

FIVE-YEAR INTEGRATED BA-MA PROGRAM

COURSE STRUCTURE

MISSION STATEMENT

The department aims at facilitating and aiding students in developing an understanding of the subject matter and methodology within literary studies. Our focus lies in cultivating an interdisciplinary approach to knowledge, evident through the various courses that are offered, such as Women's Studies, Film Studies, Environmental Studies, Disabilities Studies, and Diaspora Studies. Upon completing their course, our students may find themselves competent to pursue careers in education, research, law, journalism and publishing. The department's policies and its teaching and research intensive curriculum emphasises and demonstrates our commitment to liberal arts.

VISION STATEMENT

To stimulate and develop the imagination and critical thinking of the students through teaching and research and to develop the department as a centre for academic excellence and high-quality research.

COURSE OBJECTIVES

- Foster comfort with English in reading and listening.
- Develop receptive skills through reading and listening for language and literary exposure.
- Cultivate effective written and spoken English communication in various contexts.
- Enhance speech and writing style, mastering language tools for effective expression.
- Expose learners to seminal prose texts and poems, instilling value-based ideas.
- Improve language skills, focusing on grammar and pronunciation.
- Cultivate appreciation for diverse literature, exploring various works, authors, and traditions.
- Encourage creative writing and storytelling, exploring poetry, short stories, and non-fiction.
- Promote independent research and intellectual exploration for lifelong learning.
- Foster active class participation, encouraging collaborative learning through discussions and debates.

PROGRAMME OUTCOMES:

After the completion of Four Year B. A Program in English (Hons), the students/learners would be able

to:

- Acquire a broad knowledge of the history of English literature, about the writers and their major works and would be able to define issues of canonical and non-canonical literature.
- Become familiar with world literature.
- Enhance their skills to remember, understand, apply, analyse, and evaluate literature.
- Improve their creative writing.
- Become aware of the significance of literature and different literary forms.
- Equipped with advanced literary and linguistic skills.
- Develop competency in the use of English from /for a variety of domains
- Develop a spirit of inquiry and critical thinking
- Articulate thoughts and generate /understand multiple interpretations.
- Locate and contextualise texts across theoretical orientations and cultural spaces.
- Possess reading and writing skills catering to academic and other professional disciplines viz. print and electronic media, advertising, content writing etc.
- Imbibe a multi-disciplinary approach in higher education and research.
- Be skilled in multiple domains and careers.
- Adept at the use of English in the current technological climate.
- Provide hands-on training and practice to develop practical skills required in the professional world.
- Develop leadership qualities and the ability to work effectively as part of a team.
- Encourage students to explore diverse topics beyond their main area of study, fostering a multidisciplinary approach to learning.
- Integrate theoretical knowledge with practical applications to enhance problem-solving and decision-making skills.
- Instil a passion for continuous learning and self-improvement, motivating students to seek knowledge beyond the confines of the classroom.
- Encourage students to think critically and creatively, promoting innovative ideas and solutions.

CENTRAL UNIVERSITY OF JHARKHAND
DEPARTMENT OF ENGLISH STUDIES
COURSE STRUCTURE OF FIVE YEAR INTEGRATED BA-MA
PROGRAMME

Semester I

| Course | Paper Name | Paper Details | Credits |
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| Major 1 | Introduction to English Literature & Genres | <p>Semester I: Introduction to English Literature and Genres</p> <p>Course Objectives:</p> <p>This course aims to familiarise the students with basic concepts relating to language, English literature and genres. It aims to familiarise students with the origin and development of English literature from the early period up to the contemporary period. It aims to give them conceptual clarity regarding the evolution of various literary genres.</p> <p>Course Outcome :</p> <p>This course will acquaint students with chronological understanding of different ages in the history of English Literature and enable students to develop a keen interest in life and works of seminal literary figures. This course will acquaint students with various literary terms and concepts which will be helpful in the overall programme.</p> <p>Course Content</p> <p><u>Unit I</u></p> <p>Anglo-Saxon Literature</p> <p>Medieval Literature</p> <p>Renaissance Literature</p> <p>Unit II</p> <p>Restoration Literature</p> <p>Neo-Classical Literature</p> <p>Unit III</p> <p>Romantic Literature</p> <p>Victorian Literature</p> <p>Unit IV</p> | 5 |

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| | | <p>Modern Literature</p> <p>Postmodern Literature</p> <p>Unit V</p> <p>Genres: Tragedy, Comedy, Novel, Lyric and Epic.</p> <p>Terms and concepts: Mimesis, Symbol, Imagination, Realism.</p> <p>Rhetoric and Prosody</p> <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Sanders, Andrew. <i>The Short Oxford History of English Literature</i>. 4th ed. Oxford UP, Oxford, 2004. ➤ Carter, Ronald, and John McRae. <i>The Routledge History of Literature in English: Britain and Ireland</i>. 2nd ed. Routledge, London and New York, 2001. ➤ Baugh, Albert C., and Thomas Cable. <i>A History of the English Language</i>. 5th ed. Routledge, London, 1993. ➤ Freeborn, Dennis. <i>From Old English to Standard English</i>. 2nd ed. Macmillan, London, 1992. ➤ Trevelyan, G. M. <i>English Social History</i>. Penguin, Harmondsworth, 1992. ➤ Sampson, George. <i>A Concise Cambridge History of English Literature</i>. 3rd ed. Cambridge UP, Cambridge, 1982. ➤ Toyne, Anthony. <i>An English Reader's History of England</i>. 2 vols. Hutchinson, London, 1976. ➤ Strang, Barbara M. H. <i>A History of English</i>. Methuen, London, 1970. ➤ Daiches, David. <i>A Critical History of English Literature</i>. 4 vols. 2nd ed. Penguin, Harmondsworth, 1969–82. ➤ Legouis, Émile. <i>A Short History of English Literature</i>. 4th ed. Methuen, London, 1966. ➤ Albert, Edward. <i>A History of English Literature</i>. 3rd ed. Macmillan, London, 1962. ➤ Ford, Boris, ed. <i>A New Pelican Guide to English Literature</i>. 8 vols. Penguin, Harmondsworth, 1954–61 | |
| Minor 1 | Language, Society and Culture | <p>Semester I: Language , Society and Culture</p> <p>Course Objectives</p> <ul style="list-style-type: none"> • Explore the dynamic relationship between language, society, and culture, understanding how they influence and shape each other. • Examine the role of language as a marker of social identity, analysing how language choices reflect and reinforce individual and | 4 |

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| | | <p>group affiliations.</p> <ul style="list-style-type: none"> • Investigate language variation and language attitudes, recognizing their significance in communication across different social contexts. • Understand the impact of multilingualism and language contact on linguistic diversity and cultural exchange. • Analyse the role of language in power dynamics and social hierarchies, considering issues of language discrimination and language policy. • Explore the influence of media, technology, and globalisation on language use and cultural expression. • Discuss language endangerment and language revitalization efforts, recognizing the importance of preserving linguistic and cultural heritage. • Engage with case studies and real-world examples to highlight the intersection of language, society, and culture in various contexts. <p>Course Outcomes:</p> <p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> • Explain the intricate relationship between language, society, and culture, recognizing their interdependence. • Analyse the use of language as a tool for social identity construction and expression. • Identify and interpret language variation in different social and cultural settings. • Evaluate the impact of multilingualism on communities and cultural exchange. • Critically assess issues of language discrimination and the role of language in reinforcing social hierarchies. • Understand the influence of media, technology, and globalization on language and cultural practices. • Demonstrate an awareness of language endangerment and the importance of language preservation efforts. • Apply theoretical knowledge to analyze real-world examples of language, society, and culture interactions. | |
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Unit-1 Introduction

- Introducing Language, Society and Culture

What is Sociolinguistics and Sociology of Language? Relation between language, culture and Society. Sapir-Whorf Hypothesis

- Variation in Language
- Dialects, Registers, Idiolects, and Diglossia

Unit-2 Functional Aspects of Human Language

- Language and Identity
- Language and Gender
- Language and Nation
- Language, Media and Movies
- Language and Education
- Politics of Language
- Discourse

Unit-3 Language Contact

- What is Language Contact?
- Basic Concepts in Multilingualism and Bilingualism.
- Language Maintenance, Shift and Death
- Pidgins and Creoles, Linguistic Diversity
- Social Networks, Network Members, Types of Networks

Unit-4 Discourse

- What is discourse
- Understanding speech, text and context
- Doing Critical Discourse Analysis

Suggested Readings

- Alim, H. Samy, John R. Rickford, and Arnetta F. Ball (Eds.). *Raciolinguistics: How Language Shapes Our Ideas About Race*. Oxford University Press, 2020.
- Meyerhoff, Miriam. *Introducing Sociolinguistics*. Oxford University Press, 2019.
- Heller, Monica. *The Sociolinguistics of Language*. Routledge, 2017.
- Fairclough, Norman. *Language and Power*. 3rd ed., Routledge, 2015.
- Fiske, John, et al. *Tools for Cultural Studies: An Introduction*. Routledge, 2015.
- Scollon, Ron, and Suzanne Wong Scollon. *Intercultural Communication: A Discourse Approach*. 3rd ed., Wiley-Blackwell, 2015.
- Wardhaugh, Ronald, and Janet M. Fuller. *An Introduction to Sociolinguistics*. 7th ed., Wiley-Blackwell, 2015.
- Lippi-Green, Rosina. *English with an Accent: Language, Ideology, and Discrimination in the United States*. Routledge, 2012.
- Tannen, Deborah. *You Just Don't Understand: Women and Men in Conversation*. William Morrow Paperbacks, 2007.
- Crystal, David. *Language and the Internet*. 2nd ed., Cambridge University Press, 2006.
- Milroy, James, and Lesley Milroy. *Authority in Language: Investigating Standard English*. Routledge, 1999.
- Kramsch, Claire J. *Language and Culture*. Oxford University Press, 1998.
- Cameron, Deborah. *Verbal Hygiene*. Routledge, 1995.
- Bourdieu, Pierre. *Language and Symbolic Power*. Harvard University Press, 1991.
- Woolard, Kathryn A. *Double Talk: Bilingualism and the Politics of Ethnicity in Catalonia*. Stanford University Press, 1989.
- Hymes, Dell H. *Foundations in Sociolinguistics: An Ethnographic Approach (Conduct and Communication)*. Routledge, 1974.

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| Multidisciplinary 1 | | | 3 |
| AEC | | | 2 |
| SEC 1 | | | 3 |
| VAC 1 | | | 3 |
| Total Credits | | | 20 |

SEMESTER II

| Course | Paper Name | Paper Details | CR |
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| Major 2 | Indian Writings in English | <p>SEMESTER II: Indian Writing in English</p> <p>Course Objectives :</p> <p>This course highlights Indian literary writing in English, including those works of translation that have been translated by the authors themselves. All the four major genres, Poetry, Prose, Novel and Drama, will be studied in some detail in representative selections. This would help in understanding the movement from traditional and imitative modes of representation as seen in the early poetry and novels, to recent modes of experimentation.</p> <p>Course Outcome:</p> <p>This course will help the students to understand the growth and spread of Indian Writings in English. They will delve in the major genres and forms of Indian Writings and develop fundamental skills required for close reading and critical thinking of the texts and concepts. They will be able to appreciate and analyse the prose, poems and plays written in English or translated into English by Indian writers. They will also learn about major movements and figures of Indian Literature in English through the study of selected literary texts.</p> <p>Course Contents</p> <p>Unit 1:</p> <ul style="list-style-type: none"> ❖ Derozio: “Harp of India”, “Freedom to the Slave” ❖ Tagore: Selections from <i>Gitanjali</i> ❖ Toru Dutt: “Casuarina Tree” | 5 |

Unit 2:

- ❖ Nissim Ezekiel: “Night of the Scorpion”
- ❖ Kamala Das: “Introduction”, “My Grandmother’s House”
- ❖ AK Ramanujan: “The Striders”/”Relations”

Unit 3 : (Any One)

- ❖ Rabindranath Tagore: *Gora*

Or

Mulk Raj Anand: *Untouchable*

Or

R.K. Narayan: *The Guide*

Unit 4: (Any One)

- ❖ Girish Karnad: *Nagamandala/Hayavadana*

Or

Mahesh Dattani: *Seven Steps Around the Fire*

Or

Manjula Padmanabhan: *Lights Out/Harvest*

Unit 5 : (Any One)

- ❖ Rabindranath Tagore: “The Religion of the Forest”

Or

CD Narasimhaiah: “Towards an Understanding of the Species called ‘Indian Writing in English’”

Suggested Readings

Mehrotra, Arvind Krishna, ed. *A Concise History of Indian Literature in English*. Ranikhet: Permanent Black, 2010.

Kumar, Gajendra, and Uday Shankar Ojha. *The Post Modern Agony and Ecstasy of Indian English Literature*. New Delhi: Sarup Book Publishers, 2009.

Pradeep Trikha, Ajmer. *Multiple Celebration, Celebrating Multiplicity: Girish Karnad*. Madras: ARAW LII publication, 2009.

Jha, Gauri Shankar. *Current Perspectives in Indian English Literature*. New Delhi: Atlantic Publishers, 2006.

