

Department of English and Modern European Languages



Course Curricula

4 Year Integrated UG Programme in English

BA Honours

&

BA with Research

to be implemented from session

2024-25

Deen Dayal Upadhyaya Gorakhpur University

Gorakhpur

Semester	Course Code	Course Title	Type	Credit
I	ENG 101F	English Prose	Core	6
II	ENG 102F	English Poetry	Core	6
III	ENG 201F	British and American Drama	Core	6
IV	ENG 202F	Indian Literature in Translation	Core	6
V	ENG 301F	Introduction to Western Classical Traditions and History of British Literature	Core	5
	ENG 302F	British and American Fiction	Core	5
VI	ENG 303F	Indian English Literature	Core	5
	ENG 304F	New Literatures in English	Core	5

For the students who secure marks below 75%, the following structure will be implemented in Semester VII & VIII.

Semester	Course Code	Course Title	Type	Credits
VII	ENG 401F	British Poetry	Core	4
	ENG 402F	British Drama	Core	4
	ENG 403F	British Prose	Core	4
	ENG 404F	British Novel	Core	4
	ENG 405F	Introduction to Linguistics	Core	4
VIII	ENG 406F	Literary Criticism and Theory	Core	4
	ENG 407F	Postcolonial Literatures	Core	4
	ENG 408F	Modern Indian Literature in Translation	Core	4
		Any two of the following		
	ENG 409F	American Literature	Elective	4
	ENG 410F	Popular Literature	Elective	4
	ENG 411F	Women's Writing in English	Elective	4
	ENG 412F	Literature and Environment	Elective	4

OR

For students who secure more than 75% marks in first six semesters, the following structure will be followed:

Semester	Course Code	Course Title	Type	Credit
VII	ENG 401F	British Poetry	Core	4
	ENG 402F	British Drama	Core	4
	ENG 403F	British Prose	Core	4
	ENG 404F	British Novel	Core	4
	ENG 405F	Introduction to Linguistics	Core	4
VIII	ENG 406F	Literary Criticism and Theory	Core	4
		Any one of the following		
	ENG 407F	Postcolonial Literatures	Elective	4
	ENG 408F	Modern Indian Literature in Translation	Elective	4
	ENG 409F	American Literature	Elective	4
	ENG 410F	Popular Literature	Elective	4
	ENG 411F	Women's Writing in English	Elective	4
	ENG 412F	Literature and Environment	Elective	4

Programme Outcomes (POs)

The programme aims to:

- develop an appreciation of English language, its connotations and interpret and appreciate the didactic purpose of literature.
- take cognizance of the historical, social, and cultural context of each literary work and thereby make connections between literature and society & appreciate literature's ability to stimulate feeling.
- sensitize students to the aesthetic, cultural and social aspects of literature.
- present an extensive view of the cultural and social patterns of the society in specific time and situations in which it flourished by covering all walks of human life- rational, irrational, carnal, and emotional.
- make the students aware of literature written/translated in English speaking countries like UK/ USA.
- develop a more complex understanding of the history, literature, narrative techniques, drama techniques, kind of fiction and drama existing in Britain, America, and India.
- augment the understanding of fundamental tenets of classical literature.
- develop an understanding of the various connotations of the term 'new literatures' and the difference from other terms like commonwealth literature etc.
- develop an insight regarding the idea of world literature and the pertinent issues of feminism, racism, and diasporic relocations.
- provide job opportunities through 'skill-based' courses.
- instill in students a new zeal and a new vision of life to make them better citizens.
- comprehend translation as a useful bridge between various linguistic regions.
- assist students in the development of intellectual flexibility, creativity, and cultural literacy so that they may engage in life-long learning.
- acquire basic skills to pursue translation as research and career.
- deepen knowledge in English literature for higher studies.
- help the students to prepare for competitive exams.
- create a possibility to emerge as prospective writers, editors, content developers, teachers etc.
- attain a comprehensive knowledge of the history, forms and concepts associated with literatures in English.
- demonstrate a high-level proficiency in analyzing and interpreting literary and other cultural texts.

- acquire communication competence and skills in English, both spoken and written.
- equip themselves with skills and techniques of English language and literature teaching at various levels.
- display skills of translating English texts to other languages and vice-versa
- identify and pursue areas of research in literary and cultural studies.
- develop a creative, aesthetic, and critical awareness of the world surrounding them.

Semester I

Course Code	Course Title	Credits
ENG 101F	English Prose (Core)	06
Course Outcomes:	<p>After successful completion of the course, the students will be able to:</p> <ul style="list-style-type: none"> □ apprehend the art of storytelling through short-stories and define its basic elements such as plot, plot-structure, characterization, and narrative technique. □ understand important terms pertaining to prose writings, including various stylistic and figurative devices. □ apprehend the growth of English essays through the contributions of some of the greatest essayists. □ critically evaluate the style and contributions of some of the greatest writers, including Indian writers towards the development of short stories and essays. □ distinguish various types of prose and prose styles, and comprehend the devices used in prose. 	
Unit I	<p>Types of Prose: Autobiography, Biography, Memoir; Travelogue; Periodical Essay; Formal Essay; Personal Essay.</p> <p>Elements of Prose: Theme; Point of View; Sentence Pattern; Imagery; Tone or Mood; Analogy, Anecdote; Antithesis; Aphorism; Diction; Humour and Pathos.</p>	
Unit II	Elements of Short Story: Plot, Characterization, Narrative Technique and Structure	
Unit III	<ol style="list-style-type: none"> 1. O' Henry- 'The Last Leaf' * 2. Anton Chekhov- 'The Bet' * 3. Guy de Maupassant- 'The Diamond Necklace' * 4. Edgar Allan Poe- 'The Tell-Tale Heart' * 5. Katherine Mansfield- 'The Fly' * 	
Unit IV	<ol style="list-style-type: none"> 1. Raja Rao- 'The Cow of the Barricades' * 2. R.K. Narayan- 'Under the Banyan Tree' * 	

	<p>3. Temsula Ao- ‘Death of a Hunter’ *</p> <p>4. Ruskin Bond- ‘The Blue Umbrella’ *</p>
Unit V	<p>1. Francis Bacon: ‘Of Studies’, ‘Of Friendship’</p> <p>2. Richard Steele: ‘The Spectator Club’</p> <p>3. Robert Louis Stevenson: ‘Walking Tours’</p> <p>4. Oliver Goldsmith: ‘On National Prejudices’</p> <p>5. Robert Lynd: ‘On not being a Philosopher’</p>
Unit VI	<p>1. Virginia Woolf: ‘Professions for Women’</p> <p>2. A.P.J. Kalam’s ‘Patriotism Beyond Politics & Religion’ (from <i>Our Ignited Minds</i>)</p> <p>3. Rabindranath Tagore: ‘Nationalism in India’ from <i>Nationalism</i></p>
	Texts marked with * are meant for non-detailed study.
Suggested Readings::	<p>Daiches, D. <i>A Critical History of English Literature</i>. Supernova Publishers, 2010.</p> <p>Berman, J. <i>A Companion to Virginia Woolf</i>. John Wiley and Sons, 2016.</p> <p>Boulton, M. <i>The Anatomy of Prose</i>. Kalyani, 1982.</p> <p>Chambers, E., <i>The Development of English Prose</i>. Oxford University Press, 1957.</p> <p>Compton- Rickett, A. <i>A History of English Literature</i>. Nabu Press, 2010.</p> <p>Kalam, A.P.J. <i>Ignited Minds: Unleashing the power within India</i>. Penguin, 2014.</p> <p>Sen A. <i>Tagore and His India</i>. The New York Review of Books, 1997.</p> <p>Read, H. <i>English Prose Style</i>. Pantheon, 1981.</p> <p>Walker, H. <i>English Essays and Essayists</i>. J.M. Dent and Sons, 1928.</p> <p>Williams, W.E. <i>A Book of English Essays</i>. Penguin Books, 1948.</p>

