

**Banasthali Vidyapith**  
**Board of Studies in English and Modern European Languages**

Minutes of the meeting of the Board of Studies held on April 27, 2016 in Vidya Mandir Conference Hall at 10:30 a.m.

**Members Present**

1. Prof. S. Paul (Convener)
2. Prof. P.K.Seth
3. Mrs. Geeta Yadav
4. Dr. Monali Bhattacharya
5. Dr. Papiya Lahiri
6. Dr. Tamishra Swain
7. Dr. Veerendra Kumar Mishra
8. Dr. Lalit Kishore Sharma
9. Dr. Mandvi Singh
10. Ms. Sneha Pathak
11. Ms. Pulkita Anand

**Absent**

Dr. Hamsavahini Singh

Apologies were received from Dr. L.M. Joshi, Dr. S. P. Saraswat and Dr. Cecilia Antony, the external members, for not joining the meeting due to some personal reasons.

The Convener welcomed all the members present to the BOS meeting and thanked Prof. M.K. Natrajan for his constant support to the Department. After a brief introduction the listed agenda items were taken up for discussion and the following resolutions were passed:

**Ref. item no. 1**

The minutes of the last meeting were reviewed and approved; there were no comments from the members.	Confirmed
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**Ref. item no. 2**

The Board examined the existing panel and updated the panel class wise and paper wise for each examination up to and inclusive of all Master's degree examinations keeping in view the By-laws 15.03.02 of the Vidyapith. The new panels were prepared keeping in mind the specialization for each paper separately.	Updated
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**Ref. item no. 3**

<p><b>3.1.</b>The Board considered and approved to continue the existing UG Foundation programme</p>	Approved
<p><b>3.2.1</b> No significant change was proposed for Undergraduate programme except for the addition of Background Topics for enriching the student's conceptual, theoretical and analytical understanding on different subject matter.</p> <p><b>3.2.2.</b> Scheme of examination was accordingly altered and reframed <b>(Please Refer to Appendix I)</b></p>	Noted
<p><b>3.3.</b> The Board reviewed the existing courses of MA. The proposed changes for the course were as follows: <b>(Please Refer to Appendix II)</b></p> <p><b>3.3.1.</b> Two new papers have been proposed namely:</p> <p>(a) <b>Classical Literature in Translation: Indian, Greek, and Latin</b> (b) <b>Translational Studies</b> in MA semester one and two as paper II in semester one and paper I in semester two respectively</p> <p><b>3.3.2</b> Two existing papers namely <b>Literature in English 1550-1660 Poetry and Non Fictional Prose and Literature in English 1550-1660 Drama in</b> semester one have been reworked to form one paper namely <b>Literature in English 1550-1660 Poetry ,Non Fictional Prose and Drama</b> in semester one as paper III</p> <p><b>3.3.3</b> Two existing papers namely <b>Literature in English 1660-1798 Poetry and Drama and Literature in English1660-1798 Prose and Non-Fictional Prose in</b> semester two have been reworked to form one paper namely <b>Literature in English 1660-1798 Poetry, Drama, Fictional and Non Fictional Prose and</b> in semester two as paper II</p> <p><b>3.3.4</b> Nomenclature and syllabus of paper V of semester one <i>Phonetics and Phonology</i> is changed to <i>An Introduction to Language and Linguistics</i></p> <p><b>3.3.5</b> Scheme of examination was accordingly altered and reframed</p> <p><b>3.4.1</b> The Board considered the structure and syllabi of M. Phil English Language Teaching Programme and proposed to approve new syllabi in the light of guidelines from UGC for three semester scheme which was discussed among all the members of the faculty in a separate meeting. The Board endorsed the recommendations of the committee. The proposed syllabus will have a self study component to make the scholar autonomous learners. <b>(Please Refer to Appendix III)</b></p> <p><b>3.4.2.</b> Scheme of Examination and Syllabus involved term papers was considered by the members of the Board</p>	Noted

<p><b>3.5.</b> The Board also reviewed and approved the existing syllabi for French Diploma course</p> <p><b>3.6.</b> The Board also reviewed the existing syllabus for German Diploma course and the External Member, Prof. M K Natrajan from BHU was of the opinion that the semester scheme should be introduced and a new syllabus should be designed for the same.</p> <p><b>3.6.1</b> The Board resolved to recommend that the existing Certificate course of French be continued for the forthcoming academic sessions</p> <p><b>3.6.2</b> The Board also reviewed and approved the existing syllabi for Certificate Course in English for Conversation (Elementary/Advanced)</p>	Noted

**Ref. item no. 4**

The Board also reviewed and approved the existing syllabi for Certificate Course in English for Conversation (Elementary/Advanced)	Approved
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**Ref. item no. 5**

The Board evaluated final examination papers of 2014-2015 and found that most of them were satisfactory	Approved
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**Ref. item no. 6**

<p>The Board co-opted two external members for three years commencing from January 1, 2017.</p> <ol style="list-style-type: none"> <li>1. Professor Raj Kumar, Dept. of English, University of Delhi, Delhi-110007</li> <li>2. Professor K. K. Gautam, Dept of Languages, Jaipur National University, Jaipur, Rajasthan</li> </ol>	Noted
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## **Department of English and Modern European Languages**

### **Minutes of the Board of Studies Meeting 2015-16**

The following members of the Board of studies of Department of English and Modern European Languages met in Conference Hall on April 27, 2016.

1. Prof. P.K.Seth
2. Dr. Hamsavahini singh ( Absent)
3. Mrs. Geeta Yadav
4. Dr. Monali Bhattacharya
5. Dr. Papiya Lahiri
6. Dr. Tamishra Swain
7. Dr. V.K.Mishra
8. Dr. Lalit Sharma
9. Dr. Mandvi Singh
10. Ms. Sneha Pathak
11. Ms. Pulkita Anand

Apology was received from Dr. L.M.Joshi, the external member, for not joining the meeting due to some personal reasons.

The Board of Studies considered a need of long term policy for the Department of English and Modern European Languages and realized that there should be restructuring of the post graduation syllabi so that it enjoys the competitive edge for all practical purpose and should also be popular among students. The undergraduate programme has been strengthened by including conceptual framework by the inclusion of some topics suggested for background readings. The methodology and the objective have clearly been stated and the internal assessment policy has also been changed. Similarly the postgraduate programme in English has also been modified and it has been modified by introducing classical literature in English translation from Greek, Latin and Sanskrit. The course aims at chronological investigation of the political and the cultural role played by the literature of the time. The Board also recommended some changes in assessment policy. The internal assessment will be done in a variety of ways. Most of the modules will be evaluated through course work, projects, group work, class participation and oral tests. The course intends to prepare students for a gainful

career and also to face competitive examinations. After the successful completion of the course the students may be placed at a better place because of their communicative and analytical skills which the course intends to develop. The board also felt that language is not an alternative but a core skill and hence it has aptly been included in our course curriculum. Thus the curriculum defines our vision and objectives for the next three years as far as the UGC rules are concerned.

Recommendation of the Board

Faculty

Academic Council

1. The present members of the Board confirmed the minutes of its last meeting held on March 11, 2012
2. The Board scrutinized and updated the existing panels of examiners including both Undergraduate and Postgraduate keeping in view the by-laws of Vidyapith. The new panels were prepared keeping in mind the specialization for each paper separately.
3. The Board considered and approved the courses of study, curricula and the scheme of examination of the following courses.

Board considered and suggested following changes:

B.A

**Objective:** The Suggested Readings/Background Topics will introduce the students to a variety of concepts and approaches to textual analysis, as well as bring them into contact with the broad spectrum of literature in English from different periods. The Background Topics will help them investigate the historical background. They will also learn tools and techniques to analyse and enjoy poetry and undertake detailed study of major writers of English.

The second and the third year will give them a chance to explore the aspects of literature that require knowledge of linguistic and literary

tools and devices. The second year will broaden the scope of enquiry building as the foundation of the first year and will place the students formally in the historical context and literary tradition.

The third year introduces modernist texts and even explores the ways in which modernist texts challenge previous literary traditions. In the fifth semester modernist texts are read in relation to questions about the nature of modern subjectivity, metropolitan life, history and philosophical theories of time. And the sixth semester may allow the students to get themselves acquainted with various literary movements and theories which may develop their critical and theoretical skills and they will enable students to place any literary text within a complex texture of critical and theoretical frameworks.

## 1. B.A. First Semester

### 1.1 Poetry

The Board resolved to recommend that B.A. first semester syllabus should have a clearly defined objective with a conceptual framework that will provide the students with material for background studies in the forms of essays, treatise and idiom monograms. The new unit will create the scope for the student to link the concept with the prescribed text and facilitate the process of textual analysis. It will also add to the variety of the test.

<b>Existing Syllabus</b>		<b>Proposed Syllabus</b>	
<b>Course Content</b>		<b>Course Content</b>	
1.	Blake	-	The Tyger
		-	The Lamb
		-	London
		-	The Divine
2.	Wordsworth	-	The Solitary Reaper
		-	Lucy Gray
		-	The World is Too
			Much with Us
		-	One Summer evening

<p>One Summer Evening</p> <p>- Daffodils</p> <p>3. Coleridge - Youth and age</p> <p>- Frost at Midnight</p> <p>- Christabel</p> <p>4. Keats - Ode to Autumn</p> <p>- Ode to Nightingale</p> <p>- On First Looking into Chapman's Homer</p> <p>- Bright Star ; Would I were Steadfast</p> <p>5. Shelley - Ozymandias</p> <p>- When the Lamp is Shattered</p>	<p>- Daffodils</p> <p>3. Coleridge - Youth and age</p> <p>- Frost at Midnight</p> <p>- Christabel</p> <p>4. Keats - Ode to Autumn</p> <p>- Ode to Nightingale</p> <p>- On First Looking into Chapman's Homer</p> <p>- Bright Star ; Would I were Steadfast</p> <p>5. Shelley - Ozymandias</p> <p>- When the Lamp is Shattered</p>
<p><b>Scheme of Examination</b></p> <p>Five questions are to be attempted. The student will answer one question from each unit.</p> <p><b>Type of questions and choice</b></p> <p><b>Unit I</b> Two passages for explanation to be attempted out of four from the prescribed poems.</p> <p><b>Unit II</b> One question is to be attempted out of two from Blake/Wordsworth</p> <p><b>Unit III</b> One question is to be attempted out of two from Coleridge</p> <p><b>Unit IV</b> One question is to be attempted out of two from</p> <p><b>Keats</b></p> <p><b>Unit V</b> One question is to be attempted out of two from Shelley</p>	<p><b>Background Topics</b></p> <p>Romanticism in Context:</p> <p>German Idealism; Enlightenment</p> <p>Reason and Imagination</p> <p>The Concepts of Nature</p> <p>The French Revolution</p> <p>The Gothic Element in Romantic poetry</p> <p>Note: Background Topics are to be taught and discussed in consonance with the texts, context and poets prescribed</p> <p><b>Scheme of Examination</b></p> <p>Five questions are to be attempted. The student will answer one question from each unit.</p> <p><b>Type of questions and choice</b></p> <p><b>Unit I</b> Two passages for explanation to be attempted out of four from the prescribed poems.</p> <p><b>Unit II</b> One question is to be attempted out of two from Blake/Wordsworth</p> <p><b>Unit III</b> One question is to be attempted out of two from Coleridge</p> <p><b>Unit IV</b> One question is to be attempted out of two from Keats/ Shelley</p> <p><b>Unit V</b> One question is to be attempted out of two from Background Topics</p> <p><b>Text Books:</b></p>

	<ol style="list-style-type: none"> <li>1. Fifteen Poets ; The ELBS and Oxford at the Clarendon Press - Oxford University Press</li> <li>2. The Golden Treasury of English Verse, Edward Macmillan.</li> <li>3. The Penguin Book of English Verse ed. : T. Hayward, Penguin.</li> </ol> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. Boulton, M. <i>The Anatomy of Poetry</i>. Oxford: Oxford University Press, 1989. Print.</li> <li>2. Abrams, M.H. <i>A Glossary of Literary Terms</i>. New Delhi: Pearson, 2000. Print.</li> <li>3. Cuddon, C.A. <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin, 2000. Print.</li> <li>4. Hawthorn, Jeremy. <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic, 2000. Print.</li> </ol>

## 1.2 Prose and Short Stories

For B.A. second semester syllabus, the Board suggested that there should be a well defined objective and the students should be provided with additional material in the form of Background Topics that can help them in understanding the underlying concepts of the course content.

Existing Syllabus	Proposed Syllabus
<p><b>Course Content</b></p> <ol style="list-style-type: none"> <li>1. Bacon : Of Studies Of Travel</li> <li>2. Addison : Meditations in Westminster Abbey. Sir Roger at Home</li> <li>3. Aldous Huxley : Selected Snobberies</li> <li>4. J.B. Priestley : On Getting off to Sleep</li> <li>5. A.G. Gardiner : On Superstitions</li> </ol>	<p><b>Course Content</b></p> <ol style="list-style-type: none"> <li>1. Bacon : Of Studies Of Travel</li> <li>2. Addison : Meditations in Westminster Abbey. Sir Roger at Home</li> <li>3. Aldous Huxley : Selected Snobberies</li> <li>4. J.B. Priestley : On Getting off to Sleep</li> <li>5. A.G. Gardiner : On Superstitions</li> </ol>



<p>6. Oliver Goldsmith : Beau Tibbs</p> <p>7. Short Stories:</p> <p>i. Sparrows - K.A. Abbas</p> <p>ii. The Mother of a Traitor - Maxim Gorky</p> <p>iii. The Verger - W.S. Maugham</p> <p><b>Scheme of Examinations</b></p> <p>The students will attempt five questions in all.</p> <p>The question paper shall be set on the following pattern :</p> <p>There will be four passages for explanation and textual/critical questions to be answered. At least two questions will be set from each unit with internal choice of critical/ textual types.</p> <p><b>Unit I</b> a) One passage for explanation out of two from Bacon.</p> <p>b) One question to be attempted out of two on Bacon.</p> <p><b>Unit II</b> a) One passage for explanation out of two from Joseph Andrews</p> <p>b) One question out of two on Joseph Addison.</p> <p><b>Unit III</b> a) One question out of two on short stories.</p> <p><b>Unit IV</b> a) One passage out of two from Huxley, Priestley and Oliver Goldsmith.</p> <p>b) One question out of two on Huxley, Priestley and Oliver Goldsmith.</p> <p style="text-align: right;">6 Marks</p> <p><b>Unit V</b> a) One passage out of two from A.G. Gardiner.</p> <p>b) One question is to be attempted out of two on A.G. Gardiner.</p>	<p>6. Oliver Goldsmith : Beau Tibbs</p> <p>7. Short Stories:</p> <p>i. Sparrows - K.A. Abbas</p> <p>ii. The Mother of a Traitor - Maxim Gorky</p> <p>iii. The Verger - W.S. Maugham</p> <p><b>8. Background Topics:</b></p> <p>Montaigne's Concept of Essay, Essays in Eighteenth Century, Essays and the development of knowledge, Development of Short Stories</p> <p>Note: Background Topics are to be taught and discussed in consonance with the texts, context and authors prescribed</p> <p><b>Scheme of Examinations</b></p> <p>The students will attempt five questions in all.</p> <p>The question paper shall be set on the following pattern :</p> <p>There will be four passages for explanation and textual/critical questions to be answered. At least two questions will be set from each unit with internal choice of critical/ textual types.</p> <p><b>Unit I</b> a) One passage for explanation out of two from Bacon/ Gardiner</p> <p>b) One question to be attempted out of two on Bacon/ Gardiner</p> <p><b>Unit II</b> a) One passage for explanation out of two from Joseph Addison.</p> <p>b) One question out of two on Joseph Addison.</p> <p><b>Unit III</b> a) One question out of two on short stories.</p> <p><b>Unit IV</b> a) One passage out of two from Huxley, Priestley and Oliver Goldsmith.</p> <p>b) One question out of two on Huxley, Priestley and Oliver Goldsmith.</p> <p style="text-align: right;">6 Marks</p> <p><b>Unit V</b> a) One question is to be attempted out of two from Background Topics.</p> <p><b>Text Book:</b> Spectrum ed. Jaya Sasi Kumar &amp; Paul Gunasekhar, Pub. : Orient Blackswan.</p> <p><b>1.</b> Montaigne, de Michal. <i>Essays</i>. New Delhi: Penguin, 1980. Print.</p>
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## 2. B. A. Second Semester

### 2.1 Poetry

The Board of the studies proposed that the objective of the paper should be clearly defined and suggested that a new unit in the form of Background Topics be incorporated in the syllabus. The unit would consist of major ideas related to the poems being studied by the students and shall help them in gaining a clearer understanding and insight into the prescribed texts.

