

**BA FYUGP Syllabus**

**(Major)**

**Semester – I**

**Course Code:** ENG100MJ

**Course Title:** History of English Literature

**Course Type:** Core

**Credits:** 4

<b>L</b>	<b>T</b>	<b>P</b>
<b>4</b>	<b>0</b>	<b>0</b>

**Objective:** The course offers outline and conceptual framework which concentrates on the period from 1400 to the present day- all of which complement contextual literature courses throughout. The course also acquaints the students with the socio-political context.

**Unit I** Age of Chaucer up to Shakespeare

**Unit II** History of English Literature 1616-1789

**Unit III** History of English Literature 1789 - 1900

**Unit IV** History of English Literature 1900 -2000

\* Question papers for this course will follow objective type/MCQ's pattern.

**Suggested Reading:**

Daiches, David. A Critical History of English Literature 1&2. New Delhi: Allied Publishers, 1979. Print.

Ford, Boris. Pelican Guide to English Literature (7 volumes) 1955 Print.

Rickett, Arthur Compton. History of English Literature. Delhi: Gyan Books Pvt. Ltd., 2013. Print.

## Semester – II

**Course Code: ENG150MJ**

**Course Title: English Drama I**

**Course Type: Core**

**Credits: 4**

L	T	P
4	0	0

**Objective:** The purpose of the course is to acquaint the students with the growth and development of drama from the literary and historical perspective.

### Unit I

#### Introduction to Drama

##### Elements of Drama:

Act, Scene, Exposition, Conflict, Complication, Climax, Denouement, Peripetia, Characterisation, Protagonist, Antagonist, Main Plot and Sub Plot.

##### Forms of Drama:

Comedy, History, Romance, Tragi-comedy, Theatre of Absurd, Satire, Farce, Modern Drama, and Melodrama.

##### Features of Drama:

Monologue, Dialogue, Soliloquy, Aside, Set, Stage Direction, Chorus, Dramatic Unities (Time, Place and Action), and Disguise

### Unit II

**Christopher Marlowe**

*Doctor Faustus*

### Unit III

**William Shakespeare**

*Macbeth*

### Unit IV

**William Shakespeare**

*Twelfth Night*

### Suggested Reading

Alfred. Shakespeare: *The Tragedies (A Collection of Critical Essays)*. Pearson, 2005. Print.

Bradley, A.C. *Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth*. Dodo Press, 2009.

Cole, Douglas. *Suffering and Evil in the Plays of Christopher Marlow*. Princeton UP, 1962.

Cuddon, J. A. *Dictionary of Literary Terms & Literary Theory*. Penguin Books, 1992.

Dowden, Edward. *Shakespeare: A Critical Study of His Mind and Art*. Atlantic Press, 2003.

## **Semester – III**

**Course Code: ENG200MJ**

**Course Title: English Poetry I**

**Course Type: Core**

**Credits: 4**

<b>L</b>	<b>T</b>	<b>P</b>
<b>4</b>	<b>0</b>	<b>0</b>

**Objective:** Beginning with Chaucer, the students will be introduced to the late Elizabethan, 17th, 18th century poetry. The Puritan Revolution and neo-classical and Romantic tradition will also be studied along with the distinctive features of the poets as well as the periods. The stylistic analysis of the prescribed poems will be studied in detail.

### **Unit I**

Introduction to the genre:

Stanza, Rhythm, Foot-(Iamb, Trochee, Spondee, Anapest, Dactyl), Meter, End Rhyme, Internal Rhyme, Rhyme Scheme, Assonance, Alliteration, Onomatopoeia, Refrain, Simile, Metaphor, Personification, Symbolism, Hyperbole, Pun, Allusion, Couplet, Quatrain, , Blank Verse , Sonnet, Ode, Ballad, Epic, Elegy, Mock Epic

### **Unit II**

**Geoffrey Chaucer**

“Prologue” to The Canterbury Tales (Lines 1-78)

**William Shakespeare** “Let me not to the marriage of true minds . . .”

**John Milton**

“Lycidas”

### **Unit III**

**John Donne**

“The Canonization”

“Death be not Proud”

**John Dryden**

“MacFlecknoe”

**Thomas Gray**

“Elegy Written in a Country Churchyard”

### **Unit IV**

**William Blake** “The Tyger”

“London”

**William Wordsworth** “Resolution and Independence”

**S.T. Coleridge** “The Rime of the Ancient Mariner”

### **Suggested Reading:**

Abrams, M.H. The Mirror and the Lamp: Romantic Theory and the Critical Tradition. UK: OUP. 1971. Print

Bennett, J. F. Five Metaphysical Poets. London: Cambridge University Press, 1964. Print.

French, R.D. A Chaucer Handbook. New York: F. S. Crofts & Co, 1947. Print.

Vendler, Helen. The Art of Shakespeare’s Sonnets, UK: Harvard University Press, 1999. Print.

**Course Code:** ENG201MJ  
**Course Title:** English Fiction I  
**Course Type:** Core  
**Credits:** 4

L	T	P
4	0	0

**Objective:** The students will study the development of the English novel and the historical and literary context of the prescribed texts.

### **Unit I**

#### **Introduction to the genre**

Novel, Novellas, Short Stories, Plot, Characterization, Setting, Theme, Style, Narrative Technique and Structure, Point of View

**Structural Devices:** Stream of Consciousness, Interior Monologue, Flashback, Foreshadowing, Motif, Juxtaposition.

**Types of Fiction:** Picaresque Novel, Historical Novel, Gothic Novel, Epistolary Novel, Regional Novel, Detective Novel, Science Fiction, and Meta-fiction.