Semester II

Course Code	Course Title	Credits
ENG 102F	English Poetry (Core)	06
Course Outcomes	After studying this course, the students will be able to:	

:	<ul style="list-style-type: none"> □ identify various forms of poetry and understand the development of these forms in the works of greatest practitioners of these poetic forms. □ characterize some basic stanza patterns, their origin and development. □ critically analyse poems with an understanding of their basic elements and forms. □ trace the development of English poetry from the Elizabethan Age up to the Modern Age. □ assess the contribution of the representative poets of these ages towards the growth of English poetry and appreciate their poetic genius.
Unit I	Forms of Poetry: Lyric, Sonnet, Elegy, Ode, Epic, Ballad, Dramatic Monologue, Allegory.
Unit II	<p>Elements of Poetry: Tone, Rhythm; Rhyme Scheme, Meter; Syllables, Figures of Speech, Inversion, Juxtaposition, Symbols, and Imagery.</p> <p>Stanza Forms: Heroic Couplet, Blank Verse, Free Verse, The Spenserian Stanza, Terza Rima</p>
Unit III	<p>William Shakespeare – ‘Let Me Not to the Marriage of True Minds’ (Sonnet No. 116)</p> <p>John Donne – ‘The Sun Rising’</p> <p>Alexander Pope: ‘Essay on Man’ (Epistle II Lines 1-18)</p> <p>Thomas Gray- ‘Elegy Written in a Country Churchyard’</p>
Unit IV	<p>William Blake- ‘The Tyger’</p> <p>William Wordsworth- ‘Daffodils’</p> <p>John Keats- ‘Ode to a Nightingale’</p>
Unit V	<p>Alfred Tennyson: ‘Ulysses’</p> <p>Robert Browning: ‘My Last Duchess’</p> <p>Matthew Arnold: ‘Dover Beach’</p>

	D. G. Rossetti: 'The Blessed Damozel'
Unit VI	Wilfred Owen: 'Anthem for Doomed Youth' T S Eliot: 'The Love Song of J Alfred Prufrock' W B Yeats: 'The Second Coming' Philip Larkin: 'The Trees'
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	Abrams, M H. & Harpham, G G. <i>A Glossary of Literary Terms</i> . Cengage Learning, 2015. Abrams, M H. <i>English Romantic Poets</i> . Oxford University Press, 1975. Bhattacharyya, A. <i>Studies in English Rhetoric and Prosody</i> , Books Way, 2014. Boulton, M. <i>The Anatomy of Poetry</i> , Kalyani, 1979. Bowra, C M. <i>The Romantic Imagination</i> , Oxford University Press, 1961. Chandler, J (ed.), <i>The Cambridge History of English Romantic Literature</i> , Cambridge University Press, 2009. Compton Rickett, A., <i>A History of English Literature</i> . Nabu Press, 2010. Daiches, D. <i>A Critical History of English Literature</i> . Supernova Publishers, 2010. Ford, B. <i>The New Pelican Guide to English Literature 4: From Dryden to Johnson</i> . Penguin, 2000. Gardener, H. <i>The Metaphysical Poets</i> . Penguin Classics, 1960. Murry, J M. <i>The Problems of Style</i> . Oxford University Press, 1922. Shakespeare, W. <i>Shakespeare's Sonnets-Arden Shakespeare</i> . Bloomsbury, 2013. Thwaite, A. <i>Twentieth-century English Poetry: An Introduction</i> . Heinemann Educational, 1978.

Semester III

Course Code	Course Title	Credits
ENG 201F	British and American Drama (Core)	06
Course Outcomes :	After completing this course, the students will be able to: □ develop an understanding of various types of drama, their origin and development.	

	<ul style="list-style-type: none"> □ trace the origin and growth of drama in England and America. □ analyse and appreciate the representative works of British and American Drama. □ assess the contributions of major dramatists towards the development of the genre. □ develop an understanding of the dramatic genius of Shakespeare. □ demonstrate the ability to interpret the thematic and stylistic elements of the plays and appreciate their literary worth, social relevance and timeless appeal.
Unit I	<p>Types of Drama</p> <p>Tragedy & Its Types; Comedy & Its Types; Tragicomedy; Expressionist Drama; Drama of Ideas; Poetic Drama; Closet Drama; The Problem Play; Kitchen-Sink Drama</p> <p>Elements of Drama</p> <p>Chorus, Periphrasis; Conflict; Euphemism; Malapropism</p>
Unit II	<p>Literary Terms (Drama)</p> <p>Unities of Time, Place & Action; Setting; Verisimilitude, Dramatic irony</p> <p>Flashback; Foil; Foreshadowing; Catharsis, Hubris; Hyperbaton; Motif; Nemesis; Portmanteau; Prologue; Epilogue</p>
Unit III	<p>William Shakespeare- <i>Macbeth</i></p> <p>Shakespeare's <i>Twelfth Night</i>*</p>
Unit IV	<p>G B Shaw: <i>Arms and the Man</i></p> <p>John Osborne- <i>Look Back in Anger</i></p>
Unit V	<p>Arthur Miller: <i>All My Sons</i></p> <p>Eugene O'Neill: <i>The Hairy Ape</i> *</p>
Unit VI	<p>T S Eliot: <i>Murder in The Cathedral</i></p> <p>Edward Albee: <i>The Zoo Story</i> *</p>

	Texts marked with * are meant for non-detailed study.
Suggested Readings:	<p>Bogard, T & Oliver, W. <i>Modern Drama: Essays in Criticism</i>. Oxford University Press, 1965.</p> <p>Boulton, M. <i>The Anatomy of Drama</i>. Kalyani, 1980.</p> <p>Brooks, V.W. <i>The Writer in America</i>, E.P. Dutton, 1953.</p> <p>Cohn, R. <i>Currents in Contemporary Drama</i>. Indiana University Press, 1969.</p> <p>Golden, W C. <i>A Brief History of English Drama from the Earliest to the Latest Times</i>. Forgotten Books, 2018.</p> <p>Krasner, D ed. <i>A Companion to Twentieth Century American Drama</i>. Blackwell Companions, 2007.</p> <p>Kernan, A B. <i>The Modern American Theatre</i>. Prentice Hall, 1967.</p> <p>Kitchin, L. <i>Drama in Sixties</i>. Faber and Faber, 1966.</p> <p>Nicoll, A. <i>A History of English Drama</i>. Cambridge University Press, 2009.</p>

Semester IV

Course Code	Course Title	Credits
ENG 202F	Indian Literature in Translation (Core)	06
Course Outcomes :	<p>After studying this course, the students will be able to:</p> <ul style="list-style-type: none"> □ understand the theoretical and practical aspects of translation. □ trace the history and types of translation and understand its huge significance in the Indian context. □ comprehend the necessity to translate texts written in vernacular Indian languages into English. □ understand the rich and diverse tradition of literature written in regional and vernacular languages. □ develop a comparative and intertextual approach to analyse literature. □ develop an appreciation of the diverse multilingual and multicultural ethos of India. □ enhance job opportunities by fostering translation skills. □ critically appreciate the task of the translator in bringing literature written in various regional languages onto a global stage. □ enhance their translation skills using various IT tools and software. 	
Unit I	<p>Introducing Translation: A Brief History and Significance of Translation in a Multilingual and Multicultural Society like India</p> <p>Types of Translation</p> <p>Sujit Mukherjee: 'Translation as New Writing' from <i>Translation as Discovery</i></p>	
Unit II	<p>Tools of Translation: Using Tools of Technology for Translation: Computer / Mobile Translation, Software for Transliteration and Translating Different Kinds of Texts with Differing Levels of Complexity.</p> <p>Limitations of machine translation</p>	
Unit III	<p>Fiction</p>	