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| | <p>Gandhi, Leela. <i>Post-Colonialism</i>. New Delhi: Oxford University Press, 2002.</p> <p>Narasimhaiah, C. D., ed. <i>Makers of Indian English Literature</i>. Delhi: Pencraft International, 2000.</p> <p>Devy, G.N. <i>After Amnesia: Tradition and Changes in Indian Literary Criticism</i>. Hyderabad: Orient Longman and Sangam Books, 1992.</p> <p>Mehrotra, A.K., ed. <i>Twelve Modern Indian Poets</i>. Calcutta: Oxford University Press, 1992.</p> <p>Naik, M.K. <i>A History of Indian English Literature</i>. Delhi: Sahitya Akademi, 1992.</p> <p>Sarang, Vilas, ed. <i>Indian English Poetry since 1950, Anthology</i>. Hyderabad: Disha Books, 1990.</p> <p>Gupta, Balram G.S., ed. <i>Studies in Indian Fiction in English</i>. Gulbarga: JIWE Publications, 1987.</p> <p>Ansani, Shyam M. <i>New Dimensions of Indian English Novels</i>. Delhi: Doaba House, 1987.</p> <p>King, Bruce. <i>Modern Indian Poetry in English</i>. Delhi: Oxford University Press, 1987.</p> <p>Radhakrishnan, N. <i>Indo Anglian Fiction: Major Trends and Themes</i>. Madras: Emerald, 1984.</p> <p>Iyenger, K.R.S. <i>Indian Writing in English</i>. New Delhi: Sterling Publishers, 1984.</p> <p>Nandy, A. <i>The Intimate Enemy: Loss and Recovery of Self Under Colonialism</i>. Delhi: Oxford University Press, 1983.</p> <p>Dwivedi, A.N., ed. <i>Indian Poetry in English</i>. New Delhi: Arnold Heinemann, 1980.</p> <p>Olney, James, ed. <i>Autobiography Essays-Theoretical and Critical</i>. Princeton, NJ: Princeton University Press, 1980.</p> <p>Ameeruddin, Syed, ed. <i>Indian Verse in English</i>. Madras: Poet Press India, 1977.</p> <p>Nandy, Pritish. <i>Indian Poetry in English Today</i>. Delhi: Oxford University Press, 1976.</p> | |
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| | | <p>Parthasarathy, R., ed. <i>Ten Twentieth-Century Indian Poets</i>. Delhi: Oxford University Press, 1976.</p> <p>Deshpande, Gauri, ed. <i>An Anthology of Indian English Poetry</i>. Delhi: Hind Pocket Books, 1974.</p> <p>Peeradina, S., ed. <i>Contemporary Indian Poetry in English</i>. Bombay: The Macmillan Co., 1972.</p> <p>Mukherji, Minakshi. <i>The Twice Born Fiction</i>. New Delhi: Heinemann, 1971.</p> <p>Sett, A.K., ed. <i>An Anthology of Modern Indian Poetry</i>. London: John Murray, 1929</p> | |
| Minor 2 | Literature and Theatre | <p>Literature and Theatre</p> <p>Course Objectives</p> <p>This course explores the rich and interconnected world of literature and theatre. Through a comprehensive study of various literary genres and theatrical works, students will gain a deeper appreciation for the arts, learn to analyze and interpret texts critically, and understand the historical and cultural contexts that shaped these masterpieces. The course will encompass both classic and contemporary works, providing students with a well-rounded understanding of the artistic expression and its impact on society.</p> <p>Course Outcomes</p> <p>Students will gain a deeper understanding of the connections between literature and theatre, developing critical thinking, analytical, and creative skills that can be applied to both academic and artistic pursuits. They will also foster an appreciation for the power of storytelling through different mediums, enriching their cultural and artistic awareness.</p> <p>Unit I (AnyTwo)</p> <ul style="list-style-type: none"> ❖ Introduction to Literature and Theatre. ❖ Definition and significance of literature and theatre. ❖ Key literary terms and dramatic elements ❖ Understanding the relationship between literature and theatre. ❖ Edward Wilson and Alvin F. Goldfarb: <i>Theatre: The Lively Art</i> (Selections) ❖ Paul Kuritz: <i>The Making of Theatre History</i> (Selections) ❖ Ananda Lal: <i>The Oxford Companion to Indian Theatre</i> (Selections) <p>Unit II Classical Indian and European Theatre (Any One)</p> | 4 |

- ❖ Kalidasa: *Abhijanashakuntalam*
- ❖ Shudrak: *Mricchakatika*
- ❖ Sophocles: *Oedipus Rex*
- ❖ Euripides: *Medea*

Unit III Contemporary Indian and European Theatre (Any One)

- ❖ Rakesh Mohan: *Halfway House*
- ❖ Chandrashekhara Kambara: *Sirisampige*
- ❖ Vijay Tendulkar: *Ghasiram Kotwal*
- ❖ Henrik Ibsen: *A Doll's House*
- ❖ Bertolt Brecht: *Six Characters in Search of an Author*

Suggested Readings

- Remshardt, Ralf, and Aneta Mancewicz, eds. *The Routledge Companion to Contemporary European Theatre and Performance*. Taylor & Francis, 2023.
- Anand, Mulk Raj. *The Indian Theatre*. Read Books Ltd, 2016.
- Bhosale, Bhimrao. "Bharata's Natyashastra: Fundamentals of Dramatics and Aesthetics." 2016.
- Nagy, Peter, Phillippe Rouyer, and Don Rubin, eds. *World Encyclopedia of Contemporary Theatre: Volume 1: Europe*. Vol. 1. Routledge, 2013.
- Delgado, Maria M., and Dan Rebellato. *Contemporary European Theatre Directors*. Routledge, 2010.
- Wilson, Edwin, and Alvin Goldfarb. *Living theatre: History of the Theatre*. Boston, MA: McGraw-Hill, 2008.
- Yarrow, Ralph. *Indian Theatre: Theatre of Origin, Theatre of Freedom*. Routledge, 2000.
- Mee, Erin B. Contemporary Indian Theatre: Three Voices. *Performing Arts Journal* 19.1, 1997.
- Stanton, Sarah, and Martin Banham, eds. *The Cambridge Paperback Guide to Theatre*. Cambridge University Press, 1996.
- Karnad, Girish. Performance, Meaning, and the Materials of Modern Indian Theatre. *New Theatre Quarterly* 11.44, 1995.
- Richmond, Farley P., Darius L. Swann, and Phillip B. Zarrilli, eds. *Indian Theatre: Traditions of Performance*. Vol. 1. Motilal Banarsidass Publ., 1993.
- Fischer-Lichte, Erika, Josephine Riley, and Michael Gissenwehner, eds. *The Dramatic Touch of Difference: Theatre, Own and Foreign*. Vol. 2. Gunter Narr Verlag, 1990.
- Karnad, Girish. Theatre in India. *Daedalus* 118.4, 1989.
- Varadpande, Manohar Laxman. *History of Indian Theatre: Classical Theatre*. Vol. 3. Abhinav Publications, 1987.
- Bharucha, Rustom. A Collision of Cultures: Some Western Interpretations of the Indian Theatre. *Asian Theatre Journal* 1.1, 1984.
- Kavi, Ramakrishna. *Natya Shastra with Commentary of Abhinavagupta*. Рипол Классик, 1934.

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| Multidis ciplinary 2 | | | 3 |
| AEC (English 2 | | | 2 |
| SEC 2 | | | 3 |
| VAC 2 | | | 3 |
| Total Credits | | | 20 |

SEMESTER III

| Course | Paper Name | Paper Details | CR |
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| Major 3 | Poetry I | <p>SEMESTER III: POETRY I</p> <p>Course Objectives</p> <p>The main objective of this course is to offer students an in-depth reading of selected poems. This unit offers students the earliest poetic achievement of the millennium-old history of British poetry.</p> <p>Course Outcomes</p> <p>Students will acquire a critical perspective of understanding poetry after they study the selected poems of different poets. It will give them a conceptual clarity of the rise and development of Anglo-Saxon and medieval British poetry.</p> <p>Unit 01</p> <ul style="list-style-type: none"> ❖ “The Wanderer”, “The Seafarer” <p style="text-align: center;">Or</p> <ul style="list-style-type: none"> ❖ “Caedmon’s Hymn” ❖ Chaucer: Prologue to <i>The Canterbury Tales</i> ❖ Spenser: Amoretti (54, 75) <p style="text-align: center;">Or</p> <ul style="list-style-type: none"> ❖ Philip Sidney: Sonnets 14, 90 <p>Unit 02</p> <ul style="list-style-type: none"> ❖ Queen Elizabeth I: “When I Was Fair and Young” ❖ Christopher Marlowe: “The Passionate Shepherd to His Love” ❖ Walter Raleigh: “The Nymph’s Reply to the Shepherd” <p>Unit 03</p> <ul style="list-style-type: none"> v William Shakespeare: Sonnets (18, 20, 71, 144) v Ben Johnson: “To the Memory of My Beloved the Author, Mr. William Shakespeare” | 4 |

Or

“A Hymn to God the Father”

- ❖ John Milton: “Lycidas”

Unit 04

- ❖ John Donne: “The Good Morrow”, “The Canonization”, “The Sun Rising”
- ❖ George Herbert: “The Retreat”
- ❖ Abraham Cowley: “The Collar”
- ❖ Henry Vaughan: “The Wish”
- ❖ Andrew Marvell: “To His Coy Mistress”

Suggested Readings

➤ Cummings, R. M., editor. Edmund Spenser: *The Critical Heritage*. Taylor & Francis, 2020.

➤ Lees, Clare A., editor. *The Cambridge History of Early Medieval English Literature*. Cambridge University Press, 2016.

➤ Saunders, Cronnie, editors. *A Companion to Medieval Poetry*. Wiley, 2010.

➤ Scanlon, Larry, editor. *The Cambridge Companion to Medieval English Literature 1100-1500*. Cambridge University Press, 2009.

➤ Mann, Jill, and Piero Boitani, editors. *The Cambridge Companion to Chaucer*. Cambridge University Press, 2004.

➤ Gray, Douglas, et al., editors. *Medieval English Literature*. United Kingdom, Oxford University Press, 2002.

➤ Wallace, David, editor. *The Cambridge History of Medieval English Literature*. United Kingdom, Cambridge University Press, 2002.

➤ Speirs, John. *Medieval English Poetry: The Non-Chaucerian Tradition*. United Kingdom, Faber & Faber, 1957

➤ McDowell, Nicholas. *Poet of Revolution: The Making of John Milton*. Princeton University Press, 2020.

➤ Shakespeare, William. *All the Sonnets of Shakespeare*, edited by Paul Edmondson, Stanley Wells. Cambridge University Press, 2020.

➤ Miles, Rosalind. *Ben Jonson: His Life and Work*. Taylor & Francis, 2017.

➤ Burrow, Colin. *Metaphysical Poetry*. Penguin Books Limited, 2013.

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| | | <ul style="list-style-type: none"> > Haworth, Peter, and A. D. Cousins, editors. <i>The Cambridge Companion to the Sonnet</i>. Cambridge University Press, 2011. > Bloom, Harold, editor. <i>John Donne and the Metaphysical Poets</i>. Chelsea House Publishers, 2010. > Woodman, Thomas, editor. <i>Early Romantics: Perspectives in British Poetry from Pope to Wordsworth</i>. Palgrave Macmillan, 1998. > Hammond, P. John Dryden: a literary life. United Kingdom, Palgrave Macmillan UK, 1991. > Bloom, Harold. <i>Alexander Pope</i>. Chelsea House Publishers, 1986. > Gardner, Helen, editor. <i>The Metaphysical Poets</i>. Penguin Books, 1967. > Cummings, R. M., editor. Edmund Spencer: <i>The Critical Heritage</i>. Taylor & Francis, 2020. > Lees, Clare A., editor. <i>The Cambridge History of Early Medieval English Literature</i>. Cambridge University Press, 2016. > Saunders, Cronnie, editors. <i>A Companion to Medieval Poetry</i>. Wiley, 2010. > Scanlon, Larry, editor. <i>The Cambridge Companion to Medieval English Literature 1100-1500</i>. Cambridge University Press, 2009. > Mann, Jill, and Piero Boitani, editors. <i>The Cambridge Companion to Chaucer</i>. Cambridge University Press, 2004. > Gray, Douglas, et al., editors. <i>Medieval English Literature</i>. United Kingdom, Oxford University Press, 2002. > Wallace, David, editor. <i>The Cambridge History of Medieval English Literature</i>. United Kingdom, Cambridge University Press, 2002. > Speirs, John. <i>Medieval English Poetry: The Non-Chaucerian Tradition</i>. United Kingdom, Faber & Faber, 1957. | |
| <p>Major 4</p> | <p>DRAMA I</p> | <p>Semester II: <u>Drama I</u></p> <p>Course Objectives</p> <p>This course is the first of the Core British Drama courses out of three. This course initiates the student into the earliest writings in theatre and drama in England from Renaissance to Jacobean period. This course aims to introduce students to the tradition of English Literature of the Renaissance, explores the key writers and texts within their historical and intellectual</p> | <p>4</p> |

contexts and offers a perspective on the history of ideas and its varied meanings within this period.

Course Outcomes

Understanding the concepts, expressing those concepts through writing and demonstrating conceptual and textual understanding in tests in exams. Further to think critically and write with clarity about what the students have learnt.

Unit 1

- ❖ Christopher Marlowe: *Doctor Faustus*

Or

The Spanish tragedy

Unit II

- ❖ *The Merchant of Venice*

or

- ❖ Shakespeare: *Midsummer Night's Dream*

Or

As You Like It

Unit III

Othello

Or

Macbeth

Unit IV

- ❖ John Webster: *The Duchess of Malfi*

Or

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| | | <p style="text-align: center;">Thomas Middleton: <i>The Revenger's Tragedy</i></p> <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Kinney, Arthur F. (ed.) <i>A Companion to Renaissance Drama</i>. Oxford: Blackwell Publishing, 2002. ➤ Erne, Lukas. <i>Beyond "The Spanish Tragedy": A Study of the Works of Thomas Kyd</i>. Manchester University Press, 2001. ➤ Prasad, Birjadish. <i>A Background to the Study of English Literature</i>. MacMillan India Ltd., 1998. ➤ Evans, Blakemore G., ed. <i>Elizabethan Jacobean Drama: The Theatre in its Time</i>. New Amsterdam Books, 1998. ➤ White, R. S. <i>Natural Law in English Renaissance Literature</i>. Cambridge: Cambridge University Press, 1996. ➤ Ford, Boris ed. <i>The New Pelican Guide to English Literature: The Age of Shakespeare</i>, Vol. 2. London: Penguin Books, 1993. ➤ Blamires, Harry. <i>A History of Literary Criticism</i>. MacMillan India Ltd., 1991. ➤ Williamson, Marilyn. <i>The Patriarchy of Shakespeare's Comedies</i>. MI.: Wayne State University Press, 1986. ➤ Bamber, Linda. <i>Comic Women, Tragic Men: A Study of Gender and Genre in Shakespeare</i>. Stanford University Press, 1982. ➤ M.H. Abrams, <i>The Norton Anthology of English Literature</i>, 4th Edition, W.W. Norton and Company, New York and London, 1979. | |
| Internship | Book Review | | |