### **Unit II**

**Jonathan Swift**                      *Gulliver's Travels*

### **Unit III**

**Mary Shelley**                      *Frankenstein*

### **Unit IV**

**Charles Dickens**                      *David Copperfield*

### **Suggested Reading**

Baldick, Chris. *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing*. Oxford UP, 1987.

Behrendt, Stephen C, Ed. *Approaches to Teaching Shelley's "Frankenstein"*. MLA, 1990.  
Chesterton, G. K. *Charles Dickens*. House of Stratus, 2001.

Forster, E. M. *Aspects of the Novel*. Atlantic Publishers, 1956.

Gold, Joseph. *Charles Dickens: The Radical Moralists*. University of Minnesota Press 1972.

Kettle, Arnold. *An Introduction to the English Novel*. vol. 1. Hutchinson UP, 1951.

## Semester – IV

Course Code: ENG250MJ

Course Title: English Poetry II

Course Type: Core

Credits: 4

L	T	P
4	0	0

**Objective:** The course will introduce students to the poetry of the Romantic, Victorian and Modern Era and enable students to identify a variety of forms of poetry from different historic periods.

### **Unit I**

P. B .Shelley            “Ode to the Westwind”

Lord Byron            “When we two Parted”

John Keats            “Ode to Autumn”

### **Unit II**

Alfred Tennyson            “Ulysses”

M. Arnold            “Dover Beach”

Robert Browning            “My Last Duchess”

### **Unit III**

W. B. Yeats            “Sailing to Byzantium”

T .S .Eliot            “Love Song of J, Alfred Prufrock”

W H Auden            “In Memory of W B Yeats”

### **Unit IV**

Dylan Thomas            “The Force that Through”

Ted Hughes            “ Crow’s Fall”

Philip Larkin            “Toads”

“Toads Revisited”

### **Suggested Reading:**

- Bennett, Andrew. *Romantic Poets and the Culture of Posterity*. Cambridge: CUP, 1999.. Blackstone, Bernard. *The Consecrated Urn: An Interpretation of Keats in terms of Growth and Form*. London: Longmans Green.1959.
- Bowra, C. M. *The Romantic Imagination*. Cambridge: Harvard University Press, 1961.
- Brislw, Joseph. *The Cambridge Companion to Victorian Poetry*. Cambridge: CUP, 2000. Jack, Ian. *Browning’s Major Poetry*. UK: Clarendon Press.1973.
- Lucas, John. *Modern English Poetry from Hardy to Hughes*. London: Batsford, 1986.
- Macneice, Louis. *The Poetry of W. B. Yeats*. United Kingdom: Faber and Faber, 2011.
- Matthiessen, P. O. *Achievement of T. S. Eliot: An Essay on the Nature of Poetry*. London: OUP, 1958.
- Mendelson, Edward. *Later Auden*. New York: Farrar, Straus and Girou, 1981.

**Course Code: ENG251MJ**  
**Course Title: English Drama II**

**Course Type: Core**  
**Credits: 04**

L	T	P
4	0	0

**Objective:** The students will study the development of drama from the seventeenth century to the modern era. The different dramatic techniques and forms employed by the dramatists will be the focus of study

#### **Unit I**

**Ben Johnson**                      *The Silent Woman*

#### **Unit II**

**John Webster**                      *The Duchess of Malfi*

#### **Unit III**

**Oliver Goldsmith**                      *She Stoops to Conquer*

#### **Unit IV**

**G. B. Shaw**                      *Pygmalion*

#### **Suggested Reading**

Berst, Charles. *The Cambridge Companion to George Bernard Shaw*. Cambridge and New York: Cambridge University Press, 1998.

Bush, Douglas. English Literature in the Earlier Seventeenth Century, 1600–1660, *Oxford History of English Literature*, Oxford: Clarendon Press, 1945.

Clark, Sandra. *Renaissance Drama*. Cambridge, England: Polity, 2007.

Sternlicht, Sanford. *A Reader's Guide to Modern British Drama*. Syracuse University Press, 2004.

**Course Code: ENG252MJ**

**Course Title: English Fiction II**

**Course Type: Core**

**Credits: 4**

<b>L</b>	<b>T</b>	<b>P</b>
<b>4</b>	<b>0</b>	<b>0</b>

**Objective:** This course will familiarize the students with the English novels from various periods selected for their intrinsic value and as representative types of fiction.

#### **Unit I**

**Thomas Hardy**                      *Tess of the D'urbervilles*

#### **Unit II**

**D. H. Lawrence**                      *Women in Love*

#### **Unit III**

**William Golding**                      *Lord of Flies*

#### **Unit IV**

**E.M Forster**                      *Maurice*

#### **Suggested Reading**

Black, Michael H. D.H. Lawrence: *The Early Fiction*. Cambridge University Press, 1986.

Bradshaw, David. *The Cambridge Companion To E. M. Forster*. Cambridge : Cambridge University Press, 2007.

Geoffrey Harvey, *Thomas Hardy: The Complete Critical Guide to Thomas Hardy*. New York: Routledge, 2003

Sanders, Scott Russell. *D. H. Lawrence: The World of the Major Novels*. California: Vision Publishers, 1973.