## Existing Syllabus

### Course Content:

1. G.G.Byron - When We Two Parted  
- She Walks in Beauty  
- Roll on, Thou Deep and Dark Blue Ocean.
2. Alfred Tennyson - In Memoriam  
- The Lady of Shalott  
- Maud
3. Robert Browning - Rabbi Ben Ezra  
- Meeting at Midnight  
- Prospice  
- Saul
4. Matthew Arnold - Dover Beach  
- To Marguerite  
- Scholar Gypsy
5. Thomas Hardy - Darkling Thrush  
- Afterwards
6. G.M. Hopkins - Thou Art Indeed Just, Lord  
- Spring and Fall : To a Young Child

### Scheme of Examinations:

Students will attempt five questions out of ten.

Time : 3 Hrs.

### Type of questions and choice

**Unit I** Two passages to be attempted out of four for explanation with reference to the context from the prescribed poems.

**Unit II** One question to be attempted out of two on Byron

**Unit III** One question to be attempted out of two on Tennyson.

**Unit IV** One question to be attempted out of two on Browning.

**Unit V** One question to be attempted out of two on Arnold/Hopkins/Hardy.

## Proposed Syllabus

### Course Content

1. G.G. Byron - When We Two Parted  
- She Walks in Beauty  
- Roll on, Thou Deep and Dark Blue Ocean.
2. Tennyson- In Memoriam  
- The Lady of Shalott  
- Maud
3. Browning - Rabbi Ben Ezra  
- Meeting at Midnight  
- Grammarian Funeral  
- Saul
4. Arnold - Dover Beach  
- To Marguerite  
- Scholar Gypsy
5. Hardy - Darkling Thrush  
- Afterwards
6. Hopkins - Thou Art Indeed Just, Lord  
- Spring and Fall: To a Young Child

### Background Topics :

7. Byron's Romantic Aesthetics; Utilitarianism, Dramatic Monologue; Barbaric, Philistine, and Populous, Inscape and Instress, Sprung Rhythm, ( in the context of the above poets)

Note: Background Topics are to be taught and discussed in consonance with the texts, context and poets prescribed

### Scheme of Examinations:

Students will attempt five questions out of ten.

Time: 3 Hrs.

### Type of questions and choice

**Unit I** Two passages to be attempted out of four for explanation with reference to the context from the prescribed poems.

**Unit II** One question to be attempted out of two on Byron/ Tennyson

**Unit III** One question to be attempted out of two on Browning

**Unit IV** One question to be attempted out of two on Arnold/Hopkins/Hardy

**Unit V** One question to be attempted out of two on Background Topics.

**Text Books:**

1. Fifteen Poets ; The ELBS and Oxford at the Clarendon Press - Oxford University Press
2. The Golden Treasury of English Verse, Edward Macmillan.
3. The Penguin Book of English Verse ed. : T. Hayward, Penguin
4. Boulton, M. *The Anatomy of Poetry*. Oxford: Oxford University Press, 1989. Print.
5. Abhrams, M.H. *A Glossary of Literary Terms*. New Delhi: Pearson, 2000. Print.
6. Cuddon, C.A. *The Penguin Dictionary of Literary Terms and Literary Theory*. New Delhi: Penguin, 2000. Print.
7. Howthorn, Jeremy. *A Glossary of Contemporary Literary Theory*. London: Bloomsbury Academic, 2000. Print.

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## 2.2 Fiction

The Board proposed that this paper should have a clearly defined objective to espouse which a unit comprising topics for background study has been added.

<b>Existing Syllabus</b>	<b>Proposed Syllabus</b>
<p><b>Course content</b></p> <p>1. Jane Austen - Pride and Prejudice</p> <p>2. Thomas Hardy - The Mayor of Caster bridge.</p> <p>3. H.G. Wells - Time</p>	<p><b>Course content</b></p> <p>1. Jane Austen - Pride and Prejudice</p> <p>2. Thomas Hardy : The Mayor of Casterbridge</p> <p>3. H.G. Wells -Time Machine</p>

<p style="text-align: center;">Machine</p> <p><b>Scheme of Examination:</b> Students attempt five questions selecting one question from each unit. Time : 3 Hrs.</p> <p><b>Type of questions and choice:</b></p> <p><b>Unit I</b> One question to be attempted out of two on Jane Austen.</p> <p><b>Unit II</b> One question to be attempted out of two on Jane Austen.</p> <p><b>Unit III</b> One question to be attempted out of two on Thomas Hardy.</p> <p><b>Unit IV</b> One question to be attempted out of two on Thomas Hardy</p> <p><b>Unit V</b> One question to be attempted out of two on H.G. Wells.</p>	<p><b>Background Topics:</b></p> <p>4. An introduction to British Feminism; Power Politics and Female Subjectivity; An introduction to Aristotle concept of tragedy Sci-fi, Nihilism, fatalism, democratization of tragedy</p> <p>Note: Background Topics are to be taught and discussed in consonance with the texts, context and novelists prescribed</p> <p><b>Scheme of Examination:</b> Students attempt five questions selecting one question from each unit. Time: 3 Hrs.</p> <p><b>Type of questions and choice:</b></p> <p><b>Unit I</b> One question to be attempted out of two on Jane Austen.</p> <p><b>Unit II</b> One question to be attempted out of two on Thomas Hardy.</p> <p><b>Unit III</b> One question to be attempted out of two on Thomas Hardy.</p> <p><b>Unit IV</b> One question to be attempted out of two on H.G. Wells</p> <p><b>Unit V</b> One question to be attempted out of two on Background Topics</p> <p>Recommended Readings:</p> <ol style="list-style-type: none"> <li>1. Austen, Jane, and Carol Howard. <i>Pride and Prejudice</i>. New York: Barnes &amp; Noble Classics Collection, 2003. Print.</li> <li>2. Well, H.G.. <i>The Time Machine</i>. William Heinemann, 1895. Print.</li> <li>3. Thomas Hardy, Dale Kramer. <i>The Mayor of Casterbridge</i>. OUP: UK, 2004. Print.</li> <li>4. Child, Peter and Roger Fowler. <i>The Routledge Dictionary of Literary Terms</i>, 1973. Print.</li> <li>5. Abhrams, M.H. <i>A Glossary of Literary Terms</i>. New Delhi: Pearson, 2000. Print.</li> <li>6. Cuddon, C.A. <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin, 2000. Print.</li> <li>7. Hawthorn, Jeremy. <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury</li> </ol>
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	Academic, 2000. Print.

## B.A. Third Semester

### 3.1 Drama

The Board was of the opinion that there should be clearly stated objective with conceptual framework in the form of Background Topics consisting of major ideas and concepts which will result in better understanding and appreciation of the text.

<b>Existing Syllabus</b>	<b>Proposed Syllabus</b>
<p>Course content</p> <ol style="list-style-type: none"> <li>1. William Shakespeare - Macbeth</li> <li>2. R B Sheridan - The Rivals</li> </ol>	<p>Course Content</p> <ol style="list-style-type: none"> <li>1. William Shakespeare - Macbeth (detailed)</li> <li>2. R B Sheridan- The Rivals(detailed)</li> </ol>
<p><b>Scheme of Examination</b></p> <p>Students will attempt five questions out of ten.</p> <p>Unit I Two passages to be attempted out of four from the prescribed plays.</p> <p>Unit II One question to be attempted out of two from Shakespeare.</p> <p>Unit III One question to be attempted out of two from Shakespeare.</p> <p>Unit IV One question to be attempted out of two from Sheridan.</p> <p>Unit V One question to be attempted out of two from Sheridan.</p>	<p><b>Background Topics:</b> Mimesis, Nemesis, Plot, Catharsis, Character, Diction, Denouement, Narrative, Pity, Spectacle, thought, Tragedy, Tragedy and the Politics of Power, Three unities, Anti sentimental Comedy, Farce, Malapropism, Comedy of manners</p> <p>Note: Background Topics are to be taught and discussed in consonance with the texts, context and dramatists prescribed</p> <p><b>Scheme of Examination</b></p> <p>Students will attempt five questions out of ten.</p> <p>Unit I Two passages to be attempted out of four from Shakespeare/ Sheridan</p> <p>Unit II One question to be attempted out of two from Shakespeare.</p> <p>Unit III One question to be attempted out of two from</p>

	<p>Shakespeare.</p> <p>Unit IV One question to be attempted out of two from Sheridan.</p> <p>Unit V One question to be attempted out of two from the Background Topics.</p> <p><b>Recommended Readings :</b></p> <ol style="list-style-type: none"> <li>1. Bradley A.C. <i>Shakespearean Tragedy</i>. London, Palgasra : 1998. Print</li> <li>2. Evans, Ifor. <i>A Short History of English Drama</i>. London, Routledge, 1965. Print</li> <li>3. Davison Peter. <i>Sheridan : Comedies</i>. London : CUP. 1986. Print</li> <li>4. Abhrams, M.H. <i>A Glossary of Literary Terms</i>. New Delhi: Pearson, 2000. Print.</li> <li>5. Cuddon, C.A. <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin, 2000. Print.</li> <li>6. Howthorn, Jeremy. <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic, 2000. Print.</li> <li>7. Aristotle. <i>Poetics</i>. New Delhi: Penguin Classics, 1996. Print.</li> <li>8. Child, Peter and Roger Fowler. <i>The Routledge Dictionary of Literary Terms</i>, 1973. Print.</li> </ol>
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### 3.2 American Literature

<p><b>Course Content</b></p> <p>Robert Frost : Stopping by Woods on a Snowy Evening, Road not Taken, Birches.</p> <p>Emily Dickinson : I Felt a Funeral in My Brain, A Bird Came Down a Walk, I felt a Cleavage in My Mind.</p> <p>Tennessee Williams : The Glass Menagerie</p> <p>Ernest Hemingway : The Old Man and the Sea.</p> <p><b>Scheme of Examinations</b></p>	<p><b>Course Content</b></p> <p>Robert Frost : Stopping by Woods on a Snowy Evening, Road not Taken, Birches.</p> <p>Emily Dickinson : I Felt a Funeral in My Brain, A Bird Came Down a Walk, I felt a Cleavage in My Mind.</p> <p>Tennessee Williams : The Glass Menagerie</p> <p>Ernest Hemingway : The Old Man and the Sea.</p>
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<p>Five questions to be attempted selecting one from each unit.</p> <p>Unit I Reference to Context - 2 passages out of 4 having 8 marks.</p> <p>a. One explanation out of two from Frost &amp; Dickinson</p> <p>b. One explanation from two passages from Tennessee Williams.</p> <p>Unit II One question to be attempted out of two on Robert Frost.</p> <p>Unit III One question to be attempted out of two on Dickinson.</p> <p>Unit IV One question to be attempted out of two on Glass Menagerie.</p> <p>Unit V One question to be attempted out of two on The Old Man &amp; the Sea</p>	<p><b>Background Topics:</b></p> <p>Concepts of Monism and Dualism, Question of Existence, The Great Chain of Being, Nature and Culture, Transcendentalism, Concept of Nada.</p> <p>Note: Background Topics are to be taught and discussed in consonance with the texts, context and poets prescribed</p> <p><b>Scheme of Examinations</b></p> <p>Five questions to be attempted selecting one from each unit.</p> <p>Unit I Reference to Context - 2 passages out of 4 having 8 marks.</p> <p>a. One explanation out of two from Frost &amp; Dickinson</p> <p>b. One explanation from two passages from Tennessee Williams.</p> <p>Unit II One question to be attempted out of two on Robert Frost/ Dickinson</p> <p>Unit III One question to be attempted out of two on The Glass Menagerie .</p> <p>Unit IV One question to be attempted out of two on The Old Man &amp; the Sea.</p> <p>Unit V One question to be attempted out of two on Background Topics</p> <p><b>Recommended Reading</b></p> <ol style="list-style-type: none"> <li>1. M. Cox James : <i>Robert Frost : A Collection of Critical Essays</i>. New Delhi : (Prentice Hall. 2002. Print</li> <li>2. Picard John B. : <i>Emily Dickinson : An Introduction and Interpretation</i>.</li> <li>3. Singh R.N. <i>Ernest Hemingway's The Old Man &amp; The Sea</i>, New Delhi: Atlantic, 2001.</li> <li>4. Donaldson Scott : <i>The Cambridge Companion to Hemingway</i>. Cambridge CUP. 2000 Print.</li> <li>5. Mathew Rowdane : <i>The Cambridge Companion to Tennessee William</i>. Cambridge. CUP. 2002 Print.</li> </ol>
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B.A. Fourth Semester

4.1 Grammar

The Board of Study proposed no changes in the paper 4.1 Grammar except the addition of prescribed textbook.

