



**Syllabus for MA Programme in English**  
**Choice Based Credit System**  
**from August 2023 (Batch 2023 onwards)**

**Department of English**  
**University of Kashmir**

**2<sup>nd</sup> Floor, Humanities Block**  
**University of Kashmir**  
**Srinagar-190006**

## **Programme Objectives for MA English**

The MA English Programme is a two-year course divided into four semesters. The programme follows the Choice Based Credit System with Core Courses, Discipline Centric Electives, Generic Electives and Open Electives.

The MA English Programme objectives are as follows:

- To introduce students to a broad range of courses including canonical British literature and other non-British varieties of English literatures.
- To familiarize students with native and indigenous literatures-including Kashmiri-through their English translations keeping in view the recommendations of NEP (2020).
- To enable students to develop a critical understanding of various literary traditions and their specific historical contexts.
- To enable students to develop analytical skills in order to comprehend and appreciate the thematic and aesthetic dimension of literary texts.
- To foster a critical understanding of ideas and concepts generated through the select texts and equip students to apply these to real life situations.
- To develop communicative competence of students by honing their reading and writing skills, particularly through courses on Linguistics, ELT and other Skill-based courses.
- To prepare students for competitive examinations like SET, NET, Civil Services etc, thereby helping them secure employment both in the public as well as private sectors.

### **Syllabus for MA English (CBCS) to be implemented from August 2023 onwards**

A student pursuing his/her Masters programme in English has necessarily to earn 14 credits from Core Courses (CR), 8 credits from a pool of Discipline Centric Electives (DCE) from the department of English in each semester. In addition to these, s/he has to opt for at least 4 credits from Generic Electives (GE) courses and selection of Open Elective (OE) courses shall not exceed 4 credits. A candidate shall also be at liberty to take all the 8 credits from Generic Elective (GE) courses. The minimum number of credits to be earned by the student in each semester is 24 and 96 in the entire programme.

#### **SEMESTER-I**

<b>Course Code</b>	<b>Course Name</b>	<b>Paper Category</b>	<b>Credits</b>
ENG23101CR	Drama-I	Core (CR)	4
ENG23102CR	Novel-I	Core (CR)	4
ENG23103CR	Introduction to Linguistics & Phonetics	Core (CR)	4
ENG23104CR	Women's Writing-I	Core (CR)	2
ENG23101DCE	Kashmiri Literature in Translation	Discipline Centric Elective (DCE)	4
ENG23102DCE	Non-Fictional Prose-I	DCE	2
ENG23103DCE	European Drama	DCE	2
ENG23104DCE	Popular Fiction	DCE	2
ENG23105DCE	Travel Writing	DCE	2
ENG23106DCE	Writing Skills	DCE	2
ENG23001GE	Introducing Poetry-I	Generic Elective (GE)	2
ENG23001OE	English Communication Skills	Open Elective (OE)	2

**SEMESTER-II**

<b>Course Code</b>	<b>Course Name</b>	<b>Paper Category</b>	<b>Credits</b>
ENG23201CR	Drama-II	Core (CR)	4
ENG23202CR	Novel-II	Core (CR)	4
ENG23203CR	Poetry-I (Shakespeare to Pope)	Core (CR)	4
ENG23204CR	Short Story Across Cultures	Core (CR)	2
ENG23201DCE	English Language Teaching	Discipline Centric Elective (DCE)	4
ENG23202DCE	Non-Fictional Prose-II	DCE	2
ENG23203DCE	Women's Writing-II	DCE	2
ENG23204DCE	Life Writing	DCE	2
ENG23205DCE	Urdu/Persian Poetry in Translation	DCE	2
ENG23206DCE	Creative Writing	DCE	2
ENG23002GE	Introducing Poetry-II	Generic Elective (GE)	2
ENG23002OE	Functional Grammar	Open Elective (OE)	2

**SEMESTER-III**

<b>Course Code</b>	<b>Course Name</b>	<b>Paper Category</b>	<b>Credits</b>
ENG23301CR	Poetry II (Romantic & Victorian)	Core (CR)	4
ENG23302CR	Literary Criticism	Core (CR)	4
ENG23303CR	American Literature-I	Core (CR)	4
ENG23304CR	New Literatures in English	Core (CR)	2
ENG23301DCE	Indian Writing in English	Discipline Centric Elective (DCE)	4
ENG23302DCE	Literature and Environment	DCE	2
ENG23303DCE	Graphic Narratives	DCE	2
ENG23304DCE	Latin American Fiction	DCE	2
ENG23305DCE	Translation : Theory & Practice	DCE	2
ENG23306DCE	Writing for the Media	DCE	2
ENG23003GE	Introducing Short Story	Generic Elective (GE)	2
ENG23003OE	Business English	Open Elective (OE)	2

**SEMESTER-IV**

<b>Course Code</b>	<b>Course Name</b>	<b>Paper Category</b>	<b>Credits</b>
ENG23401CR	Poetry- III (Modern Poetry)	Core (CR)	4
ENG23402CR	Literary Theory	Core (CR)	4
ENG23403CR	Research Methodology and Term-Paper	Core (CR)	4
ENG23404CR	Postcolonial Revisionism	Core (CR)	2
ENG23401DCE	American Literature-II	Discipline Centric Elective (DCE)	4
ENG23402DCE	Postmodern Novel	DCE	2
ENG23403DCE	Indian Diasporic Fiction	DCE	2
ENG23404DCE	Literature and Disability	DCE	2
ENG23405DCE	Indian Literature in Translation	DCE	2
ENG23406DCE	Literature and Cinematic Adaptation	DCE	2
ENG23004GE	Indian Literature in English	General Elective (GE)	2
ENG23004OE	English Writing Skills	Open Elective (OE)	2

## SEMESTER-I

### **ENG23101CR: Drama-I**

#### **Course Objectives:**

1. To provide students with an in-depth understanding of the historical and cultural contexts that influenced the creation and interpretation of the select dramas.
2. To analyze the thematic and stylistic elements within each play, fostering critical thinking and literary analysis skills.
3. To foster an appreciation for the diversity of dramatic traditions by examining Ancient Greek and Elizabethan periods.

Unit 1: Sophocles: *Oedipus Rex*

Unit II: Christopher Marlowe: *Doctor Faustus*

Unit III: William Shakespeare: *Hamlet*

Unit IV: Ben Jonson: *Volpone*

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Have an understanding of the key historical periods and cultural movements that shaped the dramatic traditions.
2. Identify and analyze the central themes and dramatic techniques employed in the plays.
3. Understand the impact of social and historical factors on the interpretation and reception of these plays, demonstrating an understanding of the complex interplay between art and context.

#### **Recommended Reading:**

- Bevington, David M. (ed). *Twentieth Century Interpretations of Hamlet*. Prentice Hall, 1968.
- Bradley, A.C. *Shakespearean Tragedy*. Macmillan, 1905.
- Brock, Hayward D. *A Ben Jonson Companion*. Indiana University Press, 1983.
- Draper, R P (ed). *Tragedy: Development in Criticism*. (Casebook). Macmillan, 1980.
- Farnham, Willard (ed). *Twentieth Century Interpretations of Dr Faustus*. Eaglewood Cliffs, 1969.
- Jones, John. *On Aristotle and Greek Tragedy*. OUP, 1962.
- Kitto, H.D.F. *Greek Tragedy in Action*. Routledge, 1982.
- Parker, Brian (ed). *The Revels Plays: Volpone, or the Fox*. Manchester UP, 1983.

### **ENG23102CR: Novel-I**

#### **Course Objectives:**

1. To provide students with a comprehensive overview of the historical, social, and cultural contexts that influenced the creation and reception of the selected novels.
2. To analyze the narrative structures, character development, and thematic elements within each novel.
3. To explore the evolution of the English novel as a literary form by examining the unique characteristics of each text.

Unit I: Henry Fielding: *Joseph Andrews*

Unit II: Jane Austen: *Emma*

Unit III: Emily Bronte: *Wuthering Heights*

Unit IV: Charles Dickens: *Great Expectations*

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Have an understanding of the historical periods and societal changes that contributed to the background of the novels.
2. Identify and analyze the central themes, character arcs, and narrative techniques employed in the select texts.
3. Evaluate how the historical, cultural, and social factors of the time influenced the authors' perspectives and shaped the themes presented in these novels.

**Recommended Reading:**

- Goldberg, Horner (ed). *Joseph Andrews*. Norton, 1987.
- Kettle, Arnold. *Introduction to the Novel*. Universal Book Stall, 1967.
- Lodge, David (ed). *Jane Austen: Emma (A Casebook)*. Macmillan, 1991.
- Lukacs, George. *Theory of the Novel*. MIT Press, 1974.
- Paroissien, David (ed). *A Companion to Charles Dickens*. Blackwell Publishing, 2008.
- Patsy Stoneman (ed). *Wuthering Heights (New Casebook)*. Macmillan, 1993.
- Watt, Ian. *The Rise of the Novel*. Penguin, 1957.

**ENG23103CR: Introduction to Linguistics and Phonetics**

**Course Objectives:**

1. To introduce students to the foundational concepts of linguistics and phonetics, providing a solid understanding of language structure and sound patterns.
2. To explore the principles of traditional grammar and comparative philology, fostering an appreciation of the historical evolution of languages and their interconnectedness.
3. To investigate the mechanics of speech production and the study of morphology, enabling students to analyze the structure of words and their components.

Unit I:

- Language: Theories of origin and Properties
- Linguistics: Definition and Scope
- Traditional Grammar and Objections against it
- Linguistics as a Science (David Crystal, Robins and Lyons)
- Comparative Philology

Unit II:

- Structural Linguistics: Ferdinand de Saussure and Leonard Bloomfield
- Functional Linguistics: Michael A K Halliday
- Mentalistic Approach to Linguistics: Noam Chomsky



- Transformational Generative Grammar

#### Unit III:

- Speech Mechanism
- Phonetics and Phonology:
- Production, Classification and Description of English Phonemes
- Vowels, Consonants and Diphthongs
- Suprasegmental Phonology: Syllable, Stress, Intonation
- Phonemic/ Phonetic Transcription
- Phonemic Transcription of a Dialogue/Passage

#### Unit IV:

- Introduction to Morphology, Semantics, Syntax & Semiotics
- Language variation and language change
- Brief history of English language (Old, Middle and Modern English)
- Syntactic, Semantic, Spelling, Morphological and other changes
- Sociolinguistics and its variations
- Dialect, idiolect, social dialect, class dialect, caste dialect etc.
- Register, pidgin, isogloss, bundling, dialect boundary, diglossia, style and creole
- Standardization of Dialect (standard language and dialect)

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Explain key terms and concepts related to linguistics, phonetics, traditional grammar, comparative philology, speech mechanism, and morphology.
2. Analyze and transcribe phonetic sounds, demonstrating proficiency in recognizing and articulating various speech sounds from different languages.
3. Apply the principles of traditional grammar and comparative philology to identify language patterns, historical changes, and relationships between languages, showcasing an understanding of language evolution and variation.

#### **Recommended Reading:**

- Chandler, Daniel. *Semiotics: The Basics*. Routledge, 2007.
- Crystal, David. *Linguistics*. Penguin, 1999.
- Culler, Jonathan. *Saussure*. Fontana Books, 1976.
- Hudson, R. A. *Sociolinguistics*. CUP, 1996.
- Jones, Daniel. *English Pronouncing Dictionary*. CUP, 2006.
- Ladefoged, Peter. *Vowels and Consonants: An Introduction to the Sounds of Languages*. Wiley-Blackwell, 2000.
- Lyons, John. *An Introduction to Theoretical Linguistics*. CUP, 1968.
- Lyons, John. *Chomsky*. Fontana/Collins, 1970.
- O'Connor, J. D. *Better English Pronunciation*. CUP, 1980.
- Roach, Peter. *English Phonetics and Phonology*. CUP, 2009.
- Trask, R. L. *Language: The Basics*. Routledge, 1999.