**Course Code: ENG253MJ**

**Course Title: Literary Criticism**

**Course Type: Core**

**Credits: 4**

<b>L</b>	<b>T</b>	<b>P</b>
<b>4</b>	<b>0</b>	<b>0</b>

**Objective:** This course will acquaint the students with the beginnings of Literary Criticism and introduce some of the important literary critics.

<b>Unit I</b>	<b>Plato</b>	Ion The Republic Book 2 and 3
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<b>Unit II</b>	<b>Aristotle</b>	Excerpts from The Poetics (Chapters:1-4, 6-8, 10-15)
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<b>Unit III</b>	<b>Philip Sidney</b>	An Apology for Poetry
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<b>Unit IV</b>	<b>William Wordsworth</b>	Preface to Lyrical Ballads
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**Suggested Reading:**

Atkins, J. W. H. Literary Criticism in Antiquity. London: CUP, 1934. Print.

Dorsch, T.S. Classical Literary Criticism. Penguin Classics, 2001. Print.

Enright D.J,ed English Critical Texts New Delhi:OUP,1975.Print

Habib, M.A.R. A History of Literary Criticism from Plato to the Present. Oxford: Black Publishing, 2005. Print.



**Course Title** : Communication Skills  
**Course Code** : (DoELL200AE)  
**Credits** : 03

**Course Objective:** The aim of this course is to introduce the students an overview of prerequisites to business and organizational communication.

**Unit-I:** Essentials of communication: Communication, its significance & Role. The process of communication, Barriers to communication. Methods of communication, verbal & non-verbal communication, Interpersonal communication, decoding body language.

**Unit-II:** Essentials of strong writing skills, language and style. Paragraph writing, developing perspective, Report writing, importance, structure, style and drafting of reports.

**Unit-III:**

Business correspondence, ramification of business letters, analyzing audience, purpose, layout & form and types. Proposal writing. Presentation skills, Tips for good communication,

Interview etiquette, e-mail etiquette, telephone etiquette

**Textbooks:**

- Seely, John. Writing and Speaking Delhi: OUP
- Wallace, Michael J. Study Skills in English. New Delhi: CUP, 1998.
- Mohan, Krishna and Meera Banerji. Developing Communication Skill, Delhi: Macmillian, 1990.
- Sasikumar V., P. Kiranmai Dutt and Geetha Rajeevan. A Course in Listening and Speaking (I & II) Bangalore: Foundation Books, 2006.
- Chaturvedi, P.D and Mukesh Chaturvedi. Business Communication, Delhi: Pearson Education, 2006.
- Taylor, Shirley. Communication for Business New Delhi: Pearson Education, 1988.

**Semester – V**

**Course Code:** ENG300MJ

**Course Title:** Post-Colonial Literatures in English

**Course Type:** Core

**Credits:** 04

L	T	P
4	0	0

**Objectives:** The basic concepts associated with Post-colonial studies will be taught with a focus on the literatures produced by erstwhile colonies.

**Unit I**

**Chinua Achebe**

*Arrow of God*

## Unit II

Judith Wright "Bora Ring", "At Cooloooha"  
Margaret Atwood "A Sad Child"  
A.K. Ramanujan "A River"

## Unit III

Edward Said "Knowing the Oriental" from *Orientalism*

## Unit IV

Leopold Senghor "On Negritude"

## Suggested reading

Achebe, Chinua. *Things Fall Apart*. New York, New York: Bantam Doubleday Dell Publishing Group, 1959. Print,

Ashcroft, Bill, et al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 1989. Print.

Bhabha, Homi K. *The Location of Culture*. London: Routledge, 2004. Print. Fano, Frantz. *Black Skin, White Masks*. New York: Grove Press, 1967. Print.

Hymans, Jacque Louis, *Leopold Sedar Senghor: An Intellectual Biography*, Edinburgh: Edinburgh University Press, 1971. Print.

Said, Edward. *Orientalism*. New York: Vintage Books, 1994. Print. Senghor, Léopold Sédar, and Melvin Dixon. *Leopold Sedar Senghor: The Collected Poetry*. Charlottesville: University Press of Virginia, 1998. Print.

Vaillant, Janet G., *Black, French, and African: A Life of Leopold Sedar Senghor*. Harvard: Harvard University Press, 1990. Print.

Wright, Judith. *Born of the Conquerors: Selected Essays*. Canberra: Aboriginal Studies Press, 1991. Print.

**Course Code: ENG301MJ**

**Course Title: Indian Writing in English**

**Course Type: Core**

**Credits: 04**

L	T	P
4	0	0

**Objectives:** The students will be introduced to Indian Writing in English, its major movements and figures. The students will be acquainted with the artistic and innovative use of language employed by the writers.

## Unit I

Introduction and literary history of Indian Writing in English

**Raja Rao** "Companions"

## Unit II

**R.K. Narayan** *The Guide*

## Unit III

**Nayantara Sehgal** Rich Like Us

## Unit IV

**Toru Dutt** "Baugmaree"

**Nissim Ezekiel** "In India"

**Vikram Seth** "All You Who Sleep Tonight"

### Suggested Readings:

Ansani, Shyam M. New Dimensions of Indian English Novels, Delhi: Doaba House, 1987.  
Gandhi, Leela. Post-Colonialism, New : Oxford University Press, 2002.

Iyenger, K R S. Indian Writing in English. New Delhi. Sterling Publisher, 1984.