<b>Existing Syllabus</b>	<b>Proposed Syllabus</b>
<p><b>Course Content</b></p> <ol style="list-style-type: none"> <li>1. Word classes : Open and Close types.</li> <li>2. Phrases : Noun Phrase, Adjective, Verb phrase, Adverb Phrase, Prepositional phrase ( Structure and function of phrases)</li> <li>3. Clauses - Finite and Non-finite clauses (Structure and function of clauses)</li> <li>4. Compound sentences</li> <li>5. Complex sentences</li> </ol> <p><b>Scheme of Examination</b></p> <p>Five questions are to be attempted selecting one from each unit.</p> <p><b>Unit 1</b> Two questions on Open and Close word classes.</p> <p><b>Unit 2</b> Two questions on Phrases : Noun Phrase, Adjective, Verb phrase, Adverb Phrase, Prepositional phrase ( Structure and function)</p> <p><b>Unit 3</b> Two questions on Clause - Finite and Non-finite clauses (structure and function)</p> <p><b>Unit 4</b> Two questions on Compound sentence</p> <p><b>Unit 5</b> Two questions on Complex sentence</p>	<p><b>Course Content</b></p> <ol style="list-style-type: none"> <li>1. Word classes: Open and Close types.</li> <li>2. Phrases : Noun Phrase, Adjective, Verb phrase, Adverb Phrase, Prepositional phrase (Structure and function of phrases)</li> <li>3. Clauses - Finite and Non-finite clauses (Structure and function of clauses)</li> <li>4. Compound sentences (Coordination, Features of Coordinators, Coordinating Conjunctions, Uses of Coordinators, )</li> <li>5. Complex sentences ( Subordinating Conjunctions, Superordinate, Matrix, Subordinate Clause, Subordinate Clause :Types and Syntactic Functions)</li> </ol> <p><b>Scheme of Examination</b></p> <p>Five questions are to be attempted selecting one from each unit.</p> <p><b>Unit 1</b> Two questions on Open and Close word classes.</p> <p><b>Unit 2</b> Two questions on Phrases : Noun Phrase, Adjective, Verb phrase, Adverb Phrase, Prepositional phrase ( Structure and function)</p> <p><b>Unit 3</b> Two questions on Clause - Finite and Non-finite clauses (structure and function)</p> <p><b>Unit 4</b> Two questions on Compound sentence</p> <p><b>Unit 5</b> Two questions on Complex sentence</p> <p><b>Recommended Readings</b></p> <ol style="list-style-type: none"> <li>1. Ronald Carter and Michael McCarthy. <i>Cambridge Grammar of English</i>. London:</li> </ol>

	<p>Cambridge University Press,1980. Print</p> <p>2. Quirk and Sydney Green baumm : <i>A Student's Book of English Grammar</i> London Longman, 1989. Print</p> <p>3. Leech and Svartvik. <i>A Communicative Grammar of English</i> London: (Longman) 2000. Print</p> <p>4. Geoffrey Leech : <i>English Grammar for Today : A New introduction</i> London : (Macmillan),1980. Print</p>
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## 4.2 Indian Writings in English

<p><b>Course Content</b></p> <ol style="list-style-type: none"> <li>Rabindranath Tagore : From Gitanjali - Nos. 8,11,19,36 &amp; 50</li> <li>Sarojini Naidu : The Souls Prayer, Village Song, Summer Woods, Songs of Radha - The Quest, Caprica.</li> <li>Girish Karnad : Tughlaq</li> <li>Arun Joshi : The Foreigner</li> </ol> <p><b>Scheme of Examination</b></p> <p>Five questions to be attempted selecting one from each unit.</p> <p><b>Unit 1</b> Explanation with reference to context : 2 passages out of 4</p> <ol style="list-style-type: none"> <li>One explanation out of two from Tagore &amp; Naidu</li> <li>One passage out of two from Tughlaq.</li> </ol> <p><b>Unit 2</b> One question out of two from Tagore</p> <p><b>Unit 3</b> One question out of two from Sarojini Naidu.</p> <p><b>Unit 4</b> One question out of two from Tughlaq.</p> <p><b>Unit 5</b> One question out of two from The Foreigner.</p>	<p><b>Course Content</b></p> <ol style="list-style-type: none"> <li>Rabindranath Tagore : From Gitanjali - Nos. 8,11,19,36 &amp; 50</li> <li>Sarojini Naidu : The Souls Prayer, Village Song, Summer Woods, Songs of Radha - The Quest, Caprica.</li> <li>Girish Karnad : Tughlaq</li> <li>Arun Joshi : The Foreigner</li> </ol> <p><b>Background Topics:</b></p> <p>Mysticism, Kabbalism, Concept of soul and self, Historicism, Existentialism; Alienation, Disillusion, Angst, Freedom, Choice, Nation and Identity, Fracturedness, Multiplicity of Identity</p> <p>Note: Background Topics are to be taught and discussed in consonance with the texts, context and novels and plays prescribed</p> <p><b>Scheme of Examination</b></p> <p>Five questions to be attempted selecting one from each unit.</p> <p><b>Unit 1</b> Explanation with reference to context : 2 passages out of 4</p> <ol style="list-style-type: none"> <li>One explanation out of two from Tagore &amp; Naidu</li> </ol>
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	<p>b) One passage out of two from Tughlaq.</p> <p><b>Unit 2</b> One question out of two from Tagore/ Sarojini Naidu.</p> <p><b>Unit 3</b> One question out of two from Tughlaq.</p> <p><b>Unit 4</b> One question out of two from The Foreigner</p> <p><b>Unit 5</b> One question out of two from Background Topics.</p> <p><b>Recommended Readings</b></p> <ol style="list-style-type: none"> <li>1. Iyengar, R.S. <i>Indian Writing in English</i>. : New Delhi: Sterling, 1990. Print.</li> <li>2. Dhawan, R.K. - <i>Fictional World of Arun Joshi</i>. New Delhi: Prestige, 2000. Print.</li> <li>3. Gupta, Rameshwar. <i>Sarojini Naidu : The Poetess</i>. New Delhi :Prestige, 1980. Print.</li> <li>4. Child, Peter and Roger Fowler. <i>The Routledge Dictionary of Literary Terms</i>, 1973. Print.</li> <li>5. Olson, R.G. <i>An Introduction to Existentialism</i>. New York: Dover Publications, 1962. Print.</li> </ol>
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## B.A. Fifth Semester

### 5.1 Modern Poetry

Course content	Course content
<p><b>W.B. Yeats</b> : Sailing to Byzantium, The Second coming, The Leda and the Swan, For his Own Epitaph, To a friend whose Work has Come to Nothing, The Lake Isle of Innisfree, Long Legged Fly.</p> <p><b>T.S. Eliot</b> : The love Song of J. Alfred Prufrock.</p> <p><b>W. H. Auden</b> : Lay your sleeping Head, September 1,1939 Muse de Beaux Arts</p>	<p><b>W.B. Yeats</b> : Sailing to Byzantium, The Second coming, The Leda and the Swan, For his Own Epitaph, To a friend whose Work has Come to Nothing, The Lake Isle of Innisfree, Long Legged Fly.</p> <p><b>T.S. Eliot</b> : The love Song of J. Alfred Prufrock.</p> <p><b>W. H. Auden</b> : Lay your sleeping Head, September 1,1939 Muse de Beaux Arts</p>

<p><b>Philip Larkin</b> : Church Going, Toads.</p> <p style="text-align: center;"><b>Scheme of examination</b></p> <p>Students will attempt five questions in all selecting one question from each unit.</p> <p><b>Unit - I</b> Two extracts to be attempted out of four for explanation with reference to the contexts of the poems.</p> <p><b>Unit - II</b> One question out of two on W. B. Yeats.</p> <p><b>Unit - III</b> One question out of two on Eliot.</p> <p><b>Unit - IV</b> One question out of two on Auden</p> <p><b>Unit - V</b> One question out of two on Larkin</p>	<p><b>Philip Larkin</b> : Church Going, Toads</p> <p><b>Background Readings:</b>          Modernism, Imagism, Cubism, Surrealism, Vorticism, Futurism, Symbolism, Art and Artist, Myth, Materialism, Capitalism, Anti-hero, Epicureanism or Hedonism, Subjectivity, Polyphony and Intertextuality</p> <p>Note: Background Topics are to be taught and discussed in consonance with the texts, context and poets prescribed</p> <p style="text-align: center;"><b>Scheme of examination</b></p> <p>Students will attempt five questions in all selecting one question from each unit.</p> <p><b>Unit - I</b> Two extracts to be attempted out of four for explanation with reference to the contexts of the poems.</p> <p><b>Unit - II</b> One question out of two on W. B. Yeats.</p> <p><b>Unit - III</b> One question out of two on Eliot.</p> <p><b>Unit - IV</b> One question out of two on Auden/ Larkin</p> <p><b>Unit - V</b> One question out of two on Background Topics.</p> <p><b>Text Books:</b></p> <ol style="list-style-type: none"> <li>1. Maynard Mack. Ed. : Modern Poetry. Englewood Cliffs, N.J. : Prentice -Hall, 1961. Print</li> <li>2. Abhrams, M.H. <i>A Glossary of Literary Terms</i>. New Delhi: Pearson, 2000. Print.</li> <li>3. Cuddon, C.A. <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin, 2000. Print.</li> <li>4. Howthorn, Jeremy. <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic, 2000. Print.</li> <li>5. Child, Peter. <i>Modernism: A Critical Idiom</i>. London: Routledge, 1988. Print.</li> </ol>
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## 5.2 Modern Fiction

<b>Course Content</b>	<b>Course Content</b>
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<p><b>Chinua Achebe</b> - Things Fall Apart  <b>Shashi Deshpande</b> - That Long Silence  <b>George Orwell</b> - Animal Farm</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p><b>Unit - I</b> Two questions on Things Fall Apart.  <b>Unit II</b> Two questions on Things Fall Apart.  <b>Unit III</b> Two questions on That Long Silence  <b>Unit IV</b> Two questions on That Long Silence  <b>Unit V</b> Two questions on Animal Farm.</p>	<p><b>Chinua Achebe</b> - Things Fall Apart  <b>Shashi Deshpande</b> - That Long Silence  <b>George Orwell</b> - Animal Farm</p> <p>Background Topics:  Imperialism, colonialism, capitalism, Post colonialism,  Feminism, Capitalism, Political Allegory</p> <p>Note: Background Topics are to be taught and discussed  in consonance with the texts, context and  novels prescribed</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p><b>Unit - I</b> Two questions on Things Fall Apart.  <b>Unit II</b> Two questions on Things Fall Apart.  <b>Unit III</b> Two questions on That Long Silence  <b>Unit IV</b> Two questions on Animal Farm  <b>Unit V</b> Two questions on Background Topics.</p> <p><b>Recommended Readings</b></p> <ol style="list-style-type: none"> <li>1. Lindfors Berth, : <i>South Asian Responses to Chinua, Achebe</i> New Delhi : Prestige 1995. Print.</li> <li>2. Khayoom S.A. <i>Chinua Achebe : A Study of His Novels</i>, New Delhi : Prestige, 1990. Print.</li> <li>3. Adibur Rehman <i>George Orwell : A Humanistic Perspective</i>, New Delhi: Atlantic, 2000. Print.</li> <li>4. Prasad A.N. : <i>Critical Response to Indian Fiction in English</i>, New Delhi: Atlantic 2005. Print.</li> <li>5. Loomba, Ania. <i>Colonialism/Postcolonialism: A Critical Idiom</i>. London: Routledge, 2001, Print.</li> </ol>
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## B.A Sixth Semester

### 6.1 Modern Drama

Course Content	Course Content
<ol style="list-style-type: none"> <li>1. John Osborne - Look Back in Anger</li> <li>2. Henrik Ibsen - The Doll's House</li> </ol>	<ol style="list-style-type: none"> <li>1. John Osborne - Look Back in Anger</li> <li>2. Henrik Ibsen - The Doll's House</li> </ol>

<p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Students would attempt five questions selecting one from each unit.</p> <p><b>Unit I</b> Two passages to be attempted out of four from the prescribed plays.</p> <p><b>Unit II</b> One question to be attempted out of two from Osborne.</p> <p><b>Unit III</b> One question to be attempted out of two from Osborne.</p> <p><b>Unit IV</b> One question to be attempted out of two from Ibsen.</p> <p><b>Unit V</b> One question to be attempted out of two from the Background Readings</p>	<p><b>Background Topics:</b>          Angry Young Man, Existentialism, Nihilism, The Great Depression, Kitchen-sink Drama</p> <p>Note: Background Topics are to be taught and discussed in consonance with the texts, context and dramatists prescribed</p> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. William Raymond - <i>Drama from Ibsen to Brecht</i>. Harmondsworth : Penguin, 1969. Print.</li> <li>2. John Russell Taylor - <i>John Osborne : Look Back in Anger; A Casebook</i>. London: Cambridge University Press, 1989. Print.</li> <li>3. Olson, R.G. <i>An Introduction to Existentialism</i>. New York: Dover Publications, 1962. Print</li> </ol> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Students would attempt five questions selecting one from each unit.</p> <p><b>Unit I</b> Two passages to be attempted out of four from the prescribed plays.</p> <p><b>Unit II</b> One question to be attempted out of two from Osborne.</p> <p><b>Unit III</b> One question to be attempted out of two from Ibsen</p> <p><b>Unit IV</b> One question to be attempted out of two from Ibsen.</p> <p><b>Unit V</b> One question to be attempted out of two from the Background Topics.</p>
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## 6.2 Literary Movements

<p style="text-align: center;"><b>Course Content</b></p> <ol style="list-style-type: none"> <li>1. Romanticism</li> <li>2. Modernism</li> <li>3. Realism</li> <li>4. Aestheticism</li> </ol>	<p style="text-align: center;"><b>Course Content</b></p> <ol style="list-style-type: none"> <li>1. Romanticism</li> <li>2. Modernism</li> <li>3. Realism</li> <li>4. Aestheticism</li> </ol> <p style="text-align: center;"><b>Scheme of Examination</b></p>
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<p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Five questions to be attempted selecting one from each unit.</p> <p><b>Unit I</b> Two questions on Romanticism  <b>Unit II</b> Two questions on Modernism  <b>Unit III</b> Two questions on Modernism  <b>Unit IV</b> Two questions on Realism  <b>Unit V</b> Two questions on Aestheticism</p>	<p>Five questions to be attempted selecting one from each unit.</p> <p><b>Unit I</b> Two questions on Romanticism  <b>Unit II</b> Two questions on Modernism  <b>Unit III</b> Two questions on Modernism  <b>Unit IV</b> Two questions on Realism  <b>Unit V</b> Two questions on Aestheticism</p> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. Morris, Pan. <i>Realism: A New Critical Idiom</i>, Routledge.1986, Print.</li> <li>2. Child, Peter. <i>Modernism: A New Critical Idiom</i>, London: Routledge, 2000. Print.</li> </ol>



**Changes at a glance**

Two new papers have been introduced namely: Classical literature in Translation and Translation Studies in M.A Semester III and II as paper three in semester III and Paper I in semester II respectively. Paper III: Critical Theories I of M.A III Semester has been shifted to M.A Semester I as paper II.