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| <p>Minor 3</p> | <p>Literature and Gender</p> | <p>SEMESTER III: <u>Literature and Gender</u></p> <p>Course Objective</p> <p>The objective of this course is to explore the intersection of literature and gender, examining how gender identities, roles, and representations are portrayed and negotiated in various literary works. Through critical analysis and discussion, students will gain a deeper understanding of the ways in which gender influences the creation, interpretation, and reception of literature.</p> <p>Course Outcomes</p> <p>By the end of the course, students will be able to:</p> <p>Demonstrate an understanding of key theoretical frameworks related to gender and literature.</p> <p>Analyze and interpret literary texts through a gendered lens</p> <p>Identify and evaluate the ways in which gender intersects with other social categories</p> <p>Engage in critical discussions on the role of gender in shaping literary canons and literary history.</p> <p>Unit 1: (Any One)</p> <ul style="list-style-type: none"> ❖ Meena Kandasamy: <i>When I Hit You</i> ❖ Jeannette Winterson: <i>Sexing the Cherry</i> ❖ Mohammed Hanif: <i>Our Lady of Alice Bhatti</i> ❖ Chimamanda Ngozi Adichie: <i>Americanah</i> <p>Unit 2: (Any Two)</p> <ul style="list-style-type: none"> ❖ Sukirat: <i>Exile</i> ❖ Fay Weldon: <i>The Weekend</i> ❖ Shashi Deshpande: <i>Why a Robin?</i> ❖ Katherine Mansfield: <i>The Garden Party</i> <p>Unit 3:</p> <ul style="list-style-type: none"> ❖ Trace Peterson: <i>Exclusively on Venus</i> ❖ Adrienne Rich: <i>Rape</i> ❖ Nikki Giovanni: <i>Legacies</i> ❖ Sylvia Plath: <i>The Applicant</i> ❖ Marge Piercy: <i>The Token Woman</i> <p>Unit 4: (Any Two)</p> <ul style="list-style-type: none"> ❖ Simone de Beauvoir: <i>The Second Sex</i> (Selections) ❖ Bell Hooks: <i>Understanding Patriarchy</i> ❖ Emman Goldman: <i>The Tragedy of Woman's Emancipation</i> <p>Suggested Readings</p> | <p>4</p> |
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| | | <ul style="list-style-type: none"> ➤ Lorde, Audre. <i>Sister Outsider</i>. London: Penguin Classics, 2019. ➤ Gay, Roxane, editor. <i>Not That Bad: Dispatches from Rape Culture</i>. Australia: Allen & Unwin, 2019. ➤ Adichie, Chimamanda Ngozi. <i>Dear Ijeawele: A Feminist Manifesto in Fifteen Suggestions</i>. London: Fourth Estate, 2018. ➤ Orenstein, Peggy. <i>Don't Call Me Princess: Essays on Girls, Women, Sex, and Life</i>. New York: Harper Paperbacks, 2018. ➤ Shraya, Vivek. <i>I'm Afraid of Men</i>. Canada: Penguin Canada, 2018. ➤ Machado, Carmen Maria. <i>Her Body and Other Parties</i>. USA: Graywolf Press, 2017. ➤ Bandopadhyay, Manobi. <i>A Gift of Goddess Lakshmi</i>. Penguin Random House India, 2017. ➤ <i>Pink</i>. Directed by Aniruddha Roy Chowdhury, screenplay by Aniruddha and Shoojit Sircar, Ritesh Shah by Sujit Sircar. 2016, <i>Netflix</i>. ➤ Moran, Caitlin. <i>How to Be a Woman</i>. Delhi: RHUK, 2012. New York: Columbia University Press, 2014. ➤ Walker, Alice. <i>The Color Purple</i>. London: Weidenfeld & Nicolson, 2014. ➤ Solnit, Rebecca. <i>Men Explain Things to Me: And Other Essays</i>. London: Granta Books, 2014. ➤ <i>English Vinglish</i>. Directed by Gauri Shinde, screenplay by Guari Shinde. 2012, <i>Eros International</i>. ➤ Mootoo, Shani. <i>Cereus Blooms At Night</i>. Canada: Penguin Random House, 2009. ➤ Selvadurai, Shyam. <i>Funny Boy</i>. New Delhi: Penguin India, 2000. ➤ Munro, Alice. <i>Boys and Girls. Dance of the Happy Shades</i>. Vintage International, 1998. ➤ Hurston, Zora Neale. <i>Sweat</i>. US: Rutgers University Press, 1997. ➤ Atwood, Margaret. <i>The Handmaid's Tale</i>. UK: Vintage, 1996. ➤ Atwood, Margaret. <i>Unpopular Gals. Good Bones and Simple Murders</i>. McClelland & Stewart, 1994. ➤ Anzaldua, Gloria. <i>Borderlands: The New Mestiza</i>. California: Aunt Lute Books, 1987 ➤ Moraga, Cherrie L., Anzaldúa, Gloria E., editors. <i>This Bridge Called My Back: Writings by Radical Women of Color</i>. US: Kitchen Table Press, 1983 | |
| Multidisciplina | | | 3 |

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| SEC 3 | | | 3 |
| AEC3 | | | 2 |
| Total Credits | | | 20 |

Semester IV

| Course | Paper Name | Paper Details | CR |
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| Major 5 | Prose 1 | <p>Semester IV: Prose 1</p> <p>Course Objectives</p> <p>This course is the first of Core British prose out of three, and covers the prose writers from the 18th and 19th century. The course offers readings crucial to understanding the sociocultural and religious aspects of the age. This course aims to introduce students to the tradition of British prose writings and explores the key writers and texts within their historical and intellectual contexts.</p> <p>Course Outcomes</p> <p>Understanding the concepts, expressing those concepts through writing and demonstrating conceptual and textual understanding in tests in exams. Further to think critically and write with clarity about what the students have learnt.</p> <p>Unit I</p> <ul style="list-style-type: none"> ❖ Jonathan Swift: <i>Gulliver's Travels</i> <p style="text-align: center;">Or</p> <ul style="list-style-type: none"> Daniel Defoe: <i>Robinson Crusoe</i> <p style="text-align: center;">Or</p> <ul style="list-style-type: none"> Samuel Richardson: <i>Pamela</i> <p>Unit II</p> <ul style="list-style-type: none"> Horace Walpole: <i>Castle of Otranto</i> <p style="text-align: center;">Or</p> <ul style="list-style-type: none"> Walter Scott: <i>Ivanhoe</i> <p>Unit III</p> <ul style="list-style-type: none"> ❖ Jane Austen - <i>Pride and Prejudice / Emma</i> <p style="text-align: center;">Or</p> <ul style="list-style-type: none"> Mary Shelley – <i>Frankenstein</i> (1818) <p>Unit IV</p> <ul style="list-style-type: none"> ❖ <i>The Diary of Samuel Pepys</i> (Selections) ❖ Select essays from Bacon | 4 |

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| | | <ul style="list-style-type: none"> ❖ Select essays from Addison and Steele <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Watt, Ian. <i>The Rise Of The Novel: Studies in Defoe, Richardson and Fielding</i>. United Kingdom, Random House, 2015. ➤ Rogers, Pat. <i>Documenting Eighteenth Century Satire: Pope, Swift, Gay, and Arbuthnot in Historical Context</i>. Cambridge Scholars Publishing, 2011. ➤ Jakubowski, Zuzanna. <i>Moors, Mansions, and Museums: Transgressing Gendered Spaces in Novels of the Brontë Sisters</i>. Vol. 493. Peter Lang, 2010. ➤ Galchinsky, Michael, et al. "Theory of the Novel: An Historical Approach." <i>South Atlantic Review</i>, Modern Language Association, Jan. 2001. ➤ Prentis, Barbara. <i>The Bronte Sisters and George Eliot: A Unity of Difference</i>. Springer, 1988. ➤ Boulton, Marjorie. <i>The Anatomy of Prose</i>. 1968. ➤ Masson, David. <i>British Novelists and Their Styles: Being a Critical Sketch of the History of British Prose Fiction</i>. Macmillan and Company, 1859. | |
| <p>Major 6</p> | <p>Drama II</p> | <p>Semester IV: Drama II</p> <p>Course Objectives</p> <p>This course is the second of the Core British literature dramas out of three, and covers the period from Restoration to the 20th century. The course offers readings crucial to understanding the sociocultural and religious aspects of the age. This course aims to introduce students to the tradition of British drama from Restoration to the 20th century, explores the key writers and texts within their historical and intellectual contexts and offers a perspective on the history of ideas and its varied meanings within this period.</p> <p>Course Outcomes</p> <p>Understanding the concepts, expressing those concepts through writing and demonstrating conceptual and textual understanding in tests in exams. Further to think critically and write with clarity about what the students have learnt.</p> <p>Unit 1</p> <ul style="list-style-type: none"> ❖ William Congreve: <i>The Way of the World</i> <p style="text-align: center;">Or</p> | <p>4</p> |

Wycherley: *The Country Wife*

Unit II

- ❖ Aphra Behn: *The Rover*

Or

Sheridan: *The School for Scandal*

Unit III

- ❖ George Bernard Shaw: *Candida / Pygmalion*

Unit IV

- ❖ T.S. Eliot: *The Murder in the Cathedral / The Family Reunion*

Suggested Readings

- Lynch, Kathleen M. *Social Mode of Restoration Comedy*. Routledge, 2019.
- Estill, Laura. *Dramatic Extracts in Seventeenth-Century English Manuscripts: Watching, Reading, Changing Plays*. Rowman & Littlefield, 2015.
- Nicoll, Allardyce. *English Drama, 1900-1930: The Beginnings of the Modern Period*. Vol. 2. Jones & Bartlett Learning, 2009.
- Raine, Craig. *TS Eliot*. Oxford University Press, 2006.
- Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge University Press, 2002.
- Griffith, Gareth. *Socialism and Superior Brains: The Political Thought of George Bernard Shaw*. Routledge, 2002.
- Fisk, Deborah Payne, ed. *The Cambridge Companion to English Restoration Theatre*. Cambridge University Press, 2000.
- Moody, Anthony David, ed. *The Cambridge Companion to TS Eliot*. Cambridge University Press, 1994.
- Beckson, Karl. *London in the 1890s: A Cultural History*. Norton, 1993.
- Maguire, Nancy Klein. *Regicide and Restoration: English Tragicomedies, 1660-1671*. Cambridge University Press, 1992.
- Pfister, Manfred. *The Theory and Analysis of Drama*. Cambridge University Press, 1988.
- M.H. Abrams, *The Norton Anthology of English Literature*, 4th Edition, W.W. Norton and Company, New York and London, 1979.

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| Major 7 | American Literature | <p>Semester IV: American Literature</p> <p>Course Objectives</p> <p>The course will outline the social and cultural contexts of American literature in the nineteenth and twentieth century. It will introduce students to some major authors.</p> <p>Course Outcomes</p> <p>Through achieving these course outcomes, students will gain a profound appreciation for American literature's cultural significance, artistic value, and its role in shaping the nation's identity and literary heritage.</p> <p>Unit I: Poetry:</p> <ul style="list-style-type: none"> ❖ Walt Whitman : Selection from <i>Leaves of Grass</i> ❖ Robert Frost: Selections ❖ Emily Dickinson: Selections ❖ Maya Angelou: “Phenomenal Woman”/”Still I Rise” ❖ Gwendolyn Brooks: “An Aspect of Love, Alive in the Ice and Fire” <p>Unit II: Drama: (Any One)</p> <ul style="list-style-type: none"> ❖ Tennessee Williams: <i>A Streetcar Named Desire</i> ❖ Arthur Miller : <i>Death of a Salesman</i> <p>Unit III: Novel: (Any One)</p> <ul style="list-style-type: none"> ❖ Ernest Hemingway: <i>The Old Man and the Sea</i> ❖ Mark Twain : <i>Adventures of Huckleberry Finn</i> ❖ F. Scott Fitzgerald: <i>The Great Gatsby</i> <p>Suggested Readings</p> <ul style="list-style-type: none"> ❖ Belasco Susan et al. <i>A Companion to American Literature</i>. John Wiley & Sons 2020. ❖ Lawrence, David Herbert. <i>Studies in Classic American Literature</i>. Rosetta Books, 2019. ❖ Vials, Chris. <i>American Literature in Transition 1940-1950</i>. Cambridge University Press, 2018. ❖ Temperley, Howard and C. W. E Bigsby. <i>A New Introduction to American Studies</i>. Taylor and Francis, 2014. ❖ Gray, Richard. <i>A History of American Literature</i>. John Wiley & Sons, 2011. | 3 |
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| | | <ul style="list-style-type: none"> ❖ Perkins, George B and Barbara Perkins. <i>The American Tradition in Literature</i>. 12th ed. McGraw-Hill 2009. ❖ Allen, Donald, ed. <i>The New American Poetry, 1945-1960</i>. University of California Press, 1999. ❖ Hart, James D., and Phillip Leininger. <i>The Oxford Companion to American Literature</i>. Oxford University Press, 1995. ❖ Cunliffe, Marcus. <i>The Literature of the United States</i>. 4th ed. Penguin Books 1991. ❖ Bigsby, Christopher W. E. <i>A Critical Introduction to Twentieth Century American Drama</i>. Cambridge Univ. Pr 1985. ❖ Spiller, Robert E. <i>Literary History of the United States</i>. 4th ed. rev ed. Macmillan 1974. ❖ Christy, Arthur. <i>The Orient in American Transcendentalism</i>. 1969. ❖ Hoffman Frederick J. <i>The Modern Novel in America 1900-1950</i>. Frederick J. Hoffman. H. Regnery 1951. | |
| Major 8 | Introduction to General Linguistics | <p>Semester IV: Introduction to General Linguistics</p> <p>Course Objectives:</p> <ul style="list-style-type: none"> • Introduce students to the fundamental concepts and theories in linguistics, providing a comprehensive understanding of language as a complex system. • Familiarize students with the major subfields of linguistics, including phonetics, phonology, morphology, syntax, semantics, and pragmatics. • Enable students to analyze the structure and components of language at various levels, fostering critical thinking and analytical skills in linguistic analysis. • Explore the relationship between language, society, and culture, highlighting the impact of language on social identity and communication patterns. • Examine the role of linguistics in various professional and academic fields, demonstrating the practical applications of linguistic knowledge. <p>Course Outcomes: By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> • Define language and identify its key characteristics as a system of communication. • Demonstrate a comprehensive understanding of the major subfields of linguistics and their significance in language analysis. | 3 |

- Analyze the phonetic, phonological, morphological, syntactic, semantic, and pragmatic features of languages.
- Evaluate the impact of language on social interactions, cultural practices, and identity formation.
- Apply linguistic knowledge in practical settings, recognizing the relevance of linguistics in diverse fields.

Unit 1. Introduction:

- ❖ What is Language? Basic Characteristics of human language. (Design Features). Sign Language, What is Linguistics? Key concepts, Key thinkers and their contributions

Unit 2. Phonetics and Phonology:

- ❖ Introducing IPA. What is Phonetics? Articulatory phonetics. Acoustic phonetics. Auditory phonetics. What is Phonology? Key Concepts

Unit 3. Morphology, Syntax, Semantics and Pragmatics:

- ❖ Basic Concepts of Morphology, Syntactic categories (N, V, P, D), Syntactic tree Constituency tests. Phrase structure rules and phrase structure trees. Recursion. Ambiguity. What is Semantics and Pragmatics?