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

Mehrotra, Arvind Krishna (Ed.) A Concise History of Indian Literature in English, Ranikhet: Permanent Black, 2010.

Naik, M. K. A History of Indian English Literature. Delhi: Sahitya Akademi, 1992.

Narasimhaiah, C D. (Ed.) Makers of Indian English Literature, Delhi: Pencraft International, 2000.

Radhakrishnan, N. Indo Anglian Fiction: Major Trends and Themes. Madras: Emerald. 1984.

**Course Code: ENG302MJ**

**Course Title: Modern Drama**

**Course Type: Core**

**Credits: 4**

L	T	P
4	0	0

**Objective:** The course will introduce students to major movements related to drama in the twentieth century. The different dramatic techniques and forms employed by the dramatists will be the focus of study.

## Unit I

**Henrik Ibsen** *Ghosts*

## **Unit II**

**Synge** *Riders to the Sea*

## **Unit III**

**BertoltBrecht** *The Good Woman of Szechuan*

## **Unit IV**

**Eugene Ionesco** *Rhinoceros*

## **Suggested Reading**

Bentley, Eric. *The Theory of the Modern Stage from Artaud to Zola: An Introduction to Modern Theatre and Drama*. USA: Penguin, 2009. Print.

Esslin,Martin.*Theatre of the Absurd*. London: Methuen Publishing, 2003. Print.

Flynn, Thomas. *Existentialism A Very Short Introduction*. USA: Oxford University Press, 2006. Print.

Sartre, Jean-Paul. *Existentialism Is a Humanism*. New Haven: Yale University Press, 2007. Print.

Styan, J. L. *Modern Drama in Theory and Practice. Vol. 3. Expressionism and Epic Theatre*. United Kingdom: CUP, 1981. Print.

Williams, Raymond. *Drama from Ibsen to Brecht*. United Kingdom: Chatto&Windus, 1992. Print.

Worth, Katherine J. *Revolution in Modern English Drama*.United Kingdom: Goldstone Books, 1973. Print.

**Course Title: Academic Writing**

**Course Code: ENG303MJ**

**Course Type: Core**

**Credits: 2**

<b>L</b>	<b>T</b>	<b>P</b>
<b>2</b>	<b>0</b>	<b>1</b>

**Objective:** The overall aim of this course is to develop proficiency of the students in writing English for academic purposes, to improve the general communication abilities that will also enhance their ‘employability’ together with their Master’s degree in English at the beginning of the programme.

## **UNIT I**

Introduction to the Writing Process

Basic Conventions of Academic Writing

Writing in one's own words: Summarizing and Paraphrasing , Effective use of quotation

Descriptions: Objects, people, places, scenes, situations and processes

Narrations: Events and stories

Critical Thinking: Syntheses, Analyses, and Evaluation

Structuring an Argument: Introduction, Interjection, and Conclusion

Reader-oriented writing (register, tone, precision, clarity, grammar)

Writing Literature Reviews: Topics and Trends in Literature

Editing: Peer Review, Class Activity, Reflection, Resolutions.

Citing Resources; Editing, Book and Media Review

## UNIT II

Written Communication: Business letters, Job Applications, Resumes/ CV, Proposal and Report Writing

Public Speaking: Seminars and Presentations; Group Discussions and Interviews

**Class activity:** Mock interviews and one Power point presentation and drafting of Resume by each student

### **Suggested Reading:**

Alfred, Gerald, Charles T. Brusaw, and Walter E. Oliu. *Handbook of Technical Writing*. St. Martin's Press, 2003. Print.

Byrne, D. *Teaching Writing Skills*. UK : Longman, 1988. Print.

Chaturvedi, P.D. and MukeshChaturvedi. *Business Communication*. Pearson Education: Delhi, 2006. Print.

Graf ,Gerald and Cathy Birkenstein. *They Say/ I Say: The Moves that matter in Academic Writing*. Norton: New York, 2009. Print.

Gupta, Renu. *A Course in Academic Writing*. New Delhi: Orient BlackSwan, 2010. Print.

Hamp- Lyons, Liz and Ben Heasley. *Study Writing: A Course in Writing Skills for Academic Purposes*. Cambridge: CUP, 2006. Print.

Leki, Ilona. *Academic Writing: Exploring Processes and Strategies*. CUP: New York, 1998. Print.

Prasad, H.M. *How To Prepare For Group Discussion And Interview*. Tata Mc-Graw Hill Publishing Co.Ltd: New Delhi, 2012. Print.

Seely, John. *Oxford Guide toWriting and Speaking*. OUP: Delhi, 2004. Print

**Summer Internship ENG 304MJ**

## Semester – VI

Course Code: ENG350MJ

Course Title: Twentieth Century Novel

Course Type: Core

Credits: 04

L	T	P
4	0	0

**Objective:** The students will study the development of novel in the twentieth century. The students will study the use of narrative techniques of stream of consciousness and autobiography, along with the incorporation of political ideologies and expressions of issues of identity in the texts prescribed for the course.