	Rabindranath Tagore, <i>The Home and the World*</i> , tr. Surendranath Tagore Munshi Premchand: <i>Nirmala</i>
Unit III	Short Fiction Thakazhi Sivasankara Pillai- <i>In the Floods*</i> , tr. P. P. Raveendran Bhisham Sahni- ‘Amritsar Aa Gaya’ * Fakir Mohan Senapati- ‘Rebati’ * Asghar Wajahat- ‘Cake’ tr. Kovida Mehra and Harsh Bala Sharma
Unit IV	Poetry: Kabir: Verses- 1,2, 8,12, 53, 69 from <i>The English Writings of Rabindranath Tagore</i> . Vol.1 Ed. Sisir Kumar Das, Sahitya Akademi, 1994. Amrita Pritam: ‘To Warish Shah’ Kedarnath Singh: ‘The Grass’
Unit V	Drama: Mohan Rakesh- <i>Aashad Ka Ek Din*</i> (<i>One Day in Aashad</i>) Vijay Tendulkar- <i>Silence! The Court is in Session</i>
Unit VI	Translation Practice One Passage for Translation (English to Hindi) One Passage for Translation (Hindi to English)
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	Baker, M. <i>In Other Words: A Course Book on Translation</i> . Routledge, 2001. Chaudhuri, Sukanta. <i>Translation and Understanding</i> , OUP, Gargesh, R & Goswami, K K. <i>Translation and Interpreting: Reader and Workbook</i> . Orient Longman, 2007. Lakshmi, H. <i>Problems of Translation</i> . Booklings Corporation, Hyderabad, 1993. Newmark, P. <i>A Textbook of Translation</i> . Prentice Hall, 1988. Sukrita P Kumar. <i>Narrating Partition</i> . Indialog, 2004. Toury, G. <i>Translation Across Cultures</i> . Bahri Publications, 1984.

Semester V

Course Code	Course Title	Credits
ENG 301F	<p style="text-align: center;">Introduction to Western Classical Traditions and History of British Literature</p> <p style="text-align: center;">(Core)</p>	05
<p>Course Outcomes :</p>	<p>After studying this course, the students will be able to:</p> <ul style="list-style-type: none"> <input type="checkbox"/> develop an understanding of the evolution of English Literature, the concept, causes and impact of Renaissance and Reformation. <input type="checkbox"/> trace the origin and development of English drama through Miracle and Morality plays and the plays of University Wits. <input type="checkbox"/> develop an acquaintance with major religious, political, and social movements from 14th to 20th century and their influence on English literature. <input type="checkbox"/> comprehend the basic difference and special characteristics of the major literary tendencies of various ages and develop familiarity with major literary works by British writers in the field of Poetry, Drama and Fiction. <input type="checkbox"/> understand the characteristics of Elizabethan and Metaphysical poetry and special features of Neo-classical age and its literature. <input type="checkbox"/> identify the reasons for the emergence of prose and novels and the decline of drama in England in the 18th century. <input type="checkbox"/> comprehend the role of French Revolution in the evolution of romanticism in English literature. <input type="checkbox"/> Interpret the characteristics of the Victorian age and the growth of literature in the age. <input type="checkbox"/> appreciate the special characteristics of the poetry of the Pre-Raphaelites. <input type="checkbox"/> comprehend the trends in the poetry, drama, and fiction of 20th century English literature. 	
<p>Unit I</p>	<p>Western Classical Literature</p> <p>Introduction to-</p> <p>Homer's <i>Illiad</i>, Sophocles's <i>Oedipus Rex</i>, Sappho's <i>Poems</i> and 'Genesis' from <i>The Bible</i>.</p>	
<p>Unit II</p>	<p>Fourteenth to Seventeenth Century</p> <p>The Age of Chaucer, The Dark Ages, Renaissance, and Reformation;</p>	

	Miracle and Morality Play; University Wits; Elizabethan Age;
Unit III	Seventeenth and Eighteenth Centuries Metaphysical Poetry, Restoration Age, Neo-Classicism, Growth of the Novel
Unit IV	The Nineteenth Century Precursors of Romanticism; French Revolution; Growth of Romantic Literature Growth of Victorian Literature Pre-Raphaelite Poetry
Unit V	The Twentieth Century Modernism and Modern Literature War-Poetry, Post War Drama, The Movement, Postmodernist literature
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	Albert, E. <i>History of English Literature</i> . Oxford University Press, 2015. Cuddon, J A. <i>Dictionary of Literary Terms and Literary Theory</i> . Penguin Books, 1999. Drabble, M. (ed.). <i>The Oxford Companion to English Literature</i> . Oxford University Press, 1996. Gilbert, Murray. <i>A History of Ancient Greek Literature</i> . Andesite Press, 2017. Gregory, J. (ed.) <i>The Blackwell Companion to Greek Tragedy</i> . Oxford, 2005. Harmon & Holman. (ed.). <i>A Handbook to English Literature</i> . Prentice Hall, 1996. Homer. <i>The Iliad</i> . (Book I) tr. E.V. Rieu. Penguin, 1985. Sophocles. <i>Oedipus, the King</i> . tr. Robert Fagles in Sophocles: The Three Theban Plays. Penguin, 1984. Plato. <i>The Republic</i> . Book X. tr. Desmond Lee. Penguin, 2007. Prasad, B. <i>A Background to the Study of English Literature</i> . Trinity Press. 2014. Wynne-Davies. M. <i>The Bloomsbury Guide to English Literature</i> . Prentice Hall, 1990.

Course Code	Course Title	Credits
ENG 302F	British and American Fiction (Core)	05

Course Outcomes :	<p>After studying this course, the students will be able to:</p> <ul style="list-style-type: none"> □ identify the basic elements of a novel, stylistics devices and techniques. □ characterize various forms of novel, their origin and development. □ enhance their reading skills and understand how to represent their experience and ideas creatively, and persuasively through the medium of English language. □ distinguish the changing socio-political milieu through a reading of the prescribed texts. □ assess the contribution of the selected novelists to the development of the genre. □ appreciate the literary merits of the novels.
Unit I	<p>Definition and characteristics of the novel</p> <p>Elements of the novel</p> <p>Types of the novel: Picaresque Novel, Historical Novel, Gothic Novel, Epistolary Novel, Regional Novel, Domestic novel</p>
Unit II	<p>Contemporary trends: Detective Fiction, Science Fiction, Meta Fiction, Utopian and Dystopian Fiction, Mythological Fiction, Campus Fiction</p>
Unit III	<p>Jane Austen- <i>Pride and Prejudice</i>*</p> <p>Charles Dickens- <i>Oliver Twist</i>*</p>
Unit IV	<p>Thomas Hardy: <i>The Mayor of Casterbridge</i>*</p> <p>William Golding- <i>Lord of the Flies</i>*</p>
Unit V	<p>Harper Lee: <i>To Kill a Mockingbird</i>*</p> <p>Ernest Hemingway: <i>The Old Man the Sea</i>*</p>
	<p>Texts marked with * are meant for non-detailed study.</p>
Suggested Readings:	<p>Bergin, Thomas G. <i>The Picaresque Novel</i>. Southern Illinois University Press, 1987.</p> <p>Bloom, Harold. <i>The Anatomy of Influence: Literature as a Way of Life</i>. Yale University Press, 2011.</p>