Two existing papers namely Literature in English 1550-1660 Poetry and Non-Fictional Prose and Literature in English 1550-1660 Drama in semester I have been reworked to form one paper namely Literature in English 1550-1660 Poetry , Non-Fictional Prose, and Drama in semester I as paper III.

Two existing papers namely Literature in English 1660-1798 Poetry and Drama and Literature in English 1660-1798 Fiction and Non-Fictional Prose in semester II have been reworked to form one paper namely Literature in English 1660-1798 Poetry , Drama and Fiction in semester I I as paper II.

In semester 1 paper V Phonetics and Phonology has been reworked and named as An Introduction to Language and Linguistics

**Existing syllabus**

**Proposed Syllabus**

M. A. SYLLABUS I SEMESTER	M. A. SYLLABUS I SEMESTER
<b>Course I</b> <b>Grammar and Usage</b>	<b>Course I</b> <b>Grammar and Usage</b>
<b>Course Content</b>	<b>Course Content</b>
<b>Section I</b>	<b>Section I</b>
(a) Determiners	(a) Basic Sentence Patterns (as given in A University Grammar of English by Quirk and Greenbaum)
(b) Tense, Aspect and Modality	(b) Clausal Elements
(c) Phrasal verbs, Prepositional Verbs and Question Tags	(c) Determiners
<b>Section II</b>	<b>Section II</b>
(a) Adverbials	(a) Phrases
(b) Adjectives : Attributive and Predicative	

<p>(c) Nouns : Pre modification and Post modification</p> <p><b>Section III</b></p> <p>(a) Basic sentence types (as given in A University Grammar of English by Quirk and Greenbaum)</p> <p>(b) Co-ordination and Subordination</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Duration : 3 Hours. <span style="float: right;">Max. Marks : 50</span></p> <p>Students will attempt five questions in all, which may have sub parts. They will select minimum one question from every section but not more than two. Internal choice within questions will be provided by the examiner.</p>	<p>(b) Tense and Aspect</p> <p>(c) Modality</p> <p><b>Section III</b></p> <p>(a) Adverbials: Time and Place relaters</p> <p>(b) Co-ordination and Subordination</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Duration: 3 Hours. <span style="float: right;">Max. Marks: 50</span></p> <p>Students will attempt five questions in all, which may have sub parts. They will select minimum one question from every section but not more than two.</p>
<p><b>Course II</b></p> <p style="text-align: center;"><b>Literature in English 1550-1660 :</b></p> <p style="text-align: center;"><b>Poetry and Non-Fictional Prose</b></p> <p style="text-align: right;"><b>Course Content</b></p> <p><b>Section-I</b></p> <p>1. Edmund Spenser : <i>The Faerie Queene</i> BK.I (Canto I for detailed study and the rest for non-detailed.)</p> <p><b>Section-II</b></p> <p>2. John Milton: <i>Paradise Lost</i> BK. I</p> <p><b>Section-III</b></p> <p>3. John Donne : 1. <b>The Sunne Rising</b>  2. The Canonisation  3. The Extasie  4. A Valediction Forbidding Mourning  5. <b>The Flea</b>  6. Batter my Heart  7. <b>The Relique</b></p> <p>4. Francis Bacon : 1. Of Studies</p>	<p><b>Course II</b></p> <p style="text-align: center;"><b>Critical Theories (Part I)</b></p> <p><b>Course Content</b></p> <p><b>Section I</b></p> <p><b>Bharat</b> : Bharat's Rasa Sutra, Constituents of Rasa: 'Vibhav', 'Anubhav', 'Vyabhichari' and 'Sattvikbhavs' etc., Number of Rasas.</p> <p style="text-align: center;">Explanation of Rasa Theory as given by Bhattanayak and Abhinavgupta: The Concepts of Saharanikarn Shhridaya and Dhvani.</p> <p><b>Section II</b></p> <p>1. Aristotle : Poetics, (On the Art of Poetry)</p> <p><b>2. Longinus</b> : On the Sublime</p> <p><b>Section III</b> :</p> <p><b>5. Pope</b> : Essay on Criticism</p> <p>6. Wordsworth : Preface to Lyrical Ballads</p> <p>7. Coleridge : Biographia Literaria XIII</p> <p><b>8. Arnold</b> : 'The Function of Criticism at the Present Time'; 'Barbarians, Philistines, Populace', in <i>Culture and Anarchy</i>.</p>

2. Of Death
3. Of Revenge
4. Friendship
5. Love, Marriage and Single Life

Duration : 3 hours.

Max. Marks : 50

**Note :** Students will attempt five questions in all. It is compulsory to attempt two passages for explanation with reference to the context as given in the following sections. Apart from that four questions, selecting at least one from each section, are to be attempted.

**Division of Marks**

Two Passages for explanation  $2 \times 5 = 10$

Four questions  $4 \times 10 = 40$

Total 50

**Section-I**

**Edmund Spenser**

- (a) One passage for explanation
- (b) Two questions

**Section-II**

**John Milton**

- (a) One passage for explanation
- (b) Two questions

**Section-III**

**John Donne/Francis Bacon**

- (a) Two passages for explanation as given below -

Donne

or

Bacon

- (b) Three questions

**Scheme of Examination**

Duration : 3 Hours.

Max. Marks : 50

**Note :** Students will attempt five questions in all, selecting at least one but not more than two from each section. The total number of questions set should be nine. All the questions carry equal marks.

**Course III**

**Literature in English 1550-1660 :**

**Drama**

**Course Content**

**Section-I**

William Shakespeare : *King Lear*

**Section-II**

William Shakespeare : *The Tempest*

**Section-III**

Christophor Marlowe : *Dr. Faustus*

**Scheme of Examination**

Duration : 3 hours.

Max. Marks : 50

**Note :** Students will attempt five questions in all. It is compulsory to attempt two passages for explanation with reference to the context as given in the following sections. Apart from that four questions, selecting at least one from each section, are to be attempted.

**Division of Marks**

Two Passages for explanation - 2×5 =10

Four questions - 4×10=40

Total 50

**Section-I**

**King Lear**

(a) Two passages for explanation with 'OR'

(b) Three questions

**Section-II**

**The Tempest**

(a) One passage for explanation

**Course III**

**Literature in English 1550-1660: Poetry, Non-Fictional Prose and Drama**

**Section-I**

1. Spenser : *The Faerie Queene* Book I (for non-detailed study)

2. Milton : *Paradise Lost* Book I (for detailed study) **Book IX for non-detailed study**

**Section-II**

- Donne :
1. The Canonisation
  2. The Sunne Rising
  3. The Relique
  3. A Valediction: Forbidding Mourning
  4. Batter My Heart
  5. The Flea

- Bacon :
1. Of Studies
  2. Of Revenge
  3. Of Friendship
  4. Of Marriage and Single Life

**Section-III**

Christopher Marlowe : *Dr Faustus*

Shakespeare : *King Lear* (for detailed Study)

**Scheme of Examination**

**Duration: 3 hours.**

Max. Marks: 50

**Note:** Students will attempt five questions in all. It is compulsory to attempt two passages for explanation with reference to the context as given in the sections I,II & III. Apart from that four questions, selecting at least one from each section, are to be attempted.

<p>(b) Two questions</p> <p><b>Section-III</b></p> <p><b>Dr. Faustus</b></p> <p>(a) One passage for explanation</p> <p>(b) Two questions</p>	<p><b>Division of Marks</b></p> <p>Two Passages for explanation (from Milton/ Donne/ Bacon/Shakespeare) -2×5 =10</p> <p>Four questions- 4×10 = 40</p> <p><u>Total 50</u></p>
<p><b>Course IV- Indian Writing in English</b></p> <p><b>Course Content</b></p> <p>Section –I</p> <p>(i) Toru Dutt – The Lotus, Our Casuarina Tree</p> <p>(ii) A.K. Ramanujan- A River, Love Poem for Wife I, Obituary</p> <p>(iii) Kamala Das- A Hot Noon in Malabar, The Invitation, The Sunshine Cat, The Looking Glass</p> <p>Section II</p> <p>(i) Amitav Ghosh- <i>The Shadow Lines</i></p> <p>Section-III</p> <p>(i) Girish Karnad- <i>Hayavadana</i></p> <p style="text-align: center;"><b>Scheme of Examination :</b></p> <p>Duration : 3 hrs.</p> <p>Max. marks : 50</p> <p><b>Note :</b> Students will attempt five questions in all. They will attempt two passages for explanation with reference to the context as given in the following three sections. Apart from that four questions are to be attempted, selecting at least one but not</p>	<p><b>Course IV- Indian Writing in English</b></p> <p><b>Section –I</b></p> <p>(i) Toru Dutt: The Lotus, Our Casuarina Tree</p> <p>(ii) R. N. Tagore: Gitanjali 1, 13, 15</p> <p>(ii) Ramanujan: A River, Love Poem for Wife I, Obituary</p> <p>(iii) Kamala Das: A Hot Noon in Malabar, The Invitation, The Sunshine Cat, The Looking Glass</p> <p>(iv) Nissim Ezekeil: The Night of the Scorpion, Good Bye Party for Miss Pushpa T.S.</p> <p><b>Section II</b></p> <p>(i) Amitav Ghosh- The Shadow Lines</p> <p><b>Section-III</b></p> <p>(i) Girish Karnad- Hayavadana</p> <p>(ii) Mahesh Dattani: Tara</p> <p style="text-align: center;"><b>Scheme of Examination :</b></p> <p>Duration : 3 hrs.</p> <p>Max. marks : 50</p>

<p>more than two questions from each section.</p> <p>Division of marks :</p> <p>Two questions for explanation      2 x 5 = 10</p> <p>Four questions                              4 x 10 = 40</p> <p><b>Section – I</b> Toru Dutt / Ramanujan / Kamala Das</p> <p>a) Any two passages in explanation to be attempted from</p> <p>i) Toru Dutt ii) Kamala Das iii) Ramanujan</p> <p>b) Four questions (Critical &amp; Textual questions)</p> <p><b>Section – II</b> Amitav Ghosh – Two questions ( Critical &amp; Textual questions)</p> <p><b>Section – III</b> Girish Karnad – Two questions ( Critical &amp; Textual questions)</p>	<p><b>Note</b> : Students will attempt five questions in all. They will attempt two passages for explanation with reference to the context as given in the section one. Apart from that four questions are to be attempted, selecting at least one but not more than two questions from each section.</p> <p>Division of marks:</p> <p>Two questions for explanation      2 x 5 = 10</p> <p>Four questions                              4 x 10 = 40</p> <p><b>Section – I</b> Toru Dutt /Tagore/Ramanujan / Kamala Das/ Ezikiel</p> <p>a) Two passages to be attempted out of four.</p> <p>b) Four questions.</p> <p><b>Section – II</b> Two questions</p> <p><b>Section – III</b> Two questions</p>
<p style="text-align: center;"><b>Course V</b> <b>English Phonetics and Phonology</b></p> <p><b>Course Content</b></p> <p><b>Section-I</b></p> <p>1. Speech Mechanism : Functions of vocal cords, soft palate, tongue and the lips</p> <p>2. R.P. Symbols and Word Transcription</p> <p><b>Section-II</b></p> <p>Description and Classification of English Sounds with Allophonic Variants :</p> <p>(1) Consonants      (2) Vowels      (3) Diphthongs</p> <p><b>Section-III</b></p> <p>1. Word Stress</p> <p>2. Weak Forms</p>	<p><b>Course V An Introduction to Language and Linguistics</b></p> <p><b>Section-I Phonetics and Phonology</b></p> <p>Speech Mechanism: Phoneme and Allophone,</p> <p>Classification of English Sounds: (i) Consonants (ii) Vowels and Phonetic Transcription</p> <p>Syllable/ Consonant Clusters</p> <p>Stress and Intonation</p> <p>Features of Connected Speech: Assimilation, Elision, Substitution</p> <p><b>Section-II Morphology</b></p> <p>Morph, Morpheme, Word, Word Formation Processes, Inflectional/ Derivational Suffixes,</p>

3. Basic Tunes (Rising, Falling, Rising-falling & Falling-rising)

**Scheme of Examination**

Duration : 3 hours.

Max. Marks : 50

**Note :** Questions are to be set on all the following topics but internal choice is to be provided.

**Section-I Marks**

Speech Mechanism 10

R. P. Symbols and Word Transcription 10

**Section-II**

Description and Classification of English 10

Sounds with Allophonic Variants : Consonants

Vowels, Diphthongs

**Section-III**

a - Word Stress 5 10

b - Weak Forms 5

c - Basic Tunes 10

Total = 50

Affixation, Compounding, Conversion, Clipping, Backformation, Blending, Acronyms

**Section-III Syntax, Semantics & Pragmatics**

Categories and Constituents, IC Analysis, PSG& A Brief Introduction to TGG, Predicates and Argument Structure, Maxims of Conversation, Speech Acts.

**Scheme of Examination**

Duration: 3 hours.

Max. Marks: 50

Note: Students will attempt five questions in all selecting at least one but not more than two from each section. The total number of questions will be nine. All the questions carry equal marks

1.