### Unit I

**James Joyce**                      *A Portrait of an Artist as a Young Man*

### Unit II

**Virginia Woolf**                      *To the Light House*

### Unit III

**Graham Greene**                      *Heart of the Matter*

### Unit IV

**George Orwell**                      *1984*

### Suggested Reading

- Alan, Massie. *The Novel Today: A Critical Guide to the British Novel 1970-1989*. London: Longman, 1990. Print.
- Bloom, [Harold](#) . *Virginia Woolf's Mrs. Dalloway: [Modern critical interpretations](#)*. New York: Chelsea House Publishers, 1988. Print.
- Bradbury, Malcolm. *The Modern British Novel*. London: Penguin, 1993. Print.
- Briggs, Julia. *Reading Virginia Woolf*. Edinburgh: Edinburgh University Press Ltd, 2006. Print.
- Bulson, Eric. *The Cambridge Introduction To James Joyce*. Cambridge: Cambridge University Press, 2006. Print.
- Levenback, [Karen L](#). *Virginia Woolf and the Great War*. NY: Syracuse University Press, 1999. Print.
- Lodge, David. *The Novelist at the Crossroads*. London: Routledge and Kegan Paul, 1971. Print.
- Marcus, Jane. *Virginia Woolf: A feminist Slant*. Nebraska : University of Nebraska Press, 1983. Print.
- McIntire, Gabrielle. *Modernism, Memory, and Desire: T. S. Eliot and Virginia Woolf*. Cambridge University Press, 2008. Print.
- Robbins, Ruth. *Pater to Forster (1873–1924)*. New York: Palgrave Macmillan, 2003. Print.
- Shea, [Daniel](#) . *James Joyce and the Mythology of Modernism*. Germany: Ibidem-Verlag Publishers, 2006. Print.
- Smidt, [Kristian](#) . *James Joyce and the Cultic Use of Fiction*. University of Michigan, 2006. Print.

Course Code: ENG351MJ

Course Title: Introduction to Women's Writing

Course Type: Core

Credits: 4

L	T	P
4	0	0

**Objective:** The course will enable the students to analyse women's writing and understand the historical and ideological contexts of the women's movement in along the lines of feminist thought.

### Unit I

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

### Unit II

**Virginia Woolf** *A Room of One's Own*

### Unit III

**Charlotte Perkins Gilman** *The Yellow Wallpaper*

### Unit IV

**Emily Dickinson** [SEP] 'I cannot live with you' 'I'm wife; I've finished that'

**Sylvia Plath** 'Daddy' 'Lady Lazarus'

**Eunice De Souza** 'Advice to women' 'Bequest'

### Suggested Reading

- Belsey, Catherine and Jane Moore, eds. *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. London: Macmillan, 1989. Print
- Bowlby, Rachel. *Feminist Destinations and Further Essays on Virginia Woolf*. Edinburgh: Edinburgh Univ. Press, 1997. Print
- Cameron, Deborah, ed. *The Feminist Critique of Language: A Reader*. Second Edition. London: Routledge, 1998. Print
- Fernald, Anne E. *Virginia Woolf: Feminism and The Reader*. New York: Palgrave Macmillan, 2010. Print.
- Gilmore, Leigh. *Autobiographics: A Feminist Theory of Women's Self-Representation*. Cornell: Cornell Univ. Press, 1994. Print
- Moers, Ellen. *Literary Women*. Oxford: Oxford Univ. Press, 1985. Print
- Showalter, Elaine. *Sister's Choice: Traditions and Change in American Women's Writing*. Clarendon Press, 1991. Print
- Warhol, Robyn R. and Diane Price Herndl, ed. *Feminisms: An Anthology of Literary Theory and Criticism*. Rutgers Univ. Press, 1991. Print



**Course Code:** ENG352MJ  
**Course Type:** African Literature  
**Course Type:** DCE  
**Credits:** 04

L	T	P
4	0	0

**Objective:** To give students a general overview of African Literature and study the critical areas of difference and similarity between the literary traditions of the region. It will also familiarize the students with the cultural milieu of Africa.

#### **Unit I**

<b>Gabriel Okara (Nigeria)</b>	"Piano and Drums", "Once upon a Time"
<b>Dennis Brutus (South Africa)</b>	"Akhenaton's Song/Prayer/Psalm"
<b>Leopold Seder Senghor (Senegal)</b>	"Black Woman "

#### **Unit II**

<b>Ngugi wa Thiongo" (Kenya)</b>	<i>The River Between</i>
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#### **Unit III**

<b>Wole Soyinka (Nigeria)</b>	<i>The Lion and the Jewel</i>
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#### **Unit IV**

<b>Jomo Kenyatta</b>	"Facing empty. Kenya"
<b>Buchi Emecheta</b>	<i>The Slave Girl</i>

#### **Suggested Reading:**

Gikandi, Simon. *Encyclopedia of African Literature*, London: Routledge, 2003.

Hans M. Zell, Carol Bundy, Virginia Coulon, *A New Reader's Guide to African Literature*, Heinemann Educational Books, 1983.

Irele, Abiola, and Simon Gikandi (eds), *The Cambridge History of African and Caribbean Literature*, 2 vols, Cambridge, Cambridge University Press, 2004.

James Gibbs. *Critical Perspective on Wole Soyinka*. Three Continents Press, 1980.

Janet G. Vaillant. *Black, French, and African: A Life of Léopold Sédar Senghor*, Harvard University Press, 1990

**Course Code: ENG353MJ**

**Course Title: American Literature**

**Course Type: Core**

**Credits: 04**

**Objective:** To introduce students to the history, culture and major literary movements of America with the help of prescribed texts and enhance the literary sensibility of students by exposing them to the American writers of various times.