	<p>Bray, Joe, Gibbons, Alison, and McHale, Brian (eds.). <i>The Routledge Companion to Experimental Literature</i>. Routledge, 2012.</p> <p>Burdge, Anthony S. and Burke, Jessica (eds.). <i>The Mythological Dimensions of Neil Gaiman</i>. Kitsune Books, 2013.</p> <p>Forster, E. M. <i>Aspects of the Novel</i>. Penguin, 2005.</p> <p>Fullbrook, Kate (ed.). <i>The Cambridge Companion to the Epistolary Novel</i>. Cambridge University Press, 2011.</p> <p>Gregson, Ian (ed.). <i>The Regional Novel in Britain and Ireland: 1800-1990</i>. Cambridge University Press, 2019.</p> <p>Groom, Nick. <i>The Gothic: A Very Short Introduction</i>. Oxford University Press, 2012.</p> <p>Hattenhauer, Darryl. <i>Campus Fiction: The Novel of Academia</i>. McFarland, 2012.</p> <p>Lodge, David. <i>The Art of Fiction</i>. Penguin, 1992.</p> <p>Moylan, Tom. <i>Utopia/Dystopia: Conditions of Historical Possibility</i>. Routledge, 2013.</p> <p>Seed, David. <i>Science Fiction: A Very Short Introduction</i>. Oxford University Press, 2011.</p> <p>Toliver & Calderwood. <i>Perspectives on Fiction</i>. Oxford University Press, 1970.</p> <p>Winks, Robin W. (ed.). <i>Detective Fiction: A Collection of Critical Essays</i>. Prentice Hall, 1980.</p> <p>Wynne-Davies, M. <i>The Bloomsbury Guide to English Literature</i>. Prentice Hall, New York, 1990.</p>
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Semester VI

Course Code	Course Title	Credits
ENG 303F	Indian English Literature (Core)	05
Course Outcomes:	<p>After completing this course, the students will be able to:</p> <ul style="list-style-type: none"> <input type="checkbox"/> analyse and evaluate the difference in the theme and background of the works of Indian writers in English and the English writers already studied in the previous years. <input type="checkbox"/> develop an understanding of the Indian freedom struggle, the contemporary political, social, and economic scenario and the also the trauma of the partition. <input type="checkbox"/> develop an understanding of the themes, styles, and poetic sensibilities of poets prescribed. <input type="checkbox"/> critically analyse drama as a medium of exploration of existing social issues and prejudices through the work of dramatists like Mahesh Dattani and Girish Karnad. <input type="checkbox"/> understand the socio-cultural-political conditions of the contemporary India as explored in the fiction of writers like Anita Desai and Mulk Raj Anand. <input type="checkbox"/> critically analyse texts from a Postcolonial perspective. 	
Unit I	<p>Prose</p> <p>Urvashi Butalia: 'Memory' from <i>The Other Side of Silence: Voices from the Partition of India</i></p> <p>Bhalchandra Nemade: 'Nativism in Literature'* from <i>Nativism</i></p>	
Unit II	<p>Poetry</p> <p>Toru Dutt: 'Lakshman'</p> <p>Nissim Ezekiel: 'Background Casually'</p> <p>Keki N. Daruwala: 'Mother'</p> <p>A. K. Ramanujan: 'A River'</p> <p>Imtiyaz Dharkar: 'Purdah' (I)</p> <p>R. Parthasarathy: 'Home Coming' (I & II)</p> <p>Dileep Chitre: 'The Felling of the Banyan Tree'</p>	

Unit III	Drama Mahesh Dattani- <i>Final Solutions</i> * Girish Karnad- <i>Nagmandala</i>
Unit IV	Fiction Mulraj Anand- <i>Untouchable</i> * Khushwant Singh- <i>Train to Pakistan</i> * Anita Desai- <i>Fire on the Mountain</i> *
Unit V	Autobiography Mahatma Gandhi: <i>The Story of My Experiments with Truth</i> *
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	Iyengar, K R S. <i>Indian Writing in English</i> . Sterling Publishers, 1987. Mehrotra, A. K. (ed). <i>An Illustrated History of Indian English Literature</i> . Hurst and Company, 2003. Mukherjee, M. <i>The Twice Born Fiction</i> . Pencraft International, 2010. Naik, M. K. and Shyamala A Narayan. <i>Indian English Literature: 1980-2000</i> . Pencraft International, 2001. Naik, M. K. <i>A History of Indian English Literature</i> . New Delhi, 1982. Walsh, W. <i>Indian Literature in English</i> . Longman, 1990.

Course Code	Course Title	Credits
ENG 304F	New Literatures in English (Core)	05
Course Outcomes:	After completing this course, the students will be able to: <ul style="list-style-type: none"> <input type="checkbox"/> familiar with the similar (yet different) socio-historic conditions reflected in the literature of the various colonies. <input type="checkbox"/> comprehend how 'New Literatures' incorporates very different literary products, each with its own cultural, social, and geographical specificity. <input type="checkbox"/> comprehend and analyse the variations in the themes and styles of various writers. <input type="checkbox"/> Comprehend the issues of identity, diaspora and marginalization as 	

	<p>explored in the texts prescribed.</p> <p>□ Develop an understanding of Postcolonialism and recognise the strategies deployed by Postcolonial writers to resist cultural oppression.</p>
Unit I	<p>Poetry</p> <p>Ben Okri: ‘An African Elegy’</p> <p>Margaret Atwood: ‘Spellings’</p> <p>Kath Walker: ‘A Song of Hope’</p> <p>Claude McKay: ‘If we must die’</p>
Unit II	<p>Fiction</p> <p>Chinua Achebe: <i>Things Fall Apart</i>*</p>
Unit III	<p>Short Stories</p> <p>Alice Munro: ‘Boys and Girls’ *</p> <p>Henry Lawson: ‘The Drover’s Wife’ *</p> <p>Bessie Head: ‘The Collector of Treasures’ *</p>
Unit IV	<p>Non-fiction</p> <p>Ngugi wa Thiong’o: ‘The Language of African Literature’ Sections IV, V, VI. from <i>Decolonizing the Mind</i></p>
Unit V	<p>Drama</p> <p>Wole Soyinka- <i>The Lion and the Jewel</i></p>
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	<p>Boehmer, E. <i>Empire Writing: An Anthology of Colonial Literature 1870-1918</i>. Oxford University Press, 1998.</p> <p>Chinweizu, I. <i>Decolonising the African Mind</i>. Lagos, 1987.</p> <p>Ngugi wa, Thiong’o. <i>Homecoming: Essays on African and Caribbean Literature, Culture and Politics</i>. Heinemann Educational Books, 1972.</p> <p>Rowland, S.W. <i>Postcolonizing the Commonwealth: Studies in Literature and Culture</i>. Laurier University Press, 2000.</p>