**ENG23104CR: Women's Writing-I****Course Objectives:**

1. To trace the historical evolution of women's writing, highlighting its significance in challenging traditional norms and contributing to literary and social change.
2. To explore the backgrounds and experiences that shaped the literary careers of the prescribed writers.
3. To analyze the unique contributions of these authors to women's writing, emphasizing the thematic and stylistic elements that set them apart.

Unit I: Rokeya Sakhawat Hossain: "Sultana's Dream"

K Saraswathy Amma : "The Perfect Wife"

Unit II: Katherine Mansfield: "The Garden Party"

Virginia Woolf: "The Mark on the Wall"

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the historical context of women's writing, recognizing its role in advocating gender equality and providing a platform for women's voices.
2. Understand the personal and cultural backgrounds of the select writers.
3. Analyze the literary techniques, narrative innovations, and thematic concerns in the writings of these authors, demonstrating a nuanced understanding of their impact on the field of women's literature and broader literary traditions.

**Recommended Reading:**

- Chaudhuri, Maitrayee (ed). *Feminism in India*. Palgrave Macmillan, 2005.
- Gangoli, Geetanjali. *Indian Feminisms: Law, Patriarchies and Violence in India*. Ashgate: England, 2007.
- Robbins, Ruth. *Literary Feminisms*. Palgrave Macmillan, 2000.
- Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton University Press, 1999.

**ENG23101DCE: Kashmiri Literature in Translation****Course Objectives:**

1. To provide students with a comprehensive understanding of the historical, cultural, and socio-political context of Kashmiri literature thereby enhancing their appreciation of the region's literary heritage.
2. To explore the translated works of renowned Kashmiri poets highlighting their diverse themes and styles.
3. To foster critical thinking by examining the linguistic, thematic, and cultural challenges of translating Kashmiri literary works, offering insights into the complexities of preserving meaning across languages.

## Unit I: Poetry

## a) Lala Ded: Vakhs

- “Feeble is my body yet I row my boat in the ocean”
- “I Lalla set out with the fervour of love”
- “Who can stop coming of frost?”
- “Who slays one’s lust and pride...”
- “One who follows one’s teacher’s advice”
- “One who has never suffered, cannot know pain”

(trans. Shafi Shauq)

## b) Shaikh-ul-Alam: Shruks

- “God is one, has thousands of names”
- “Mere reading makes them chant without end”
- “The Hawk knows soaring and the hen scratching”
- “Underneath you is an abyss, yet you dance”
- “God was and shall be always there”
- “Your heart is fish, never leave it dry”

(trans. Shafi Shauq)

## Unit II: Poetry

## a) Habba Khatoon:

- “Smouldering Mulberry Fire”
- “I am not in Harmony with my In-laws”
- “Which Rival of Mine has Seduced you”
- “I will go and Search him out”

(trans. G.R. Malik)

## b) Mahmud Gami:

- “Sheikh San‘aan”

(from *Yusuf’s Fragrance: Poems of Mahmud Gami*. Penguin Classics. trans. Mufti Mudasir)

## Unit III: Poetry

## a) Mehjoor:

- “I will make garlands of flowers”
- “Yemberzal”

(trans. Trilokinath Raina)

## b) Rehman Rahi:

- “The Spectacle and the Psalm”
- “Intimations from the Dark”

(from *The Vyeth is not Asleep: Poems of Rahman Rahi*. eds. Nusrat Bazaz and Mufti Mudasir)

## Unit IV: Short Story

- Hari Krishan Koul: “This Capital City” (trans. Nusrat Bazaz)
- Amin Kamil: “The Autumnal Storm” (trans. Mohd Amin Malik)

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the historical and cultural factors that have shaped the evolution of Kashmiri literature, showcasing an understanding of its significance in the region's cultural identity.
2. Critically examine themes and poetic techniques employed by the poets and writers in their translated works, fostering an ability to engage with literary content.
3. Understand and evaluate the role of translation in bridging linguistic and cultural gaps.

**Recommended Reading:**

- Ahmed, Abid (ed). *An Anthology of Modern Kashmiri Poetry*. J&K Cultural Academy.
- Kaul, J. L. *Lal Ded*. Sahitya Academy, 1973.
- Malik, G. R. *Habba Khatoon*. J&K Cultural Academy.
- Mudasir, Mufti. *Yusuf's Fragrance: Poems of Mahmud Gami*. Penguin Classics, 2022.
- Shauq, Shafi. *Lal: Translation, Introduction and Glossary*. Ali Mohammad and Sons, 2022.
- Shauq, Shafi. *Nund: Translation, Introduction and Glossary*. Ali Mohammad and Sons, 2022.

**ENG23102DCE: Non-Fictional Prose-I****Course Objectives:**

1. To provide students with a comprehensive understanding of the history and development of non-fictional prose, emphasizing its evolution as a distinct literary genre.
2. To explore the works of the select writers, highlighting their contributions to non-fictional prose and their impact on cultural, social, and philosophical discourses.
3. To foster critical analysis and appreciation for the diversity of styles, themes, and perspectives within non-fictional prose, encouraging students to engage thoughtfully with the texts.

Unit I: Francis Bacon: "Of Friendship"

Hazlitt: "On the Ignorance of the Learned"

Unit II: Ralph Waldo Emerson: "Self Reliance"

Vandana Shiva: "Empowering Women"

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the historical context of non-fictional prose, tracing its emergence and transformation over different time periods and cultural contexts.
2. Understand the literary techniques, rhetorical strategies, and philosophical insights presented in the select texts.
3. Understand the ways in which these authors' works reflect their individual philosophies, societal concerns, and unique voices, demonstrating an ability to connect texts to broader intellectual and social trends.

**Recommended Reading:**

- Knoepflmacher, U.C. *The Cambridge Companion to Hazlitt*. Cambridge University Press.
- Lopate, Phillip. *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*. Anchor.

- Peltonen, Markku. *The Cambridge Companion to Bacon*. Cambridge University Press.
- Shiva, Vandana. *Staying Alive: Women, Ecology, and Development*. Zed Books.

### **ENG23103DCE: European Drama**

#### **Course Objectives:**

1. To explore the historical evolution of European drama, from its origins to contemporary forms, providing insight into the development of theatrical storytelling.
2. To analyze the significant movements, themes, and playwrights in European drama, fostering an understanding of the cultural, social, and artistic influences on dramatic works.
3. To foster critical thinking and appreciation of the diversity of dramatic styles, techniques, and narratives that have emerged across different European regions and time periods.

Unit I: Johan August Strindberg: *A Dream Play*

Unit II: Jean Racine: *Iphégenie*

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Know about the major historical periods and movements in European drama, identifying key developments and their impact on theatrical practices.
2. Develop critical understanding about themes, character development, and narrative structures of the select plays.
3. Recognize the ways in which European drama reflects societal attitudes, cultural norms, and political dynamics, demonstrating an understanding of the interplay between theatre and the broader historical context.

#### **Recommended Reading:**

- Carlson, Marvin. *Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present*. Expanded ed., Cornell University Press, 1993.
- Fischer-Lichte, Erika. *History of European Drama and Theatre*. Routledge, 2004.
- Robinson, Michael. *The Cambridge Companion to August Strindberg*. Cambridge University Press, 2009.
- Turnell, Martin. *Jean Racine-Dramatist*. New Directions, New York, 1972.
- Williams, Raymond. *Drama from Ibsen to Brecht*. Hogarth Press, 1968

### **ENG23104DCE: Popular Fiction**

#### **Course Objectives:**

1. To examine the significance of popular literature in contemporary times paying attention to its characteristic features.
2. To analyze the appeal and impact of popular fiction on readers, exploring how it reflects and shapes societal values, norms and trends.
3. To critically engage with the prescribed text focussing on its thematic and technical aspects.

## Unit I:

- Introduction to Popular fiction, Canonical vs Popular fiction, Best-sellers, Magical/Fantasy narratives
- “Introduction” in *The Cambridge Companion to Popular Fiction*.  
(David Glover, ed.)

Unit II: Paulo Coelho: *The Alchemist***Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the significance of popular literature and assess its contemporary appeal.
2. Evaluate the cultural, social, and psychological factors that contribute to the popularity of specific works of fiction, and discuss the implications of these factors on readers' perceptions, preferences, and broader literary consumption habits.
3. Analyze the thematic explorations and techniques used in the select text.

**Recommended Reading:**

- Berberich, Christine (ed). *The Bloomsbury Introduction to Popular Fiction*. Bloomsbury Publishing.
- De Bellis, Jack. *The Art of Coelho: Fiction, Philosophy, and the Alchemist*. ECW Press, 2014.
- Murphy, Bernice M. *Twenty-first Century Popular Fiction*. Edinburgh University Press, 2018.
- Pawling, Christopher (ed). *Popular Fiction and Social Change*. Macmillan, 1984.

**ENG23105DCE: Travel Writing****Course Objectives:**

1. To explore the intersections between travel writing, globalization, and cultural exchange, examining how travel narratives reflect the evolving interconnectedness of the world.
2. To analyze the influence of modernism on travel writing, investigating how literary techniques and perspectives shape representations of journeys, landscapes, and encounters.
3. To examine the complexities of travel writing as a form of ethnography, considering how authors navigate cultural differences, biases, and the portrayal of diverse societies.

## Unit I:

- Introduction to Travel writing, Travel writing and Ethnography, Types of Travel writing.
- Globalization and Travel, Travel and Gender, Travel and Religion
- “Modernism and Travel” by Helen Carr in *The Cambridge Companion to Travel Writing*.  
(Peter Hulme and Tim Youngs, eds.)

Unit II: Pico Iyer: *The Global Soul* (selections)**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify and discuss the ways in which travel writing has evolved in response to globalization, demonstrating an understanding of how journeys contribute to cross-cultural understanding and narratives.

2. Develop a critical understanding of how modernist principles, such as fragmentation and subjectivity, manifest in travel narratives, showcasing an ability to interpret the unique stylistic elements of this genre.
3. Evaluate the ethical considerations in travel writing related to gender, religion, and cultural representation, demonstrating awareness of the challenges posed by biases and the potential for cross-cultural misunderstandings, and considering ways to approach these issues thoughtfully and sensitively.

**Recommended Reading:**

- Balton, Casey. *Travel Writing, the Self and the Other*. Routledge, 2012.
- Edwards, Justin and Graulund Rune. *Postcolonial Travel Writings, Critical Explorations*. Palgrave Macmillan, 2011.
- Mohanty, Sachidananda. *Travel Writing and Empire*. New Delhi: Katha, 2004.

**ENG23106DCE: Writing Skills**

**Course Objectives:**

1. To develop students' proficiency in effective written communication across various genres and contexts, emphasizing clarity, coherence, and creativity.
2. To cultivate a strong foundation in grammar, syntax, and vocabulary usage to enhance overall writing accuracy and fluency.
3. To foster critical thinking, self-evaluation skills and encourage students to reflect on their writing choices and revise their work for improvement.

Unit I:

- Effective Writing and its Importance
- Types of Writing: Descriptive, Narrative, Expository, Persuasive, Academic
- The Writing Process: Planning & Outlining, Rough Draft, Editing & Proof Reading
- Sub-Skills of Writing: Organization and Sequencing of Ideas, Presenting ideas logically and coherently.
- Basics of Good Writing: Grammar, Punctuation, Spelling and Sentence Structure

Unit II:

- Paragraph Writing
- Summary & Précis
- Paraphrasing
- Book Review
- Report Writing
- Email & CV

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate the ability to compose well-structured and organized written pieces that effectively convey ideas, cater to different audiences, and serve specific purposes.
2. Apply grammatical rules, punctuation conventions, and appropriate vocabulary to produce good

written content.