**Unit I**

**Alice Walker**                      Meridien

**Unit II**

**Eugene O'Neill**                      The Hairy Ape

**Unit III**

**Walt Whitman**                      "Song of Myself"  
   "Passage to India"

**Emily Dickinson**                      "Fame is a Fickle Food"  
   "Hope is the Thing With Feathers"

**Allen Ginsberg**                      "America, When the Light Appears"

**Unit IV**

**Washington Irving**                      "The Mutability of Literature"

**R.W. Emerson**                      "The American Scholar"

**Suggested Reading:**

Franklin, R. W. *The Poems of Emily Dickinson*. Cambridge: Belknap Press. 1999.

Kramer, Jane. *Allen Ginsberg in America*. New York: Random House, 1968.

Mathiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. Oxford University Press, 1988.

Sheaffer, Louis. *O'Neill: Son and Artist*. Little, Brown & Co. 1973.

White, Evelyn C. *Alice Walker: A Life*. W. W. Norton & Company, 2005.

## Semester - VII

**Course Code:** ENG400MJ

**Course Title:** Dalit Literature

**Course Type:** Core

**Credits:** 04

<b>L</b>	<b>T</b>	<b>P</b>
<b>4</b>	<b>0</b>	<b>0</b>

**Objective:** This course aims to equip the students with the tools to explore the evolution of Dalit Literature and understand Dalit aesthetics and politics.

### **Unit I**

**Om Prakash Valmiki** Joothan

### **Unit II**

**Laxman Mane** "Upaara" (Outsider, Sahitya Akademi, 1997)

### **Unit III**

**Aravind Malagatti** "Government Brahmana" (Orient Blackswan 2007)

### **Unit IV**

**Jotirao Phule** "Cultivator's Whipcord" from *Selected Writings* of  
*Jotirao Phule* edited by G.P. Deshpande

(New Delhi: Leftword, 2002)

**B.R. Ambedkar** "The Annihilation of Caste"

### **Suggested Reading:**

Dangle, Arjun. *Poisoned Bread: Translations from Modern Marathi Dalit Literature*. Orient Blackswan, 1992.

Limbale, Sharan Kumar. *Towards an Aesthetics of Dalit Literature: History, Controversies and Considerations*. Orient Black Swan, 2004.

Mahananda, Saroj Kumar. *Caste, Reality and Mediation*, Supriya Books, 2017.

Phule, Jyotiba. "Gulamgiri" *Selected Writings of Jyotiba Phule*. Ed. G P Deshpande, Manohar Publishers, 2002.

Zelliot, Eleanor. *From Untouchable to Dalit*, Manohar Publishers, 1992.

**Course Code: ENG401MJ**

**Course Title: Autobiography**

**Course Type: DCE**

**Credits: 4**

L	T	P
4	0	0

**Objective:** The aim of this course is to acquaint students with the life of important people and introduce them to the genre of autobiography.

**Unit I** Jean-Jacques Rousseau's *Confessions*, Part One, Book One, pp. 5-43,  
(Translated by Angela Scholar (New York: Oxford University Press, 2000).

**Unit II** Benjamin Franklin's *Autobiography*, pp.5-63, Edited by W. Macdonald  
(London: J.M.Dent and Sons, 1960).

**Unit III** M. K. Gandhi's *Autobiography or the Story of My Experiments with Truth*,PartI  
Chapters II to IX, pp. 5-26 (Ahmedabad: Navajivan Trust, 1993).

**Unit IV** Richard Wright's *Black Boy*, Chapter 1, pp. 9-44 (United Kingdom: Picador,  
1968).

### **Suggested Reading**

Anderson, Linda 'Introduction' in *Autobiography* (London: Routledge, 2001)

Marcus, Laura 'The Law of Genre' in *Auto/biographical Discourses* (Manchester: Manchester University Press, 1994) pp. 229-72.

Olney, James 'A Theory of Autobiography' in *Metaphors of Self: the meaning of Autobiography* (Princeton: Princeton University Press, 1972) pp. 3-50.

**Course Code:** ENG402MJ  
**Course Title:** Travel Writing  
**Course Type:** DCE  
**Credits:** 04

L	T	P
4	0	0

**Objective:** Students will be introduced to the genre of travel writing, through some of the writers of the genre. Approaching Texts and issues from multiple perspectives, will show how cultural assumptions inform literatures of travel. The course will focus on how Travel and Travel Writing are both local and global practices that create points of intersection for our own lives and others.

### Unit I

**Mark Twain:** *The Innocent Abroad* (Chapter VII, VIII and IX) (Wordsworth Classic Edition)

### Unit II

**William Dalrymple:** *City of Djinns* (Prologue, Chapters I and II) Penguin Books

### Unit III

**Nahid Gandhi:** *Alternative Realities: Love in the Lives of Muslim Women*, Chapter 'Love, War and Widow', Westland, 2013

### Unit IV

**Elisabeth Bumiller:** *May you be the Mother of a Hundred Sons: A Journey Among the Women of India*, Chapters 2 and 3, pp.24-74 (New York: Penguin Books, 1991)

### Suggested Reading

Bassnett, Susan. "Travel Writing and Gender." *Cambridge Companion to Travel Writing*, edited by Peter Hulme and Tim Young, CUP, 2002, pp. 225-241.

Khair, Tabish. "An Interview with William Dalrymple and Pankaj Mishra." *Postcolonial Travel Writings: Critical Explorations*, edited by Justin D Edwards and Rune Graulund, Palgrave Macmillan, 2011, pp. 173-184.