Semester VII

Course Code: ENG 401F	Course Title: British Poetry (Core)	Credits: 4
Course Outcomes:	<p>After the completion of the course the students shall</p> <ul style="list-style-type: none"> <input type="checkbox"/> get an overview of the major poetic trends in British poetry. <input type="checkbox"/> develop the skill to analyse and interpret poetry in terms of theme, language, and form. <input type="checkbox"/> develop the capacity to identify the various subgenres and forms of poetry prevalent in the concerned period. <input type="checkbox"/> understand the contexts that produced poetry in different periods. <input type="checkbox"/> identify the various themes and techniques of Victorian, modern and post second world war poetry. <input type="checkbox"/> acquire the strategy of analyzing and interpreting poetry. <input type="checkbox"/> identify the various poetic movements. 	
Units	Topics	
I	<p>Chaucer: ‘Prologue’ to <i>The Canterbury Tales</i>*</p> <p>Philip Sidney: <i>Astrophel and Stella</i> (Sonnet 1)</p> <p>John Donne: ‘A Valediction Forbidding Mourning’</p> <p>Andrew Marvell: ‘To His Coy Mistress’</p> <p>John Milton: <i>Paradise Lost</i>* Book I</p> <p>Alexander Pope: <i>The Rape of the Lock</i>*</p>	
II	<p>William Wordsworth: ‘Immortality Ode’</p> <p>Samuel Taylor Coleridge: ‘The Rime of the Ancient Mariner’ *</p> <p>P B Shelley: ‘Ode to the West Wind’</p> <p>John Keats: ‘Ode on a Grecian Urn’</p>	
III	<p>Alfred Tennyson: ‘Morte d’ Arthur’</p> <p>Robert Browning: ‘Rabbi Ben Ezra’</p>	

	<p>Matthew Arnold: 'Rugby Chapel'</p> <p>Gerard Manley Hopkins: 'The Windhover'</p>
IV	<p>Thomas Stearns Eliot: <i>The Waste Land</i>*</p> <p>Philip Larkin: 'Church Going'</p> <p>Ted Hughes: 'Hawk Roosting'</p> <p>Seamus Heaney: 'Digging'</p>
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	<p>Abrams, M H. <i>English Romantic Poets</i>. OUP, 2nd ed., 1975.</p> <p>Bowra, C M. <i>The Romantic Imagination</i>. OUP, 1961.</p> <p>Bullough, G. <i>The Trend of Modern Poetry</i>. Hesperides Press, 2006.</p> <p>Draper, R P (Ed.): <i>An Introduction to Twentieth Century Poetry in English</i>. Palgrave Macmillan, 1999.</p> <p>Gardner, Helen. <i>The Metaphysical Poets</i> Penguin Classics, 1960.</p> <p>Hamilton, Ian. <i>The Oxford Companion to Twentieth Century Poetry</i>. Oxford University Press, 1994.</p> <p>Jack, Ian. <i>The Augustan Satire</i>. The Clarendon Press, 1952.</p> <p>Jeffares, A N ed. <i>W.B. Yeats: Man and Poet</i>. Routledge and Kegan Paul, 1949.</p> <p>Leavis, F R. <i>New Bearings in English Poetry</i>. Faber and Faber, 2011</p> <p>Legouis, E. <i>Geoffrey Chaucer</i>. Bloud and Company, 1910.</p> <p>Lewis, C S. <i>A Preface to Paradise Lost</i>. OUP, 1961; Atlantic Publishers, 2010.</p> <p>Smith, G. <i>T.S. Eliot's Poetry and Plays: A Study in Source and Meaning</i>. University of Chicago Press, 1975.</p> <p>Walker, Hugh. <i>The Literature of the Victorian Era</i>. Cambridge University Press, 2011.</p>

Course Code: ENG 402F	Course Title: British Drama (Core)	Credits: 4
Course Outcomes	<p>After the completion of the course the students shall</p> <ul style="list-style-type: none"> <input type="checkbox"/> get exposed to the origin and development of English drama. <input type="checkbox"/> develop an understanding of the genres, conventions, and experiments in English drama. <input type="checkbox"/> understand the basics and conventions of various theatrical conventions and styles. <input type="checkbox"/> get acquainted with the major trends in British drama. <input type="checkbox"/> understand the contexts within which various dramatic forms emerged. <input type="checkbox"/> critically analyse representative dramatic texts and theatrical conventions. 	
Units	Topics	
I	<p>William Shakespeare: <i>Hamlet</i></p> <p>Christopher Marlowe: <i>Dr Faustus</i>*</p>	
II	<p>William Shakespeare: <i>The Tempest</i></p> <p>John Webster: <i>The Duchess of Malfi</i>*</p>	
III	<p>Thomas Stearns Eliot: <i>The Cocktail Party</i></p> <p>Harold Pinter: <i>The Birthday Party</i>*</p>	
IV	<p>Samuel Beckett: <i>Waiting for Godot</i></p> <p>Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i>*</p>	
	Texts marked with * are meant for non-detailed study.	
Suggested Readings:	<p>Bradley, A C. <i>Shakespearean Tragedy</i>, Palgrave Macmillan, 2002.</p> <p>Dobree, Bonamy. <i>The Restoration Comedy 1660-1720</i>. Oxford University Press, 1924.</p> <p>Esslin, M. <i>The Theatre of the Absurd</i>. Vintage 3rd Ed. 2004</p> <p>Jones, D E. <i>The Plays of T.S. Eliot</i>. Routledge and Kegan Paul, 1963.</p>	

	<p>Gassner, John. <i>The Theatre of Our Times</i>. Crown Publishers, 1970.</p> <p>Hayman, Ronald. <i>British Theatre Since 1955: A Reassessment</i>. Oxford University Press, 1st Ed, 1979.</p> <p>Kenner, Hugh. <i>A Reader's Guide to Samuel Beckett</i>. Thames and Hudson, 1973.</p> <p>Nicoll, A. <i>British Drama</i>, Barnes and Noble, 1873; Chambers, 1978; reprint, George G. Harrap, 1962.</p> <p>Styan, J L. <i>The English Stage</i>. Cambridge University Press, 1996.</p> <p>Thomas, C T. <i>The Restoration Drama</i>. Macmillan publishers India, 1978.</p> <p>Williams, Raymond. <i>Drama from Ibsen to Brecht</i>. Penguin Books Ltd., 1973.</p>
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Course Code: ENG 403F	Course Title: British Prose (Core)	Credits: 4
Course Outcomes	<p>After the completion of the course the students shall</p> <ul style="list-style-type: none"> <input type="checkbox"/> get familiar to the origin and development of English prose especially the essay. <input type="checkbox"/> get first-hand knowledge of the major non-fiction prose writers. <input type="checkbox"/> critically analyse the British non-fictional prose writings in terms of language, theme, and style. <input type="checkbox"/> get introduced to the tradition and significance of non – fictional writing in Great Britain. <input type="checkbox"/> be able to identify the major social, political, and cultural concerns of major non-fictional prose writers of the concerned period. <input type="checkbox"/> be able to identify the various prose styles of major prose writers of the period under study. 	
Units	Topics	
I	<p>Francis Bacon: ‘Of Great Place’</p> <p>John Milton: <i>Areopagitica</i> (Selection from <i>John Milton: Complete Poems and Major Prose</i> ed. Merritt Y. Hughes, The Odyssey Press, 1957, pages 717-725)</p>	