3. Analyze and critique their own writing and that of others, identifying areas for improvement in terms of style, coherence, and effective use of rhetoric, thereby refining their skills for continued growth in writing proficiency.

**Recommended Reading:**

- Cameron, Julia. *The Artist's Way: A Spiritual Path to Higher Creativity*. TarcherPerigee, 2002.
- Horner, Winifred Bryan, and Michael K. Glenn. *The Elements of Academic Style: Writing for the Humanities*. Columbia UP, 2014.
- Lewis, Norman. *Word Power Made Easy*. Anchor Books, 2014
- Paul, D. S. *Advanced Writing Skills*. Goodwill Publishing House,
- S. Kane, Thomas. *The Oxford Essential Guide to Writing*. Berkley Books, 2000.

**ENG23001GE: Introducing Poetry-I**

**Course Objectives:**

1. To introduce students to the diverse forms of poetry, including epic, sonnet, elegy, and ode, exploring their distinct characteristics, historical significance, and cultural contexts.
2. To analyze the elements of poetic diction, such as imagery, figurative language, and sound devices, to help students understand how poets create meaning and evoke emotions in their works.
3. To examine the texts of the select poets in order to highlight their unique styles, thematic concerns and lasting impact on the English poetic tradition.

Unit I:

- Poetic Forms: Epic, Sonnet, Ballad, Elegy, Lyric, Ode
- Poetic Diction: Formal, Informal, Poetic, Neutral, Slang
- Prosody: Rhyme, Rhythm, Meter, Free verse
- Figurative use of Language: Image, Symbol, Metaphor, Simile, Conceit, Paradox, Onomatopoeia, Alliteration

Unit II:

- Shakespeare: “Sonnet 12” and “18”
- William Wordsworth: “The World is too much with us”
- Emily Dickinson: “Hope is a thing with Feathers”

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify and differentiate between various forms of poetry, such as epic, sonnet, elegy, and ode, demonstrating an understanding of their structural and thematic differences.
2. Analyze and interpret poetic elements within selected poems, showcasing the ability to discern the ways in which poets craft meaning and evoke emotions through language.
3. Evaluate the distinct styles, thematic preoccupations, and contributions of the prescribed poets demonstrating an understanding of how they have shaped the development of poetry and influenced subsequent generations of writers.



**ENG23001OE: English Communication Skills****Course Objectives:**

1. To enhance students' oral communication skills in English by focusing on clarity, coherence, and effective expression of ideas in both formal and informal contexts.
2. To develop students' written communication skills in English, emphasizing grammatical accuracy, vocabulary usage, and the ability to convey information persuasively.
3. To foster critical listening and comprehension skills, enabling students to understand and respond appropriately to a variety of spoken and written communication.

**Unit I:**

- Introduction to communication.
- Fundamentals of communication
- Types of Communication (Verbal and Non-Verbal)
- Barriers to Communication (Linguistic, Physical, Cultural and Psychological)
- Body Language (Eye contact, facial expression, gestures and postures)
- Models of communication

**Unit II:**

- Conversational English
- Pronunciation and Accent
- Stress and Intonation
- English in Situations
- Role play
- Presentations
- Group Discussion/Interview

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate the ability to engage in effective verbal communication, articulating ideas clearly and adapting language to different situations and audiences.
2. Produce well-structured written content in English that adheres to grammatical conventions, employs appropriate vocabulary, and effectively conveys intended messages.
3. Apply active listening strategies to understand spoken English in various accents and contexts, and respond appropriately through verbal or written communication, thereby demonstrating improved proficiency in English communication skills.

## SEMESTER-II

### **ENG23201CR: Drama-II**

#### **Course Objectives:**

1. To analyze the evolution of modern drama by studying the works of various playwrights examining their contributions to the transformation of theatrical conventions.
2. To explore the innovative narrative structures, thematic concerns, and performance techniques utilized by these playwrights, shedding light on how modern drama reflects the complexities of the modern human experience.
3. To foster an appreciation for the diversity of artistic perspectives within modern drama, encouraging critical engagement with the plays of select playwrights.

Unit I: Henrik Ibsen: *A Doll's House*

Unit II: Bertolt Brecht: *Galileo*

Unit III: Samuel Beckett: *Waiting for Godot*

Unit IV: Tom Stoppard: *Rosencrantz and Guildenstern Are Dead*

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify and explain the key characteristics and features that define modern drama.
2. Understand the ways in which the selected playwrights challenge traditional notions of plot, character, and audience engagement, showcasing an ability to interpret the innovative aspects of the prescribed plays.
3. Evaluate the socio-political and philosophical dimensions present in plays, demonstrating an understanding of how drama serves as a platform for exploring contemporary issues and existential themes.

#### **Recommended Reading:**

- Harold Bloom (ed). *Tom Stoppard*. Chelsea House.
- J L Styan. *Modern Drama in Theory and Practice: Expressionism and Epic Theatre*. Vol. 3. CUP.
- John Pilling. *The Cambridge Companion to Brecht*. CUP.
- John Russell Brown. (ed). *Modern British Dramatists*. Prentice Hall.
- Katherine Kelly (ed). *The Cambridge Companion to Tom Stoppard*. CUP.
- Ruby Cohn. *A Casebook on Waiting for Godot*. Grove Press.
- Shaw. *The Quintessence of Ibsenism*. Kessinger Publications.

### **ENG23202CR: Novel-II**

#### **Course Objectives:**

1. To examine the evolution of modern novel and the contribution of the select writers to the modernist literary movement.
2. To analyze the narrative techniques, experimental styles, and thematic concerns utilized by these novelists, shedding light on how modern novels reflect the complexities of the modern human

experience.

3. To foster critical thinking and literary analysis skills by engaging with the intricacies of plot, character development, and narrative structure within the selected novels.

Unit I: Joseph Conrad: *Heart of Darkness*

Unit II: James Joyce: *A Portrait of the Artist as a Young Man*

Unit III: D H Lawrence: *Sons and Lovers*

Unit IV: Virginia Woolf: *To the Lighthouse*

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify and describe the defining characteristics of modernist novels.
2. Analyze the ways in which the selected novelists experiment with narrative, language, and perspective, showcasing an ability to interpret the innovative aspects of their novels.
3. Evaluate the socio-cultural, psychological, and philosophical dimensions present in the select novels.

**Recommended Reading:**

- Arnold Kettle. *Introduction to the Novel*, Vol. II. Universal Book Stall.
- Derek Attridge. *The Cambridge Companion to James Joyce*.
- Jane Marcus. *New Feminist Essays on Virginia Woolf*. Macmillan.
- Morris Beja. *Dubliners and a Portrait*. Casebook.
- Rick Ryland. *Sons and Lovers*. New Casebook.
- Robert Kinbrough. *Heart of Darkness*. Norton.
- Terry Eagleton. *The English Novel: An Introduction*. Replika Press India.

**ENG23203CR: Poetry-I (Shakespeare to Pope)**

**Course Objectives:**

1. To explore the poetic contributions of various poets of Renaissance period examining their distinct styles, themes, and contributions to the world of poetry.
2. To analyze the cultural, historical, and philosophical contexts that influenced the poetic works of these writers, highlighting their impact on literary traditions.
3. To foster critical appreciation for the diverse forms, themes, and techniques within the selected poets' works, encouraging students to engage thoughtfully with the intricacies of poetry.

Unit I: William Shakespeare: Sonnets 13, 18, 30, 66, 116

Unit II: John Donne: "A Valediction: Forbidding Mourning"

"The Canonization"

Andrew Marvell: "The Garden"

Unit III: John Milton: *Paradise Lost* (Book I)

Unit IV: Alexander Pope: *Rape of the Lock* (Canto-I)

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the poetic styles and themes of various poets belonging to the Renaissance.
2. Identify the ways in which poets employ imagery, metaphor, rhyme, and other literary devices to convey meaning and emotions in their poems.
3. Evaluate the enduring significance of the selected poets' works and articulate the ways in which their poetry continues to resonate with readers across different generations.

**Recommended Reading:**

- Arthur Pollard (ed). *Andrew Marvell Poems: A Casebook*. Macmillan
- H Gardner (ed). *Twentieth Century Views: John Donne*. Anglewood Cliffs.
- Helen Gardner. *A Reading of Paradise Lost*. OUP.
- Hunt, John Dixon. *The Rape of the Lock: A Casebook*.
- J B Leishman. *The Metaphysical Poets*. OUP.
- J B Leishman. *Themes and Variations in Shakespeare's Sonnets*. Hetehnsen.
- Peter Jones (ed). *Shakespeare: The Sonnets, A Casebook*. Macmillan.
- Theodore Redpath (ed). *The Songs and Sonnets of John Donne*. Methuen.

**ENG23204CR: Short Story Across Cultures****Course Objectives:**

1. To examine the evolution of the modern short story and explore the cross-cultural aspects of the genre through the works of various writers.
2. To analyze the unique narrative techniques, themes, and literary devices employed by these authors, shedding light on the diverse ways in which they engage with universal human experiences.
3. To foster critical appreciation for the art of short storytelling across different cultures, encouraging students to engage deeply with the intricacies of narrative styles and cultural perspectives.

Unit I: Edgar Allan Poe: "The Fall of the House of Usher"

Munshi Premchand: "Idgah"

Unit II: Nikolai Gogol: "Diary of a Madman"

Guy de Maupassant: "Little Lala Roque"

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the cultural influences evident in the short stories of select writers demonstrating an understanding of how cultural backgrounds shape narrative content.
2. Analyze and interpret the literary techniques used by the writers, such as symbolism, irony, and characterization, showcasing an ability to engage in close literary analysis.
3. Evaluate the ways in which reading short stories from diverse cultural contexts enhances one's appreciation for the multifaceted nature of human experiences, demonstrating a broader understanding of the global literary landscape and cultural diversity.

**Recommended Reading:**

- Brodsky, Claudia. *The Cambridge Companion to Gogol*. Cambridge University Press.
- Coppola, Carlo. *Premchand in World Languages: A Collection of Essays*. Manohar Publishers.
- Hayes, Kevin J. *The Cambridge Companion to Edgar Allan Poe*. Cambridge University Press.
- Neveux, Pol. *Guy de Maupassant: A Study*. University of Michigan Library.

**ENG23201DCE: English Language Teaching****Course Objectives:**

1. To provide students with a comprehensive understanding of English language teaching, focusing on teaching English as a second language and the various methodologies employed.
2. To examine the Grammar Translation Method as well as philosophical approaches like Classical Humanism, Reconstructionism, Monism, and Dualism, highlighting their historical contexts and implications for language pedagogy.
3. To foster critical thinking by exploring the strengths, weaknesses, and applicability of different language teaching methods and philosophical approaches.

**Unit I: History and Objectives of English Language Teaching**

- History of English Language in India
- English as a second/foreign language
- Emergence of varieties of English
- English as an International language of Communication
- Objectives of teaching English at various levels

**Unit II: Approaches and Methods of Language Teaching**

- Grammar Translation Method
- Direct Method
- Situational Language Teaching
- Audio-Lingual Method
- Communicative Approach
- Post-method Era

**Unit III: Curriculum, Syllabus Designing & Testing**

- Classical Humanism
- Reconstructionism
- Progressivism in Curriculum Development
- Various Syllabus Designs
- Lesson Planning
- Testing: characteristics of a good test, techniques of testing
- Evaluation and its types

**Unit IV: Stylistics**

- Definition and scope
- Linguistics, Literary Criticism and Stylistics
- Monism, Dualism and Pluralism in stylistics

- Teaching of literature and using literature in language classroom.
- Teaching Prose and Verse: Stylistic and Analytical techniques

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate an understanding of the principles and challenges involved in teaching English as a second language, including considerations for language proficiency levels and cultural sensitivities.
2. Analyze the Grammar Translation Method and philosophical approaches in the context of language education, showcasing an ability to connect educational theories to practical teaching situations.
3. Evaluate the effectiveness of various language teaching methodologies and philosophical approaches, considering their alignment with contemporary language learning theories and practical classroom applications, thereby enhancing pedagogical skills and decision-making in language instruction.

