyamala Narayan. <i>Indian English Literature</i>. Sahitya Akademi, 2009. • Parthasarathy, R. Editor. <i>Ten Twentieth Century Indian Poets</i>. Oxford University Press, 2002. • Reddy, Sheshalatha, editor. <i>Mapping the Nation An Anthology of Indian Poetry in English, 1870–1920</i>. Anthem Press, London, 2013. 		

Suggested Continuous Evaluation Methods: Continuous Internal Evaluation shall be based on Project/ Assignment and Internal Class Test. The marks shall be as follows:	
Project/Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A. IV
Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.	

(Texts marked with *are for detailed study)

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code:- A041011T	Course Title: PAPER 3 (A): INDIAN ENGLISH FICTION	
<p>Course Outcomes:</p> <p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> • Gain insight into Indian sensibility and “Indianness” through the representative works. • Understand the contributions of various authors in the growth of Indian English Writing. • Acquaint with the work of significant Indian writers, Prose and Fiction • Recognize the cultural milieu of the post and the pre-independence era • Identify new research are as in the purview of Indian writings • Understand Dalit and Native voices in Indian English Fiction • Gain cognizance of the social, economic and political perspectives of the literature produced in India • Develop a view of how Indian English Literature has evolved with time • Identify, interpret and describe the values and themes that appear in Indian English Literature • Imbibe the essence of Indian English Fiction 		
Credits: 04	Paper: MAJOR (Compulsory)	
Max.Marks: 25+75	Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0		
Unit	Topic	No. of Lectures
I	INDIAN ENGLISH FICTION: ORIGIN, HISTORY AND DEVELOPMENT <ul style="list-style-type: none"> • The Beginning • The Early Twentieth Century Writers • Contemporary Writers • Women Writers • Major Thematic Concerns 	20

II	Early Writers <ul style="list-style-type: none"> • Raja Rao: <i>The Sepent and the Rope</i> • Mulk Raj Anand: <i>Untouchable</i> • R. K. Narayanan: “An Astrologer’s Day” • Manohar Malgonkar: “Temple Mouse” • Khushwant Singh: <i>Train to Pakistan</i> 	20
III	New Writers <ul style="list-style-type: none"> • Arvind Adiga: <i>The White Tiger</i> • M.J. Akbar: “The Indian Dream” • Rohinton Mistry: “Swimming Lessons” 	10
IV	Women Writers <ul style="list-style-type: none"> • Rupa Bajwa: <i>The Sari Shop</i> • Meena Kandasami: <i>When I Hit You: Or, A Portrait of the Writer As a Young Wife</i> • Kamala Das: “A Home Near the Sea” • Ashwathy Menon: “The Inner Voice” 	25

Suggested Readings:

- Authorised editions of the prescribed texts.
- Adiga, Arvind. *The White Tiger*. HarperCollins, 2009.
- Anand, Mulk Raj. *Untouchable*. Penguin Premium Classic, 2023.
- Bajwa, Rupa. *The Sari Shop*. Penguin India, 2004.
- Kandasami, Meena: *When I Hit You: Or, A Portrait of the Writer As a Young Wife*. Juggernaut Publication, 2024.
- Mistry, Rohinton. *Tales From Firozsha Baag*. Faber & Faber, 2006.
- Narayan, R.k. *Malgudi Days*. Indian Thought Publications, 2019.
- Rao, Raja. *Kanthapura*. Penguin, 2014.
- Sen, Krishna and Rituparna Roy, editor. *Writing India Anew: Indian English Fiction 2000-2010*. Amsterdam University Press, 2013.
- *She speaks: Short Stories by Indian Women Around the World*. Becomeshakespeare.com, 2019.
- Singh, Khushwant, edit. *Best Indian Short Stories. Vol.1*. Harper Collins, New Delhi, 2015
- *Best Indian Short Stories. Vol. 2*. HarperCollins, New Delhi, 2015
- ... *Train To Pakistan*. Penguin India, 2009.