Balton, Casey. "Narrating Self and Other: A Historical View." *Travel Writing: The Self and The Other*. Routledge, 2012, pp.1-29.

**Course Code: ENG403MJ**

**Course Title: Introduction to Language and Linguistics**

**Course Type: DCE**

**Credits: 04**

L	T	P
4	0	1

**Objective:** The course will introduce students to the core concepts in linguistics with reference to English Language Studies, combining both the theory and practice of linguistics to understand language formation and its usage

### **Unit I**

Language – definition, origin, key properties of language, History of the English Language  
Language Varieties: standard and non-standard language, Language change  
Linguistics: Definition and Scope - Branches of Linguistics, Relation with other Subjects

### **Unit II**

Morphology - Basic concepts in lexical formation: word, word-forms, lexemes, morphemes, allomorphs. Word inflection/derivation, affixation, blends

### **Unit III**

Syntax and Semantics - Clause structure: Nominal group, Verbal group, Finites, Complements, Adjuncts, Modifiers, Structure manifestations: Generative structures with special reference to Chomsky

### **Unit IV**

Phonetics and Phonology –<sup>[SEP]</sup>Speech Mechanism, Cardinal Vowels, Phoneme and Allophone, Description of English Vowels and Consonants, Syllable, Stress and Intonation.

### **Suggested Reading**

Ashby, Michael and John Maidment. *Introducing Phonetic Science*. Cambridge: Cambridge University Press, 2003. Print.

Carstairs-McCarthy, Andrew. *An Introduction to English Morphology*. Edinburgh: Edinburgh University Press, 2000. Print.<sup>[SEP]</sup>

Huddleston, Rodney and Geoffrey K. Pullum. *A Student's Introduction to English Grammar*. Cambridge: Cambridge University Press, 2005. Print.

Radford, Andrew. *Syntactic Theory and the Structure of English*. Cambridge University Press: Cambridge, 1997. Print.

Radford, Andrew and Martin Atkinson. *Linguistics: An Introduction*. Cambridge: Cambridge University Press, 1999. Print.

Roach, Peter. *English Phonetics and Phonology*. Cambridge: Cambridge University Press, 1991. Print.

Yule, George. *The Study of Language*. Cambridge: Cambridge University Press, 2010. Print.

## Semester – VIII

Course Code: ENG450MJ

Course Title: Indian Writing in Translation

Course Type: DCE

Credits: 04

L	T	P
4	0	0

**Objective:** The course focusses on writers from numerous cultural, linguistic and socio-political backgrounds within India and will introduce students to new and unfamiliar voices and concepts.

### Unit I

Amir Khusrao	“Separation”
Mira Bai	“I Know Only Krsna”
Prem Chand	“The Chess Players”

### Unit II

Rabindranath Tagore	“Cabuliwallah”
Amrita Pritam	“To Waris Shah”
J.P. Das	“Kalahandi”

### Unit III

Amin Kamil	The Cock Fight
Akhter Mohiudin	“Cross-firing”
Sitakant Mahapatra	“Folk songs”

### Unit IV

Padma Sachdev	<i>Where Has My Gulla Gone</i>
Naseem Shafaie	“Neither Shadow Nor Reflection” “Drudge”
Ibobishak Singh	“The Revolutionary”

### Suggested Reading

Devy, G.N. *In Another Tongue: Essays on Indian English Literature*. Madras, Macmillan India, 1993. Koul, J.L. *Studies in Kashmiri*. Kapoor Brothers, 1968.

Mukheijee, Sujith. *Translation as Discovery*. Hyderabad: Orient Longman, 1994.

Panikkar, K.N. *Culture, Ideology. Hegemony : Intellectuals and Social Consciousness in Colonial India*. Delhi: Tulika, 1995.

Sattar, Arshia. *An Illustrated History of Indian Literature in English*. New Delhi, Permanent Black, 2003.

**Course Title: Introduction to War Literature**

**Course Code: ENG451MJ**

**Course Type: DCE**

**Credits: 04**

**Course Objective:** As long as there has been war, there has been attempts to understand and turn battlefield horrors into powerful narratives. The present course will introduce the students to the various aspects of war literature born on fault lines. From a psychological to an existentialist one, the course will focus the journey of mankind in the post-industrial world where colonization and arms race threatened the very existence of mankind.

#### **Unit I**

**Wilfred Owen**                      “The Strange Meeting”

**Alan Seeger**                      “I have a Rendezvous with Death”

#### **Unit II**

**W.H. Auden**                      “September I, 1939”

**Rupert Brooke**                  “The Soldier”

#### **Unit III**

**Akiyuki Nosaka**                  *Grave of the Fireflies*

#### **Unit IV**

**Dario Fo**                          *The Accidental Death of an Anarchist*

#### **Suggested Reading**

McLoughlin, Kate, ed. *The Cambridge Companion to War Writing*. Cambridge Companions to Literature. New York: Cambridge University Press, 2009.

Read, Mike. *Forever England: The Life of Rupert Brooke*. Mainstream Publishing Company Ltd, 1997.

Roy, Pinaki. *The Scarlet Critique: A Critical Anthology of War Poetry*. New Delhi: Sarup Book Publishers Pvt. Ltd., 2010.

Silkin, Jon. *Out of Battle: The Poetry of the Great War*. Basingstoke: Palgrave Macmillan, 1972.