**Recommended Reading:**

- Johnson, Keith. *An Introduction to Foreign Language Learning and Teaching*. Routledge, 2018.
- Nation, I.S.P., and John Macalister. *Language Curriculum Design*. Routledge, 2010.
- Nunan, David. *Designing Tasks for the Communicative Classroom*. Cambridge University Press, 1989.
- Richards, Jack C. *Curriculum Development in Language Teaching*. Cambridge University Press, 2001.
- Richards, Jack C., and Theodore S. Rodgers. *Approaches and Methods in Language Teaching*. Cambridge University Press, 2001.
- Short, Mick. *Exploring the Language of Poems, Plays, and Prose*. Routledge, 1996.
- Simpson, Paul. *Stylistics: A Resource Book for Students*. Routledge, 2004.
- Widdowson, H.G. *Stylistics and the Teaching of Literature*. Longman, 1975.

**ENG23202DCE: Non-Fictional Prose-II**

**Course Objectives:**

1. To explore the diversity of non-fictional prose by studying the works of various writers examining their unique contributions to the genre.
2. To analyse the thematic concerns, narrative techniques, and cultural contexts that characterize the non-fictional prose of these authors, fostering a deeper understanding of their perspectives and insights.
3. To foster critical thinking and interpretative skills by engaging with the complexities of structure, style, and subject within the selected non-fictional works.

Unit I: Robert Sokolowski: “Natural and Artificial Intelligence”

Amy Tan: “Mother Tongue”

Unit II: Zadie Smith: “The Rise of the Essay”

Amitav Ghosh: “We Shall All Be Gone Shortly” (chapter from *The Nutmeg’s Curse*)

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Critically understand the different prose styles and thematic concerns of various writers
2. Analyze the ways in which these authors employ storytelling techniques, personal reflections, and historical contexts to convey their ideas.
3. Evaluate the impact of socio-cultural, political, and philosophical dimensions present in the prose of prescribed writers and examine how these authors contribute to contemporary discourse.

**Recommended Reading:**

- Bennett, Andrew, and Nicholas Royle (ed). *An Introduction to Literature, Criticism, and Theory*. Routledge, 2004.
- Chatterjee, Debashree Dattaray. *The Politics of the Global in Amitav Ghosh's Fiction*. Routledge, 2017.
- Crowell, Steven G. *Norm and Nature: The Movements of Legal Thought*. Harvard University Press, 1992.
- Lim, Shirley Geok-lin, and Amy Ling (ed). *Reading the Literatures of Asian America*. Temple University Press, 1992.
- Pandey, Gyanendra. *The Changing Forest: Life in the Forests of Eastern India*. Oxford University Press, 2009.

**ENG23203DCE: Women's Writing-II****Course Objectives:**

1. To explore the diverse perspectives and experiences of women through the works of various writers highlighting their contributions to women's writing and feminist literature.
2. To analyze the themes of gender, identity, and societal roles present in the writings of these authors, fostering an understanding of how women's voices challenge norms and advocate change.
3. To foster critical thinking by examining the cultural, historical, and personal contexts that shape the literature of these women writers, encouraging students to engage with their narratives in a nuanced manner.

## Unit I: Autobiography

Urmila Pawar: *The Weave of my Life: A Dalit Woman's Memoirs*

## Unit II: Poetry

Adrienne Rich: "Diving into the Wreck"

Judith Wright: "Eve to Her Daughters"

Maya Angelou: "Phenomenal Woman"

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the unique themes, narrative techniques, and styles utilized by the select writers in their writings highlighting an understanding of the diverse expressions of women's experiences.
2. Analyze how these authors explore issues related to gender equality, empowerment, and social

justice, demonstrating an ability to critically engage with the intersection of literature and social change.

3. Evaluate the cultural impact and resonance of the works of the select writers demonstrating an understanding of their roles in expanding the literary canon.

**Recommended Reading:**

- Kinnahan, Linda. *Poetry of the Earth: Mapuche Trilingual Anthology*. University of Texas Press, 2014.
- Lupton, Mary Jane. *Maya Angelou: A Critical Companion*. Greenwood Press, 1998.
- Meyer Spacks, Patricia. *The Female Imagination: A Literary and Psychological Investigation of Women's Writing*. Routledge, 1976.
- Rathore, A K, Sunaina Arya (ed.). *Dalit Feminist Theory: A Reader*. Routledge, 2019.
- Rege, Sharmila. *Writing Caste/Writing Gender: Narrating Dalit Women's Testimonios*. Zubaan, New Delhi, 2006.

**ENG23204DCE: Life Writing**

**Course Objectives:**

1. To introduce students to the genre of life writing, providing an overview of its diverse forms and its role in capturing personal experiences, histories, and cultural contexts.
2. To explore the various types of life writing, including memoirs, biographies, autobiographies, letter writing, diaries, and other forms, emphasizing their unique characteristics and purposes.
3. To examine life writing from marginalized backgrounds, highlighting how narratives from historically marginalized individuals and communities contribute to a more inclusive understanding of personal and collective histories.

Unit-I:

- Introduction to Life Writing
- Types of Life Writing (Autobiography, Biography, Memoir, Diary, Letter)
- Formal features of Life Writing.
- “The Poetics of Postcolonial Atrocity: Dalit Life Writing, Testimonio” by Pramod K. Nayar

Unit II: Sharankumar Limbale: *The Outcaste*

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand different forms of life writing, demonstrating an understanding of the distinctions between these genres.
2. Analyze the techniques used in life writing to convey personal experiences, emotions, and cultural contexts, showcasing an ability to recognize how authors craft narratives through different mediums.
3. Evaluate the importance of life writing from marginalized backgrounds, demonstrating an understanding of how these narratives challenge dominant perspectives, amplify marginalized voices, and provide insights into the complexities of identity formation.



**Recommended Reading:**

- Barros Carolyn A. *Autobiography: Narrative of Transformation*. University of Michigan Press, 1998.
- Buckley, Jerome Hamilton. *The Turning Key: Autobiography and the Subjective Impulse*. Cambridge, Harvard University Press, 1984.
- James, Olney. *Memory & Narrative: The Weave of Life Writing*. Chicago & London. University of Chicago Press, 1998.

**ENG23205DCE: Urdu/Persian Poetry in Translation****Course Objectives:**

1. To facilitate an in-depth exploration of the cultural and literary heritage of Urdu and Persian poetry through the study of prominent poets' works.
2. To critically examine the intricate nuances and poetic devices used in Urdu and Persian poetry, emphasizing the process of translating these works to bridge linguistic and cultural gaps, thereby enhancing cross-cultural awareness.
3. To engender a scholarly environment wherein students engage in rigorous analysis of translated Urdu and Persian poetry, enabling the acquisition of advanced literary skills and an enriched appreciation for the cross-cultural dimensions of poetic expression.

## Unit I: Poetry

Mirza Ghalib:

- “This was not to be my fate that all should end in lover’s meeting”
- “My pain would not accept salve’s healing”
- “My sighs will need a lifetime to touch your unfeeling heart”  
(trans. Ralph Russel)

Allama Iqbal:

- “If the stars are astray...”
- “Gabriel and Satan”
- “The Tulip of the Desert”  
(Selections from *Bal-i-Jibreel*, trans. Nayeem Siddiqui)

## Unit II: Poetry

Maulana Jalaludin Rumi:

- “The Song of the Reed”
- “Adam’s Fall”
- “Adam’s Superiority to Satan”
- “The Gift Brought by Joseph’s Visitor”  
(From *Rumi: The Masnavi* Book 1, trans. Jawid Mojaddedi)

Tahir Ghani Kashmiri:

- “For a frenzy that could free me from the bonds of reason”
- To drown me, O Fate, raise no storm in the sea
- Shun fast what you have nurtured, O heart!

(From *The Captured Gazelle: Poems of Ghani Kashmiri*, trans. Mufti Mudasir and Nusrat Bazaz)

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate a grasp of the distinct stylistic attributes, thematic undercurrents, and socio-cultural resonances present in the poetry of select poets.
2. Apply critical analysis to elucidate the challenges and artistry involved in translating Urdu and Persian poetry, highlighting an adeptness in recognizing linguistic nuances, metaphors, and cultural connotations inherent in the original verses.
3. Display a heightened ability to engage in scholarly discourse by synthesizing and evaluating translated Urdu and Persian poetry, culminating in an enriched capacity to comprehend, critique, and contribute to the cross-cultural literary conversations facilitated by these poetic works.

**Recommended Reading:**

- Mudasir, Mufti and Nusrat Bazaz. *The Captured Gazelle: Poems of Ghani Kashmiri*. Penguin, 2013.
- Mojaddedi, Jawid. *The Masnavi*, Book One. Oxford University Press, 2004.
- Shackle, Christopher. *Iqbal: His Art and Thought*. Cambridge University Press, 1986.
- Sarshar, Ahmad. *Ghazals of Ghalib: Mirza Asadullah Khan Ghalib*. Columbia University Press, 1995.

**ENG23206DCE: Creative Writing**

**Course Objectives:**

1. To cultivate an environment that fosters the exploration of creative expression by providing students with a comprehensive understanding of diverse writing forms, techniques, and genres.
2. To facilitate the development of students' proficiency in crafting original and imaginative narratives, emphasizing the mastery of narrative elements, character development, and stylistic features.
3. To establish a dynamic and supportive community of writers, enabling students to actively engage in critical discussions, hone their writing skills through constructive feedback, and refine their craft.

Unit I:

- What is Creative Writing?
- Defining and measuring Creativity
- Inspiration and Agency
- The importance of Reading
- Can Creative writing be taught?
- Careers in Creative Writing

Unit II

- Short Story Writing (building techniques- theme, plot, character, point of view, setting, tone, symbolism)

- Flash Fiction
- Poetry writing (diction, imagery, figures of speech, metre, rhythm and sound, structure and form, symbolism)
- Blog/Vlog Writing (online platforms-Wordpress, Blogger)

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate the ability to produce original and compelling written works across a range of genres, reflecting a heightened proficiency in language.
2. Apply advanced narrative techniques to create intricately structured stories that effectively engage readers, showcasing a capacity to adeptly manipulate plot dynamics, character arcs, and evocative language.
3. Participate actively in a collaborative learning environment through peer workshops and discussions, showcasing the capacity to provide and receive constructive criticism and critically evaluate one's own work.

**Recommended Reading:**

- Brande, Dorothea. *Becoming a Writer*. Tarcher Perigree, 1981.
- Browne, Renni, and Dave King. *Self-Editing for Fiction Writers: How to Edit Yourself into Print*. HarperCollins, 2004.
- Dev, Anjana Neira et al. *Creative Writing: A Beginners' Manual*. Pearson, 2008.
- Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. Vintage, 1991.

**ENG23002GE: Introducing Poetry-II**

**Course Objectives:**

1. To provide students with a comprehensive introduction to the realm of poetry, enabling them to explore diverse forms, themes, and techniques of poetic expression.
2. To foster a deep understanding of the historical evolution and cultural significance of poetry, encouraging students to engage critically with the artistic, social, and emotional dimensions of poetic works.
3. To cultivate a nuanced awareness of the interplay between form and content in poetry, facilitating students' ability to discern and analyze the intricate literary devices employed by poets across different periods.