	<p>Charles Lamb: ‘The Superannuated Man’</p> <p>William Hazlitt: ‘On Going a Journey’</p>
II	<p>Thomas Carlyle, ‘Natural Supernaturalism’* from <i>Sartor Resartus</i></p> <p>T. B. Macaulay: ‘Minute on Education, February 2, 1835’</p> <p>J. S. Mill: ‘On the Subjection of Women’*</p>
III	<p>Matthew Arnold, ‘Sweetness and Light’* from <i>Culture and Anarchy</i></p> <p>John Ruskin: ‘Work’ from <i>The Crown of Wild Olive</i>*</p> <p>Bertrand Russell: ‘The Future of Mankind’ & ‘On Being Modern-Minded Man’ from <i>Unpopular Essays</i></p>
IV	<p>G. K. Chesterton, ‘The Worship of the Wealthy’</p> <p>E. M. Forster: ‘What I Believe’ from <i>Two Cheers for Democracy</i>*</p> <p>George Orwell: ‘England Your England’ from <i>England Your England and Other Essays</i> (Sections I-III)</p>
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	<p>Chambers, E. <i>The Development of English Prose</i>. Oxford University Press, 1957.</p> <p>Kermode, Frank & John Hollander. <i>The Oxford Anthology of English Literature</i> Vol. II, OUP, 1973.</p> <p>Murry, J M. <i>The Problem of Style</i>. Oxford University Press, 1922.</p> <p>Read, H. <i>English Prose Style</i>. Pantheon 1981.</p> <p>Walker, Hugh. <i>The English Essays and Essayists</i>. J.M. Dent and Sons Ltd., 1928.</p>

Course Code: ENG 404F	Course Title: British Novel (Core)	Credits: 4
Course Outcomes	After the completion of the course the students shall <ul style="list-style-type: none"> <input type="checkbox"/> understand the major factors responsible for the rise of the novel. <input type="checkbox"/> identify the major characteristics of fiction. <input type="checkbox"/> discover the various techniques of fiction writing. <input type="checkbox"/> develop an understanding of the theories of fiction. <input type="checkbox"/> develop a comprehensive knowledge of the various fictional trends in British novel. <input type="checkbox"/> comprehend the experiments in themes and techniques in British fiction. <input type="checkbox"/> learn the strategies of reading a novel. 	
Units	Topics	
I	Daniel Defoe: <i>Robinson Crusoe</i> * Mary Shelley: <i>Frankenstein</i> *	
II	George Eliot: <i>The Mill on the Floss</i> * James Joyce: <i>A Portrait of the Artist as a Young Man</i> *	
III	E.M. Forster: <i>A Passage to India</i> * Virginia Woolf: <i>Mrs. Dalloway</i> *	
IV	George Orwell: <i>Nineteen Eighty-Four</i> * Monica Ali: <i>Brick Lane</i> *	
	Texts marked with * are meant for non-detailed study.	
Suggested Readings::	Arnold. <i>Introduction to the English Novel</i> (Vols.1 & 2), Hutchinson & Co, 1999.	

	<p>Edel, Leon. <i>The Modern Psychological Novel</i> Grove, Trade Paper Edition, 1959.</p> <p>Karl, F.R. <i>A Reader's Guide to the Contemporary English Novel</i>. Farrar, Straus, and Cudahy, 1962.</p> <p>Magalare, M.A <i>Readers' Guide to Great Twentieth Century English Novels</i> David Lodge. <i>The Art of Fiction</i>. Penguin 1992.</p> <p>Richeti, John. <i>Cambridge Companion to the Eighteenth Century Novel</i>. Cambridge University, 2006.</p> <p>Van Ghent, Dorothy. <i>The English Novel: Form and Function</i>. Harper Perennial, 1967.</p> <p>Waugh, Patricia. <i>Metafiction: The Theory and Practice of Self-Conscious Fiction</i>. Methuen. 1989.</p> <p>Williams, Raymond. <i>The English Novel from Dickens to Lawrence</i>. Chatto and Windus, 1970; Oxford University Press, 1970.</p> <p>Eagleton, Terry. <i>The English Novel: An Introduction</i>. Blackwell, 2005.</p>
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Course Code: ENG 405F	Course Title: Introduction to Linguistics (Core)	Credit: 4
Course Outcomes	<p>After the completion of the course</p> <ul style="list-style-type: none"> <input type="checkbox"/> students will understand the uniqueness and functions of human language. <input type="checkbox"/> students will acquire in-depth knowledge of the mechanism involved in the production, transmission, and reception of speech sounds. <input type="checkbox"/> students will develop understanding about the structure of morphological systems and morphophonemic and morphological processes in language. <p>Students will be able to appreciate the interdisciplinary nature of Linguistics.</p>	
Units	Topics	
I	a. Linguistics: definition, branches, and scope	

	<p>Major Concepts: Synchronic and Diachronic Linguistics, Syntagmatic and Paradigmatic Relations, Langue and Parole, Competence and Performance</p> <p>b. Human Language: Definition and Properties; Language Acquisition and Language Learning</p> <p>Major Approaches and methods in English Language Teaching</p>
II	<p>a. Phonetics and Phonology: Speech Mechanism, Organs of Speech, Articulatory Process</p> <p>b. Production, Classification and Description of Speech Sounds (Vowels and Consonants), Phonetic Transcription</p>
III	<p>a. Concept of Morpheme, Morph and Allomorph Free and Bound Morpheme</p> <p>Basic Constituents of Word Structure: Root, Stem and Affixes</p> <p>b. Major Processes of Word formation: Affixation, Conversion, Compounding, Borrowing, Blending, Clipping</p>
IV	<p>a. Syntax: IC analysis, Transformational Generative Grammar</p> <p>b. Socio Linguistics: Language and Society, Dialect, Register, Style, Pidgin, Creole</p>
Suggested Readings :	<p>Baugh, A C. <i>A History of English Language</i>. Prentice Hall 5th edition, 2001; Routledge, 2002.</p> <p>Barber, Charles. <i>The English Language: A Historical Introduction</i>. Cambridge University Press, 2000.</p> <p>Matilal, B K. <i>The Word and the World</i>. Oxford University Press, 1990.</p> <p>Meinong, C K. <i>Principals of Linguistics</i>. Penguin, 1992.</p> <p>Sethi and Dhamij. <i>Course in Phonetics</i>. Prentice Hall, 1999.</p> <p>Yule, George. <i>The Study of Language</i>. Cambridge University Press, 1996.</p>

Semester VIII

Course Code: ENG 406F	Course Title: Literary Criticism and Theory (Core)	Credits: 4
Course Outcomes	<p>After the completion of the course the students shall</p> <ul style="list-style-type: none"> <input type="checkbox"/> get introduced to the major texts of literary criticism from Aristotle to I.A. Richards. <input type="checkbox"/> identify the major critical concerns and debates in the history of literary criticism. <input type="checkbox"/> develop a critical vocabulary for analyzing literary texts in the light of major critical texts. <input type="checkbox"/> get introduced to the concept of theory and its significance to the study of literature and culture. <input type="checkbox"/> get acquainted with various schools of Classical Indian literary criticism. 	
Units	Topics	
I	<p>Aristotle: <i>Poetics</i> (Sections 1,2,3,5,6,7,9, 10, 11, 13)</p> <p>Longinus: <i>On the Sublime</i>*</p> <p>Bharata: <i>Natyashastra</i> (Chapters I, VI and VII) *</p>	
II	<p>Johnson: ‘Preface to Shakespeare’*</p> <p>Wordsworth: ‘Preface’ to <i>Lyrical Ballads</i></p> <p>Coleridge: <i>Biographia Literaria</i> (Chapters XIV, XVII) *</p>	
III	<p>Matthew Arnold: ‘Study of Poetry’</p> <p>T. S. Eliot: ‘Tradition and the Individual Talent’</p> <p>I. A. Richards: ‘Four Kinds of Meaning’*</p>	
IV	<p>Short Introductions to-</p> <p>Dhvani, Vakrokti, Alankara, Riti, Auchitya</p>	