Suggested Continuous Evaluation Methods:

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

Project/Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A. IV

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code:- A041012T	Course Title: PAPER 4 (A): INDIAN ENGLISH DRAMA	
Course Outcomes: After completing this course, the students will be able to: <ul style="list-style-type: none"> • Gain insight into Indian sensibility and “Indianness” through the representative dramatic works. • Understand the contributions of various dramatists in the growth of Indian English drama. • Acquaint with the work of significant Indian writers of Drama • Recognize the cultural milieu of the post and the pre-independence era and its impact on dramatic productions • Identify new research are as in the purview of Indian English drama • Gain cognizance of the social, economic and political perspectives of the literature produced in India and how they impacted the dramatic productions • Develop a view of how Indian English drama has evolved with time • Identify, interpret and describe the values and themes that appear in Indian English drama 		
Credits: 04	Paper: MAJOR (Compulsory)	
Max.Marks: 25+75	Min. Pass Marks:	
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0		
Unit	Topic	No. of Lectures
I	INDIAN ENGLISH DRAMA: ORIGIN HISTORY AND DEVELOPMENT <ul style="list-style-type: none"> • Indian Theatre • Thematic Concerns • Contemporary Playwrights • Women Dramatists 	20
II	<ul style="list-style-type: none"> • Girish Karnard: <i>*Tughlaq</i> • Mahesh Duttani: <i>Dance Like a Man</i> 	20
III	<ul style="list-style-type: none"> • Utpal Dutt: <i>Hunting the Sun</i> • Asif Currimbhoy: <i>*The Refugee</i> 	15
IV	<ul style="list-style-type: none"> • Kiran Nagarkar: <i>*Bedtime Story</i> • Poile Sengupta: <i>Keats Was a Tuber</i> 	20

Suggested Readings:

- Authorised editions of the prescribed texts.
- Bhatia, Nandani, edit. *Modern Indian Theatre: A Reader*. Oxford University Press, 2009.
- Currimbhoy, Asif. *Asif Currimbhoy's Play*. Oxford @ IBH Publishing Co., 1972.
- Deshpande, G.P., edit. *Modern Indian Drama: An Anthology*. Sahitya Akademi, 2000.
- Duttani, Mahesh. *Dance Like A Man: A Stage Play in Two Acts*. Penguin India, 2006.
- Karnard, Girish. *Tughlaq*. Oxford India Perennials, 2012.
- Nagarkar, Kiran. *Bedtime Story*. Fourth State, 2015.

Suggested Continuous Evaluation Methods:

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

Project/Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A. IV

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.

GROUP-B (OPTIONAL)**(Specialization: Indian Literature in English Translation)**

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code: A041013T	Course Title: PAPER 2 (B): Translation: Theory & Practice	

Course Outcomes

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

- Recognize the nature and scope of translations
- Develop familiarity with the concept equivalent and loss and gain in translation
- Develop understanding of different theories of translation
- Use this knowledge to translate any text with greater conviction.
- Recognize the importance and benefits of translation
- Develop an understanding of literary translation
- Analyze various problems in the process of translation
- Understand the role of translation as a bridge between cultures
- Undertake translation of literary texts with greater conviction

Credits:04		Paper: MAJOR (Compulsory)
Max.Marks:25+75		Min. Pass Marks:
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0		
Unit	Topics	No. of Lectures
I	Translation: Theory and Practice <ul style="list-style-type: none"> • Translation: Meaning, Origin and History • Theories of Translation • Types of Translation • Process of Translation • Translation and Literature 	15
II	<ul style="list-style-type: none"> • André Lefevre: “ Translation Studies” <i>Translating Literature: Practice and Theory in a Comparative Literature Context</i> • G.J.V. Prasad: “Writing translation: the strange case of the Indian English novel” 	20
III	<ul style="list-style-type: none"> • Eugene Nida: “The Role of the Translator” • Vijay Dharwadker: “A.K. Ramanujan’s theory and practice of translation” 	20
IV	<ul style="list-style-type: none"> • Practical translation of a text selected by students, and accompanied by a critical discussion on the process of translation. 	20

Suggested Readings:

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

Suggested Continuous Evaluation Methods:

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

Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.IV.
Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.	