Unit I:

- Robert Frost: “Stopping by Woods in a Snowy Evening”
- Pablo Neruda: “Tonight I Can Write the Saddest Lines”

Unit II:

- Margaret Atwood: “The Moment”
- Derrick Walcott: “A Far Cry from Africa”

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate a comprehensive knowledge of various poetic forms, showcasing the ability to identify and differentiate between forms such as sonnets, odes, ballads, and free verse.
2. Analyze and interpret the thematic concerns, linguistic nuances, and figurative language employed in selected poems, reflecting adeptness in discerning the layers of meaning and emotional resonance within poetic texts.
3. Exhibit an advanced capacity to engage in scholarly discussions by critically evaluating the socio-cultural context, stylistic choices, and thematic complexities informing the select texts.

### **ENG230020E: Functional Grammar**

#### **Course Objectives:**

1. To provide students with a comprehensive understanding of functional grammar principles, focusing on concepts such as collocation, syntax, subject-verb agreement, and other essential aspects of language structure.
2. To facilitate the application of functional grammar knowledge in practical communication, equipping students with the skills to construct grammatically accurate and contextually appropriate sentences.
3. To nurture a critical awareness of the nuances of language use by exploring how functional grammar influences effective communication, both written and spoken.

#### Unit I:

- Syntax: Word order and Sentence pattern
- Subject-Verb Agreement
- Collocation
- Active and Passive voice

#### Unit II:

- Transformation of sentences
- Narration (Direct and Indirect Speech)
- Vocabulary Building
- Punctuation
- Prepositions, Conjunctions, Articles (Practice based)

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate a thorough comprehension of functional grammar concepts, exemplifying the ability to identify and explain various grammatical elements in written texts.
2. Apply functional grammar principles effectively by constructing sentences that adhere to correct collocation patterns, syntax rules, and subject-verb agreement, showcasing linguistic precision in practical communication.
3. Exhibit an advanced proficiency in critically evaluating written and spoken language by assessing the impact of functional grammar elements on clarity, coherence, and overall communicative effectiveness, thereby enhancing language skills for various contexts.

## SEMESTER-III

### ENG23301CR: Poetry-II (Romantic and Victorian)

#### **Course Objectives:**

1. To introduce students to the poetic works of the Romantic and Victorian periods, encompassing a diverse range of poets, styles, and thematic concerns, fostering an appreciation for the distinct literary characteristics of these eras.
2. To explore the historical, cultural, and social contexts that influenced Romantic and Victorian poetry, encouraging students to critically analyze how these poets responded to societal changes.
3. To develop students' close reading and interpretive skills by engaging with the language, imagery, and poetic techniques employed in the given texts, enabling them to uncover deeper layers of meaning.

#### Unit I: William Blake

- “Introduction”
  - “The Lamb”
- (Songs of Innocence)*
- “Introduction”
  - “The Tyger”
- (Songs of Experience)*

#### William Wordsworth

- “Ode: Intimations of Immortality”

#### Unit II: John Keats

- “To Autumn”
- “Ode to a Nightingale”

#### P. B. Shelley

- “To a Skylark”

#### Unit III: Robert Browning

- “My Last Duchess”
- “The Last Ride Together”

#### Mathew Arnold

- “Dover Beach”

#### Unit-IV: Alfred Tennyson

- “Ulysses”
- “Crossing the Bar”

#### Christina Rossetti

- “Goblin Market”

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Critically understand and differentiate between prominent Romantic and Victorian poets, showcasing a comprehensive understanding of their poetic contributions and the distinct characteristics of each period.
2. Evaluate how Romantic and Victorian poetry engages with various themes, demonstrating an ability to interpret the ways in which these poets responded to the cultural and philosophical currents of their time.
3. Synthesize and articulate well-supported interpretations of specific poems from the Romantic and Victorian periods, connecting their works to broader discussions about literature, history, and the human experience.

**Recommended Reading:**

- E C Pettet. *On the Poetry of Keats*. CUP.
- F W Bateson. *Wordsworth: A Re-interpretation*. Longman.
- G K Chesterton. *The Victorian Age in Literature*. OUP.
- Geoffrey H Hartman. *Wordsworth's Poetry*. Yale.U P.
- John Middleton Murry. *William Blake*. London.
- Joseph Wicksteed. *Blake's Innocence and Experience: A Study of the Songs and Manuscripts*. London.
- M H Abrams. *The Mirror and The Lamp: Romantic Theory and the Critical Tradition*. Norton.
- Northrop Frye. *Fearful Symmetry: A Study of W. Blake*. Princeton.
- Bernard Richards. *English Poetry of the Victorian Period*. Longman.

**ENG23302CR: Literary Criticism**

**Course Objectives:**

1. To introduce students to a comprehensive overview of significant literary critics throughout history fostering an understanding of the diverse theoretical perspectives that have shaped the field of literary criticism.
2. To explore the key concepts, methodologies, and critical inquiries proposed by these influential critics.
3. To develop students' critical thinking and analytical skills by engaging with the writings of these critics, enabling them to apply different theoretical frameworks to the analysis of literary texts and fostering a deeper appreciation of the multifaceted nature of literary interpretation.

Unit I: Classical Criticism

- Plato ( *The Republic*, Part X)
- Aristotle ( *The Poetics*, chapters 1-4,6-19)

Unit II: Romantic Criticism

- William Wordsworth (*Preface to Lyrical Ballads* 1802)
- S T Coleridge (*Biographia Literaria*, chapters 12-14,17)

Unit III: Victorian Criticism

- Matthew Arnold: *Culture and Anarchy* (Preamble, Chapters I-IV)

Unit IV: Modern and New Criticism

- T S Eliot: "Tradition and the Individual Talent"

- I A Richards: “Two Uses of Language”
- J C Ransom: “Criticism Inc.”
- Cleanth Brooks: “Irony as a Principle of Structure”

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate a comprehensive understanding of the major literary critical theories and concepts highlighting the ability to explain their contributions and relevance to the study of literature.
2. Apply diverse critical methodologies to analyze and interpret specific literary texts, showcasing an ability to navigate and utilize various theoretical frameworks to uncover layers of meaning and significance within the works.
3. Synthesize and articulate well-supported analyses of literary texts, drawing on the insights provided by different critical perspectives, and engaging in thoughtful discussions about the implications of these theories for understanding the role of literature, aesthetics, and cultural context in the interpretation and appreciation of literary works.

**Recommended Reading:**

- Abrams, M H. *The Mirror and The Lamp: Romantic Theory and the Critical Tradition*. OUP.
- Austen, Allen. *T S Eliot: The Literary and Social Criticism*. Indiana University Press.
- Brown, R et al (eds). *I A Richards: Essays in His Honour*. OUP.
- Hagstrum, J H. *Samuel Johnson's Criticism*. University of Minnesota.
- J R De J Jackson. *Methods and Imagination in Coleridge's Criticism*. Routledge.
- Marks, E R. *The Poetics of Reason: English Neo-classical Criticism*. Random House.
- Trilling, Lionel. *Matthew Arnold*. New York.
- Wellek, Rene. *A History of Modern Criticism: 1750-1950: The Romantic Age*, Vol. 2. Jonathan Cape.

**ENG23303CR: American Literature-I**

**Course Objectives:**

1. To provide students with a comprehensive overview of American literature, spanning different historical periods, genres, and cultural contexts, fostering an appreciation for the rich and diverse literary traditions of the United States.
2. To explore the social, political, and cultural factors that have shaped American literature, encouraging students to critically analyze how literary works reflect and respond to the complexities of American society, identity, and historical experiences.
3. To develop students' analytical and interpretive skills by engaging with the language, themes, and narrative techniques employed in the select texts.

Unit I: Nathaniel Hawthorne: *The Scarlet Letter*

Unit II: Mark Twain: *The Adventures of Huckleberry Finn*

Unit III: Toni Morrison: *The Bluest Eye*

Unit IV: Saul Bellow: *Mr. Sammler's Planet*

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify significant American authors and important literary movements, demonstrating a comprehensive understanding of the diversity and historical evolution of American literature.
2. Analyze and evaluate how the select texts engage with themes such as individualism, identity, democracy, race, and cultural hybridity.
3. Synthesize and present well-informed interpretations of specific literary works, drawing connections between the texts, their socio-cultural contexts, and broader discussions about American history, society, and cultural values.

**Recommended Reading:**

- Arthur L Scott. *Mark Twain: Selected Criticism*. Southern Methodist University Press.
- Giles, Paul. *Saul Bellow and the Politics of Despair*. University of Illinois Press.
- Linden Peach. *New Casebook on Toni Morrison*. Macmillan.
- Malcolm Bradbury. *The Modern American Novel*. OUP.
- Michael J Colacurcia (ed). *New Essays: The Scarlet Letter*. CUP.
- Richard Gray. *A History of American Literature*. Blackwell.

**ENG23304CR: New Literatures in English****Course Objectives:**

1. To introduce students to a wide range of literature written in English from diverse cultural and geographical backgrounds, broadening their literary horizons.
2. To explore the historical, social, and political contexts of "New Literatures in English," fostering a deeper understanding of the interconnectedness between literature and society.
3. To develop critical thinking skills by examining how language, style, and narrative techniques are employed in the select texts to convey unique cultural perspectives.

Unit I: Chinua Achebe: *Things Fall Apart*

Unit II: Margaret Atwood: *Surfacing*

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify and categorize literary works from different regions, highlighting their distinct thematic and stylistic characteristics.
2. Analyze the ways in which "New Literatures in English" engage with issues of identity, belonging, power, and representation, showcasing an appreciation for the multiplicity of voices and perspectives.
3. Construct thoughtful and well-reasoned interpretations of specific literary texts, drawing connections between the texts and their cultural contexts.

**Recommended Reading:**

- Ashcroft, Bill et al. *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*. Routledge.



- Hutcheon, Linda. *The Canadian Postmodern: A Study of Contemporary English Canadian Fiction*. OUP.
- Killan, G D. *The Writings of Chinua Achebe*. Heinmann.
- Mustafa, Fawzia. *Cambridge Studies in African and Caribbean Literature*. CUP.

### **ENG23301DCE: Indian Writing in English**

#### **Course Objectives:**

1. To introduce students to the development of English as a second language in India and its colonial and postcolonial dimensions.
2. To familiarize students with the developments of various genres in Indian English Literature and evaluate the contributions of prominent Indian writers in English.
3. To explore the socio-cultural, historical, and philosophical contexts that have shaped the works of these writers, encouraging students to understand issues of cultural identity, tradition, modernity, and societal change.
4. To develop students' analytical and interpretive skills by engaging with the language, imagery, and narrative techniques employed in the selected texts, enabling them to uncover deeper layers of meaning.
5. To familiarize students with a Women's literary tradition within Indian Writing in English.

Unit I: Raja Rao: *Kanthapura*

Unit II: Anita Desai: *In Custody*

Unit III: Nissim Ezekiel

- “Background, Casually”
- “Poet, Lover, Birdwatcher”

Kamala Das

- “An Introduction”
- “The Freaks”

A. K. Ramanujan:

- “Conventions of Despair”
- “Of Mothers, Among Other Things”

Unit IV: Mahesh Dattani: *Dance Like a Man*

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the evolution and nativization of English in the Indian context.
2. Identify and differentiate the literary styles, thematic motifs, and narrative strategies of the prescribed authors, showcasing a comprehensive understanding of their contributions to the field of Indian writing in English.
3. Analyze and evaluate how these authors engage with cultural complexities, gender dynamics, linguistic diversity, and socio-political issues within the Indian context.
4. Synthesize and articulate well-informed interpretations of these specific literary texts paying attention to stylistic, technical and thematic features.