**Existing syllabus**

**Proposed syllabus**

Existing syllabus	Proposed syllabus									
<p style="text-align: center;"><b>II SEMESTER</b></p> <p><b>Course I</b></p> <p style="text-align: center;"><b>Literature in English (1660-1798)</b></p> <p style="text-align: center;"><b>Poetry and Drama</b></p> <p><b>Course Content</b></p> <p><b>Section-I</b></p> <p>Dryden : <i>Absalom and Achitophel</i></p> <p>Pope : <i>Rape of the Lock</i></p> <p><b>Section-II</b></p> <p>Congreve : <i>The Way of the World</i></p> <p><b>Section-III</b></p> <p>Sheridan : <i>School for Scandal</i></p> <p><b>Scheme of Examination</b></p> <p style="text-align: center;">Duration : 3 hours. <span style="float: right;">Max. Marks : 50</span></p> <p><b>Note :</b> Students will attempt five questions in all. It is compulsory to attempt first question of the first section. Apart from that four more questions are to be attempted selecting at least one from each section.</p> <p><b>Division of Marks</b></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 60%;">Two passages for explanation</td> <td style="width: 10%; text-align: center;">-</td> <td style="width: 30%; text-align: right;">2×5 =10</td> </tr> <tr> <td>Four questions</td> <td style="text-align: center;">-</td> <td style="text-align: right;">4×10=40</td> </tr> <tr> <td colspan="2"></td> <td style="text-align: right;"><u>Total 50</u></td> </tr> </table> <p><b>Section-I</b></p> <p><b>Dryden/Pope</b></p> <p>(a) Dryden - Two passages for explanation to be set, one to be attempted.</p>	Two passages for explanation	-	2×5 =10	Four questions	-	4×10=40			<u>Total 50</u>	<p style="text-align: center;"><b>II SEMESTER</b></p> <p><b>Course I</b></p> <p><b>Translation Studies</b></p> <p><b>Section I</b></p> <ol style="list-style-type: none"> <li>1. Introduction to translation and translation studies.</li> <li>2. Problems and methods of translation: Linguistic cultural and semantic aspects.</li> </ol> <p><b>Section II Major translated works in India</b></p> <ol style="list-style-type: none"> <li>a) Valmiki Jhoothan</li> <li>b) Dharmaveer Bharti Andha Yug</li> <li>c) Mira 'I'm colored with the color of dusk', 'Life without Hari is no life', 'Today your friend is coming',</li> <li>d) Kabir: Poems 'Go naked if you want', 'Hey Qazi, what's the book you're preaching from?' Songs of the Saints of India</li> <li>e) Ghalib: Poems 'Charagh-i-Dair' (Temple Lamps), from 'Poems from Persian', in Ghalib and his Poetry, by Sardar Jafri and Qurratulain Haider.</li> <li>f) Amrita Pritam – "Main tenu phir milangi"</li> </ol> <p><b>Section III</b></p> <p>Students will attempt to translate a short story or two poems (minimum 20 lines) and a piece of prose( fictional/ nonfictional prose of minimum 1000 words) of their choice from Hindi to English and English to Hindi.</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p style="text-align: center;">Duration: 3 Hours. <span style="float: right;">Max. Marks: 50</span></p> <p><b>Note:</b> Students will attempt five questions in all selecting at least one but not more than two from each section. The total number of questions will be nine. All the questions carry equal marks.</p>
Two passages for explanation	-	2×5 =10								
Four questions	-	4×10=40								
		<u>Total 50</u>								



<p>Pope - Two passages for explanation to be set, one to be attempted.</p> <p>(b) Three questions</p> <p><b>Section-II</b></p> <p><b>Congreve</b></p> <p>Two questions</p> <p><b>Section-III</b></p> <p><b>Sheridan</b></p> <p>Two questions</p>	
<p><b>Course II</b></p> <p><b>Literature in English (1660-1798)</b></p> <p><b>Fiction and Non-Fictional Prose</b></p> <p><b>Course Content</b></p> <p><b>Section-I</b></p> <p>Daniel Defoe : <i>Robinson Crusoe</i></p> <p><b>Section-II</b></p> <p>Henry Fielding : <i>Joseph Andrews</i></p> <p><b>Section-III</b></p> <p>Joseph Addison : The Tombs in Westminster Abbey</p> <p>Ladies' Head Dress</p> <p>The Exercise of the Fan</p> <p>Sunday in the Country</p> <p>Richard Steele : The Spectator Club</p> <p>Recollections of Childhood</p> <p>A Prize Fight</p> <p><b>Scheme of Examination</b></p>	<p style="text-align: center;"><b>Course II</b></p> <p style="text-align: center;"><b>Literature in English (1660-1798): Poetry, Drama and Fiction</b></p> <p><b>Section-I</b></p> <p>Dryden : <i>Absalom and Achitophel (Non-detailed)</i></p> <p>Pope : <i>Rape of the Lock (Detailed study)</i></p> <p><b>Section-II</b></p> <p>Congreve : <i>The Way of the World</i></p> <p>Oliver Goldsmith : <i>The Vicar of Wakefield</i></p> <p><b>Section-III</b></p> <p>Daniel Defoe : <i>Moll Flanders</i></p> <p>Henry Fielding : <i>Joseph Andrews</i></p> <p><b>Scheme of Examination</b></p> <p style="text-align: center;">Duration: 3 hours. <span style="float: right;">Max. Marks: 50</span></p> <p><b>Note:</b> Students will attempt five questions in all. It is compulsory to attempt first question of the first section. Apart from that four more questions are to be attempted selecting at</p>

<p style="text-align: center;">Duration : 3 hours. <span style="float: right;">Max. Marks : 50</span></p> <p><b>Note :</b> Students will attempt five questions in all. They will attempt two passages for explanation from the two essayists. Apart from that four more questions are to be attempted selecting at least one from each section.</p> <p><b>Division of Marks</b></p> <p>Two passages for explanation - <math>2 \times 5 = 10</math>  Four questions - <math>4 \times 10 = 40</math>  Total 50</p> <p><b>Section-I</b>  <b>Defoe</b> - Two questions</p> <p><b>Section-II</b>  <b>Fielding</b> - Two questions</p> <p><b>Section-III</b>  <b>Addison/Steele</b>  (a) Addison - Two passages for explanation to be set, one to be attempted.  Steele - Two passages for explanation to be set, one to be attempted.  (b) Three questions</p>	<p style="text-align: center;">least one from each section.</p> <p><b>Division of Marks</b></p> <p>Two passages for explanation- <math>2 \times 5 = 10</math>  Four questions - <math>4 \times 10 = 40</math>  Total = 50</p> <p><b>Section-I</b>  <b>Dryden/Pope</b>  (a) Pope - Two passages for explanation to be set, one to be attempted.  (b) Two questions</p> <p><b>Section-II</b>  <b>Congreve/Goldsmith</b>  Three questions</p> <p><b>Section-III</b>  <b>Defoe/Fielding</b>  Three questions</p>
<p><b>Course III</b></p> <p style="text-align: center;"><b>Literature in English (1798-1914)</b></p> <p style="text-align: center;"><b>Romantic Poetry</b></p> <p style="text-align: right;"><b>Course Content</b></p> <p><b>Section I</b></p> <ol style="list-style-type: none"> <li>1. William Wordsworth : <i>The Prelude</i> (Bk.1)</li> <li>2. S.T. Coleridge : <i>The Ancient Mariner</i> <i>Kubla Khan</i></li> </ol>	<p><b>Course III</b></p> <p style="text-align: center;"><b>Literature in English (1798-1914): Romantic Poetry</b></p> <p style="text-align: right;"><b>Course Content</b></p> <p><b>Section I</b></p> <ol style="list-style-type: none"> <li>1. William Wordsworth: <i>The Prelude</i> (Bk.1)</li> <li>2. S.T. Coleridge : <i>The Ancient Mariner</i> <i>Kubla Khan</i></li> </ol>

**Section II**

3. John Keats : Ode to a Nightingale  
 Ode on a Grecian Urn  
 To Autumn  
 Ode on Melancholy  
 Ode on Indolence

**Section III**

4. P.B. Shelley : When the Lamp is shattered  
 Stanzas Written in Dejection Near Naples  
 To a Skylark  
 Ozymandias  
 The Invitation  
 Ode to the West Wind

**Scheme of Examination**

Duration : 3 Hours.

Max. Marks : 50

**Note :** Students will attempt five questions in all. They will attempt two passages for explanation with reference to the context as given in the following three sections. Apart from that four questions selecting at least one from each section are to be attempted.

**Division of Marks**

Two Passages for explanation	-	2×5=10
Four questions	-	4×10=40

**Section II**

3. John Keats : Ode to a Nightingale  
 Ode on a Grecian Urn  
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 Ode on Melancholy  
 Ode on Indolence

**Section III**

4. P.B. Shelley : When the Lamp is shattered  
 Stanzas Written in Dejection Near Naples  
 To a Skylark  
 Ozymandias  
 The Invitation  
 Ode to the West Wind

**Scheme of Examination**

Duration : 3 Hours.

Max. Marks : 50

**Note:** Students will attempt five questions in all. They will attempt two passages for explanation with reference to the context as given in the following three sections. Apart from that four questions selecting at least one from each section are to be attempted.

**Division of Marks**

Two Passages for explanation-	2×5=10
Four questions	- 4×10=40

Total 50

	<p><b>Section-I</b></p> <p><b>Wordsworth/Coleridge</b></p> <p>(a) Wordsworth - One passage for explanation or Coleridge - One passage for explanation.</p> <p>(b) Three questions</p> <p><b>Section-II</b></p> <p><b>Keats</b></p> <p>(a) One passage for explanation (b) Two questions</p> <p><b>Section-III</b></p> <p><b>Shelley</b></p> <p>(a) One passage for explanation (b) Two questions</p>
<p><b>Course IV</b></p> <p><b>Literature in English (1798-1914)</b></p> <p><b>Victorian Poetry, Drama and Non-Fictional Prose</b></p> <p style="text-align: right;"><b>Course Content</b></p> <p><b>Section I</b></p> <p>1. Alfred Tennyson : Crossing the Bar Break, Break, Break Tithonus The Lotos Eaters</p>	<p><b>Course IV</b></p> <p><b>Literature in English (1798-1914): Victorian Poetry, Drama and Non-Fictional Prose</b></p> <p style="text-align: right;"><b>Course Content</b></p> <p><b>Section I</b></p> <p>1. Alfred Tennyson : Tithonus The Lotos Eaters Ulysses</p> <p>2. Robert Browning : Andrea del Sarto</p>

<p>Ulysses</p> <p>2. Roben Browning : My Last Duchess Andrea del Sarto Porphyria's Lover Grammarian's Funeral</p> <p><b>Section-II</b></p> <p>3. G.M. Hopkins : The Windhover Pied Beauty Felix Randal Carrion Comfort God's Grandeur</p> <p>4. Charles Lamb : Old China Poor Relations <b>The Convalescent</b> The Super-annuated Man In Praise of Chimney Sweepers</p> <p><b>Section-III</b></p> <p>5. G.B. Shaw : <i>Pygmalion</i></p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Duration : 3 Hours. <span style="float: right;">Max. Marks : 50</span></p> <p><b>Note :</b> Students will attempt five questions in all. They will attempt two passages for explanation with reference to the context as given in the following three sections. Apart from that four questions selecting at least one from each section are to be attempted.</p> <p><b>Division of Marks</b></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 60%;">Two Passages for explanation</td> <td style="width: 10%; text-align: center;">-</td> <td style="width: 30%; text-align: right;">2×5=10</td> </tr> <tr> <td>Four questions</td> <td style="text-align: center;">-</td> <td style="text-align: right;">4×10=40</td> </tr> </table>	Two Passages for explanation	-	2×5=10	Four questions	-	4×10=40	<p>Porphyria's Lover Grammarian's Funeral</p> <p>3. G.M. Hopkins : The Windhover Carrion Comfort God's Grandeur</p> <p><b>Section-II</b></p> <p>4. Charles Lamb : Old China Poor Relations <b>Modern Gallantry</b> The Super-annuated Man In Praise of Chimney Sweepers</p> <p><b>Section-III</b></p> <p>5. G.B. Shaw : <i>Pygmalion</i></p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p style="text-align: center;">Duration : 3 Hours. <span style="float: right;">Max. Marks: 50</span></p> <p><b>Note:</b> Students will attempt five questions in all. They will attempt two passages for explanation with reference to the context as given in the following three sections. Apart from that four questions selecting at least one from each section are to be attempted.</p> <p><b>Division of Marks</b></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 60%;">Two Passages for explanation</td> <td style="width: 10%; text-align: center;">-</td> <td style="width: 30%; text-align: right;">2×5=10</td> </tr> <tr> <td>Four questions</td> <td style="text-align: center;">-</td> <td style="text-align: right;">4×10=40</td> </tr> <tr> <td colspan="2"></td> <td style="text-align: right;">Total 50</td> </tr> </table> <p><b>Section-I</b></p> <p><b>Tennyson/Browning</b></p> <p>(a) Tennyson - One passage for explanation or Browning - One passage for explanation</p>	Two Passages for explanation	-	2×5=10	Four questions	-	4×10=40			Total 50
Two Passages for explanation	-	2×5=10														
Four questions	-	4×10=40														
Two Passages for explanation	-	2×5=10														
Four questions	-	4×10=40														
		Total 50														

<p style="text-align: right;">Total 50</p> <p><b>Section-I</b>  <b>Tennyson/Browning</b>  (a) Tennyson - One passage for explanation  or  Browning - One passage for explanation  (b) Three questions</p> <p><b>Section-II</b>  <b>Hopkins/Lamb</b>  (a) Hopkins - One passage for explanation  or  Lamb - One passage for explanation  (b) Two questions</p> <p><b>Section-III</b>  <b>Shaw</b> - Two questions</p>	<p>(b) Three questions</p> <p><b>Section-II</b>  <b>Hopkins/Lamb</b>  (a) Hopkins - One passage for explanation  or  Lamb - One passage for explanation  (b) <b>Three questions</b></p> <p><b>Section-III</b>  <b>Shaw</b> - Two questions</p>
<p><b>Course V</b>  <b>An Introduction to Computer Application</b>  <b>Contact Hours</b>  <b>Theory-40</b>  <b>Practical-40</b></p> <p><b>Section A</b>  <b>Introduction to Computers</b>  Elements of a Computer System, Block diagram of Computer System and functions of its components, evolution of computers and classification, concept of hardware and software. Introduction to Operating Systems (DOS, Windows and UNIX).</p> <p><b>Section B</b>  <b>(a) PC Software</b>  Word Processing: Creating and Saving Documents, Formatting, Inserting Tables and Pictures, and Mail Merge. Spread Sheet: Creating Worksheet, Use</p>	<p><b>Course V</b>  <b>An Introduction to Computer Application</b>  <b>Contact Hours</b>  <b>Theory-40</b>  <b>Practical-40</b></p> <p><b>Section A</b>  <b>Introduction to Computers</b>  Elements of a Computer System, Block diagram of Computer System and functions of its components, evolution of computers and classification, concept of hardware and software. Introduction to Operating Systems (DOS, Windows and UNIX).</p> <p><b>Section B</b>  <b>(a) PC Software</b>  Word Processing: Creating and Saving Documents, Formatting, Inserting Tables and Pictures, and Mail Merge. Spread Sheet: Creating Worksheet, Use of functions and Creating Charts. Introduction to Presentation Packages, Graphics and Animation</p>

<p>of functions and Creating Charts. Introduction to Presentation Packages, Graphics and Animation Packages.</p> <p><b>(b) Introduction to Computing</b></p> <p>Programming languages, system and application software, compiler and interpreters, concept of a program, program design &amp; development, algorithms and flowchart development.</p> <p><b>Section C</b></p> <p><b>(a) Internet &amp; Web</b></p> <p>Introduction to popular packages on concept of computer communication, computer network (LAN, WAN, MAN), Internet, Internet Services-www, email etc.</p> <p><b>(b) Introduction to Computer Applications in Humanities</b></p> <p>Data Base Management Systems, Statistical Packages, Expert Systems, Multilingual Applications.</p> <p><b>Lab. Work</b></p> <ol style="list-style-type: none"> <li>Working with Windows.</li> <li>Working with MS office Package (MS-Word, Excel, Power Point).</li> <li>Working with CorelDraw</li> <li>Using Internet services</li> <li>Using subject specific application packages.</li> </ol>	<p>Packages.</p> <p><b>(b) Introduction to Computing</b></p> <p>Programming languages, system and application software, compiler and interpreters, concept of a program, program design &amp; development, algorithms and flowchart development.</p> <p><b>Section C</b></p> <p><b>(a) Internet &amp; Web</b></p> <p>Introduction to popular packages on concept of computer communication, computer network (LAN, WAN, MAN), Internet, Internet Services-www, email etc.</p> <p><b>(b) Introduction to Computer Applications in Humanities</b></p> <p>Data Base Management Systems, Statistical Packages, Expert Systems, Multilingual Applications.</p> <p><b>Lab. Work</b></p> <ol style="list-style-type: none"> <li>Working with Windows.</li> <li>Working with MS office Package (MS-Word, Excel, Power Point).</li> <li>Working with CorelDraw</li> <li>Using Internet services</li> <li>Using subject specific application packages.</li> </ol>
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**Semester III**