Suggested Readings

- Finegan, Edward. *Language: Its Structure and Use*. Cengage, 2018.
- Akmajian, Adrian, et al. *Linguistics: An Introduction to Language and Communication*. 7th ed., MIT Press, 2017.
- Fromkin, V., Rodman, R., & Hyams, N. *An Introduction to Language* (11th ed.). Cengage Learning, 2017.
- Heller, M. *The Sociolinguistics of Language*. Routledge, 2017.
- O'Grady, William, et al. *Contemporary Linguistics: An Introduction*. Bedford/St. Martin's, 2017.
- Radford, Andrew, et al. *Linguistics: An Introduction*. Cambridge University Press, 2017.
- Traxler, M. J. *Introduction to Psycholinguistics: Understanding Language Science*. Wiley-Blackwell, 2017.
- Wardhaugh, R., & Fuller, J. M. *An Introduction to Sociolinguistics* (7th ed.). Wiley-Blackwell, 2015.
- Ladefoged, Peter, and Keith Johnson. *A Course in Phonetics*. Cengage, 2014.
- Yule, George. *The Study of Language*. Cambridge University Press, 2014.
- Crystal, David. *The Cambridge Encyclopedia of Language*. Cambridge University Press, 2010.
- Verma, S.K. *Linguistics for Language Teaching*. Oxford University Press, 2010.
- Pinker, S. *The Language Instinct: How the Mind Creates Language*. Harper Perennial, 2007.
- Kapoor, Kapil. *Dimensions of Panini Grammar*. D.K. Print World Ltd, 2005.

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| | | <p>➤ Lyons, John. <i>Language and Linguistics: An Introduction</i>. Cambridge University Press, 2002.</p> <p>➤ Verma, Shivendra Kishore, and N. Krishnaswamy. <i>Modern Linguistics: An Introduction</i>. OUP, 1989</p> | |
| Minor 4 | L i t e r a t u r e a n d E n v i r o n m e n t | <p>Semester IV: Literature and Environment</p> <p>➤ Course Objectives Help students develop an understanding of some of the implications of ecological thinking in relation to literary and cultural studies. Enhanced their ability to recognise and discuss critically the cultural assumptions about ‘nature’ and ‘the body’ informing a variety of significant (religious, philosophical and creative) texts from a range of geographical and historical contexts. Get students familiar with a number of distinct approaches within ecocritical literary and cultural studies. Make them aware of the implications of their own assumptions regarding nature and the body for their self-understanding, relations with others and mode of being in the world.</p> <p>Course Outcomes</p> <p>By the end of this course on Literature and Environment, students will be able to critically analyze literary texts from various genres and time periods, demonstrating a deep understanding of the complex relationship between literature and the natural world, while also recognizing the broader ecological implications and ethical considerations surrounding environmental issues. Additionally, students will develop the ability to articulate the significance of ecological themes in literature, fostering a heightened appreciation for the role of literature in promoting environmental awareness and sustainability.</p> <p>Course Contents</p> <p>UNIT 1</p> <ul style="list-style-type: none"> ❖ Hone Tuwhare: <i>No Ordinary Sun, Friend</i> ❖ Rabindranath Tagore: <i>Stray Birds</i> (Selections) ❖ Jacinta Kerketta: <i>Angor</i> (Selections) ❖ Fatimah Ashgar: <i>I Don't Know What Will Kill Us First: The Race War or What We've Done to the Earth</i> <p>UNIT 2 (Any Three)</p> <ul style="list-style-type: none"> ❖ Rachel Carson's: <i>Silent Spring</i> (Selections) ❖ Patrick D Murphy's : <i>Rethinking the Relations of Nature, Culture and Agency</i> ❖ Robert Macfarlane: <i>Underland</i> (Selections) ❖ David Attenborough: <i>A Life on Our Planet</i> <p>UNIT 3 (Any One)</p> <ul style="list-style-type: none"> ❖ Amitav Ghosh: <i>The Hungry Tide/The Gun Island</i> | 4 |

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| | | <ul style="list-style-type: none"> ❖ Pankaj Sekhsaria: <i>The Last Wave</i> ❖ Richard Powers: <i>The Overstory</i> ❖ Jim Corbett: <i>The Jim Corbett Omnibus</i>(Selection) <p>UNIT 4 (Any Two)</p> <ul style="list-style-type: none"> ❖ Ruskin Bond: <i>My Favourite Nature Stories</i> ❖ Doris Lessing: <i>A Mild Attack of Locusts</i> ❖ Isabel Allende: <i>And of Clay We Are Created</i> <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Tuwhare, Hone Morton, Timothy. <i>Ecology without nature: Rethinking Environmental Aesthetics</i>. Harvard University Press, 2009. ➤ Branch, Michael P., and Scott Slovic, eds. <i>The ISLE Reader: Ecocriticism, 1993-2003</i>. University of Georgia Press, 2003.. ➤ Armbruster, Karla, and Kathleen R. Wallace, eds. <i>Beyond Nature Writing: Expanding the Boundaries of Ecocriticism</i>. University of Virginia Press, 2001. ➤ Gaard, Greta and Murphy, Patrick. <i>Ecofeminist Literary Criticism. Theory, Interpretation, Pedagogy</i>. Urbana/Chicago: Univ. of Illinois Press, 1998. ➤ Kerridge, Richard and Sammells, Neil. <i>Writing the Environment: Ecocriticism and Literature</i>. London: Zed Books, 1998. ➤ Jagtenberg, Tom, and David McKie. <i>Eco-impacts and the Greening of Postmodernity: New Maps for Communication Studies, Cultural Studies, and Sociology</i>. Sage Publications, 1996. ➤ Glotfelty, Cheryll, and Harold Fromm, eds. <i>The Ecocriticism Reader: Landmarks in Literary Ecology</i>. University of Georgia Press, 1996. ➤ Murphy, Patrick. <i>Literature, Nature, Other: Ecofeminist Critiques</i>. Albany: SUNY Press, 1995. ➤ Schama, Simon. <i>Landscape and Memory</i>. New York: Knopf, 1995. ➤ Soule, Michael E. and Lease, Gary (eds). <i>Reinventing Nature? Responses to Postmodern Deconstruction</i>. Washington D.C.: Island Press, 1995. ➤ Harrison, Robert Pogue. <i>Forests: The Shadow of Civilization</i>. Chicago: Uni. of Chicago Press, 1992. ➤ Oelschlaeger, Max. <i>The Idea of Wilderness: From Prehistory to the Age of Ecology</i>. New Haven: Yale UP, 1991. ➤ Short, John R. <i>Imagined Country: Society, Culture and Environment</i>. London/New York: Routledge, 1991 ➤ Glacken, Clarence J. <i>Traces on the Rhodian shore: Nature and culture in Western thought from ancient times to the end of the eighteenth century</i>. Vol. 170. Univ of California Press, 1967. | |
| Internship | | | 2 |

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| Total Credits | | | 20 |
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Semester V

| Course | Paper Name | Paper Details | CR |
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| Major 9 | Prose II | <p>Semester V: Prose II</p> <p>Course Objectives</p> <p>This course is the second of Core British prose out of three, and covers the prose writers from the 19th and 20th century. The course offers readings crucial to understanding the sociocultural and religious aspects of the age. This course aims to introduce students to the tradition of British prose writings and explores the key writers and texts within their historical and intellectual contexts.</p> <p>Course Outcomes</p> <p>Understanding the concepts, expressing those concepts through writing and demonstrating conceptual and textual understanding in tests in exams. Further to think critically and write with clarity about what the students have learnt.</p> <p>Unit I</p> <ul style="list-style-type: none"> ❖ Emily Bronte: <i>Wuthering Heights</i> <p style="text-align: center;">Or</p> <p style="text-align: center;">Charlotte Bronte: <i>Jane Eyre</i></p> <p>Unit II</p> <ul style="list-style-type: none"> ❖ Charles Dickens: <i>Great Expectations</i> <p style="text-align: center;">Or</p> <p style="text-align: center;"><i>A Tale of Two Cities</i></p> <p>Unit III</p> <ul style="list-style-type: none"> ❖ George Eliot: <i>Middlemarch</i> <p style="text-align: center;">Or</p> <p style="text-align: center;"><i>The Mill on the Floss</i></p> <ul style="list-style-type: none"> ❖ Thomas Hardy: <i>Tess of the D'Urbervilles</i> | 4 |

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| | | <p style="text-align: center;">Or</p> <p style="text-align: center;"><i>Far from the Madding Crowd</i></p> <p>Unit IV</p> <ul style="list-style-type: none"> • Charles Lamb: Dream Children: A Reverie, The Superannuated Man <p style="text-align: center;">Or</p> <ul style="list-style-type: none"> • Thomas Carlyle: The Hero as Poet <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Adams, James Eli. <i>A History of Victorian Literature</i>. Vol. 10. John Wiley & Sons, 2012. ➤ Gallagher, Catherine L. George Eliot: Immanent Victorian. <i>Representations</i>, vol. 90, no. 1, University of California Press, Jan. 2005. ➤ Levine, George. <i>Darwin and the Novelists: Patterns of Science in Victorian Fiction</i>. University of Chicago Press, 1991. ➤ Clubbe, John, and Jerome Meckier. <i>Victorian Perspectives : Six Essays</i>. University of Delaware Press eBooks, 1989. ➤ Loesberg, Jonathan. <i>Fictions of Consciousness: Mill, Newman, and the Reading of Victorian Prose</i>. 1986. ➤ Brownell, William Crary. <i>Victorian Prose Masters: Thackeray, Carlyle, G. Eliot, A. Arnold, Ruskin, G. Meredith</i>,. Nutt, 1902. | |
| Major10 | Poetry II | <p>SEMESTER V: POETRY II</p> <p>Course Objectives</p> <p>The objective of this course is to provide students with a critical understanding of British poetry. It offers students the onward development of British poetry across ages. It introduces the rich imagination of Romantic poetry , the diversity of Victorian poetry and modern poetry. It provides an in-depth study of modernist poetry, its political, social, and cultural complexities.</p> | 5 |

Course Outcome

The course will enable the students in developing a deeper appreciation and understanding of various poetic forms, styles, and literary techniques of the period. It offers students an in-depth reading of selected poems and prepares their skills for critical reading of poetry.

Unit 01

- ❖ John Dryden: “A Song for St. Cecilia’s Day”
- ❖ Alexander Pope: “The Rape of the Lock” Or “An Epistle to Dr. Arbuthnot”
- ❖ Oliver Goldsmith: “The Deserted Village”

Unit 02

- ❖ William Collins: “Ode to Evening”
- ❖ Thomas Gray: “Elegy Written in a Country Churchyard”
- ❖ Robert Burns: “A Red Red Rose”, “To a Mouse”
- ❖ William Blake: *Songs of Innocence*, *Songs of Experience* (one from each)

Unit 03 (Any two poets from the Romantic period and any two poets from the Victorian Period)

- ❖ William Wordsworth: “Lines Written a Few Miles above Tintern Abbey”
- ❖ Samuel Coleridge: “Kubla Khan”
- ❖ John Keats: “Ode to a Nightingale”, “Ode on a Grecian Urn”
- ❖ P. B. Shelley: “Ode to the West Wind”; “Ozymandias”
- ❖ Lord Byron: “She Walks in Beauty”
- ❖ Alfred Lord Tennyson: “The Lotos-Eaters”, “Ulysses”
- ❖ Robert Browning: “My Last Duchess”, “Porphyria’s Lover”, “Rabbi Ben Ezra”
- ❖ Matthew Arnold: “Dover Beach”
- ❖ D.G. Rossetti: “The Blessed Damozel”
- ❖ Christina Rossetti: “When I am dead, my dearest”

Unit 04 (Any Three Poets)

- ❖ G. M. Hopkins: “Pied Beauty”
- ❖ Wilfred Owen: “The Strange Meeting”
- ❖ T. S. Eliot: “Love Song of J Alfred Prufrock”, “The Hollow Men”,

- ❖ W. B. Yeats: “The Second Coming”; “Leda and the Swan”
- ❖ W.H. Auden: “In Memory of W. B. Yeats”, “The Unknown Citizen”

Unit 05 (Any Three Poets)

- ❖ Stephen Spender: “An Elementary School Classroom in a Slum”
- ❖ Dylan Thomas: “Do Not Go Gentle into That Good Night”,
- ❖ Philip Larkin: “Ambulance”, “Church Going”
- ❖ Ted Hughes: “Thought Fox”; “Hawk Roosting”
- ❖ Sylvia Plath: “Daddy”, “Mad Girl’s Love Song”
- ❖ Seamus Heaney: “Digging”, “Requiem for the Croppies”

Suggested Readings

- Rowland, Antony. *Modernism and Contemporary British Poetry*. Cambridge UP, 2021.
- Corbett, F. St. John. *A History of British Poetry: From the Earliest Times to the Beginning of the Twentieth Century*. Alpha Editions, 2019.
- Untermeyer, Louis. *Modern British Poetry*. Creative Media Partners, LLC. 2019.
- Larrissy, Edward, editor. *The Cambridge Companion to British Poetry, 1945-2010*. Cambridge UP, 2016.
- Thwaite, Anthony. *Poetry Today: A Critical Guide to British Poetry, 1960-1995*. Taylor & Francis, 2016.
- Davis, Alex, and Lee M. Jenkins, editors. *A History of Modernist Poetry*. United Kingdom, Cambridge University Press, 2015.
- Watson, J.R..*English Poetry of the Romantic Period 1789-1830*. United Kingdom, Taylor & Francis, 2014.
- Bavis, Matthew, editor. *The Oxford Handbook of Victorian Poetry*. United Kingdom, OUP Oxford, 2013.
- Miles, Rosie. *Victorian Poetry in Context*. United Kingdom, Bloomsbury Academic, 2013.
- Quinn, Vincent. *Pre-Romantic Poetry*. United Kingdom, Northcote House, 2012.
- Davis, Alex, and Lee M. Jenkins, editors. *The Cambridge Companion to Modernist Poetry*. N.p., Cambridge University Press, 2007.
- Ferguson, Margaret, et al., editors. *The Norton Anthology of Poetry*. 5th ed., London and New York, W. W. Norton & Company, 2005.
- Wordsworth, Jonathan. *The Penguin Book of Romantic Poetry*. United Kingdom, Penguin Books