**Recommended Reading:**

- Dhawan, R.K. (ed). *Indian Women Novelists*, vol. I – IV. New Delhi, Prestige Books, 1991.
- Iyengara, Srinivasan. K R. *Indian Writing in English*. Sterling Publishers. 1987.
- Khair, Tabish. *Babu Fictions: Alienation in Contemporary Indian English Novels*. New Delhi: Oxford University Press, 2001.
- King, Bruce. *Modern Indian English Poetry*. New Delhi, OUP, 1989.
- Mehrotra, A K. *A History of Indian Literature in English*. Columbia University Press. 2003.
- Mukherjee, Meenakshi. *The Twice Born Fiction*. New Delhi: Arnold-Heinemann Publishers: 1971.
- Multani, Angelie. *Mahesh Dattani's Plays: Critical Perspectives*. Pencraft International, New Delhi 2007.
- Naik, M.K. *Twentieth Century Indian English Fiction*. Delhi: Pencraft International, 2004.
- Vishwanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. Columbia University Press. 2014.

**ENG23302DCE: Literature and Environment****Course Objectives:**

1. To introduce students to the interdisciplinary field of literature and environment, exploring the ways in which literary works engage with environmental issues, ecological consciousness, and human-nature relationship.
2. To examine the representation of nature, landscapes, and environmental concerns in literature, encouraging students to critically analyze how texts reflect and respond to the changing perceptions of the natural world and environmental challenges.
3. To foster an understanding of the role of literature in shaping environmental awareness, sustainable perspectives, and ethical considerations, while also examining how literature contributes to broader ecological and socio-cultural dialogues.

## Unit I:

- Human-Nature Interface
- Literary engagements with nature
- Global ecological crises
- Ecocriticism, origin and development
- Chapter one from *Ecocriticism* by Greg Garrad (The New Critical Idiom)

Unit II: Indra Sinha: *Animal's People***Course Outcome:**

Upon completion of the course, the student will be able to:

1. Analyze and evaluate the ways in which literary texts represent and interpret environmental themes, showcasing an ability to discern how authors use language, symbolism, and narrative techniques to engage with ecological concerns.
2. Synthesize and critically assess the intersections of culture, nature, and literature within the context of environmental narratives, to understand how texts contribute to conversations about environmental ethics, climate change, and human impact on the natural world.
3. Construct well-supported analyses and interpretations of specific literary works.

**Recommended Reading:**

- Carson, Rachel. *Silent Spring*. Penguin. 1962.
- Ghosh, Amitav. *The Great Derangement: Climate Change and the Unthinkable*. University of Chicago Press. 2016.
- Glotfelty, Cheryll, and Harold Fromm (eds). *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: University of Georgia. 1996.
- Hiltner, K. (ed). *Ecocriticism: The Essential Reader*. London: Routledge. 2015.
- Westling, Louise (ed). *The Cambridge Companion to Literature and the Environment*. 2014.

**ENG23303DCE: Graphic Narratives****Course Objectives:**

1. To introduce students to the unique genre of graphic narratives, encompassing graphic novels, comics, and other visual storytelling forms, fostering an appreciation for the visual and textual synergy in conveying narratives.
2. To explore the artistic, narrative, and thematic dimensions of graphic narratives, encouraging students to critically analyze how visual and textual elements work together to create meaning.
3. To develop students' visual literacy skills and analytical competencies by engaging with graphic narratives, enabling them to interpret the complexities of this multimodal storytelling medium.

## Unit I:

- Introduction to Graphic Narratives
- Development of the Graphic Novel
- “The Graphic turn in Indian Writing in English” by Pramod Nayar (*The Indian Graphic Novel, Nation, History and Critique*)

Unit II: Orijit Sen: *River of Stories***Course Outcome:**

Upon completion of the course, the student will be able to:

1. Analyze and evaluate the ways in which graphic narratives combine visual and textual elements to convey narrative arcs, character development, and thematic concerns.
2. Synthesize and critically assess the cultural, political, and artistic implications of specific graphic narratives, demonstrating an ability to interpret how visual representations contribute to shaping perspectives on diverse societal issues.
3. Construct well-informed analyses and interpretations of specific graphic narratives, drawing connections between visual and textual components.

**Recommended Reading:**

- Chute, Hillary L. *Disaster Drawn: Visual Witness, Comics, and Documentary Form*. Harvard University Press, 2016.
- Eisner, W. *Graphic Storytelling and Visual Narrative*. New York: W.W. Norton. 2008.
- Hillary Chute and Marianne DeKoven. in *Modern Fiction Studies*, Vol 52. 2006.
- Kukkonen, Karin. *Studying Comics and Graphic Novels*. Wiley-Blackwell, 2013.
- Varughese, ED. *Visuality and Identity in Post-millennial Indian Graphic Narratives*. Palgrave. 2018.

**ENG23304DCE: Latin American Fiction****Course Objectives:**

1. To introduce students to the rich and diverse literary traditions of Latin American fiction, spanning different countries, cultures, and historical contexts.
2. To explore the socio-political, historical, and cultural factors that have influenced Latin American fiction, encouraging students to critically analyze how these works reflect and respond to issues such as colonialism and cultural hybridity.
3. To develop students' analytical and interpretive skills by engaging with the linguistic, thematic, and narrative elements present in the select texts.

## Unit I: Gabriel Garcia Marquez

- *No one Writes to the Colonel*
- *Chronicle of a Death Foretold*

## Unit II: Jorge Luis Borges

- “The Aleph”
- “The Dead Man”

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify and differentiate between significant Latin American authors, literary movements, and thematic concerns represented in the selected texts, showcasing a comprehensive understanding of the diversity and cultural significance of Latin American fiction.
2. Analyze and evaluate how Latin American fiction navigate complex historical and societal landscapes.
3. Synthesize and present well-informed interpretations of specific literary works, drawing connections between the texts, their cultural contexts, and broader discussions about the role of literature in capturing and shaping Latin American history and culture.

**Recommended Reading:**

- Bell-Villada, Gene H. *García Márquez: The Man and His Work*. University of North Carolina Press, 2010.
- Bloom, Harold (ed). *Gabriel García Márquez*. Chelsea House, 2005.
- Bloom, Harold (ed). *Jorge Luis Borges*. Chelsea House, 1986.
- Stabb, Martin S. *Borges Revisited*. Twayne Publishers, 1998.

**ENG23305DCE: Translation: Theory and Practice****Course Objectives:**

1. To familiarize students with the fundamental theories and principles of translation, encompassing both theoretical perspectives and practical techniques.
2. To foster a comprehensive understanding of the complexities involved in the process of translation and explore the interplay between language, culture, and communication in the context of translation, encouraging students to critically analyze the challenges and opportunities presented

by cross-cultural linguistic transfer.

3. To develop students' practical translation skills, equipping them with the tools to engage in effective and culturally sensitive translation work across various genres and contexts.

Unit I:

- Introduction to Translation (Scope and Objectives)
- Types of Translation
- Problems in Literary Translation
- Chapter 3 of *Translation Studies* by Susan Bassnett

Unit II: Translation of Hindi/Urdu/Kashmiri Literary texts into English (To be selected by the teacher concerned)

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate a comprehensive understanding of key translation theories, concepts, and methodologies, showcasing the ability to identify and explain different approaches to translation and their implications for linguistic and cultural transfer.
2. Apply theoretical insights to practical translation exercises, showcasing an ability to analyze source texts, make informed linguistic choices, and produce accurate and contextually appropriate target texts that convey meaning effectively.
3. Synthesize and critically assess the ethical dimensions of translation, considering issues such as cultural adaptation, linguistic fidelity, and the role of the translator as a mediator between languages and cultures.

**Recommended Reading:**

- Hatim, Basil, and Jeremy Munday. *Translation: An Advanced Resource Book*. Routledge, 2004.
- Susan Bassnett and Harish Trivedi (eds). *Postcolonial Translation: Theory and Practice*. Routledge.
- Venuti, Lawrence. *The Translation Studies Reader*. Routledge, 2012.

**ENG23306DCE: Writing for the Media**

**Course Objectives:**

1. To equip students with the essential skills and techniques required for effective writing in various media formats, such as print, digital, and multimedia platforms.
2. To explore the role of media writing in shaping public discourse, informing audiences, and influencing opinions, encouraging students to critically analyze the ethical, cultural, and societal implications of media content.
3. To develop students' ability to adapt their writing styles and approaches to different media contexts, enabling them to produce compelling, engaging, and audience-focused content across diverse media platforms.

Unit I:

- Introduction to Mass Media

- Forms of mass media
- Content Writing (scope and relevance)
- Types of content writing: Print and web content writing

#### Unit II

- Scriptwriting for TV and Radio
- Writing news reports and editorials
- Editing for print and online Media
- Advertisements
- Writing for the Web
- Blogging /Vlogs
- Micro blogging sites

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate proficiency in crafting clear, concise, and compelling media texts that adhere to specific genre conventions and formatting guidelines, showcasing an ability to adapt writing techniques to different media platforms.
2. Analyze and evaluate the impact of media writing on shaping public perception, and disseminating information, demonstrating an understanding of the ethical considerations and responsibilities inherent to media content creation.
3. Synthesize and present well-structured media content tailored to specific audiences and platforms, showcasing an ability to effectively communicate messages, ideas, and narratives through a variety of media formats.

#### **Recommended Reading:**

- Chunawala, S. A. *Advertising Principles & Practice*. Himalaya Publishers, New Delhi, 1999.
- Feldar, Lynda. *Writing for the Web: Creating Compelling Web Content Using Words, Pictures, and Sound*. New Riders, CA, USA.
- Redish, Janice. *Letting Go Of The Words: Writing Web Content That Works*. Morgan Kaufmann.
- Santakki, C.N. *Advertising*. Kalyani Publishers, New Delhi, 1994.
- Srivastava, K.M. *News Reporting & Editing*. Sterling Pub. House, New Delhi, 1987.
- Verma, M. *News Reporting and Editing*. New Delhi; A. P. H. Publishing Corporation, 2009.

#### **ENG23003GE: Introducing Short Story**

#### **Course Objectives:**

1. To introduce students to the essential elements and characteristics of the short story as a distinct literary genre.
2. To explore the historical evolution of the genre, tracing its development across different literary traditions, cultures, and time periods, and encouraging students to critically analyze how short stories reflect and respond to cultural shifts, societal values, and human experiences.
3. To develop students' analytical and interpretive skills by engaging with a variety of short stories from diverse authors and cultures enabling them to identify their unique stylistic and technical features.

## Unit I:

- Origin and Development
- Types of Short Story: Fable, Frame story, Realist, Impressionist, Symbolist, Flash fiction
- Elements of short story: Plot, Character, Setting, Theme

## Unit II: Edgar Allan Poe: “The Tell-Tale Heart”

Munshi Premchand: “Lottery”

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify and differentiate key elements of a short story, showcasing a comprehensive understanding of how these elements contribute to the creation of impactful and concise narratives.
2. Analyze and evaluate how short stories explore diverse themes, demonstrating an ability to interpret the ways in which authors convey layered meanings.
3. Synthesize and present well-supported analyses of specific short stories, drawing connections between the texts and their cultural contexts.

**ENG23003OE: Business English****Course Objectives:**

1. To equip students with effective communication skills tailored for professional and business contexts, fostering their ability to convey ideas, information, and messages clearly and persuasively in English.
2. To familiarize students with the specialized vocabulary, terminology, and writing conventions commonly used in business communication, enabling them to navigate and contribute to the global business environment with confidence.
3. To develop students' intercultural competence and awareness, encouraging them to understand and adapt to different cultural norms and communication styles prevalent in international business interactions.