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code: A041014T	Course Title: PAPER 3 (B): Indian Poetry in English Translation	

Course Outcomes

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

- Recognise the nature and scope of translations
- Develop familiarity with the concept equivalent and loss and gain in translation
- Develop understanding of different theories of translation
- Use this knowledge to translate any text with greater conviction.
- Recognize the importance and benefits of translation
- Develop an understanding of literary translation
- Analyse various problems in the process of translation
- Understand the role of translation as a bridge between cultures
- Undertake translation of literary texts with greater conviction

Credits: 04		Paper: MAJOR (Compulsory)
Max.Marks: 25+75		Min. Pass Marks:
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0		
Unit	Topics	No. of Lectures
I	<ul style="list-style-type: none"> • Kabir: "Kabir Vani" (1,2,3 & 4) in <i>One Hundred Poems of Kabir</i> (Translated from Sadhukkadi Bhasha by R.N. Tagore) • Mir Taqi Mir: "On My House Ruined by Heavy Rains" from <i>Hazaar Rang Shairi: The Wonderful World of the Urdu Nazm</i> (Translated by Anisur Rahman) 	15

II	<ul style="list-style-type: none"> • Nazeer Akbar Abadi: “A Verse on Man” (Translated from Urdu by Anisur Rahman) • Faiz Ahmad Faiz: “Solitude” in <i>Poems by Faiz</i> (Translated from Urdu by Victor Kiernan) • Harivansh Rai Bachchan: “The Fiery Path” (Translated from Hindi by Kuldip Salil) 	20
III	<ul style="list-style-type: none"> • Rabindr Nath Tagore: “Flute-music” (Translated from Bengali by William Radice) • Hira Bansode: “Woman” (Translated from Marathi by Vinay Dharwadker) • Amrita Pritam: “The Creative Process” (Translated from Punjabi by the poet and Arlene Zide) 	20
IV	<ul style="list-style-type: none"> • Shanmuga Subbiah “Salutations” (Translated from Tamil by T K Doraiswamy) • P. Lankesh: “Mother” (Translated from Kannada by A.K Ramanujan) • N. Balamani Amma “To My Daughter” (Translated from Malayalam by the poet) 	20

Suggested Readings:

- Chughtai, I. *The Essential Stories*. Trans. By M. Asaduddin, Penguin Books, 2019.
- Ghalib. *Ghalib: Selected Poems and Letters*. Trans. Frances W. Pritchett and Owen T. A. Cornwall, Columbia University Press, 2017.
- Faiz, Ahmad Faiz. *Poems by Faiz*. Trans. Victor Kiernan, Vanguard Books, London, 1971.
- Manto, S.H. *The Essential Stories*. Trans. Muhammad Umar Memon, Penguin Books, 2019.
- Mukherjee, Sujit. *Translation as Discovery and Other Essays on Indian English Literature*. Orient Black Swan, 1994.
- Premchand. *Premchand On Literature and Life*. Ed. Ameena Kazi Ansari and Ruchi Nagpal, Routledge, 2023.
- Rakesh, Mohan. *One Day in the Season Of Rain*. Trans. Aparna Dharwadker and Vinay Dharwadker, Penguin Books, 2015.
- Sallis, John. *On Translation*. Indiana University Press, 2002.
- Shukla, Sri Lal. *Ragdarbari*. Trans. Gillian Wright, Penguin India, 2012.
- Surdas. *Sur's Ocean: Classic Hindi Poetry in Translation*. Trans. John Stratton Hawley, Harvard University Press Cambridge, Massachusetts, London, England, 2023.
- Susan Bassnett and Harish Trivedi. *Postcolonial Translation: Theory and Practice*.
- The Translation Studies – Ed. Lawrence Venuti.

Suggested Continuous Evaluation Methods:

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

Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.IV.
Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.	