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| | | <p>Limited, 2005.</p> <ul style="list-style-type: none"> ➤ O'Gorman, Francis, editor. <i>Victorian Poetry: An Annotated Anthology</i>. United Kingdom, Wiley, 2004. ➤ Simic, Charles, and Don Paterson. <i>New British Poetry</i>. University of Michigan, 2004. ➤ Glancy, Ruth. <i>Thematic Guide to British Poetry</i>. Bloomsbury Academic, 2002. ➤ Korte, Barbara et al., editors. <i>Anthologies of British poetry: Critical Perspectives from Literary and Cultural Studies</i>. Rodopi, 2000. ➤ Woodman, Thomas, editor. <i>Early Romantics: Perspectives in British Poetry from Pope to Wordsworth</i>. Palgrave Macmillan, 1998. ➤ Achson, James, and Romana Huk. <i>Contemporary British Poetry: Essays in Theory and Criticism</i>. State University of New York Press, 1996. ➤ Kennedy, David. <i>New Relations: The Refashioning of British Poetry, 1980-1994</i>. Seren, 1996. ➤ Docherty, Brian, and Gary Day, editors. <i>British Poetry: Aspects of Tradition</i>. St. Martin's Press, 1995. ➤ Ruoff, Gene W., and Karl Kroeber, editors. <i>Romantic Poetry: Recent Revisionary Criticism</i>. United States, Rutgers University Press, 1993. ➤ <i>Survey of British Poetry: Anthology & Criticism</i>. United States, Poetry Anthology Press, 1988. ➤ Garrett, John. <i>British Poetry Since the Sixteenth Century</i>. Barnes & Noble Books, 1987. ➤ Lucie-Smith, Edward, editor. <i>British Poetry Since 1945</i>. University of Minnesota Press, 1985. ➤ Durrell, Lawrence. <i>A Key to Modern British Poetry</i>. University of Oklahoma Press, 1952. <ul style="list-style-type: none"> ➤ Rowland, Antony. <i>Modernism and Contemporary British Poetry</i>. Cambridge UP, 2021. ➤ Corbett, F. St. John. <i>A History of British Poetry: From the Earliest Times to the Beginning of the Twentieth Century</i>. Alpha Editions, 2019. ➤ Untermeyer, Louis. <i>Modern British Poetry</i>. Creative Media Partners, LLC. 2019. ➤ Larrissy, Edward, editor. <i>The Cambridge Companion to British Poetry, 1945-2010</i>. Cambridge UP, 2016. ➤ Thwaite, Anthony. <i>Poetry Today: A Critical Guide to British Poetry, 1960-1995</i>. Taylor & Francis, 2016. | |
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| | | <ul style="list-style-type: none"> ➤ Davis, Alex, and Lee M. Jenkins, editors. <i>A History of Modernist Poetry</i>. United Kingdom, Cambridge University Press, 2015. ➤ Watson, J.R.. <i>English Poetry of the Romantic Period 1789-1830</i>. United Kingdom, Taylor & Francis, 2014. ➤ Bavis, Matthew, editor. <i>The Oxford Handbook of Victorian Poetry</i>. United Kingdom, OUP Oxford, 2013. ➤ Miles, Rosie. <i>Victorian Poetry in Context</i>. United Kingdom, Bloomsbury Academic, 2013. ➤ Quinn, Vincent. <i>Pre-Romantic Poetry</i>. United Kingdom, Northcote House, 2012. ➤ Davis, Alex, and Lee M. Jenkins, editors. <i>The Cambridge Companion to Modernist Poetry</i>. N.p., Cambridge University Press, 2007. ➤ Ferguson, Margaret, et al., editors. <i>The Norton Anthology of Poetry</i>. 5th ed., London and New York, W. W. Norton & Company, 2005. ➤ Wordsworth, Jonathan. <i>The Penguin Book of Romantic Poetry</i>. United Kingdom, Penguin Books Limited, 2005. ➤ O'Gorman, Francis, editor. <i>Victorian Poetry: An Annotated Anthology</i>. United Kingdom, Wiley, 2004. ➤ Simic, Charles, and Don Paterson. <i>New British Poetry</i>. University of Michigan, 2004. ➤ Glancy, Ruth. <i>Thematic Guide to British Poetry</i>. Bloomsbury Academic, 2002. ➤ Korte, Barbara et al., editors. <i>Anthologies of British poetry: Critical Perspectives from Literary and Cultural Studies</i>. Rodopi, 2000. ➤ Woodman, Thomas, editor. <i>Early Romantics: Perspectives in British Poetry from Pope to Wordsworth</i>. Palgrave Macmillan, 1998. ➤ Achson, James, and Romana Huk. <i>Contemporary British Poetry: Essays in Theory and Criticism</i>. State University of New York Press, 1996. ➤ Kennedy, David. <i>New Relations: The Refashioning of British Poetry, 1980-1994</i>. Seren, 1996. ➤ Docherty, Brian, and Gary Day, editors. <i>British Poetry: Aspects of Tradition</i>. St. Martin's Press, 1995. ➤ Ruoff, Gene W., and Karl Kroeber, editors. <i>Romantic Poetry: Recent Revisionary Criticism</i>. United States, Rutgers University Press, 1993. ➤ <i>Survey of British Poetry: Anthology & Criticism</i>. United States, Poetry Anthology Press, 1988. ➤ Garrett, John. <i>British Poetry Since the Sixteenth Century</i>. Barnes & Noble Books, 1987. | |
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| | | <ul style="list-style-type: none"> ➤ Lucie-Smith, Edward, editor. <i>British Poetry Since 1945</i>. University of Minnesota Press, 1985. ➤ Durrell, Lawrence. <i>A Key to Modern British Poetry</i>, Oklahoma Press, 1952. | |
| Major 11 | Criticism | <p>Semester V: Literary Criticism</p> <p><u>Course Objective:</u> The course will provide a comprehensive understanding of literary criticism within the context of English literature. By exploring various critical approaches, the students will develop analytical skills and deepen their understanding of the complexities and nuances of literary texts.</p> <p><u>Course Outcomes:</u> The course will enable students to: Develop a nuanced understanding of the relationship between literary texts, culture, and society. Evaluate and critique existing critical interpretations and arguments in English literature.</p> <p>Unit I (Any One)</p> <ul style="list-style-type: none"> ❖ Bharata's <i>Natyashastra</i> ❖ Anandavardhana's <i>Dhvanyaloka</i> <p>Unit II (Any One)</p> <ul style="list-style-type: none"> ❖ Plato's Concept of Mimesis ❖ Aristotle – <i>Poetics</i> ❖ Longinus – <i>On the Sublime</i> <p>Unit III</p> <ul style="list-style-type: none"> ❖ Pope – “Essay on Criticism” ❖ Dryden - “Essay on Dramatic Poesy” <p>Unit IV</p> <ul style="list-style-type: none"> ❖ William Wordsworth – “Preface to the Lyrical Ballads” ❖ S T Coleridge – <i>Biographia Literaria</i> (Chapter XVII and Chapter XVIII) <p>Unit V (Any Two)</p> <ul style="list-style-type: none"> ❖ Matthew Arnold – <i>The Study of Poetry</i> ❖ T S Eliot – <i>Function of Criticism</i> ❖ Virginia Woolf- <i>Modern Fiction</i> <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Leitch, Vincent B., editor. <i>The Norton Anthology of Theory and Criticism</i>. W. W. Norton & Company, 2018. ➤ Eagleton, Terry. <i>How to Read Literature</i>. Yale University Press, 2013. ➤ Eagleton, Terry. <i>Literary Theory: An Introduction</i>. | 5 |

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| | | <p>Wiley-Blackwell, 2008.</p> <ul style="list-style-type: none"> ➤ Waugh, Patricia. <i>The Cambridge Introduction to Literary Criticism</i>. Cambridge University Press, 2006. ➤ Gilbert, Sandra, and Susan Gubar. <i>The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination</i>. Yale University Press, 2000. ➤ Taylor and Francis Eds. <i>An Introduction to Literature, Criticism and Theory</i>. Routledge, 1996. ➤ Lewis, C.S. <i>Introduction in An Experiment in Criticism</i>. Cambridge University Press, 1992. ➤ Meeker, Joseph W. <i>The Comedy of Survival: Studies in Literary Ecology</i>. New York: Scribner's, 1972. ➤ Abrams, M H. <i>The Mirror and the Lamp</i>. Oxford University Press, 1971. ➤ Welck Rene, Nicholas Stephen G. <i>Concepts of Criticism</i>. Yale University, 1963. | |
| | Language Lab | | |
| MINOR | Literature and Media | <p>Semester I: Literature and Media</p> <p>Course Objectives</p> <p>The Literature and Media course seeks to equip students with a comprehensive understanding of the dynamic relationship between literature and various media forms. By exploring historical and cultural contexts, the learners will gain a deeper understanding of how these works reflect societal norms and values. This curriculum will enable the students to assess and interpret concepts, ideas and meanings presented in contemporary media. Moreover, creative expression will be encouraged through various writing and storytelling exercises, while fostering ethical awareness concerning representation and inclusivity in literature and media.</p> <p>Course Outcomes</p> <p>The Literature and Media course equips students with the skills and knowledge to critically engage with diverse forms of storytelling, fostering media literacy, cultural awareness, and creativity in various fields of media like Print, Electronic and Digital media while appreciating the powerful role of literature and media in shaping society and individual perspectives.</p> | 4 |

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| | | <p>Unit 1 - Interface of Literature and Media through Language</p> <p>Book/Film Reviews and Features</p> <p>Unit 2 - Interviews of eminent personalities in media</p> <p>Unit 3 - Storytelling across Media</p> <p>Unit 4: Artificial Intelligence in Media</p> <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Curran, James, and Michael Gurevitch. <i>Media and Society: An Introduction</i>. Bloomsbury Academic, 2020. ➤ Rehman Teresa. <i>Bullet Proof : A Journalist's Notebook on Reporting Conflict</i>. Penguin Random House, 2019. ➤ Horkheimer, Max, and Theodor W. Adorno. <i>The Culture Industry: Enlightenment as Mass Deception</i>. Routledge, 2017. ➤ Gowda, Chandan. <i>The Way I See It: A Gauri Lankesh Reader</i>. Navayana Publishing Pvt. Ltd., 2017. ➤ O'Flynn, Siobhan, and Judith Aston. <i>Transmedia Storytelling: The Rise of Narrative Worlds</i>. University of Nebraska Press, 2016. ➤ Ryan, Marie-Laure, et al. <i>Storyworlds Across Media: Toward a Media-Conscious Narratology</i>. University of Nebraska Press, 2014. ➤ Hay, James, Stuart Hall, and Lawrence Grossberg. "Interview with Stuart Hall." <i>Communication and Critical/Cultural Studies</i> 10.1 (2013): 10-33. ➤ Jenkins, Henry. <i>Convergence Culture: Where Old and New Media Collide</i>. NYU Press, 2008. ➤ Abbott, H. Porter. <i>The Cambridge Introduction to Narrative</i>. Cambridge University Press, 2008. ➤ Ryan, Marie-Laure, editor. <i>Narrative Across Media: The Languages of Storytelling</i>. University of Nebraska Press, 2004. ➤ Manovich, Lev. <i>The Language of New Media</i>. | |
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| | | <p>MIT Press, 2001.</p> <ul style="list-style-type: none"> ➤ Bolter, Jay David, and Richard Grusin. <i>Remediation: Understanding New Media</i>. MIT Press, 1999. ➤ Kittler, Friedrich A. <i>Literature, Media, Information Systems: Essays</i>. G+B Arts International, 1997. ➤ Birkerts, Sven. <i>The Gutenberg Elegies: The Fate of Reading in an Electronic Age</i>. Fawcett Columbine, 1994. | |
| Minor 6 | Contemporary Voices from Jharkhand | <p>Semester V: Contemporary Voices from Jharkhand</p> <p>Course Objectives :</p> <p>This course aims to familiarise the students with the diverse voices from Jharkhand with a special emphasis on its tribal population. The students will not only learn about cultural diversity of the state but also be able to develop an interest in tribal aesthetics and history pertaining to their resistance and struggles to survive in the contemporary era.</p> <p>Course Outcome :</p> <p>Students will learn about a wide range of topics pertaining to challenges and complexities of tribal identities. They will develop a keen academic interest and in the process will also be sensitised to appreciate the tribal heritage of the state.</p> <p>Course Content</p> <p>Unit 1</p> <ul style="list-style-type: none"> ❖ Jacinta Kerketta: <i>Angor</i> (Selections) ❖ Mahadev Toppo: <i>Lesson from Forest and Mountain</i>(Selections) <p>Unit 2</p> <ul style="list-style-type: none"> ❖ Hansda Sowvendra Shekhar: <i>The Adivasi Will Not Dance</i>(Selections) ❖ S. Bosu Mullick: <i>Sylvan Tales: Stories From The Munda Country</i> (Selections) ❖ Mihir Vatsa: <i>Tales of Hazaribagh</i> (Selections) <p>Unit 3</p> | 4 |

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| | | <ul style="list-style-type: none"> ❖ Ranendra: <i>Lords of the Global Village: A Novel</i>, trans. by Rajesh Kumar <p>Unit 4</p> <ul style="list-style-type: none"> ❖ Arvind Das: “Jharkhand’s Roots: “Tribal Identities in Indian History” ❖ Gladson Dungdung: <i>Adivasis And Their Forest</i> ❖ Virginius Xaxa: “Tribes and Social Exclusion” , “Tribes as Indigenous People of India” <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Tete, Vandana, editor. <i>Jharkhand Ke Sahitykaar aur Naye Sakshatkar</i>. Prabhat Prakashan, 2019. ➤ Toppo, Mahadev. <i>Sabhyo Ke Bich Adivasi</i>. Anugya Books, 2018. ➤ Munda, Ram Dayal. <i>Adi-Dharam: Religious Beliefs of the Adivasis of India</i>. Birsa-Adivani-Sarini, 2014. ➤ Mohanty, Prasanna Kumar. <i>Encyclopaedia of Primitive Tribes in India</i>. Gyan Publishing House, 2003. ➤ Bosu Mullick, Sanjay and Munda R D . <i>The Jharkhand Movement: Indigenous People’s Struggle for Autonomy in India</i>. IWGIA , 2001. ➤ Omvedt, Gail. Call us Adivasis, Please. <i>The Hindu: Folio</i> 11 (2000): 10-13. ➤ Sharma, Suresh. A Society in Transition. <i>The Hindu: Folio</i> 11 (2000): July 21-28 | |
| Total Credits | | | 20 |

Semester VI

| Course | Paper Name | Paper Details | CR |
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| Major 12 | Drama III | <p>Semester VI: Drama III</p> <p>Course Objectives</p> <p>This course is the last of the drama paper and primarily focuses on the modern drama and explores the key writers and texts within their historical and intellectual contexts. This course offers a perspective on the history of ideas and its varied meanings within this period.</p> <p>Course Outcomes</p> <p>Understanding the concepts, expressing those concepts through writing and demonstrating conceptual and textual understanding in tests in exams. Further to think critically and write with clarity about what the students have learnt.</p> <p>Unit I</p> <ul style="list-style-type: none"> ❖ J. M. Synge: <i>The Playboy of the Western World</i> <p>Unit II</p> <ul style="list-style-type: none"> ❖ John Osborne: <i>Look Back in Anger</i> <p>Unit III</p> <ul style="list-style-type: none"> ❖ Samuel Beckett: <i>Waiting for Godot</i> <p style="text-align: center;">Or</p> <p style="text-align: center;">Tom Stoppard: <i>Rosencrantz and Guildenstern Are Dead</i></p> <p>Unit IV</p> <ul style="list-style-type: none"> ❖ Harold Pinter: <i>The Homecoming</i> <p style="text-align: center;">Or</p> <p style="text-align: center;"><i>The Birthday Party</i></p> <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Hinchliffe, Arnold. <i>The Absurd</i>. Routledge, 2017. ➤ Bennett, Michael Y. <i>The Cambridge Introduction to Theatre and Literature of the Absurd</i>. Cambridge University Press, 2015. | 4 |