**Existing syllabus**

**Proposed syllabus**

III SEMESTER	III SEMESTER
<p><b>Course I</b></p> <p><b>Literature in English (1798-1914):</b></p> <p><b>Fiction</b></p> <p><b>Course Content</b></p> <p><b>Section I</b></p>	<p><b>Course I</b></p> <p><b>Literature in English (1798-1914): Fiction</b></p> <p><b>Course Content</b></p> <p><b>Section I</b></p>

<p>Dickens : Hard Times</p> <p><b>Section II</b></p> <p>Hardy : Tess of the D'Urbervilles</p> <p><b>Section III</b></p> <p>Conrad : Heart of Darkness</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Duration : 3 Hours. <span style="float: right;">Max. Marks : 50</span></p> <p><b>Note :</b> Students will attempt five questions in all selecting at least one but not more than two from each section. The total number of questions will be nine. All the questions carry equal marks.</p>	<p><b>Emily Bronte: Wuthering Heights</b></p> <p>Dickens : Hard Times</p> <p><b>Section II</b></p> <p><b>George Eliot : The Mill on the Floss</b></p> <p>Hardy : Tess of the D'Urbervilles</p> <p><b>Section III</b></p> <p>Conrad : Heart of Darkness</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Duration: 3 Hours. <span style="float: right;">Max. Marks: 50</span></p> <p><b>Note:</b> Students will attempt five questions in all selecting at least one but not more than two from each section. The total number of questions will be nine. All the questions carry equal marks.</p>
<p><b>Course II</b></p> <p style="text-align: center;"><b>American Literature</b></p> <p><b>Course Content</b></p> <p><b>Section I</b></p> <p>1. Emily Dickinson : Because I Could not Stop for Death Success is Counted Sweetest <b>I Taste a Liquor Never Brewed</b> 'Hope' is the Thing with Feathers <b>I Felt a Funeral in My Brain</b></p> <p>2. Robert Frost : <b>Mending Wall</b> Tree at My Window <b>Two Tramps in Mud Time</b> Birches Stopping by Woods on a Snowy Evening Mowing The Road not Taken</p>	<p><b>Course II</b></p> <p style="text-align: center;"><b>American Literature</b></p> <p><b>Course Content</b></p> <p><b>Section I</b></p> <p>Emily Dickinson :Because I Could not Stop for Death Success is Counted Sweetest 'Hope' is the Thing with Feathers</p> <p>Robert Frost :Stopping by Woods on a Snowy Evening Birches Tree at My Window Mowing The Road not Taken</p> <p>Walt Whitman :Song of the Open Road</p> <p><b>Langston Hughes: The Negro speaks of River</b> <b>The Weary Blues</b></p> <p><b>Wallace Stevens: Sunday Morning</b></p>



<p>3. Walt Whitman : Song of the Open Road</p> <p><b>Section-II</b></p> <p>4. Eugene O’Neill : The Hairy Ape</p> <p><b>Section-III</b></p> <p>5. William Faulkner : The Sound and the Fury</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p style="text-align: center;">Duration : 3 Hours. <span style="float: right;">Max. Marks : 50</span></p> <p><b>Note :</b> Students will attempt five questions in all. They will attempt two passages for explanation with reference to the context as given in the following three sections. Apart from that four questions selecting at least one from each section are to be attempted.</p> <p><b>Division of Marks</b></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 60%;">Two Passages for explanation-</td> <td style="text-align: right;">2×5=10</td> </tr> <tr> <td>Four questions -</td> <td style="text-align: right;">4×10=40</td> </tr> <tr> <td></td> <td style="text-align: right;">Total 50</td> </tr> </table> <p><b>Section-I</b></p> <p><b>Dickinson/Frost/Whitman</b></p> <p>(a) Any two passages from the following are to be attempted -</p> <ol style="list-style-type: none"> <li>1. Dickinson - One passage for explanation</li> <li>2. Frost - Two passages for explanation with “OR”</li> <li>3. Whitman - One passage for explanation</li> </ol> <p>(b) Three questions</p> <p><b>Section-II</b></p> <p>O Neil - Two questions</p> <p><b>Section-III</b></p> <p>W. Faulkner - Two questions</p>	Two Passages for explanation-	2×5=10	Four questions -	4×10=40		Total 50	<p style="text-align: right;"><b>Anecdote of the Jar</b></p> <p><b>Section-II</b></p> <p>Eugene O’Neill : The Hairy Ape</p> <p><b>Section-III</b></p> <p>William Faulkner : The Sound and the Fury</p> <p><b>Alice Walker : The Color Purple</b></p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p style="text-align: center;">Duration: 3 Hours. <span style="float: right;">Max. Marks: 50</span></p> <p><b>Note:</b> Students will attempt five questions in all. They will attempt two passages for explanation with reference to the context from the poems as given in the first section. Apart from that four questions selecting at least one from each section are to be attempted.</p> <p><b>Division of Marks</b></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 60%;">Two Passages for explanation-</td> <td style="text-align: right;">2×5=10</td> </tr> <tr> <td>Four questions -</td> <td style="text-align: right;">4×10=40</td> </tr> <tr> <td></td> <td style="text-align: right;">Total 50</td> </tr> </table> <p><b>Section-I</b></p> <p><b>Dickinson/Frost/Whitman/ Langston Hughes/ Wallace Stevens:</b></p> <p>(a) Two passages for explanation from four passages.</p> <p>(b) Four questions.</p> <p><b>Section-II</b></p> <p>O Neil - Two questions</p> <p><b>Section-III</b></p> <p>W. Faulkner/ Alice Walker - Two questions</p>	Two Passages for explanation-	2×5=10	Four questions -	4×10=40		Total 50
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	Total 50												
<p><b>Course III</b></p> <p style="text-align: center;"><b>Critical Theories (Part I)</b></p>	<p><b>Course III</b></p> <p style="text-align: center;"><b>Classical Literature in English: Indian, Greek and Latin</b></p>												

<p><b>Course Content</b></p> <p><b>Section I</b></p> <p>1. Bharat : Bharat's Rasa Sutra, Constituents of Rasa: 'Vibhav', 'Anubhav', 'Vyabhichari' and 'Sattvikbhavs' etc., Number of Rasas.</p> <p>Explanation of Rasa Theory as given by Bhattanayak and Abhinavgupta along with a brief reference to Shankuk and Lollat. Limitations of Rasa Doctrine.</p> <p><b>Section II</b></p> <p>2. Aristotle : Poetics (On the Art of Poetry)</p> <p><b>Section III : Heart of Darkness</b></p> <p>3. Dryden : Essay on Dramatic Poesy</p> <p>4. Wordsworth : Preface to Lyrical Ballads</p> <p>5. Coleridge : Biographia Literaria XIII &amp; XVII</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Duration : 3 Hours. <span style="float: right;">Max. Marks : 50</span></p> <p><b>Note :</b> Students will attempt five questions in all, selecting at least one but not more than two from each section. The total number of questions set should be nine. All the questions carry equal marks.</p>	<p><b>Section-I</b></p> <p>Kalidas : Abhigyan Shakuntalam</p> <p><b>Section-II</b></p> <p>Homer : Illiad Bk I, II&amp;III (Detailed study)</p> <p>Sophocles: Antigone</p> <p><b>Section-III</b></p> <p>Virgil : Aeneid Bk II( Detailed study)</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Duration: 3 Hours. <span style="float: right;">Max. Marks: 50</span></p> <p>Note: Students will attempt five questions in all. It is compulsory to attempt two passages for explanation with reference to the context as given in the sections II &amp; III. Apart from that four questions, selecting at least one from each section, are to be attempted</p> <p><b>Division of Marks</b></p> <p>Two Passages for explanation (from Homer and Virgil) - <math>2 \times 5 = 10</math></p> <p>Four questions <math>4 \times 10 = 40</math></p> <p style="text-align: right;">Total 50</p>
<p><b>Course IV : Post Colonial Studies</b></p> <p><b>Section I</b></p> <p>Theoretical Perspectives on Post Colonialism: Proposed Essays:</p> <p>1. Introduction to Orientalism: Edward Said</p>	<p><b>Course IV: Post Colonial Studies</b></p> <p><b>Section I</b></p> <p>Theoretical Perspectives on Post Colonialism: Proposed Essays:</p> <p>1. Introduction to Orientalism: Edward Said</p>

<p>2. Signs Taken for Wonders: Homi K. Bhabha</p> <p>3. Can the Subaltern Speak? Gayatri Chakravathy Spivak</p> <p><b>Section II</b> Prescribel Poems</p> <p>1. Les Murrays : The Wilderness</p> <p>2. Wole Soyinka : (a) Fado Singer (b) After the Deluge</p> <p>3. Edward Brathwaite : (a) Miss Own (b) Xango</p> <p><b>Section III</b> Fiction &amp; Drama</p> <p>1. J.M. Coetzee-The Life and Times of Michael K.</p> <p>2. Derek Walcott-Dream on Monkey Mountain</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p><b>Duration : 3 hrs. Max. Marks : 50</b></p> <p><b>Note :</b> Students will attempt five questions in all. They will attempt two passage for explanation as given in the following sections. Apart from that, four more questions are to be attempted selecting at least one from each section.</p> <p>Division Marks</p> <p>Two Passages for explanation    2 □ 5 = 10</p> <p>Four Questions                      4 □ 10 = 40</p> <p><b>Total                                      50</b></p> <p><b>Section I</b> Three questions</p> <p><b>Section II</b> (a) Two passages for explanation out of four (b) Three questions</p> <p><b>Section III</b> Three questions</p>	<p>2. Signs Taken for Wonders: Homi K. Bhabha</p> <p>3. Can the Subaltern Speak? Gayatri Chakravathy Spivak</p> <p><b>Section II</b> Prescribed Poems</p> <p>1. Les Murrays : The Wilderness</p> <p>2. Wole Soyinka : (a) Fado Singer (b) After the Deluge</p> <p>3. Edward Brathwaite : (a) Miss Own (b) Xango</p> <p><b>Section III</b> Fiction &amp; Drama</p> <p>1. J.M. Coetzee-The Life and Times of Michael K.</p> <p>2. Derek Walcott-Dream on Monkey Mountain</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p><b>Duration : 3 hrs. Max. Marks: 50</b></p> <p><b>Note :</b> Students will attempt five questions in all. They will attempt two passages for explanation as given in the following sections. Apart from that, four more questions are to be attempted selecting at least one from each section.</p> <p>Division Marks</p> <p>Two Passages for explanation    2 □ 5 = 10</p> <p>Four Questions                      4 □ 10 = 40</p> <p style="text-align: right;"><b>Total= 50</b></p> <p><b>Section I</b> Three questions</p> <p><b>Section II</b> (a) Two passages for explanation out of four (b) Three questions</p> <p><b>Section III</b> Two questions</p>
<p><b>Course V</b></p> <p style="text-align: center;"><b>Literature in English Since 1914 : Modern and Contemporary Poetry</b></p>	<p><b>Course V</b></p> <p style="text-align: center;"><b>Literature in English Since 1914: Modern and Contemporary Poetry</b></p> <p><b>Course Content                                      Max Marks 50</b></p>

Course Content	Max Marks 50	Section I
<p><b>Section I</b></p> <p>1. Yeats</p> <ol style="list-style-type: none"> <li>1. The Lake Isle of Innisfree</li> <li>2. Sailing to Byzantium</li> <li>3. Lapis Lazuli</li> <li>4. The Second Coming</li> <li>5. Easter 1916</li> <li>6. Prayer for My Daughter</li> </ol> <p>2. Auden :</p> <ol style="list-style-type: none"> <li>1. Look Stranger</li> <li>2. Muse des Beaux Arts</li> <li>3. The Unknown Citizen</li> <li>4. In Memory of W.B. Yeats</li> <li>5. The Shield of Achilles</li> <li>6. Ist September, 1939</li> </ol>	<p>1. Yeats</p> <ol style="list-style-type: none"> <li>1. The Lake Isle of Innisfree</li> <li>2. Sailing to Byzantium</li> <li>3. Lapis Lazuli</li> <li>4. The Second Coming</li> <li>5. Easter 1916</li> <li>6. Prayer for My Daughter</li> </ol> <p>2. Auden :</p> <ol style="list-style-type: none"> <li>1. Look Stranger</li> <li>2. Muse des Beaux Arts</li> <li>3. The Unknown Citizen</li> <li>4. In Memory of W.B. Yeats</li> <li>5. The Shield of Achilles</li> <li>6. September 1, 1939</li> </ol>	
<p><b>Section-II</b></p> <p>3. Eliot :</p> <ol style="list-style-type: none"> <li>1. The Waste Land</li> </ol>	<p><b>Section-II</b></p> <p>3. Eliot :</p> <ol style="list-style-type: none"> <li>1. The Waste Land</li> </ol>	
<p><b>Section-III</b></p> <p>4. Dylan Thomas :</p> <ol style="list-style-type: none"> <li>1. The Force that Through the Green Fuse Drives the Flower</li> <li>2. Do not Go Gentle into that Good Night</li> <li>3. Fern Hill</li> </ol> <p>5. Ted Hughes :</p> <ol style="list-style-type: none"> <li>1. Tractor</li> <li>2. Roe Deer</li> </ol> <p>6. Philip Larkin :</p> <ol style="list-style-type: none"> <li>1. Whitsun Wedding</li> <li>2. Deception</li> <li>3. Toads</li> </ol>	<p><b>Section-III</b></p> <p>4. Dylan Thomas :</p> <ol style="list-style-type: none"> <li>1. The Force that Through the Green Fuse Drives the Flower</li> <li>2. Do not Go Gentle into that Good Night</li> <li>3. Fern Hill</li> </ol> <p>5. Philip Larkin :</p> <ol style="list-style-type: none"> <li>1. Whitsun Wedding</li> <li>2. Deception</li> <li>3. Toads</li> </ol> <p>6. Thom Gunn :</p> <ol style="list-style-type: none"> <li>1. On the Move</li> <li>2. The Man with Night Sweats</li> </ol>	
<p style="text-align: center;"><b>Scheme of Examination</b></p> <p style="text-align: center;">Duration : 3 Hours. <span style="float: right;">Max. Marks : 50</span></p>	<p style="text-align: center;"><b>Scheme of Examination</b></p> <p style="text-align: center;">Duration: 3 Hours. <span style="float: right;">Max. Marks: 50</span></p>	
<p><b>Note :</b> Students will attempt five questions in all selecting at least one but not more than two from each section. All the questions carry equal marks. The total</p>	<p><b>Note:</b> Students will attempt five questions in all. They will attempt two passages for explanation with reference to the context as given in the following three sections.</p>	

number or questions set should be nine.