Programme/Class: MASTER'S DEGREE	Year: FIFTH	Semester: TENTH
Subject: ENGLISH		
Course Code: A041015T	Course Title: PAPER 4 (B): Indian Literature in English Translation: Fictional and Non-fictional Prose	

Course Outcomes

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

- Recognise the nature and scope of translations
- Develop familiarity with the concept equivalent and loss and gain in translation
- Develop understanding of different theories of translation
- Use this knowledge to translate any text with greater conviction.
- Recognize the importance and benefits of translation
- Develop an understanding of literary translation
- Analyse various problems in the process of translation
- Understand the role of translation as a bridge between cultures
- Undertake translation of literary texts with greater conviction

Credits: 04		Paper: MAJOR (Compulsory)
Max.Marks: 25+75		Min. Pass Marks:
Total No. of Lectures-Tutorials-Practical (in hours per week): 4-0-0		
Unit	Topics	No. of Lectures
I	Non-fictional Prose <ul style="list-style-type: none"> • Farhatullah Beg: "A Memorable Delhi Mushaira: from <i>A Thousand Yearnings: A Book of Urdu Poetry and Prose</i> (Translated by Ralph Russell) • S.H. Manto: "Why I Write" from <i>Why I Write: Essays by Saadat Hasan Manto</i> (Translated by Aakar Patel) 	15

II	Fictional Prose: Short Stories <ul style="list-style-type: none"> • Rabindra Nath Tagore: “The In-Between Woman” (Trans. By Radha Chakraborty) • Amrita Pritam: “The Weed” (Trans. By Raj Gill) • Munshi Premchand: “If You have No Woes by A Goat” from <i>Premchand: The Complete Short Stories</i>” Vol.-4. Translated by Sarfaraz Nawaz) 	20
III	Fictional Prose: Novels <ul style="list-style-type: none"> • Deputy Nazir Ahmad: <i>The Bride’s Mirror</i> • Gopi Nath Mohanti: <i>Paraja</i> (Trans. by Vikram K. Das) 	20
IV	<ul style="list-style-type: none"> • Vijay Tendulkar: Ghasi Ram Kotwal (Trans. by Jayant Karvey & Eleanor Zelliott) • Surendra Verma: <i>From Sunset to Sunrise</i>. (Trans. by Jaya Krishnamachari) 	20

Suggested Readings:

<ul style="list-style-type: none"> • Chughtai, I. <i>Chughtai: The Essential Stories</i>. Trans. By M. Asaduddin, Penguin Books, 2019. • Ghalib. <i>Ghalib: Selected Poems and Letters</i>. Trans. By Frances W. Pritchett and Owen T. A. Cornwall, Columbia University Press, 2017. • Faiz, Ahmad Faiz. <i>Poems by Faiz</i>. Trans. by Victor Kiernan, Vanguard Books, London, 1971. • Manto, S.H. <i>Manto: The Essential Stories</i>. Trans. by Muhammad Umar Memon, Pebuin Books, 2019. • Mukherjee, Sujit. <i>Translation as Discovery and Other Essays on Indian English Literature</i>. Orient Black Swan, 1994. • Premchand, Munshi. <i>Premchand On Literature and Life</i>. Edited by Ameena Kazi Ansari and Ruchi Nagpal, Routledge, 2023. • Rakesh, Mohan. <i>One Day in the Season of Rain</i>. Trans. By Aparna Dharwadker and Vinay Dharwadker, Penguin Books, 2015. • Sallis, John. <i>On Translation</i>. Indiana University Press, 2002. • Shukla, Sri Lal. <i>Ragdarbari</i>. Trans. by Gillian Wright, Penguin India, 2012. • Surdas. <i>Sur’s Ocean: Classic Hindi Poetry in Translation</i> Translated by John Stratton Hawley, Harvard University Press Cambridge, Massachusetts London, England, 2023. • Postcolonial Translation: Theory and Practice – Susan Bassnett and Harish Trivedi. • The Translation Studies – Ed. Lawrence Venuti.

Suggested Continuous Evaluation Methods:

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

Project/ Assignment	10 Marks
Internal Class Test	15 Marks
Course prerequisites:	To study this course, a student must have passed/opted English in B.A.IV .

Suggested equivalent online courses: MOOC platforms like SWAYAM etc. and other similar programs offered by state/national/foreign universities.