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| | | <ul style="list-style-type: none"> ➤ Nicoll, Allardyce. <i>English Drama, 1900-1930: The Beginnings of the Modern Period</i>. Jones & Bartlett Learning, 2009. ➤ Innes, Christopher. <i>Modern British Drama: The Twentieth Century</i>. Cambridge University Press, 2002. ➤ Beckson, Karl. <i>London in the 1890s: A Cultural History</i>. Norton, 1993. ➤ Booth, Michael R. <i>Theatre in the Victorian Age</i>. Cambridge University Press, 1991. ➤ Pfister, Manfred. <i>The Theory and Analysis of Drama</i>. Cambridge University Press, 1988. ➤ M.H. Abrams, <i>The Norton Anthology of English Literature</i>, 4th Edition, W.W. Norton and Company, New York and London, 1979. | |
| Major 13 | Prose III | <p style="text-align: center;">Semester VI: Prose III</p> <p>Course Objectives</p> <p>This course is the last of the Core British prose out of three, and covers the prose writers from the late 19th and 20th century. The course offers readings crucial to understanding the sociocultural and religious aspects of the age. This course aims to introduce students to the tradition of British prose writings and explores the key writers and texts within their historical and intellectual contexts.</p> <p>Course Outcomes</p> <p>Understanding the concepts, expressing those concepts through writing and demonstrating conceptual and textual understanding in tests in exams. Further to think critically and write with clarity about what the students have learnt.</p> | <p style="text-align: center;">4</p> |

Unit I

- ❖ Joseph Conrad: *Heart of Darkness*

Or

Rudyard Kipling: *Kim*

Unit II

- ❖ D.H. Lawrence: *Sons and Lovers*

Or

E.M. Forster: *A Passage to India*

Unit III

- ❖ James Joyce: *The Portrait of the Artist as a Young Man*

Unit IV

- ❖ Virginia Woolf: *To the Lighthouse*

Suggested Readings

- Harding, Jason. "Steven Matthews,. T. S. Eliot and Early Modern Literature." *The Review of English Studies*, vol. 65, no. 269, Oxford UP, Sept. 2013, pp. 375–77.
- Dickinson, Renée. *Female Embodiment and Subjectivity in the Modernist Novel: The Corporeum of Virginia Woolf and Olive Moore*. Routledge, 2012.
- Kern, Stephen. *The Modernist Novel: A Critical Introduction*. Cambridge University Press, 2011.
- Matz, Jesse. *The Modern Novel: A Short Introduction*. John Wiley & Sons, 2008.
- Shiach, Morag, ed. *The Cambridge Companion to the Modernist Novel*. Cambridge University Press, 2007.
- Liebler, Naomi Conn. *Early Modern Prose Fiction*. 2006.
- Bell, Michael J. *The Metaphysics of Modernism*. Cambridge University Press eBooks, 1999.
- Schiralli, Martin, and Michael H. Levenson. "A Genealogy of Modernism: A Study of English Literary

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| | | <p>Doctrine 1908-1922.” <i>The Journal of Aesthetic Education</i>, vol. 21, no. 4, University of Illinois Press, Jan. 1987.</p> <p>➤ Rubin, William Stanley, and William S. Rubin. <i>Dada, Surrealism, and Their Heritage</i>. New York: Museum of Modern Art, 1968.</p> | |
| <p>Major 14</p> | <p>Post-Colonial Literature</p> | <p>Semester VI: Postcolonial Literature</p> <p>Course Objective</p> <p>The objective of this course is to explore the rich and diverse field of postcolonial literature, examining the literary works produced in various regions and countries that have experienced the effects of colonisation.</p> <p>Course Outcomes</p> <p>By the end of the course, students will be able to:</p> <p>Demonstrate a comprehensive understanding of postcolonial literature and its key concepts.</p> <p>Analyse and interpret postcolonial literary texts, considering the themes of identity, power, resistance, hybridity, and cultural representation.</p> <p>Identify and evaluate the contributions of diverse postcolonial writers and their unique literary styles and techniques.</p> <p>UNIT I (Any Three)</p> <ul style="list-style-type: none"> ❖ Frantz Fanon: <i>Black Skin, White Masks</i> (Selections) ❖ George Orwell: “Shooting an Elephant” ❖ Ngugi Wa Thiong’O: <i>Decolonising The Mind</i> (Selections) ❖ Nawal El Saadawi: “How to Fight Against the Postmodern Slave System” <p>UNIT II (Any One)</p> <ul style="list-style-type: none"> ❖ Wole Soyinka: <i>The Dance of the Forests</i> ❖ August Wilson: <i>The Piano Lesson</i> ❖ Athol Fugard's: "<i>Master Harold</i>" . . . <i>and the Boys</i> ❖ Howard Brenton: <i>Drawing the Line</i> <p>UNIT III (Any One)</p> <ul style="list-style-type: none"> ❖ Chinua Achebe: <i>Things Fall Apart</i> ❖ George Lamming: <i>In the Castle of My Skin</i> ❖ Patrick White: <i>Voss</i> ❖ Salman Rushdie: <i>Midnight’s Children</i> <p>UNIT IV (Any Three)</p> <ul style="list-style-type: none"> ❖ Kath Walker: “A Song of Hope” | <p>4</p> |

- ❖ Judith Wright: “For New England”
- ❖ PK Page: “First Neighbours”
- ❖ Derek Walcott: “Names”, “A Far Cry from Africa”
- ❖ Edward Kamau Braithwaite: “Korabra”, “Mai Village”

Suggested Readings

- Sarkar, Parama. *Postcolonial Literatures*. Orient Black Swan, 2016.
- Ashcroft, Bill et al., editors. *The Empire Writes Back*. Routledge, 2006.
- Lahiri, Jhumpa. *Interpreter of Maladies*. Boston: Houghton Mifflin, 1999.
- Loomba, Ania. *Colonialism/Postcolonialism*. London: Routledge, 1998.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *Key Concepts in Post-Colonial Studies*. Routledge, 1998.
- King, Bruce, editor. *The New National and Postcolonial Literatures: An Introduction*. Clarendon, 1996.
- Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford: Oxford University Press, 1995.
- Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
- Devi, Mahasweta. “Pterodactyl.” *In Imaginary Maps: Three Stories*. Tr. Gayatri Chakravorty Spivak. New York & London: Routledge, 1994.
- Spivak, Gayatri Chakravorty. “Can the Subaltern Speak?” *In Marxism and the Interpretation of Culture*. Ed. Cary Nelson and Lawrence Grossberg. Urbana: University of Illinois Press, 1988.
- Walcott, Derek. “North and South.” *Collected Poems, 1948-1984*. New York: Noonday Press, 1986.
- Walcott, Derek. “A Far Cry from Africa.” *Collected Poems, 1948-1984*. New York: Noonday Press, 1986.
- Said, Edward. *Orientalism*. New York: Pantheon Books, 1978.
- Fanon, Frantz. *The Wretched of the Earth*. New York: Grove Press, 1963.
- Achebe, Chinua. *Things Fall Apart*. UK: Heinemann, 1958.
- Conrad, Joseph. *Heart of Darkness*. UK: Blackwood's Magazine, 1899.
- Killam, G. D. *The Novels of Chinua Achebe. Studies in African Literature Series*. Heinemann, 1978.

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| Internship | Film Review | | 2 |
| Minor 7 | Literature and Films | <p>Semester VI: Literature and Films</p> <p>Course Objectives:</p> <p>The primary objective of this course is to enhance students' ability to critically analyse literary texts and films. Through close reading and viewing, students will learn to identify themes, symbols, motifs, and narrative structures, enabling them to delve deeper into the meanings and messages conveyed in both mediums.</p> <p>Course Outcomes:</p> <p>Upon completion of the film studies course, students will be able to demonstrate a comprehensive understanding of film history, genres, and key cinematic movements. Furthermore, students will gain the ability to interpret the cultural, social, and political significance of films in different contexts. Through the application of theoretical frameworks and film analysis techniques, they will engage in thoughtful discussions and written critiques of films. Students will also be able to demonstrate an understanding of the elements involved in adapting texts to film. Ultimately, the course aims to foster a deeper appreciation for the art of filmmaking and its impact on society and culture.</p> <p>Course Contents</p> <p>Unit I</p> <ul style="list-style-type: none"> ❖ Introduction to films – What is Cinema? ❖ History of Cinema ❖ History of Indian Cinema ❖ Evolution of Cinema as an art form-literature and cinema: interdisciplinary dimensions <p>Unit II</p> <p>Film Theory:</p> <ul style="list-style-type: none"> ❖ Auteur Theory ❖ Genre Theory ❖ Reception Theory ❖ Apparatus Theory ❖ Ecocritical Film Theory <p>Unit III</p> <p>Film Movements:</p> <ul style="list-style-type: none"> ❖ Italian NeoRealism - Vittorio De Sica: <i>Bicycle Thieves</i> | 4 |

- ❖ German Expressionism and *Film Noir* - Robert Wiene - *The Cabinet of Dr. Caligari*
- ❖ Indian new wave
- ❖ Indian Parallel Film Movement - Satyajit Ray: *Pather Panchali*

Unit IV

- ❖ Cinematic adaptations of literary texts: theory of adaptation.
- ❖ The relationship between literature and films.
- ❖ Film as an adapted text.
- ❖ Film itself:
 - Sean Penn - *Into the Wild*
 - Anurag Kashyap - *Black Friday*
 - Kundan Shah - *Jaane Bhi Do Yaaro*
 - Jamie Uys - *The Gods Must be Crazy*

Select films for screening and discussion:

1. Sergei Eisenstein: *Battleship Potemkin*
2. Vittorio De Sica: *Bicycle Thieves*
3. Charlie Chaplin: *Modern Times*
1. Jean Renoir: *The Rules of the Game*
2. Akira Kurosowa: *Rashomon*
3. Alfred Hitchcock: *Rear Window*
4. Jean-Luc Godard: *Breathless*
5. Ingmar Bergman: *Wild Strawberries*
6. Ritwik Ghatak: *Meghe Dhaka Tara*
7. Steven Spielberg: *The Color Purple*

Suggested Readings

- Villarejo, Amy. *Film Studies : The Basics*. Third edition. Routledge 2022.
- Dix, Andrew. *Beginning Film Studies*. Second edition. Manchester University Press, 2020.
- French, Philip, and Kersti French. *Wild Strawberries*. Bloomsbury Publishing, 2019.
- Wollen, Peter. *Signs and Meaning in the Cinema*. Bloomsbury Publishing, 2019.
- Stam, Robert. *Film Theory: An Introduction*. John Wiley & Sons, 2017.
- Elsaesser, Thomas and Malte Hagener. *Film Theory : An Introduction through the Senses*. 2nd ed. Routledge, 2015.
- Eisenstein, Sergei. *Film form: Essays in Film Theory*. HMH, 2014.
- Bhaskar, Ira. "The Indian New Wave." *Routledge Handbook of Indian Cinemas*. Routledge, 2013. 19-34.
- Altman, Rick. "A Semantic/Syntactic Approach to Film Genre." *Film Genre Reader IV*. University of Texas Press, 2012. 27-41.
- Majumdar, Rochona. "Debating Radical Cinema: A History of the Film Society Movement in India." *Modern Asian Studies* 46.3 (2012): 731-767.

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| | | <ul style="list-style-type: none"> ➤ Eleftheriotis, Dimitris. <i>Cinematic Journeys: Film and Movement</i>. Edinburgh University Press, 2010. ➤ Rushton, Richard, and Gary Bettinson. <i>What is Film Theory?</i>. McGraw-Hill Education (UK), 2010. ➤ Willoquet-Maricondi, Paula, ed. <i>Framing the World: Explorations in Ecocriticism and Film</i>. University of Virginia Press, 2010. ➤ Prasad, M. Madhava. <i>Ideology of the Hindi Film : A Historical Construction</i>. Oxford University Press 2008. ➤ Grant, Barry Keith. <i>Film Genre: From Iconography to Ideology</i>. Vol. 33. Wallflower Press, 2007. ➤ Morris, Nigel. <i>The Cinema of Steven Spielberg: Empire of Light</i>. Columbia University Press, 2007. ➤ Ruberto, Laura E., and Kristi M. Wilson, eds. <i>Italian Neorealism and Global Cinema</i>. Wayne State University Press, 2007. ➤ Belton, John, ed. <i>Alfred Hitchcock's Rear Window</i>. Cambridge University Press, 2000. ➤ Grodal, Torben. <i>Moving Pictures: A New Theory of Film Genres, Feelings, and Cognition</i>. 1999. ➤ Richie, Donald. <i>The Films of Akira Kurosawa</i>. Univ of California Press, 1998. ➤ Godard, Jean-Luc. <i>Breathless</i>. Vol. 9. Rutgers University Press, 1987. ➤ Andrew, J. Dudley. <i>Concepts in Film Theory</i>. Oxford University Press, 1984. ➤ Cardullo, Bert. "Expressionism and the Real Cabinet of Dr. Caligari." <i>Film Criticism</i> 6.2, (1982): 28-34. ➤ Rajadhyaksha, Ashish. <i>Ritwik Ghatak: A Return to the Epic</i>. Bombay: Screen Unit, 1982. ➤ Brooks, Charles William. "Jean Renoir's The Rules of the Game." <i>French Historical Studies</i> 7.2 (1971): 264-283. | |
| Minor 8 | Translation Studies | <p>Semester VI: Approaching Translation through Indian Literary Texts</p> <p>Course Objectives</p> <p>This course aims to enable students to understand the importance of translation as an essential tool for understanding a different language. This course aspires to give a glimpse of the vast diversity of modern Indian writing in bhasha traditions. It aims to encourage students to appreciate the complexities of translated texts. The vital importance of English as a link language will also be understood post completion of the course.</p> <p>Course Outcome</p> <p>The students will learn to appreciate the need for translation in a multi-lingual, multi-cultural diversity. They will understand the reasons for the differences in texts as far as translation is</p> | 4 |

concerned. They will appreciate the changing functions and purposes of translation in the age of world literature and also acquire a skill of hands-on experience at translating from a source text to a target text.