### Scheme of Examination

Duration : 3 Hours.

Max. Marks : 50

**Note :** Students will attempt five questions in all. They will attempt two passages for explanation with reference to the context as given in the following three sections. Apart from that four questions selecting at least one from each section are to be attempted.

#### Division of Marks

Two Passages for explanation-

2×5=10

Four questions -

4×10=40

Total 50

#### Section-I

##### Yeats/Auden

(a) Yeats - One passage for explanation

or

Auden - One passage for explanation

(b) Two questions

#### Section-II

##### Eliot

(a) One passage for explanation

(b) Two questions

#### Section-III

##### Dylan Thomas/Ted Hughes/Philip Larkin

(a) Dylan Thomas - One passage for explanation

or

Ted Hughes - One passage for explanation

or

Philip Larkin - One passage for explanation

(b) Three questions

Apart from that four questions selecting at least one from each section are to be attempted.

#### Division of Marks

Two Passages for explanation-

2×5=10

Four questions -

4×10=40

Total 50

#### Section-I

##### Yeats/Auden

(a) Yeats - One passage for explanation

or

Auden - One passage for explanation

(b) **Three questions**

#### Section-II

##### Eliot

(a) One passage for explanation

(b) Two questions

#### Section-III

##### Dylan Thomas/Thom Gunn /Philip Larkin

(a) Dylan Thomas - One passage for explanation

or

Thom Gunn - One passage for explanation

or

Philip Larkin - One passage for explanation

(b) Three questions

## Semester IV

### Existing syllabus

### Proposed syllabus

SEMESTER IV	Course I												
<p data-bbox="190 359 795 462"><b>Course I</b> <b>Literature in English Since 1914: Modern and Contemporary Drama</b></p> <p data-bbox="190 470 369 502"><b>Course Content</b></p> <p data-bbox="190 510 291 542"><b>Section I</b></p> <p data-bbox="190 550 862 582">1. Synge : The Playboy of the Western World</p> <p data-bbox="190 590 302 622"><b>Section II</b></p> <p data-bbox="190 630 716 662">2. Eliot : The Family Reunion</p> <p data-bbox="190 670 313 702"><b>Section III</b></p> <p data-bbox="190 710 694 742">3. Beckett : Waiting for Godot</p> <p data-bbox="190 750 649 782">4. Pinter : The Caretaker</p> <p data-bbox="515 790 784 821"><b>Scheme of Examination</b></p> <p data-bbox="347 829 1108 853">Duration : 3 Hours. Max. Marks : 50</p> <p data-bbox="190 869 1086 957"><b>Note :</b> Students will attempt five questions in all. They will attempt two passages for explanation as given in the following sections. Apart from that four more questions are to be attempted selecting at least one from each section.</p> <p data-bbox="190 965 392 997"><b>Division of Marks</b></p> <table data-bbox="257 1005 952 1101"><tr><td>Two Passages for explanation-</td><td>2×5=10</td></tr><tr><td>Four questions -</td><td><u>4×10=40</u></td></tr><tr><td></td><td><u>Total 50</u></td></tr></table> <p data-bbox="190 1109 302 1141"><b>Section-I</b></p> <p data-bbox="257 1149 336 1181"><b>Synge</b></p> <p data-bbox="257 1189 616 1220">(a) One passage for explanation</p> <p data-bbox="257 1228 470 1260">(b) Two questions</p> <p data-bbox="190 1268 313 1300"><b>Section-II</b></p> <p data-bbox="257 1308 324 1340"><b>Eliot</b></p> <p data-bbox="257 1348 616 1380">(a) One passage for explanation</p>	Two Passages for explanation-	2×5=10	Four questions -	<u>4×10=40</u>		<u>Total 50</u>	<p data-bbox="1265 359 1736 422"><b>Literature in English since 1914: Modern and Contemporary Drama</b></p> <p data-bbox="1131 430 1321 462"><b>Course Content</b></p> <p data-bbox="1131 470 1243 502"><b>Section I</b></p> <p data-bbox="1131 510 1814 542">1. Synge : The Playboy of the Western World</p> <p data-bbox="1131 550 1254 582"><b>Section II</b></p> <p data-bbox="1131 590 1668 622">2. Eliot : The Family Reunion</p> <p data-bbox="1131 630 1265 662"><b>Section III</b></p> <p data-bbox="1131 670 1646 702">3. Beckett : Waiting for Godot</p> <p data-bbox="1131 710 1601 742">4. Pinter : The Caretaker</p> <p data-bbox="1489 750 1769 782"><b>Scheme of Examination</b></p> <p data-bbox="1131 790 1545 821">Duration: 3 Hours. Max. Marks: 50</p> <p data-bbox="1131 829 2094 917"><b>Note:</b> Students will attempt five questions in all. They will attempt two passages for explanation as given in the following sections. Apart from that four more questions are to be attempted selecting at least one from each section.</p> <p data-bbox="1131 925 1344 957"><b>Division of Marks</b></p> <table data-bbox="1198 965 1892 1061"><tr><td>Two Passages for explanation-</td><td>2×5=10</td></tr><tr><td>Four questions -</td><td><u>4×10=40</u></td></tr><tr><td></td><td><u>Total 50</u></td></tr></table> <p data-bbox="1131 1069 1243 1101"><b>Section-I</b></p> <p data-bbox="1198 1109 1276 1141"><b>Synge</b></p> <p data-bbox="1198 1149 1556 1181">(a) One passage for explanation</p> <p data-bbox="1198 1189 1411 1220">(b) Two questions</p> <p data-bbox="1131 1228 1254 1260"><b>Section-II</b></p> <p data-bbox="1198 1268 1265 1300"><b>Eliot</b></p> <p data-bbox="1198 1308 1556 1340">(a) One passage for explanation</p> <p data-bbox="1198 1348 1411 1380">(b) Two questions</p>	Two Passages for explanation-	2×5=10	Four questions -	<u>4×10=40</u>		<u>Total 50</u>
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Two Passages for explanation-	2×5=10												
Four questions -	<u>4×10=40</u>												
	<u>Total 50</u>												

<p>(b) Two questions</p> <p><b>Section-III</b></p> <p><b>Beckett/Pinter</b></p> <p>(a) Beckett - One passage for explanation or Pinter - One passage for explanation</p> <p>(b) Three questions</p>	<p><b>Section-III</b></p> <p><b>Beckett/Pinter</b></p> <p>(a) Beckett - One passage for explanation or Pinter - One passage for explanation</p> <p>(b) <b>Four questions</b></p>
<p><b>Course II</b></p> <p style="text-align: center;"><b>Literature in English Since 1914 : Fiction</b></p> <p><b>Course Content</b></p> <p><b>Section I</b></p> <p>1. D.H. Lawrence : The Rainbow</p> <p><b>Section II</b></p> <p>2. James Joyce : A Portrait of the Artist as a Young Man</p> <p><b>Section III</b></p> <p>3. Iris Murdoch : The Nice and the Good</p> <p>4. G. Greene : The Power and the Glory</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Duration : 3 Hours. Max. Marks : 50</p> <p><b>Note :</b> Students will attempt five questions in all selecting at least one but not more than two from each section. All questions carry equal marks. The total number of questions set will be nine.</p> <p><b>Section-I</b></p> <p>Lawrence : Three questions</p> <p><b>Section-II</b></p> <p>Joyce : Three questions</p> <p><b>Section-III</b></p> <p>Murdoch : Three questions</p> <p>Greene</p>	<p><b>Course II</b></p> <p style="text-align: center;"><b>Literature in English since 1914: Fiction</b></p> <p><b>Course Content</b></p> <p><b>Section I</b></p> <p>1. D.H. Lawrence : The Rainbow</p> <p><b>Section II</b></p> <p>2. James Joyce : A Portrait of the Artist as a Young Man</p> <p>3. G. Greene : The Power and the Glory</p> <p><b>Section III</b></p> <p>4. <b>William Golding : Lord of the Flies</b></p> <p>5. Iris Murdoch : The Nice and the Good</p> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p>Duration : 3 Hours. Max. Marks : 50</p> <p><b>Note :</b> Students will attempt five questions in all selecting at least one but not more than two from each section. All questions carry equal marks. The total number of questions set will be nine.</p> <p><b>Section-I</b></p> <p>Lawrence : Three questions</p> <p><b>Section-II</b></p> <p>Joyce/Greene : Three questions</p> <p><b>Section-III</b></p> <p>Golding/Murdoch : Three questions</p>

<p><b>Course III</b></p> <p style="text-align: center;"><b>Critical Theories (Part II)</b></p> <table border="0" style="width: 100%;"> <thead> <tr> <th style="text-align: left;">Course Content</th> <th style="text-align: center;">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Section I</b></td> </tr> <tr> <td>1. T.S. Eliot</td> <td style="text-align: center;">: Tradition and Individual Talent</td> </tr> <tr> <td colspan="2"><b>Section II</b></td> </tr> <tr> <td>2. Herbert Read</td> <td style="text-align: center;">: Psychoanalysis and Literary Criticism</td> </tr> <tr> <td>3. G. Genette</td> <td style="text-align: center;">: Structuralism and Literary Criticism</td> </tr> <tr> <td colspan="2"><b>Section III</b></td> </tr> <tr> <td>4. J. Derrida</td> <td style="text-align: center;">: Structure, Sign, and Play in the Discourse of the Human Sciences</td> </tr> <tr> <td>5. A. Showalter</td> <td style="text-align: center;">: Towards a Feminist Poetics</td> </tr> </tbody> </table> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p style="text-align: center;">Duration : 3 Hours. <span style="float: right;">Max. Marks : 50</span></p> <p><b>Note :</b> Students will attempt five questions in all selecting at least one but not more than two from each section. All the questions carry equal marks. The total number of questions set should be nine.</p>	Course Content	Marks	<b>Section I</b>		1. T.S. Eliot	: Tradition and Individual Talent	<b>Section II</b>		2. Herbert Read	: Psychoanalysis and Literary Criticism	3. G. Genette	: Structuralism and Literary Criticism	<b>Section III</b>		4. J. Derrida	: Structure, Sign, and Play in the Discourse of the Human Sciences	5. A. Showalter	: Towards a Feminist Poetics	<p><b>Course III</b></p> <p style="text-align: center;"><b>Critical Theories (Part II)</b></p> <table border="0" style="width: 100%;"> <thead> <tr> <th style="text-align: left;">Course Content</th> <th style="text-align: center;">Marks</th> </tr> </thead> <tbody> <tr> <td colspan="2"><b>Section I</b></td> </tr> <tr> <td>1. T.S. Eliot</td> <td style="text-align: center;">: Tradition and Individual Talent</td> </tr> <tr> <td>2. Herbert Read</td> <td style="text-align: center;">: Psychoanalysis and Literary Criticism</td> </tr> <tr> <td colspan="2"><b>Section II</b></td> </tr> <tr> <td>G. Genette</td> <td style="text-align: center;">: Structuralism and Literary Criticism</td> </tr> <tr> <td>J. Derrida</td> <td style="text-align: center;">: Structure, Sign, and Play in the Discourse of the Human Sciences</td> </tr> <tr> <td colspan="2"><b>Section III</b></td> </tr> <tr> <td>3. A. Showalter</td> <td style="text-align: center;">: Towards a Feminist Poetics</td> </tr> <tr> <td>4. Stanley Fish</td> <td style="text-align: center;">: Is There a Text in the Class?</td> </tr> </tbody> </table> <p style="text-align: center;"><b>Scheme of Examination</b></p> <p style="text-align: center;">Duration: 3 Hours. <span style="float: right;">Max. Marks: 50</span></p> <p><b>Note:</b> Students will attempt five questions in all selecting at least one but not more than two from each section. All the questions carry equal marks. The total number of questions set should be nine.</p>	Course Content	Marks	<b>Section I</b>		1. T.S. Eliot	: Tradition and Individual Talent	2. Herbert Read	: Psychoanalysis and Literary Criticism	<b>Section II</b>		G. Genette	: Structuralism and Literary Criticism	J. Derrida	: Structure, Sign, and Play in the Discourse of the Human Sciences	<b>Section III</b>		3. A. Showalter	: Towards a Feminist Poetics	4. Stanley Fish	: Is There a Text in the Class?
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<p><b>Course IV</b></p> <p style="text-align: center;"><b>Contemporary Fiction</b></p> <p><b>Section I</b> Short stories (for detailed study)</p> <p>(a) Jhumpa Lahiri : A Temporary Matter.</p> <p>(b) Chitra Banerjee Diwakaruni: Mrs.Dutta Writes a Letter.</p> <p>(c) Githa Hariharan : The Remains of the feast</p> <p><b>Section II</b> Margaret Atwood-The Blind Assassin</p> <p><b>Section III</b> Salman Rushdi-Fury</p> <p style="text-align: center;"><b>Scheme of Examination</b></p>	<p><b>Course IV</b></p> <p style="text-align: center;"><b>Contemporary Fiction</b></p> <p><b>Section I</b> Jhumpa Lahiri: The Namesake Toni Morrison: The Bluest Eye</p> <p><b>Section II</b> Margaret Atwood-The Blind Assassin</p> <p><b>Section III</b> Salman Rushdie: Midnight's Children Khaled Hosseini: The Kite Runner</p> <p style="text-align: center;"><b>Scheme of Examination</b></p>																																						



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<p><b>Course V</b></p> <p style="text-align: center;"><b>Project Work</b></p> <p>Marks : 75</p> <p><b>Note :</b> Students will undertake a project chosen by them in consultation with their teachers. The project report will be typed and two copies of it will be submitted before the final examination.</p> <p style="padding-left: 40px;">The division of marks will be as follows -</p> <p>50 Marks    Evaluation.</p> <p>25 Marks    Seminar and Viva-voce. (There will be a board of three examiners including the supervisor).</p>	<p><b>Course V</b></p> <p style="text-align: center;"><b>Project Work</b></p> <p>Marks : 75</p> <p><b>Note :</b> Students will undertake a project chosen by them in consultation with their teachers. The project report will be typed and two copies of it will be submitted before the final examination.</p> <p style="padding-left: 40px;">The division of marks will be as follows -</p> <p>50 Marks    Evaluation.</p> <p>25 Marks    Seminar and Viva-voce. (There will be a board of three examiners including the supervisor).</p>

**Appendix III**

**M. Phil (English Language Teaching)**

**Objective:** M.Phil Programme in English Language Teaching provides an ideal basis for students wishing to join teaching career and to undertake research leading to creative output in the world of ideas. The course intends to integrate the theoretical and the practical aspects of language teaching and to develop the link between teaching, academic research, and theories of language learning and teaching. **Semester - 1**

S.No.	Course		Contact hours/week	Cont. Asst. Marks	Final Asst. Marks	Total Marks	Min. Pass Marks
1	Research Methodology in Language and Literature	Sem I	4	20	40	60	22
2	Principles of Teaching	Sem I	4	20	40	60	22
3	Language: Models and Structure	Sem I	4	20	40	60	22
4	Stylistics	Sem I	4	20	40	60	22
1	Practice Teaching	Sem II	4	20	40	60	22

2	Textual Devices and Semantics	Sem II	4	20	40	60	22
3	Discourse Analysis	Sem II	4	20	40	60	22
4	Term Paper:	Sem II	-	-	-	60	22
1	Reading Elective (Disciplinary/ interdisciplinary)	Sem III	-2	20	40	60	22
2	Dissertation	Sem III	-	-	-	180	66
Total						720	264

The present Master of Philosophy (M. Phil) English Language Teaching (ELT) has ten courses along with a dissertation writing project. The new module in the form of self study, which may comprise group work, discussion, seminar and presentation, intends to encourage active participation of research scholars which may develop their critical and analytical skills. The self study module aims to engage research scholars into academic and intellectual activities by assigning them with some assignments, research paper and term paper writing. The research scholars will be encouraged to take part in research-led seminars, conferences and symposia. This will allow and facilitate them to enter into discussion which may further provide them with some solutions of some problems. The focus of the module is to produce some research documents which may enrich the existing taxonomy. The self study will indeed be supervised and the supervision will offer them some constructive, critical and creative suggestions which may be useful for them.