**Course Code: ENG452MJ**  
**Course Title: Literature and Film Studies**  
**Course Type: DCE**  
**Credits: 04**

L	T	P
4	0	0

**Objective:** To familiarize students with difference between film and literary texts, to develop greater skills in visual literacy, study film as a reflection of cultures and periods of history and to analyse film through literary modes

### **Unit I**

#### **Language of Cinema:**

Key concepts

Synergies between Literature and Cinema

Film Appreciation

**Unit II** *Throne of Blood* (Dir. Akira Kurosawa 1957)

**Unit III** *To Kill A Mocking Bird* Dir. by Robert Mulligan

**Unit IV** *Haider*

#### **Suggested Readings:**

Altman, Rick. *Film/Genre*. London: BFI, 1999. Andrew, Dudley *The Major Film Theories: An Introduction*. Oxford: Oxford University Press, 1976.

Biswas, Moinak. "Early Films: The Novel and Other Horizons." In *Apu and After: Re-Visiting Ray's Cinema*, ed. Moinak Biswas, 37-79. Calcutta: Seagull Books, 2006.

Braudy, Leo & Cohen, Marshall (eds.). *Film Theory and Criticism*. 5th ed. NY & Oxford: Oxford University Press, 1999.

Prasad, Madhava. *The Ideology of the Hindi Film: A Historical Construction*. Delhi: Oxford University Press, 1998.

Rajadhyaksha, Ashish. "Indian Cinema: Origins to Independence" & "India: Filming the Nation." In *The Oxford History of World Cinema*, ed. Geoffrey Nowell-Smith, 398-408 & 678-689. New York: Oxford University Press, 1996.

**Course Code:** ENG453MJ  
**Course Title:** Children's Literature  
**Course Type:** DCE  
**Credits:** 04

L	T	P
4	0	0

**Objective:** The course is designed to develop an appreciation for the literary qualities and educational value of children's literature and to acquaint students with the history and development of children's literature including the key issues like race, class, gender and ethnicity.

### Unit I

History of Children's Literature: an overview of children's literature from the early oral traditions up to the modern literature of the 21st century.

Elements of Children's Literature: Verbal Elements (methods writers use to develop plots, characters, settings, themes, and styles). Visual Elements (methods illustrators use to develop line, colour, shape, texture, and styles)

**Unit II**     *Grimms' Fairy Tales*     Jakob and Wilhelm Grimm

    "Cinderella"

    "Briar Rose"

    "Beauty and the Beast"

    "Snow White"

**Unit III**     *Alice in Wonderland*     Lewis Carroll

**Unit IV**     *Peter Pan* novel     M. Barrie

### Suggested Reading:

Johnson, Denise. *The Joy of Children's Literature*, 2nd ed. United States: Wadsworth, 2012.

Lukens, Rebecca J. *A Critical Handbook of Children's Literature*, 8th ed. New York: Allyn and Bacon, 2007.

Lynch-Brown, Carol, Tomlinson, Carl M., and Kathy G. *Short Essentials of Children's Literature*, 7th ed. Boston: Allyn & Bacon, 2011.

Reynolds, Kimberly. *Children's Literature: A Very Short Introduction (Very Short Introductions)*. Oxford University Press, 2011.

Russell, David H. *Literature for Children: A Short Introduction*, 7th ed. Boston: Pearson, 2012.

Zipes, Jack. *The Original Folk and Fairy Tales of the Brothers Grimm: The Complete, First Edition*. Princeton University Press, 2016

## Research

**Course Code:** ENG454MJ (Research)

**Course Title:** Research Methodology

**Course Type:** Core

**Credits:** 04

L	T	P
3	0	1

**Objective:** To introduce the students to the concept of research, equip them with tools and materials of research and simultaneously train them in presenting their research

### **Unit I**

#### **Meaning and Nature of Research**

What is research? Objectives of Research, The fundamentals of Research, Characteristics of Research, Types of research, Qualities of a good Researcher

### **Unit II**

#### **Materials and Tools of Research**

Primary and Secondary sources, Books, Anthologies, Biographies, Thesauruses, Encyclopaedia, Conference proceedings, Unpublished theses, Newspaper articles, Journals, e-journals, Monographs, Translations, Web references, Library catalogues, Literature Resource Center, Govt. publications, Special libraries, Advanced study centers, Virtual libraries, Web search engines, CDs, DVDs etc.

### **Unit III**

#### **Methods and Techniques of Research**

Qualitative and Quantitative method, Discourse/Content Analysis

Data Collection, Analysis/interpretation of Data, Generalization and Interpretation of Data  
Preparing

Academic Integrity and Plagiarism

Review of Literature

### **Unit IV**

Research Methodology MLA Handbook Latest Edition for documentation style

#### **Suggested Reading:**

Abdul Rahim, F. Thesis Writing: A Manual for Researchers (New Delhi: New Age International), 2005.

Eliot, Simon and W. R. Owens. A Handbook to Literary Research, London: Routledge & Open University, 1998.

Grimaldi, Joseph. *MLA Handbook for Writers of Research Papers*. New York: MLA Association, 2009.

Hunt, Andy, Your Research Project, New Delhi: Foundation Books. 2005.

Miller, R. H. Handbook of Literary Research, Methuen Lenzburg, 1995.

Sir John. Research Methodology: Methods & Techniques, Delhi: New Age International Ltd, 2004.

Robert L. Computer Methods for Literary Research, Athens: University of Georgia Press, 1984.

**Course Title: Research Project/ Dissertation (12 Credits)**

**Course Code: ENG455MJ**