Course Content

Unit 1 Introduction & Approach to Translation

- ❖ Introducing Translation: a brief history and significance of translation in a multi linguistic and multicultural society like India.
- ❖ Transliteration, Transcreation & Translation
- ❖ Meenakshi Mukherjee: “Divided by a Common Language”
- ❖ Deb Dulal Halder: *Translation Studies : A Handbook.* (Selections)

Unit 2 (Any Three)

- ❖ Amrita Pritam: “I Say Unto Waris Shah, I will meet you yet again.
- ❖ G.M Muktibodh: “The Void”, “So Very Far”
- ❖ Thangjam Ibopishak: “Dali”, “Hussain”
Or
“Odour of Dream”, “Colour of Wind”, “Land of Half Humans”

Unit 3 (Any Two)

- ❖ Premchand: *The Shroud*
- ❖ Indira Goswami: “The Empty Box” (From the collection *River of Flesh and Other Stories*)
- ❖ Bibhutibhushan Bandopadhyay: “Heeng–Kochuri” (From the collection *River of Flesh and Other Stories*)
- ❖ Pudhumaipithan: “Ponnagaram” (From the collection *River of Flesh and Other Stories*)
- ❖ Dhumketu: *The Noble Daughters-in-Law* (From the collection *Ratno Dholi: The Best Stories of Dhumketu*, trans. Jenny Bhatt)

Unit 4 (Any One)

- ❖ U. R. Ananthamurthy: *Samskara* (trans. A. K. Ramanujan)

- ❖ Thakazhi Sivasankara Pillai: *Chemmeen* (trans. by Anita Nair)
- ❖ Fakir Mohan Senapati: *Six and a Third Acres* (trans. Leelawati Mohapatra)
- ❖ Ashapura Debi: *The First Promise* (trans. Indira Chowdhury)
- ❖ Bama: *Karukku* (trans. Lakshmi Holmstrom)

Suggested Readings

- Raval, Piyush. "The Task of the Postcolonial (-Subaltern) Translator." *Translation Studies: Contemporary Perspectives on Postcolonial and Subaltern Translations*. Edited by Piyush Raval. New Delhi: Viva Books, 2012.
- Mukherjee, Sujeet. "A Link Literature for India." *Indian Literature* 56.3 (2012): 132-144.
- Mukherjee, Sujit. *Translation as Discovery*. Hyderabad: Orient Longman, 2006.
- Bassnett, Susan. *Translation Studies*. 3rd ed. London: Routledge, 2002.
- Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 2nd ed. London: Routledge, 2001.
- Venuti, Lawrence. *The Translation Studies Reader*. 2nd ed. London and New York: Routledge, 2000.
- Dasgupta, Subhas. "Tagore's Concept of Translation: A Critical Study." *Indian Literature* 41.4 (1998): 101-112.
- Dharwadkar, Vinay. "A. K. Ramanujan's Theory and Practice of Translation." *Post-Colonial Translation: Theory and Practice*. Edited by Susan Bassnett and Harish Trivedi. London: Routledge, 1999. 114-140.
- Singh, Namvar. *Decolonizing the Indian Mind*. Delhi: Rajkamal Prakashan, 1995.
- Devy, G.N. *Introduction to After Amnesia*. New Delhi: Orient Longman, 1992.
- Bassnett, Susan, and André Lefevere, eds. *Translation, History and Culture*. New York: P. Lang, 1990.
- Newmark, Peter. *Approaches to Translation*. 2nd ed. Oxford: Pergamon, 1981.
- Nida, Eugene A. *A Framework for the Analysis and Evaluation of Theories of Translation*. Edited by R.W. Brislin. New York: Wiley, 1976.
- Ananthamurthy, U.R. "Being a Writer in India." *Tender Ironies*. Edited by Dilip Chitre. New Delhi: Oxford UP, 1972.

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| | | ➤ Lago, Mary A. "Tagore in Translation: A Case Study in Literary Exchange." <i>Books Abroad</i> 46.3 (1972): 416-421. | |
| Total Credits | | | 20 |

SEMESTER VII

| Course | Paper Name | Paper Details | CR |
|----------|-----------------|---|----|
| Major 15 | Literary Theory | <p>SEMESTER VII: LITERARY THEORY</p> <p>Course Objectives:</p> <p>The course aims to develop a fundamental understanding of the major theoretical approaches and concepts within the field of literary theory. Further it aims to analyse and critically evaluate key texts and influential thinkers in the field of literary theory. It will also enhance critical thinking skills by examining the ways in which different theoretical perspectives shape literary interpretation.</p> <p>Course Outcome:</p> <p>By the end of this course, students will be able to demonstrate a deep understanding of major theoretical approaches and concepts in the field of literary theory and apply theoretical perspectives to examine and interpret texts from diverse genres, periods, and cultural backgrounds. They will also be able to effectively communicate complex theoretical ideas in oral presentations and written assignments, demonstrating clarity and coherence.</p> <p>Unit 01: Structuralism and Poststructuralism (Any Two)</p> <ul style="list-style-type: none"> ❖ Ferdinand de Saussure: <i>Course in General Linguistics</i> (Selection) ❖ Claude Levi-Strauss: <i>Myth and Meaning</i> (Selection) ❖ Jacques Derrida: "Structure, Sign and Play in the Discourse of the Human Sciences" <p>Unit 2: Psychoanalysis (Any Two)</p> <ul style="list-style-type: none"> ❖ Sigmund Freud: <i>The Ego and the Id</i> Or <i>Civilization and Its Discontents</i> (Selection) ❖ Jung: <i>The Collected Works of C. G. Jung</i> (Selection) ❖ Jacques Lacan: "The Instance of the Letter in the Unconscious, or Reason Since Freud" OR <i>The Ego in Freud's Theory and in the Technique of Psychoanalysis</i> (Selection) ❖ Julia Kristeva: <i>The Kristeva Reader</i> (Selection) <p>Unit 3: Marxism, New Historicism and Feminism (Any Three)</p> | 4 |

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| | | <ul style="list-style-type: none"> ❖ Raymond Williams: <i>Culture and Society</i> (Selection) ❖ Louis Althusser: <i>Lenin and Philosophy and Other Essays</i> (Selection) ❖ Stephen Greenblatt: <i>Renaissance self-fashioning</i> (Selection) ❖ Helene Cixous: "The Laugh of the Medusa" ❖ Judith Butler: <i>Gender Trouble: Feminism and the Subversion of Identity</i> (Selection) <p>Unit 4: Postcolonialism (Any Three)</p> <ul style="list-style-type: none"> ❖ Edward Said: <i>Orientalism</i> (Section) ❖ Homi K Bhabha: "Of Mimicry and Man" ❖ Gayatri Spivak: <i>The Spivak Reader</i> (Selection) ❖ Dipesh Chakrabarty: "Postcoloniality and the Artifice of History" ❖ Partha Chatterjee: "Nationalism as a Problem" <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Nagarajan, M.S. <i>English Literary Criticism & Theory: An Introductory History</i>. Orient Longman, 2006. ➤ Waugh, Patricia. <i>Literary Theory & Criticism: An Oxford Guide</i>. Oxford University Press, 2006. ➤ Habib, M. A. R. <i>A History of Literary Criticism: From Plato to the Present</i>. Blackwell, 2005. ➤ Barry, Peter. <i>Beginning Theory: An Introduction to Literary & Cultural Theories</i>. Manchester University Press, 2004. ➤ Bertens, Hans. <i>Literary Theory: The Basics</i>. Routledge, 2003. ➤ Blamires, Harry. <i>A History of Literary Criticism</i>. Macmillan, 2001. ➤ Leitch, Vincent. <i>The Norton Anthology of Theory and Criticism</i>. Translated by Alix Strachey, W.W. Norton & Company, 2001. ➤ Robey, David and Ann Jefferson. <i>Modern Literary Theory</i>. Longman, 1986. ➤ Eagleton, Terry. <i>Marxism and Literary Criticism</i>. University of California Press, 1976. ➤ Wimsatt and Brooks. <i>Literary Criticism: A Short History</i>. Oxford & IBH Pub Co., 1974. | |
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| Major 16 | Tribal Literature | <p>Semester VII: Tribal Literature of India</p> <p>Course Objectives :</p> <p>This course aims to familiarise the students with the diverse voices relating to the tribal population of India. The students will not only learn about cultural diversity but also be able to develop an interest in tribal aesthetics and history pertaining to their resistance and struggles to survive in the contemporary era.</p> <p>Course Outcome :</p> <p>Students will learn about a wide range of topics pertaining to challenges and complexities of tribal identities. They will develop a keen academic interest and in the process will also be sensitised to appreciate the tribal heritage of the country.</p> <p>Course Content</p> <p>Unit 1</p> <ul style="list-style-type: none"> ❖ Jacinta Kerketta: <i>Angor</i>(Selections) ❖ Temsula Ao: <i>Songs That Tell</i> (Selections) ❖ Mahadev Toppo: <i>Lessons from the Forests and Mountains</i> (Selections) <p>Unit 2 (Any Three)</p> <ul style="list-style-type: none"> ❖ G.N Devy: <i>The Painted Words</i> (Selections) ❖ Virginius Xaxa: “Tribes and Social Exclusion”, “Tribes as Indigenous People of India”. ❖ Arvind Das: “Jharkhand’s Roots: Tribal Identities in Indian History” ❖ S. Bosu Mullick: “Jharkhand Movement: A Historical Analysis” <p>Unit 3</p> <ul style="list-style-type: none"> ❖ Mahashweta Devi: <i>Makar Savar</i> (Selections) ❖ Janice Pariat: <i>Boats on Land</i> (Selections) <p>Unit 4</p> <ul style="list-style-type: none"> ❖ Easterine Kire: <i>When the River Sleeps</i> <p style="text-align: center;">Or</p> <p style="text-align: center;">Mamang Dai: <i>The Black Hill</i></p> | 4 |
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| | | <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Tete, Vandana, editor. <i>Jharkhand Ke Sahitykaar aur Naye Sakshatkar</i>. Prabhat Prakashan, 2019. ➤ Dungdung Gladson. <i>Adivasis and their Forest</i>. Adivasi Publication, 2019. ➤ Toppo, Mahadev, <i>Sabhyo ke Bich Adivasi</i>. Anugya Books, 2018. ➤ Dungdung, Gladson. <i>Endless Cry in the Red Corridor</i>. Prithvi Prakashan, 2017. ➤ Mullick, Samar Basu. Commons to Capital: With a Special Reference to the Mundas of Jharkhand. <i>Social Change</i> 41.3 (2011): 381-396. ➤ Roy, Arundhati. <i>Broken republic</i>. Penguin UK, 2013. ➤ Appadurai, Arjun. Putting Hierarchy in its Place. <i>Cultural Anthropology</i> 3.1 (1988): 36-49. ➤ Shah, Alpa. <i>In the Shadows of the State: Indigenous Politics, Environmentalism, and Insurgency in Jharkhand, India</i>. Duke University Press, 2010. ➤ Minz, Diwakar, and Delo Mai Hansda. <i>Encyclopaedia of Scheduled Tribes in Jharkhand</i>. Gyan Publishing House, 2010. ➤ Goswami, Jai Kishon. <i>Eradicating Naxalism and Developing Jharkhand: A Depiction Through</i>. The Hunt Documentary by Meghnath & Biju Toppo. ➤ Hasnain, Nadeem. <i>Tribal India</i>. New Royal Book Company, 2007. ➤ Mohanty, Prasanna Kumar. <i>Encyclopedia of Primitive Tribes in India</i>. Gyan Publishing House, 2003. ➤ Omvedt, Gail. Call us Adivasis, please. <i>The Hindu: Folio</i> 11 (2000): 10-13. ➤ Sharma, Suresh. A Society in Transition. <i>The Hindu: Folio</i> 11 (2000): July 21-28 ➤ Clifford, James. <i>The Predicament of Culture: Twentieth-century Ethnography, Literature, and Art</i>. Vol. 1. Harvard University Press, 1988. | |
| Major 17 | Women's Writing | <p>Semester VII: Women's Writing</p> <p>Course Objective This course intends to acquaint the students to the body of literature written by women as a discrete academic discipline and become aware of women's voices and perspectives and their integral role in human experiences.</p> <p>Course Outcome</p> <ul style="list-style-type: none"> • After completing this course, the students will be able to: | 4 |

- Understand the impact of patriarchy on women and become sensitised to the need for gender equality
- Distinguish women’s writing as one shaped by their gender experiences
- Develop an understanding of the range of feminist perspectives on and critical approaches to gender issues and women’s writing;
- Develop an appreciation of the range of the particular experiences and issues as reflected in women’s writing, such as the impact and intersections of gender, sexuality, race, and class in women’s lives.

UNIT I (Any Four)

- ❖ Julia Alvarez: “Women’s Work”
- ❖ Maya Angelou: “Phenomenal Woman” –
- ❖ Imtiaz Dharker: “Purdah”
- ❖ Sylvia Plath’s: “Daddy”
- ❖ Sarojini Naidu: “In the Bazars of Hyderabad”
- ❖ Kamala Das: "My Grandmother’s House”
- ❖ Margaret Atwood: “Spelling”
- ❖ Kishwar Nahid: " I am not that Woman”
- ❖ Suniti Namjoshi: "The Grass Blade”

UNIT II (Any Two)

- ❖ Katherine Manfield: “The Fly”
- ❖ Shashi Deshpande: “A Wall is Safer”
- ❖ Sarah Joseph: “Inside Every Woman Writer”
- ❖ Amy Tan: “Rules of the Game”
- ❖ Carmen Maria Machado: "The Husband Stitch"

UNIT III (Any One)

- ❖ Han Kang: *The Vegetarian*
- ❖ Toni Morrison: *The Bluest Eye*
- ❖ Buchi Emecheta: *The Bride Price*
- ❖ Arundhati Roy: *The God of Small Things*

UNIT IV (Any Two)

- ❖ Virginia Woolf: “Shakespeare’s Sister”
- ❖ Alice Walker: “In Search of Our Mothers Gardens”
- ❖ Helene Cixous: "The Laugh of the Medusa"
- ❖ Oyèrónké Oyèwùmí: “The Invention of Women”, “Making an African Sense of Western Gender Discourses” (Excerpts)

Suggested Readings

- Gilbert, Sandra M., and Susan Gubar. "The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination." *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch et al., 2nd ed., W. W. Norton &