	Structuralism & Poststructuralism, Feminism, Marxism, Psychoanalysis, Postmodernism, Postcolonialism, New Historicism, Cultural Materialism
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	<p>Barry, Peter: <i>Beginning Theory</i>. Manchester University Press, 3rd edition, 2009.</p> <p>Butcher, S H. <i>Aristotle's Theory of Poetry and Fine Art</i>. Dover Publications, 1951.</p> <p>Enright, D J. and Ernst De Chickera. <i>English Critical Texts</i>. OUP, 1963.</p> <p>Hardy, William J. <i>Twentieth Century Criticism</i>. Free Press (Macmillan), 1974.</p> <p>Saintsbury, George. <i>A History of Literary Criticism</i>. Atlantic Publishers, 2004.</p> <p>Wellek, Rene. <i>A History of Modern Criticism: 1750-1950, Vols. I-IV</i>. Jonathan Cape, 1958.</p> <p>Wimsatt, William K. and Cleanth Brooks. <i>Literary Criticism: A Short History</i>. Random House, 2000.</p>

Course Code: ENG 407F	Postcolonial Literatures BA Honors-Core BA with Research-Elective	Credits: 4
Course Outcomes	<p>After the completion of the course the students shall</p> <ul style="list-style-type: none"> <input type="checkbox"/> comprehend the history of colonialism and various types of resistance to it through the study of literary texts from Africa, Caribbean Islands Australia, and Canada. <input type="checkbox"/> get introduced to some of the key postcolonial texts from the settler colonies of these regions. <input type="checkbox"/> develop a critical vocabulary and strategy for studying Postcolonial literatures. <p>identify various new genres and forms emerging out of cultural interaction in Postcolonial literatures.</p>	

Units	Topics
I	Dennis Brutus: ‘Sharpeville’, ‘Somehow We Survive’ Derek Walcott: ‘Names’, ‘A Far Cry from Africa’ Edward Braithwaite: ‘Colombe’ A.D. Hope: ‘Australia’ Judith Wright: ‘Bullocky’ and ‘At Cooloolah’
II	Derek Walcott: <i>Dream on Monkey Mountain</i> George Ryga: <i>The Ecstasy of Rita Joe</i> *
III	V.S. Naipaul: <i>Mimic Men</i> * Margaret Atwood: <i>Surfacing</i> * David Malouf: <i>Remembering Babylon</i> *
V	Frantz Fanon: <i>Blank Skin, White Masks</i> Chapter IV Sally Morgan: ‘A Black Grandmother’, ‘Part of our History’, ‘Return to Corunna’ from <i>My Place</i>
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. <i>The Empire Writes Back</i> . Routledge, 1991. Innes, C. <i>The Cambridge Introduction to Postcolonial Literatures</i> . Cambridge University Press, 2007. Nayar, Pramod. <i>Postcolonial Literatures: An Introduction</i> . Pearson Longman, 2008. Patke, Rajiv. <i>Postcolonial Poetry in English</i> . Oxford University Press, 2006.

Course Code: ENG 408F	Course Title: Modern Indian Literature in English Translation BA Honors-Core BA with Research-Elective	Credit: 4
Course Outcomes	<p>After the completion of the course</p> <ul style="list-style-type: none"> <input type="checkbox"/> the students shall get introduced to the major Indian writers translated into English. <input type="checkbox"/> The students shall comprehend the significance of the translated texts in terms of their cultural value and significance. <input type="checkbox"/> the students shall become familiar with the theory and concept of translation in the Indian context. <p>the students shall assess the importance of studying translated Indian literature in the Indian English classroom.</p>	
Units	Topics	
I	<p>Walter Benjamin: ‘The Task of the Translator’*</p> <p>Namvar Singh: ‘Decolonizing the Indian Mind’* (Tr. Harish Trivedi)</p> <p>Ramdhari Singh Dinkar: Sanskriti ke Char Adhyaya, Chapter I</p>	
II	<p>Mahasweta Devi: <i>Doulati, the Bountiful</i>* (Tr. Gayatri Chakraborty Spivak)</p> <p>Srilal Shukla: <i>Raag Dabari</i>* (Tr. Gillian Wright)</p> <p>Pratibha Ray: <i>Yajnaseni: The Story of Draupadi</i>* (Tr. Pradip Bhattacharya)</p> <p>Amrita Pritam: <i>Revenue Stamp</i>*</p>	
III	<p>Jibananda Das: ‘Banalata Sen’ (Tr. D.K.Banerjee)</p> <p>S.V. Ajneya: ‘Hiroshima’ (Tr. By the poet)</p> <p>Faiz Ahmed Faiz: ‘Do Not Ask’ (Tr. Daud Kamal)</p> <p>Dinanath Nadim: ‘Moon’ (Tr. J.L. Kaul)</p>	

	J.P. Das: 'Kalandi' (Tr. By the poet) Nirmala Putul: 'Mountain Child' (Tr. Ravi Kopra)
IV	Mohan Rakesh: <i>Halfway House</i> (Tr. Bindu Batra) Saadat Hasan Manto: 'Toba Tek Singh'* (Tr. Khalid Hasan) Munshi Premchand: 'The Chess Players'* (Tr. David Rubin)
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	Das, Sisir Kumar. <i>A History of Indian Literature</i> . Sahitya Akademi. 1995. Mukherjee, Meenakshi. <i>Realism and Reality: The Novel and Society in India</i> . OUP. 1985. Mukherjee, Sujit. <i>Towards a Literary History of India</i> . IAS. 1975. Satchidanandan, K. <i>Indian Literature: Positions and Propositions</i> . Pencraft Int, 1999. Satchidanandan, K. <i>Signatures: One Hundred Indian Poets</i> . National Book Trust. 2003.

Course Code: ENG 409F	Course Title: American Literature (Elective)	Credit: 4
Course Outcomes	After the completion of the course the students shall <ul style="list-style-type: none"> <input type="checkbox"/> get acquainted with major trends and significant achievements of American Literature. <input type="checkbox"/> get acquainted with concepts like Puritanism, Transcendentalism and the American Frontier. <input type="checkbox"/> get a comprehensive knowledge of the social, historical, cultural forces that were responsible for the formation of the American tradition of writings in English. <input type="checkbox"/> get familiarized with the cosmopolitan liberal spirit of the literature of the new post-depression America and concepts like American Dream and American Destiny that are defining features of post Second World War literature. 	

	<ul style="list-style-type: none"> □ get sensitized to the evolution of liberationist and empowering movements like Black consciousness and Feminism and the spectacular rise of Black Feminist writing. □ get acquainted with the rise of existential, experimental and postmodern forms of writing that constitute the most significant achievement of contemporary American Literature.
Units	Topics
I	<p>Walt Whitman: <i>Song of Myself</i> (sections 1, 48, 49)</p> <p>Emily Dickinson: ‘Because I could not stop for death’</p> <p>Robert Frost: ‘The Road Not Taken’</p> <p>Sylvia Plath: ‘Lady Lazarus’</p> <p>Wallace Stevens: ‘Sunday Morning’</p> <p>Elizabeth Bishop: ‘One Art’</p> <p>John Ashbery: ‘Just Walking Around’</p>
II	<p>Ralph Waldo Emerson: ‘Rhodora’ and ‘Self-Reliance’</p> <p>H. D. Thoreau: ‘Civil Disobedience’*</p> <p>Edgar Allan Poe: ‘The Purloined Letter’ *</p> <p>Henry James: <i>The Turn of the Screw</i>*</p>
III	<p>William Faulkner: Nobel Prize Acceptance Speech</p> <p>Philip Roth: ‘Writing American Fiction’</p> <p>Nathaniel Hawthorne: <i>The Scarlet Letter</i> *</p> <p>Edward Fitzgerald: <i>The Great Gatsby</i> *</p> <p>Toni Morrison: <i>The Bluest Eye</i>*</p>
IV	<p>Eugene O’Neil: <i>Emperor Jones</i></p> <p>Tennessee Williams: <i>A Streetcar Named Desire</i></p>
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	<p>Cunliffe, M. <i>The Literature of the United States</i>. Penguin Books, 1970.</p> <p>Fischer, R. <i>American Literature of the 19th Century</i>. S. Chand and Company</p>