## Unit I:

- An Introduction to Business English
- Effective Communication in English
- 7Cs of Communication
- Communication types (upward, downward, horizontal, diagonal)
- Goals of Organizational Communication: Receiver Understanding, Receiver Response, Favorable Relationship and Organizational Goodwill

## Unit II:

- Formal Communication
- Business vocabulary
- Presentations
- Group Discussion
- Conducting Meetings
- Minutes

- Memorandum
- CV writing
- Business email

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate proficiency in crafting well-structured and coherent written business documents, showcasing the ability to effectively communicate complex information to various stakeholders.
2. Apply appropriate business language and communication strategies to engage in oral communication scenarios, demonstrating effective interpersonal skills and adaptability in professional settings.
3. Synthesize and present business-related information and concepts in a clear, organized, and culturally sensitive manner, showcasing the ability to tailor communication to diverse audiences, both within and outside the business context, and contributing to effective and successful business interactions.



## SEMESTER-IV

### ENG23401CR: Poetry-III (Modern Poetry)

#### **Course Objectives:**

1. To familiarize students with the socio-political processes of western modernization.
2. To introduce Modernist literature and its connection to the modern cultural experience.
3. To develop an appreciation of the diversity and experimentation of poetic forms, styles, and themes in modern English poetry.
4. To develop an understanding of the contribution of women poets to Modern poetry, thereby fostering an understanding of literary modernism and gender.

#### Unit I: W B Yeats:

- “The Second Coming”
- “Sailing to Byzantium”
- “Among School Children”
- “Easter 1916”

#### Unit II: T S Eliot: “The Waste Land”

#### Unit III: Ted Hughes:

- “The Jaguar”
- “Hawk Roosting”

#### Seamus Heaney:

- “Exposure”
- “Bogland”

#### Unit IV: Carol Ann Duffy:

- “Text”
- “Havisham”

#### Marianne Moore:

- “Poetry”
- “Picking and Choosing”

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the emergence and development of modern Euro-American societies in the 20<sup>th</sup> century.
2. Understand the broad socio-political context out of which Modernist poetry developed.
3. Understand the distinguishing features of Modernist poetry and identify various modern poetic forms.
4. Gain an awareness of the contribution of women poets to modernist poetry.

#### **Recommended Reading:**

- Bloom, Harold. *Yeats*. OUP.

- Childs, Peter. *Modernism*. Routledge.
- Ellmann, Richard. *Yeats: The Man and the Masks*. Macmillan.
- Gifford, Terry. *Oxford Companion to Ted Hughes*. Cambridge University Press.
- Hall, Joan Wylie. *Marianne Moore: An Introduction to the Poetry*. Columbia University Press, 1999.
- Lootens, Tricia. *Women and the Making of Modern Poetry*. McFarland.
- Matthiessen, F. O. *Achievement of T S Eliot: An Essay on the Nature of Poetry*. OUP.
- Moody, A. (ed). *The Waste Land in Different Voices*. CUP.
- Sagar, Keith and Stephen Tabor. *The Art of Ted Hughes*. Cambridge University Press.
- Vendler, Helen. *The Poetry of Seamus Heaney: A Critical Study*. Faber & Faber, 1998.
- Welsch, J. Thomas. *Carol Ann Duffy: A Sourcebook*. Routledge, 2007.

### **ENG23402CR: Literary Theory**

#### **Course Objectives:**

1. To equip students with a comprehensive understanding of key concepts and approaches in modern literary criticism and theory.
2. To develop critical thinking skills to enable students to engage in insightful analysis and interpretation of literary texts from various theoretical perspectives.
3. To foster the ability to apply theoretical frameworks to contemporary issues and cultural contexts, enhancing students' appreciation of the dynamic nature of literary interpretation.

#### Unit I: Structuralism and Poststructuralism

- Saussure: “Nature of the Linguistic Sign”
- Jacques Derrida: “Structure, Sign and Play in the Discourse of the Human Sciences”
- Roland Barthes: “The Death of the Author”

#### Unit II: Marxism and New Historicism

- Terry Eagleton: *Marxism and Literary Criticism* (Selections)
- Stephen Greenblatt: “Counter History and the Anecdote”

#### Unit III: Feminist Literary Theory

- Elaine Showalter: “Towards a Feminist Poetics”
- Chandra Talpade Mohanty: “Under Western Eyes: Feminist Scholarship and Colonial Discourse”

#### Unit IV: Postcolonial Theory

- Edward Said: “Introduction” to *Orientalism*
- Ranajit Guha: “On Some Aspects of the Historiography of Colonial India”

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify and explain major schools of literary theory, such as structuralism, postcolonialism, and feminist theory, and their relevance to analyzing diverse literary works.
2. Analyze and assess the impact of different theoretical lenses on the interpretation of specific literary texts, showcasing a nuanced understanding of the interplay between theory and practice.
3. Synthesize and articulate original critical perspectives on literary works, demonstrating the application of theoretical concepts to contemporary societal debates and changes.

**Recommended Reading:**

- Ashcroft, Bill, et al. *Key Concepts in Post-Colonial Studies*. Routledge.
- Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Postcolonial Literatures*. Routledge.
- Culler, Jonathan. *Structural Poetics: Structuralism, Linguistics and the Study of Literature*. Cornell Univ. Press.
- Eagleton, Terry. *Marxism and Literary Criticism*. University of California Press.
- Foster, Richard. *The New Romantics: A Reappraisal of the New Criticism*. Indiana Univ. Press.
- G Douglas Atkins. *Reading Deconstruction/Deconstruction Reading*. Univ. Press of Kentucky.
- Hymes, S. E. *The Armed Vision: A Study of the Method of Modern Literary Criticism*. Alfred Knoff.
- James, Fredric. *Marxism and Form: Twentieth Century Dialectical Theories of Literature*. Princeton University Press.
- Moore, Gilbert, et al. *Postcolonial Theory*. Longman.
- Norris, Christopher. *Deconstruction: Theory and Practice*. Methuen.
- Ransom, J C. *The New Criticism*. New Directions.
- Williams, Raymond. *Marxism and Literature*. OUP.

**ENG23403CR: Research Methodology and Term-Paper****Course Objectives:**

1. To equip students with a comprehensive understanding of research methodologies by providing them with the foundational knowledge and skills necessary for conducting scholarly research and producing a research paper.
2. To guide students through the process of formulating research questions, designing research frameworks, and selecting appropriate methodologies, empowering them to critically evaluate and navigate the various stages of academic inquiry.
3. To foster students' ability to engage in rigorous academic writing and critical synthesis, enabling them to produce a well-structured and original paper that contributes to the existing body of knowledge in their chosen field.

## Unit I: Research Methodology

- Introduction to Research/Definition, Research Objectives
- Types of Research: Descriptive vs Analytical
- What is Literary research?
- Critical thinking, Techniques for generating research topics.
- Primary and Secondary sources
- Online data bases – search tools

## Unit II:

- Literature review
- Writing a Research Proposal
- Structuring a Research paper
- Thesis Statement and Outline

- Developing an Argument: Drafting, Editing, Proofreading
- Research ethics and Plagiarism
- MLA style sheet (latest edition)

#### Unit III: Term Paper

This component will consist of a written term paper on a relevant topic duly supervised by a faculty member. It will carry 50 marks with a break up of 35 for the term paper and 15 for viva-voce examination.

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate proficiency in selecting and applying appropriate research methodologies, based on the research questions and objectives, showcasing a sound understanding of the research process.
2. Develop advanced skills in literature review, data collection, analysis, and interpretation, resulting in the ability to critically assess and synthesize scholarly literature and empirical findings relevant to their research topic.
3. Produce a well-organized and logically coherent term-paper that demonstrates the capacity to formulate a research problem and present findings in a clear and concise manner, showcasing a high level of writing and research proficiency.

#### **Recommended Reading:**

- Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications, 2017.
- Dorairaj, A. Joseph. *FAQs on Research in Literature and Language*. Emerald Publishers, 2019.
- Gibaldi, Joseph, and Modern Language Association of America. *MLA Handbook for Writers of Research Papers*. Modern Language Association, 2016.
- Leitch, Vincent B., et al. *The Norton Anthology of Theory and Criticism*. W.W. Norton & Company, 2018.
- The Modern Language Association of America. *MLA Handbook*. Spain, Modern Language Association of America, 2021.

#### **ENG23404CR: Postcolonial Revisionism**

#### **Course Objectives:**

1. To expose students to postcolonial revisionist perspectives that challenge traditional narratives of colonization, imperialism, and historical representation.
2. To explore the ways in which postcolonial revisionism reinterprets historical events, cultural identities, and power dynamics, encouraging students to engage in deeper analyses of the impact of colonial legacies and the potential for decolonization.
3. To enable students to identify and appreciate the various narratives and other stylistic strategies used by the select authors.

Unit I: Jean Rhys: *Wide Sargasso Sea*

Unit II: John Maxwell Coetzee: *Foe*

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Analyze and assess the ways in which postcolonial revisionist literature challenges dominant narratives, reimagines historical events, and offers alternative perspectives on colonial encounters.
2. Demonstrate the ability to interpret the motivations and implications of revisionist approaches and critically evaluate the complexities of postcolonial cultural negotiations depicted in revisionist texts.
3. Offer critical interpretations of specific postcolonial revisionist works, connecting their textual analysis to broader discussions about the role of literature in reshaping historical memory and challenging power structures.

**Recommended Reading:**

- Attwell, David. *J.M. Coetzee: South Africa and the Politics of Writing*. University of California Press, 1993.
- Johnson, Samuel P. *Rewriting the Canon: Revisionary Strategies in Modern English Literature*. Cambridge University Press, 2018.
- Plante, David. *Jean Rhys: A Critical Study*. Knopf, 1978.
- Poyner, Jane. *J.M. Coetzee and the Paradox of Postcolonial Authorship*. University of Chicago Press, 2009.
- Smith, Jean Rhys. *Jean Rhys*. Cambridge University Press, 1998.
- Williams, Laura A. *Redefining Tradition: Revisionary Approaches to Literary Works in English Literature*. Routledge, 2016.

**ENG23401DCE: American Literature-II****Course Objectives:**

1. To introduce students to a diverse range of American poetic and dramatic works, spanning different periods, styles, and cultural influences, to cultivate an appreciation for the richness and complexity of American literary traditions.
2. To explore the historical and socio-political contexts that have shaped American poetry and drama, enabling students to critically analyze how these works reflect and respond to changes in American society and culture.
3. To develop students' analytical and interpretive skills through close readings of poetic and dramatic texts, encouraging them to engage with themes, language, and techniques employed by the select writers.

Unit I: Walt Whitman: *Song of Myself* (1-7, 16-21, 30-32, 48-52)

Allen Ginsberg:

- “A Supermarket in California”
- “America”
- “Homework”

Unit II: Sylvia Plath:

- “Tulips”
- “Lady Lazarus”

- “Daddy”

Audre Lorde:

- “A Litany for Survival”
- “Power”
- “Coal”
- “A Woman Speaks”

Unit III: Eugene O’Neill: *The Emperor Jones*

Unit IV: Sam Sheppard: *The Buried Child*

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify and differentiate significant poets, playwrights, and literary movements in American literary history.
2. Interpret the aesthetic and thematic elements that shape the select works and analyze their technical and stylistic features.
3. Understand the connections between literary works and broader cultural, historical, and social contexts, thereby displaying a nuanced comprehension of the complex interplay between literature and the American experience.