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| | | <p>Company, 2010.</p> <ul style="list-style-type: none"> ➤ Cixous, Hélène. "The Laugh of the Medusa." <i>Signs</i>, vol. 1, no. 4, 1976. ➤ Showalter, Elaine. "Towards a Feminist Poetics." <i>Women's Writing in the United States</i>, edited by Catherine C. Davidson and Linda Wagner-Martin, University Press of Kentucky, 1995. ➤ Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." <i>Theatre Journal</i>, vol. 40, no. 4, 1988. ➤ Anzaldua, Gloria. "La Conciencia de la Mestiza: Towards a New Consciousness." <i>Borderlands/La Frontera: The New Mestiza</i>, 3rd ed., Aunt Lute Books, 2007. | |
| <p>Major 18</p> | <p>Partition Literature</p> | <p><u>Semester VII: Partition Literature</u></p> <p>Course Objectives</p> <p>This course will focus on the literary representations of the Partition. Through the analysis of various literary works, students will gain insight into the socio-political, cultural, and emotional impact of Partition on individuals and communities. The course will engage with themes such as identity, displacement, trauma, memory, and reconciliation, providing a comprehensive understanding of the Partition experience through the lens of literature.</p> <p>Course Outcome</p> <p>By the end of this course, students will be able to:</p> <ul style="list-style-type: none"> • Demonstrate a deep understanding of the historical and cultural context of the Partition of India. • Analyse and interpret literary texts related to Partition, identifying key themes, literary techniques, and socio-political implications. • Communicate their ideas and analyses of Partition literature effectively in oral and written forms. <p>UNIT I</p> <ul style="list-style-type: none"> ❖ Faiz Ahmed Faiz's: "For Your Lanes", "My Country" ❖ W.H. Auden: "Partition" ❖ Jibanananda Das: "Go Where You Will-I shall Remain on Bengal's Shore" ❖ Amrita Pritam: "Waris Shah" ❖ Shiv Kumar Batalvi: "Postcard" ❖ Agha Shahid Ali: "By the Waters of Sindh" <p>UNIT II (Any One)</p> <ul style="list-style-type: none"> ❖ Bapsi Sidhwa: <i>Ice Candy Man</i> ❖ Amitav Ghosh: <i>The Shadow Lines</i> ❖ Kamleshwar: <i>Partitions</i> | <p>4</p> |

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| | | <ul style="list-style-type: none"> ❖ Shauna Singh Baldwin: <i>What the Body Remembers</i> <p>UNIT III (Any Three)</p> <ul style="list-style-type: none"> ❖ Lalithambika Antharjanam: “A Leaf in the Storm” ❖ Saadat Hasan Manto: “Colder Than Ice” ❖ Navtej Singh: “An Evening in Lahore” ❖ Shobha Rao: “The Lost Ribbon” ❖ Anirudh Kala: “The Unsafe Asylum” ❖ Gulzar: “Raavi Paar” <p>UNIT IV (Any One)</p> <ul style="list-style-type: none"> ❖ Sabiha Sumar: <i>Khamosh Paani</i> ❖ Ritwik Ghatak: <i>Subarnarekha</i> ❖ M.S. Sathya: <i>Garam Hawa</i> <p>Suggested Readings</p> <ul style="list-style-type: none"> ➤ Jalil, Rakhshanda, editor. <i>Walking the Divide: The Many Faces of Partition</i>. Tranquebar, 2019. ➤ Mehta, Rini Bhattacharya, and Debali Mookerjee-Leonard, editors. <i>Partition Literature and Film: A Critical Introduction</i>. Routledge, 2019. ➤ Puri, Kavita, editor. <i>Partition Voices: Untold British Stories</i>. Bloomsbury Publishing, 2019. ➤ Zutshi, Chitralkha, editor. <i>The Partition of India: Policies and Perspectives, 1935-1947</i>. Oxford University Press, 2013 ➤ Oberoi, Radhika. <i>The White Line</i>. Harper Perennial, 2009. ➤ Pritam, Amrita. <i>Pinjar: The Skeleton and Other Stories</i>. Roli Books, 2003. ➤ Pandey, Gyanendra. <i>Remembering Partition: Violence, Nationalism and History in India</i>. Cambridge University Press, 2001. ➤ Ghosh, Amitav. <i>The Shadow Lines</i>. Mariner Books, 1988. ➤ Manto, Saadat Hasan. <i>Partition: A Human Tragedy</i>. Penguin Books, 1991. ➤ Lapierre, Dominique, and Larry Collins. <i>Freedom at Midnight</i>. Vikas Publishing House, 1975 | |
| Minor 9 | Diaspora Studies | <p style="text-align: center;"><u>Semester VII: Literatures of Diaspora</u></p> <p>Course Objective</p> <p>The objective of this course is to explore the diverse and rich literary works produced by diaspora communities around the world. Students will critically examine the themes, styles, and cultural influences that shape diaspora literatures. They will gain an understanding of the complexities of identity, belonging, and displacement. By the end of the course, students will develop a deeper appreciation for the global</p> | 4 |

significance of diaspora literatures and their contribution to the broader literary landscape.

Course Outcome

After completing the course, students will be able to:

- Analyse and interpret literary works from various diaspora communities, understanding the significance of their cultural, historical, and sociopolitical contexts.
- Identify common themes and motifs in diaspora literature, such as exile, migration, hybrid identities, and the search for home.
- Evaluate the influence of diaspora writers on shaping contemporary literary movements and the wider world of literature.
- Develop an understanding of the complexities of representation, cultural appropriation, and authenticity in diaspora literary works.

UNIT I (Any One)

- ❖ Chimamanda Ngozi Adichie: *Americanah*
- ❖ Yaa Gyasi: *Homegoing*
- ❖ Min Jin Lee: *Pachinko*
- ❖ Maisy Card: *The Ghosts Are Family*
- ❖ Uma Parameswaran: *Mangoes on the Maple Tree*

Unit II (Any Two)

- ❖ Shani Mootoo: “Out on Main Street”
- ❖ Bessie Head: “Tales of Tenderness and Power”
- ❖ M.G. Vassanji: “When She Was Queen”
- ❖ Chitra Banerjee Divakaruni: “Clothes”

Unit III

- ❖ Meena Alexander: “The Journey”
Or
“Torn Branches”
- ❖ Hasheemah Afaneh: “Remember the Name”
Or
“The Borders Where Time Stopped”
- ❖ Abdullah al-Baradouni: “From Exile to Exile”
- ❖ Mahmud Darwish: “I Come From There”
Or
“Passport”

Unit IV (Any One)

- ❖ William Safran: “Diasporas in Modern Societies: Myths of Homeland and Return”
- ❖ Jason Frydman: “World Literature and Diaspora Studies”

Suggested Readings

| | | | |
|---------------|------------|--|----|
| | | <ul style="list-style-type: none"> ➤ Mehta, Sandhya Rao, ed. <i>Exploring Gender in the Literature of the Indian Diaspora</i>. UK: Cambridge Scholars Publishing, 2015. Print ➤ Dwivedi, Om Prakash, and Lisa Lau, eds. <i>Indian Writing in English and the Global Literary Market</i>. London: Palgrave Macmillan, 2014. ➤ Jha, Gauri Shankar. <i>Indian Diaspora: Women English Writer</i>. Jaipur: Yking Books, 2013. ➤ Mahabir, Kumar. <i>Indian Diaspora in the Caribbean</i>. New Delhi: Serial Publications, 2011. ➤ Jain, Ravindra K. <i>Nations, Diaspora, Trans-nation: Reflection from India</i>. New Delhi: Routledge, 2010. ➤ Dufoix, S. <i>Diasporas</i>. Berkeley: University of California Press, 2008. ➤ Grewal, Inderpal. <i>Transnational America: Feminism, Diasporas and Neoliberalism</i>. London: Duke University Press, 2005. ➤ Mehta, Brinda. <i>Diasporic (Dis)location: Indo-Caribbean Women Writers Negotiate the Kala Pani</i>. Jamaica: The University of West Indian Press, 2004. ➤ Merchant, Hoshang. <i>Yaraana</i>. New Delhi: Penguin, 1999. ➤ Hall, S. "Cultural Identity and Diaspora." <i>Identity: Community, Culture, Difference</i>. Ed. J. Rutherford. London: Lawrence and Wishart, 1990. ➤ Jayaram, N. <i>The Indian Diaspora: Dynamics of Migration</i>. New Delhi: Sage Publications: 2004. Print. | |
| | Internship | | 2 |
| Total Credits | | | 20 |

**Semester VIII
Credit**

| Course | Paper Name | Paper Details | CR |
|----------|--|--|----|
| Major 19 | Modern Literary Movements and Trends | <p>SEMESTER VIII: Modern Literary Movements and Trends</p> <p>Course Objectives:</p> <p>The course aims to familiarise students with literary movements such as naturalism, expressionism, symbolism, absurdism, surrealism, magical-realism, existentialism etc., in the modern age through a study of key European and American literary texts.</p> <p>Course Outcomes:</p> <p>By the end of this course, students will be able to demonstrate a deep understanding of major literary movements and trends of the modern age. They will also be able to effectively communicate their learnings in oral presentations and written assignments, demonstrating clarity and coherence.</p> <p>Unit 01 (Any One)</p> <ul style="list-style-type: none"> ❖ Emile Zola : <i>Nana</i> OR <i>Thérèse Raquin</i> ❖ Albert Camus : <i>The Outsider, The Myth of Sisyphus</i> ❖ Franz Kafka: <i>The Metamorphoses</i> OR <i>The Trial</i> ❖ Haruki Murakami: <i>Kafka on the Shore</i> ❖ Italo Calvino: <i>Invisible Cities</i> <p>Unit 02 (Any One)</p> <ul style="list-style-type: none"> ❖ Eugene O 'Neil : <i>The Hairy Ape</i> ❖ Jean Paul Sartre : <i>No Exit</i> ❖ Eugène Ionesco: <i>Rhinoceros</i> ❖ Luigi Pirandello: <i>The Rules of the Game</i> <p>Unit 03</p> <ul style="list-style-type: none"> ❖ Jules Laforgue : Selections from his poetry ❖ Ezra Pound : Selections from his poetry ❖ Langston Hughes: "The Negro Speaks of Rivers", "Harlem" ❖ William Carlos Williams: "This is Just to Say", "The Red Wheelbarrow" ❖ Anna Akhmatova: "Requiem" <p>Unit 04 (Any Two)</p> <ul style="list-style-type: none"> ❖ Andre Breton - <i>Manifesto of Surrealism</i> (Selections) ❖ Alain Locke - <i>The New Negro</i> (Selections) ❖ Hannah Arendt - <i>The Origins of Totalitarianism</i> (Selections) ❖ Theodor W. Adorno & Max Horkheimer - "The Culture Industry: Enlightenment as Mass Deception" <p>Suggested Readings</p> | 4 |

Semester VIII

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| | <ul style="list-style-type: none"> ➤ Cuddon, J.A.. <i>A Glossary of Literary Terms & Theory</i>, Penguin, 2000. ➤ Acheson, James and Huk, Romana (Eds.).. <i>Contemporary British Poetry: Essays in Theory and Criticism</i>, State University of New York Press, 1996. ➤ Harold, Bloom. <i>The Western Canon: The Books and School of the Ages</i>. Harcourt, 1994 ➤ Brater, Enoch and Ruby Cohn, eds.. <i>Around the Absurd: Essays on Modern and Postmodern</i>, University of Michigan Press, 1990. ➤ Chatman, Seymour. <i>Story and Discourse/Narrative Structure in Fiction and Film Ithaca</i>, Cornell University Press, 1980. ➤ Bentley, Eric. <i>The Theory of the Modern Stage: An Introduction to Modern Theatre and Drama</i>. Penguin, 1976. ➤ Bradbury, Malcolm & MacFarlane, James. (eds). <i>Modernism: A Guide to European Literature</i>, Penguin, 1976. ➤ Stern, J. P.. <i>On Realism</i>, Routledge, 1973. | | |
| Major 20 | ELT | <p style="text-align: center;">English Language Teaching (ELT)</p> <p>Course Objectives:</p> <ul style="list-style-type: none"> ▪ Introduce the fundamental concepts of language learning and teaching. ▪ Understand the principles of language acquisition and language learning theories. ▪ Develop effective lesson planning and instructional strategies for teaching English language skills. ▪ Familiarize with assessment and evaluation techniques in English language classrooms. ▪ Enhance intercultural competence and address the needs of diverse language learners. ▪ Apply technology in language teaching to create engaging and interactive learning experiences. <p>Course Outcomes:</p> <p>By the end of the course, students will be able to:</p> <ul style="list-style-type: none"> ▪ Demonstrate an in-depth understanding of ELT methodologies and their practical application. ▪ Design and deliver effective lesson plans for teaching English language skills (listening, speaking, reading, and writing). ▪ Utilise a range of teaching techniques to facilitate language development in diverse learners. ▪ Create formative and summative assessments to evaluate language proficiency. ▪ Integrate intercultural communication principles to promote an inclusive language learning environment. ▪ Incorporate technology tools to enhance language teaching and learning experiences. | 4 |

Semester VIII

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| | <p>Unit 1</p> <ul style="list-style-type: none">❖ Understanding human language, teaching and language teaching❖ Key concepts (these will be visited and revisited during the course) <p>Unit 2</p> <ul style="list-style-type: none">❖ English as a global language (Critical Evaluation)❖ Sociolinguistics of English language❖ Teaching of English as a second and foreign language <p>Unit 3</p> <ul style="list-style-type: none">❖ Theories about language learning and Acquisition (Behaviorist, Innatist, and Interactionist Approaches)❖ The Critical Period Hypothesis❖ Second Language Acquisition vs. Foreign Language Learning❖ Teaching Language Learning Skills Teaching <p>Unit 4</p> <ul style="list-style-type: none">❖ Approach, methodology and technique in language teaching❖ Evaluation and remedial teaching❖ Integrating Technology in Language Teaching❖ Multilingualism as a resource in ELT <p>Suggested Readings</p> <ul style="list-style-type: none">➤ Scrivener, Jim. <i>Learning Teaching: The Essential Guide to English Language Teaching</i>. Macmillan Education, 2018.➤ Celce-Murcia, Marianne, and Diane Larsen-Freeman. <i>The Grammar Book: An ESL/EFL Teacher's Course</i>. Heinle ELT, 2016.➤ Harmer, Jeremy. <i>The Practice of English Language Teaching</i>. Pearson Education Limited, 2015.➤ Brown, H. Douglas. <i>Principles of Language Learning and Teaching</i>. Pearson Education Limited, 2014.➤ Thornbury, Scott. <i>How to Teach Grammar</i>. Pearson Education Limited, 2014.➤ Lightbown, Patsy M., and Nina Spada. <i>How Languages are Learned</i>. Oxford University Press, 2013.➤ Richards, Jack C., and Theodore S. Rodgers, editors. <i>Approaches and Methods in Language Teaching: An Anthology of Current Practice</i>. Cambridge University Press, 2002.➤ Pennycook, Alastair. <i>Critical Applied Linguistics: A Critical Introduction</i>. Routledge, 2001.➤ Ellis, Rod. <i>The Study of Second Language Acquisition</i>. Oxford University Press, 1994.➤ Nunan, David. <i>Designing Tasks for the Communicative Classroom</i>. Cambridge University Press, 1989. | |
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Semester VIII

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| | Project Work | | 14 |
| Total Credits | | | 20 |

Major: 20 Papers

Minor: 9 Papers

Multidisciplinary: 3 Papers

SEC: 3 Papers

AEC: 2 Papers

VAC: 3 Papers

Total Credit: 176