	<p>Ltd., 2005.</p> <p>Hoffman, D ed. <i>Harvard Guide to Contemporary American Writing</i>. Mass: Harvard University Press, 1979.</p> <p>Oliver, Egbert S ed. <i>American Literature, 1890-1965: An Anthology</i>. S. Chand and Company Ltd., rpt. Editi on, 2002.</p> <p>Ruland, R. and Bradbury: <i>From Puritanism to Postmodernism</i>. Routledge, 1991.</p>
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Course Code: ENG 410F	Popular Literature (Elective)	Credits: 4
Course Outcomes	<p>After the completion of the course the students shall</p> <ul style="list-style-type: none"> <input type="checkbox"/> get introduced to the notion of ‘Popular’ and its various characteristics. <input type="checkbox"/> study the various genres of popular literature. <input type="checkbox"/> account for the popularity of genres like crime fiction, Children’s literature, science fiction and popular songs. <input type="checkbox"/> develop strategies to study popular literature as opposed to canonical writings. 	
Units	Topics	
I	<p>Agatha Christie: <i>The Murder of Roger Ackroyd</i>*</p> <p>Arthur Conan Doyle: ‘The Red headed League’</p> <p>Chetan Bhagat: <i>Five Point Someone</i>*</p> <p>Amish Tripathi: <i>The Immortals of Meluha</i>*</p>	
II	<p>J.K. Rowling: <i>Harry Potter and the Philosopher’s Stone</i>*</p> <p>Ray Bradbury: <i>Fahrenheit 451</i>*</p> <p>Durgabai Vyam & Subhas Vyam: <i>Bhimayana</i>*</p>	

III	Bob Dylan: 'John Brown' and 'Blowing in the Wind' Beatles: 'Blackbird' and 'Across the Universe'.
IV	Gulzar: 'There's Something' ... (translation of 'Mera Kuchh Saaman') and 'Should we Depart...' (translation of 'Haath chhute bhi to rishtey') Sahir Ludhianvi: 'Taj Mahal' and 'The World of these Palaces' (Trans. of Ye Mahlon, ye takhto)
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	Berberich, Christine (ed). <i>The Bloomsbury Introduction to Popular Fiction</i> . Bloomsbury. 2017. Bloom, Clive. <i>Bestsellers: Popular Fiction since 1900</i> . Macmillan, 2002. Pawling, Christopher. 'Introduction: Popular Fiction: Ideology or Utopia' in <i>Popular Fiction and Social Change</i> . Macmillan, 1984.

Course Code: ENG 411F	Course Title: Women's Writing in English (Elective)	Credit: 4
Course Outcomes	<p>After the completion of the course the students shall</p> <ul style="list-style-type: none"> <input type="checkbox"/> become familiar with the earliest critical feminist works along with an understanding of the development of feminist theory. <input type="checkbox"/> be familiar with the critical feminist works along with an understanding of the development of feminist theory by studying the various phases of feminism in theory and literature. <input type="checkbox"/> be able to evaluate the feminist works of Black and Brown women and understand the politics of race within feminist theory. <p>be acquainted with the concept of critical feminist re-readings of canonical text and the concept of 'writing back' and female subjectivity by studying select texts.</p>	
Units	Topics	
I	An Overview of Women Writers in English before Jane Austen	

	<p>Elizabeth Barret Browning: Selection from <i>Aurora Leigh</i></p> <p>Christina Rossetti: 'De Profundis' and 'From the Antique'</p> <p>Kamala Das: 'An Introduction'</p> <p>Maya Angelou: 'I Know Why the Caged Bird Sings'</p>
II	<p>Jane Austen: <i>Persuasion</i>*</p> <p>Charlotte Bronte: <i>Jane Eyre</i>*</p> <p>Jean Rhys: <i>Wide Sargasso Sea</i>*</p> <p>Kate Chopin: <i>The Awakening</i>*</p> <p>Margaret Atwood: 'Gertrude Talks Back'</p>
III	Caryl Churchill: <i>Top Girls</i>
IV	<p>Mary Wollstonecraft: 'A Vindication of the Rights of Woman'*</p> <p>Virginia Woolf: <i>A Room of One's Own</i>*</p> <p>Toril Moi: 'Feminist, Female, Feminine'</p>
	Texts marked with * are meant for non-detailed study.
Suggested Readings:	<p>Beauvoir, Simone de. <i>The Second Sex</i>. 1949. Trans. and ed. H.M. Parshley. David Campbell Publishers Ltd., 1993.</p> <p>Millet, Kate. <i>Sexual Politics</i>. Doubleday, 1969.</p> <p>Moi, Toril. <i>Sexual/Textual Politics</i>. Methuen, 1985</p> <p>Showalter, Elaine. <i>A Literature of Their Own: British Women novelists from Bronte to Lessing</i>. Princeton University Press, 1977.</p> <p>Spender, Dale. <i>Mothers of the Novel</i>. Pandora Press, 1986.</p> <p>Tong, Rosemarie. <i>Feminism: A Very Short Introduction</i>. Oxford University</p>

	Press, 2005.	
Course Code: ENG 412F	Literature and Environment (Elective)	Credits: 4
Course Outcomes	<p>After the completion of the course the students shall</p> <ul style="list-style-type: none"> □ get sensitized to the ecological crises that the world faces through literary representations. □ understand the role of humanities in general and literature in particular in addressing and comprehending environmental issues. □ comprehend the intersection between gender and environment through study of literary texts. 	
Units	Topics	
I	Critical terms: Anthropocentrism, Anthropocene, Deterritorialisation, Eco-cosmopolitanism, Eco-masculinism, Econarratology, Planetary Consciousness.	
II	<p>William Wordsworth: ‘Tintern Abbey’ and ‘The World is too much with Us’</p> <p>Judith Wright: ‘Dust’</p> <p>Gary Snyder: ‘Mother Earth: Her Veils’</p> <p>Gieve Patel: ‘On Killing a Tree’</p>	
III	<p>Sarah Joseph: <i>Gift in Green</i> (Trans. by ValsonThampu) [2011]*</p> <p>Mary Oliver: ‘Upstream’ from <i>Upstream: Selected Essays</i></p> <p>Vandana Shiva: ‘Preface’ to <i>Ecofeminism</i></p>	
IV	<p>Rachel Carson: ‘The Obligation to Endure’ from <i>Silent Spring</i></p> <p>Cheryll Glotfelty: ‘Literary Studies in an Age of Environmental Crisis’ from <i>The Ecocriticism Reader</i></p>	
	Texts marked with * are meant for non-detailed study.	
Suggested Readings	<p>Bate, Jonathan. <i>Romantic Ecology</i>, Routledge, 1991.</p> <p>Buell, Lawrence. <i>The Environmental Imagination</i>, Harvard Univ Press. 1995.</p>	

Garrard, Greg. *Ecocriticism*, Routledge, 2004.

Glotfelty, Cheryll and Fromm, Harold (eds). *The Ecocriticism Reader*, Athens: University of Georgia Press. 1996.

Shiva, Vandana, and Maria Mies. *Ecofeminism*. Fernwood Publications, 1993.