**Recommended Reading:**

- Baym, Nina. *The Norton Anthology of American Literature*. W.W. Norton & Company, 2013.
- Bryer, Jackson R. *Six Characters in Search of a Stage: Sam Shepard's Buried Child*. University of Missouri Press, 1997.
- Dowling, Robert M. *Critical Companion to Eugene O'Neill: A Literary Reference to His Life and Work*. Facts on File, 2009.
- Folsom, and Kenneth M. Price (ed). *Re-Scripting Walt Whitman: An Introduction to His Life and Work*. Wiley-Blackwell, 2005.
- Kinnahan, Linda (ed). *Audre Lorde's Transnational Legacies*. University of Massachusetts Press, 2015.
- Raskin, Jonah. *American Scream: Allen Ginsberg's Howl and the Making of the Beat Generation*. University of California Press, 2004.
- Steinberg, Peter K. (ed). *The Cambridge Companion to Sylvia Plath*. Cambridge University Press, 2006.

**ENG23402DCE: Postmodern Novel**

**Course Objectives:**

1. To introduce students to postmodernism as a literary movement and understand its historical, cultural, and philosophical underpinnings.
2. To introduce students to the complexities and innovations of the postmodern novel, encompassing a range of narrative techniques, styles, and thematic concerns.
3. To develop students' analytical and interpretive skills by examining the metafictional, intertextual and self-reflexive aspects of postmodern novels, fostering a deeper appreciation for the ways in which these texts question conventional literary norms.

## Unit I:

- Introduction to Postmodernism
- Historical and Cultural Development
- Postmodern and the Literary
- Narrative and formal features of Postmodern Literature
- Ihab Hasan, “Towards a Concept of Postmodernism” in *The Postmodern Turn*.

Unit II: Italo Calvino: *If on a Winter's Night a Traveller***Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the theoretical assumptions of postmodernism.
2. Identify major postmodern novelists and gain a comprehensive understanding of the diverse forms and techniques within the postmodern novel.
3. Analyze the complex literary strategies adopted by the select novelist, connecting his narrative innovations to broader cultural and philosophical shifts.

**Recommended Reading:**

- Baudrillard, Jean. *Simulacra and Simulation*. University of Michigan Press, 1994.
- Bloom, Harold (ed). *Italo Calvino*. Chelsea House, 2003.
- Hutcheon, Linda. *The Politics of Postmodernism*. Routledge, 2002.
- Jameson, Fredric. *Postmodernism, or, The Cultural Logic of Late Capitalism*. Duke University Press, 1991.
- Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge*. University of Minnesota Press, 1984.
- Segre, Cesare. *Italo Calvino: A Journey Toward Postmodernism*. University of Michigan Press, 1999.

**ENG23403DCE: Indian Diasporic Fiction****Course Objectives:**

1. To introduce students to the theoretical assumptions of Diaspora Studies.
2. To explore the historical, social and political contexts that have shaped Indian diasporic literature, fostering an awareness of how these works reflect the challenges, negotiations and connections between homeland and host countries.
3. To introduce students to a diverse selection of Indian diasporic fiction, spanning different regions, cultures, and migration experiences and deepen their understanding of the literary strategies employed by the select novelist.

## Unit I:

- Introduction to Diaspora
- Diaspora Studies: Origin and Development
- Globalization and Transnationalism
- Characteristics of Diasporic Literature
- Women Writers and Diaspora

- “Introduction: The Diasporic Imaginary” from Vijay Mishra. *The Literature of the Indian Diaspora: Theorising the Diasporic Imaginary*.

Unit II: Jhumpa Lahiri: *The Namesake*

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the main concerns of diaspora studies.
2. Analyze and interpret the ways in which Indian diasporic fiction portrays issues of identity, belonging, memory, and cultural assimilation, demonstrating an ability to recognize the nuanced perspectives of characters navigating multiple cultural worlds.
3. Understand the thematic and technical strategies employed by the select writer.

**Recommended Reading:**

- Clifford, James. *Returns: Becoming Indigenous in the Twenty-First Century*. Harvard University Press, 2013.
- Cohen, Robin. *Global Diasporas: An Introduction*. Routledge, 2022.
- Jain, Jasbir. *The Diaspora Writes Home: Subcontinental Narratives*. Jaipur: Rawat Publications.
- Puwar, Nirmal and Parvati Raghuram (eds). *South Asian Women in the Diaspora*. Routledge, 2020.
- Rushdie, Salman. *Imaginary Homelands: Essays and Criticism*. Penguin Books, 1991.
- Stierstorfer, Klaus and Janet Wilson (eds). *The Routledge Diaspora Studies Reader*. Routledge, 2017.
- Weiner, Joshua. *Jhumpa Lahiri: A Critical Companion*. Greenwood Press, 2014.

**ENG23404DCE: Literature and Disability**

**Course Objectives:**

1. To introduce students to the evolution and main concerns of Disability Studies.
2. To explore the representation of disability in literature from diverse cultures and historical periods, fostering an understanding of the complex ways in which disability is portrayed in literature.
3. To develop students' awareness of disability studies as a multidisciplinary field, fostering an appreciation for the potential of literature to challenge stereotypes, advocate for inclusivity, and promote a more inclusive society.

Unit I:

- Disability- meaning and definitions.
- Disability Studies- development and scope
- Literary representations of disability.
- “Introduction” in *Reclaiming the Disabled Subject* (Eds) Someshwar Sati, GJV Prasad, Ritwick Bhattacharjee.

Unit II: Malini Chib: *One Little Finger*



**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the evolving field of Disability Studies and its interdisciplinary nature.
2. Analyze and evaluate the portrayal of disability in literature, recognizing the nuances of such representations.
3. Appreciate the thematic and technical strategies used by the select writer in her life narrative and gain a deeper understanding of the role of literature in shaping social awareness and change.

**Recommended Reading:**

- Barker, Clare and Stuart Murray(eds). *The Cambridge Companion to Literature and Disability*. Cambridge University Press, 2017.
- Davis, Lennard J (ed). *The Disability Studies Reader*. Routledge, 2017.
- Davis, Lennard J. *Enforcing Normalcy: Disability, Deafness and the Body*. Verso, 1995.
- Linton, Simi. *Claiming Disability Knowledge and Identity*. NYU Press, 1998.
- Nilika, Mehrotra. *Disability Studies in India*. Springer, 2020.

**ENG23405DCE: Indian Literature in Translation****Course Objectives:**

1. To introduce students to a diverse selection of Indian literary works translated into different languages, fostering an appreciation of the cultural, linguistic, and thematic richness of Indian literature.
2. To explore the historical, social, and cultural contexts that shape Indian literature, encouraging students to critically analyze how these works reflect and respond to the complexities of Indian society, as well as the broader human experience.
3. To help students appreciate the translated texts and pay attention to their thematic and technical aspects.

## Unit I: Poetry

- Amir Khusrau: “The Clouds Rain Down”  
“Many Nights I was with a Moon”
- Rabindranath Tagore: “Death-Wedding”  
“A Half Acre of Land”

## Unit II: Short Story

- Munshi Premchand: “Kafan
- Ismat Chughtai: “Gainda” (The Marigold)

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify prominent Indian authors, literary genres, and regional traditions represented in translation, demonstrating a comprehensive understanding of the diversity within Indian literature.
2. Understand the problems accompanying literary translation.

3. Synthesize and articulate well-informed interpretations of specific translated texts, connecting their themes and narrative strategies to broader discussions about cultural exchange.

**Recommended Reading:**

- Losensky, Paul E and Sunil Sharma. *In the Bazaar of Love: Selected Poetry of Amir Khusrau*. Penguin. 2011.
- Mirza, Mohammad Wahid. *The Life and Works of Amir Khusrau*. University of Punjab, 1936
- Nandi, S. K. *Art and Aesthetics of Rabindranath Tagore*. Asiatic Society, 1999.
- Narain, Govind. *Premchand, Novelist and Thinker*. Pragati Publications, 1999.
- Rizvi, Rukhsana. *Companion to Ismat Chughtai*. Viva Books Pvt. Ltd, 2013.

**ENG23406DCE: Literature and Cinematic Adaptation**

**Course Objectives:**

1. To examine the relationship between Literature and Cinema.
2. To explore the dynamics of cinematic adaptations in order to understand how narratives, characters, and themes are transformed across different artistic mediums.
3. To develop students' analytical and comparative skills by engaging with a variety of literary texts and their film adaptations, enabling them to discern the ways in which storytelling techniques, aesthetic choices, and cultural contexts shape narratives across mediums.

Unit I:

- Literature and Cinema-interrelationship
- Adaptation of literary texts into film
- Theories of Film adaptation
- Poonam Trivedi, 'Filmi Shakespeare', Litfilm Quarterly, vol. 35, issue 2, 2007.
- Chapter 1 from A Theory of Adaptation. Linda Hutcheon. 2006.

Unit II: Vishal Bhardwaj: *Omkaara* (cinematic adaptation of William Shakespeare's *Othello*)

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Understand the relationship between literature and cinema.
2. Analyze and evaluate the ways in which cinematic adaptations reinterpret the source material, using various techniques.
3. Critically analyze the specific literary work and its film adaptation and gain an understanding of the creative possibilities and challenges of adaptation, thereby showcasing a nuanced understanding of the interplay between literature and cinema.

**Recommended Reading:**

- Boyum, J.G. *Double Exposure*. Seagull, 1989.
- Cartmell, Deborah and Imelda Whelehan (eds). *The Cambridge Companion to Literature on Screen*. Cambridge University Press, 2007.

- Desmond, John M. and Peter Hawkes. *Adaptation: Studying Film and Literature*. McGraw-Hill, 2005.
- Mcfarlens. *Novel to Film: An Introduction to the Theory of Adaptation*. Clarendon University Press, 1996.
- Leitch, Thomas. 'Adaptation Studies at Crossroads', *Adaptation*, 2008.

### **ENG23004GE: Indian Literature in English**

#### **Course Objectives:**

1. To explore the social, political and cultural contexts that shape Indian literature in English.
2. To introduce students to a diverse range of Indian literary works written in English, spanning different genres.
3. To develop students' analytical and interpretive skills by examining the linguistic, thematic and stylistic features of the select works.

#### Unit I: Poetry

- Kamala Das: "I Shall Some Day"
- Nissim Ezekeil: "Night of the Scorpion"
- A K Ramanujan: "Small Scale Reflections on a Great House"

#### Unit II: Short Story

- Mulk Raj Anand: "The Gold Watch"
- Shashi Despande: "Can you Hear Silence"

#### **Course Outcome:**

Upon completion of the course, the student will be able to:

1. Identify prominent Indian writers writing in English, showcasing a comprehensive understanding of the diversity and significance of these literary voices.
2. Analyze and evaluate how Indian literature in English responds to and reflects societal and cultural changes, demonstrating an ability to interpret the ways in which the select texts navigate complex sociopolitical landscapes.
3. Synthesize and present well-informed interpretations of specific literary texts, paying attention to their linguistic aspects and narrative strategies.

### **ENG23004OE: English Writing Skills**

#### **Course Objectives:**

1. To enhance students' proficiency in written communication through the development of essential English writing skills, including grammar, syntax, vocabulary, and punctuation.
2. To cultivate students' ability to produce coherent, well-structured, and persuasive written texts across various formats and genres, fostering effective and engaging communication.
3. To foster critical thinking and self-editing skills, enabling students to review and revise their writing for clarity, accuracy, and stylistic improvements.

## Unit I:

- What is writing?
- Elements of effective writing
- Types of writing
- Common errors in writing
- Basics of good writing: Grammar, punctuation, spelling, sentence structure

## Unit II:

- Paragraph Writing
- Summary, Précis
- Letter writing-types and formats
- Report writing

**Course Outcome:**

Upon completion of the course, the student will be able to:

1. Demonstrate mastery of fundamental English grammar rules, syntax, and vocabulary, resulting in improved writing mechanics and language accuracy.
2. Create well-organized and logically structured written pieces that effectively convey ideas, information, and arguments to target audiences, showcasing the application of writing techniques to enhance communication.
3. Employ critical self-evaluation and editing skills to assess and revise written work for clarity and coherence.