Existing Structure	Proposed Structure
<p><b>Semester – I</b></p> <p><b>Paper-1 - Language I</b></p> <ol style="list-style-type: none"> <li>1. Defining language : an introduction to theories of linguistic description. <ol style="list-style-type: none"> <li>A Language</li> <li>B Transformational Grammar</li> <li>C Systemic Grammar</li> </ol> </li> <li>2. English Phonology and Grammar <ol style="list-style-type: none"> <li>A Segmental Units : Phonemes and Allophones <ol style="list-style-type: none"> <li>Vowels and Consonants</li> </ol> </li> <li>B Supra-segmental Units : Syllable, Stress and Accent with special Reference to Sentence Intonation</li> <li>C Features of Connected Speech : Weak form and Contracted forms</li> <li>D Sentence Structure and Types of Sentences</li> <li>E Clause Structure and Types</li> <li>F Phrase Structure</li> <li>G Word Classes</li> </ol> </li> </ol>	<p><b>Paper 1</b></p> <p><b>1.1 Research Methodology in Language and Literature</b></p> <ol style="list-style-type: none"> <li>A Research Methodology <ol style="list-style-type: none"> <li>i) Meaning and Objectives of Literary Research.</li> <li>ii) Critical and Evaluative Research</li> <li>iii) Comparative Research</li> <li>iv) Linguistic and Stylistic Research</li> <li>v) Statistical Research : Mean Median, Mode, Correlation, Variables,</li> </ol> </li> <li>B Annexation to a research document, viz., bibliography, footnoting, appendix, index, writing preface, acknowledgement etc.</li> <li>2. Testing: <ol style="list-style-type: none"> <li>A) Purposes and Types of Tests</li> <li>B) Testing Language Skills.</li> <li>C) Testing Achievement in Literature</li> <li>D) Error Analysis and Remedial Work.</li> </ol> </li> </ol> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. Heaton, H. <i>Writing English Language Test</i>. London: Routledge, 1968. Print.</li> <li>2. Stern, H.M. <i>Fundamental Concepts in Language Teaching</i>. Oxford: Oxford University Press, 1975. Print.</li> <li>3. Bateson, F.W. <i>The Scholar Critic</i>. London: Oxford University Press, 1972. Print.</li> <li>4. Sinha, M.P. <i>Research Methods in English</i>. New Delhi: Atlantic Publishers, 2004. Print.</li> </ol>
<p><b>Paper-2 - Principles of Language Teaching I</b></p> <ol style="list-style-type: none"> <li>1. General Principles: <ol style="list-style-type: none"> <li>A Objectives of Teaching English in India</li> <li>B Process of Syllabus Designing.</li> <li>C Types of Syllabuses - Structural, Functional, Communicative.</li> <li>D An analysis of one of the University syllabuses.</li> </ol> </li> <li>2. Methods and Materials.</li> </ol>	<p><b>Paper-2</b></p> <p><b>1.2- Principles of Language Teaching</b></p> <ol style="list-style-type: none"> <li>1. General Principles: <ol style="list-style-type: none"> <li>A Objectives of Teaching English in India</li> <li>B Process of Syllabus Designing.</li> <li>C Types of Syllabuses - Structural, Functional, Communicative.</li> <li>D Analysis of any one of the University syllabuses.</li> </ol> </li> <li>2. Methods and Materials.</li> </ol>

<p>A) A brief review of the different methods of second language teaching: Grammar translation method and audio-lingual method.</p> <p>B) Communicative language teaching.</p> <p>C) The role of linguistics in language teaching</p> <p>D) English for specific purposes.</p> <p>E) The use of audio and video aids in language teaching.</p> <p>F) The uses of Media in second language acquisition, learning</p> <p>G) The Teaching of Grammar, Poetry, Prose and Drama at the undergraduate level.</p>	<p>A) A brief review of the different methods of second language teaching: Grammar translation method and Audio-lingual method.</p> <p>B) Communicative language teaching.</p> <p>C) The role of linguistics in language teaching</p> <p>D) The use of audio and video aids in language teaching.</p> <p>E) The uses of Media in second language acquisition, learning</p> <p>F) The Teaching of Grammar, Poetry, Prose and Drama at the undergraduate level.</p> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. Corder, Pit. <i>Introducing Applied Linguistics</i>. Harmondsworth: Penguin, 1988. Print.</li> <li>2. Strevens, Peter. <i>New Orientations in the Teaching of English</i>. Oxford: Oxford University Press, 1978. Print.</li> <li>3. Bright, G and Mc Gregor. <i>Teaching English as a Second Language</i>. London: Macmillan, 1989. Print.</li> <li>4. Watson, Ken. <i>English Teaching in Perspective</i>. London: Macmillan, 1989. Print.</li> </ol>
<p><b>Paper -3 - Stylistics I</b></p> <ol style="list-style-type: none"> <li>1. Style       <ol style="list-style-type: none"> <li>A The Meaning of Style</li> <li>B Style: Norms, problems, Measurements</li> <li>C Linguistics and Literary Stylistics</li> </ol> </li> <li>2. Stylistic Devices       <ol style="list-style-type: none"> <li>A Cohesion and Coherence</li> <li>B Foregrounding and Topicalization</li> <li>C Deviation and other distinctive features of literary language</li> </ol> <p>Stylistic Analysis of literary texts.</p> <ol style="list-style-type: none"> <li>A Prose</li> <li>B Poetry</li> </ol> </li> </ol>	<p><b>Paper-3</b></p> <p><b>1.3 – Language: Models and Structures (New Course)</b></p> <p><b>1. Defining language: an introduction to theories of linguistic description</b></p> <ol style="list-style-type: none"> <li>A Language</li> <li>B Transformational Grammar</li> <li>C Systemic Grammar</li> </ol> <p><b>2. English Phonology and Grammar</b></p> <ol style="list-style-type: none"> <li>A Segmental Units: Phonemes and Allophones       <ul style="list-style-type: none"> <li>Vowels and Consonants</li> </ul> </li> <li>B Supra-segmental Units: Syllable, Stress and Accent with special reference to Sentence Intonation</li> <li>C Features of Connected Speech: Weak form and Contracted forms</li> </ol>

	<p>D Sentence Structure and Types of Sentences  E Clause Structure and Types  F Phrase Structure  G Word Classes</p> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. Leech, G.N. <i>A Communicative Grammar of English</i>. London: Oxford University Press, 1988. Print.</li> <li>2. Bolinger, G. <i>Aspects of Languages</i>. London: Oxford University Press, 1978. Print.</li> <li>3. Verma, S.K. and N. Krishnaswamy. <i>Modern Linguistics</i>. New Delhi: Oxford University Press, 2005. Print.</li> <li>4. Quirk, Randolph. <i>A University Book of English Grammar</i>. New Delhi: Longman, 2001. Print.</li> <li>5. Aitchison, Jean. <i>The Articulate Mammals</i>. London: Oxford University Press, 1988. Print.</li> <li>6. Leech, G.N. <i>English Grammar for Today</i>. London: Oxford University Press, 1980. Print.</li> <li>7. Roach, Peter. <i>English Phonetics and Phonology</i>. Cambridge: Cambridge University Press, 2005. Print.</li> <li>8. Abercrombie, David. <i>Elements of General Linguistics</i>. London: Oxford University Press, 1980. Print.</li> <li>9. Halliday, M.A.K. <i>Exploration in the Function of Language</i>. London: Arnold, 2002. Print.</li> <li>10. Hurford, G. <i>Semantics: A Course Book</i>. London: Routledge, 2005. Print.</li> <li>11. Wekker, K. and Heguman. <i>A Modern Courses in English Syntax</i>. London: Routledge, 1999. Print .</li> <li>12. Palmer, G. <i>Semantics</i>. London: Routledge, 2010. Print.</li> </ol>
<p>-----</p>	<p><b>Paper 4 - Stylistics</b></p> <ol style="list-style-type: none"> <li>1. Style <ol style="list-style-type: none"> <li>A The Meaning of Style</li> <li>B Style: Norms, problems, Measurements</li> <li>C Linguistics and Literary Stylistics</li> </ol> </li> <li>2. Stylistic Devices <ol style="list-style-type: none"> <li>A Cohesion and Coherence</li> <li>B Foregrounding and Topicalization</li> <li>C Deviation and other distinctive features of literary language</li> </ol> </li> <li>3. Language Varieties</li> </ol>

	<p>Language Varieties: notions of regional, registral and stylistic varieties of language. Native and non-native varieties. Indian English</p> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. Hough, Graham, <i>Style and Stylistics</i>. Harmondsworth: Penguin, 1981. Print.</li> <li>2. Widdowson, H. <i>Stylistics</i>. London: Routledge, 2005. Print.</li> <li>3. Pride, G. <i>New Englishes</i>. London: Routledge, 2002. Print.</li> <li>4. Leech, G.N. <i>A Linguistic Guide to English Poetry</i>. Oxford: Oxford University Press, 1978. Print.</li> <li>5. Leech, G.N. and Short, M. <i>Style in Fiction</i>. London: Longman, 1989. Print.</li> </ol>
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## Semester 2

<p><b>Paper 1 - Language II</b></p> <p>Final assessment marks Continuous Assessment marks</p> <p><b>1 Grammatical Devices</b></p> <p>A Passivisation B Relativisation C Topicalisation D Clefting E Reduction, Deletion and Extra-position F Elision and Pro-form Substitution G Word Formation Devices: Affixation, Compounding, Conversion</p> <p><b>2 Semantics of English</b></p> <p>A Meaning of meaning B Sense properties and sense relation: Synonymy, Homonymy, ambiguity C Textual and Contextual meaning D Semantic fields E Semantic universals</p>	<p><b>Paper 1</b></p> <p><b>2.1– Practice Teaching</b></p>
<p><b>Paper 2 - Principles of Language Teaching II</b></p> <p>Final Assessment Marks Continuous Assessment marks</p>	<p><b>Paper II Electives (Disciplinary)</b></p> <p><b>Paper 2.2(a) –Elective I</b></p> <p><b>Discourse Analysis (New Course)</b></p>

<p>A Research Methodology</p> <p>i) Meaning and Objectives of Literary Research.</p> <p>ii) Critical and Evaluative Research</p> <p>iii) Comparative Research</p> <p>iv) Linguistic and Stylistic Research</p> <p>v) Statistical Research : Mean Median, Mode, Correlation, Variables,</p> <p>B Annexation to a research document, viz., bibliography, footnoting, appendix, index, writing preface, acknowledgement etc.</p> <p>2. Testing :</p> <p>A) Purposes and Types of Tests</p> <p>B) Testing Language Skills.</p> <p>C) Testing Achievement in Literature</p> <p>D) Error Analysis and Remedial Work.</p> <p>Practice Teaching (Final)</p> <p>20 + 40</p>	<p>1. Stylistic Analysis of literary texts</p> <p>A. Prose</p> <p>B. Poetry</p> <p>C. Drama</p> <p>2. A Rasa doctrine, Bharat Rasa Sutra, Constituents of Rasa- 'Vibhava', 'Anubhav', 'Vyabhichari', and Satvik bhav, etc. Number of rasas. Explanation, contribution and limitation of the commentaries of Bhatnayar and Abhinav Gupta along with a brief reference to Shankuk and Lollat. Limitations of Rasa Doctrine.</p> <p>B Criticism of a Literary work of Student's choice in English in the light of Rasa Doctrine</p> <p>C Dhvani: The three fold division of meaning: Denotation, Connotation and Suggestion. An introduction to the concept of dhvani and its following kinds, 'Vastudhavani', alankar Dhvani' and 'Rasadhvani'.</p> <p><b>Recommended Readings:</b></p> <p>1. Kushwaha, M.S. <i>Indian Poetics and Western Thought</i>. Lucknow: Argo Publications, 1988. Print.</p> <p>2. De, S.K. <i>Sanskrit Poetics as a Study of Aesthetics</i>. New Delhi: Eastern Publications, 1999. Print.</p> <p>3. Tiwari, R.S. <i>A Critical Approach to Classical Indian Poetics</i>. New Delhi: Eastern Publications, 1978. Print.</p> <p>4. Hough, Graham, <i>Style and Stylistics</i>. Harmondsworth: Penguin, 1981. Print.</p> <p>5. Leech, G.N. <i>A Linguistic Guide to English Poetry</i>. Oxford: Oxford University Press, 1978. Print.</p> <p>6. Leech, G.N. and Short, M. <i>Style in Fiction</i>. London: Longman, 1989. Print.</p> <p><b>OR</b></p> <p><b>Paper 2.2(b)- Elective II</b></p> <p><b>Textual Devices and Semantics(New Course)</b></p> <p>1 <b>Grammatical Devices</b></p> <p>A Passivisation</p> <p>B Relativisation</p> <p>C Topicalisation</p> <p>D Clefting</p> <p>E Reduction, Deletion and Extra-position</p>
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	<p>F Elision and Pro-form Substitution</p> <p>G Word Formation Devices: Affixation, Compounding, Conversion</p> <p><b>2 Semantics of English</b></p> <p>A Meaning of meaning</p> <p>B Sense properties and sense relation: Synonymy, Homonymy, ambiguity</p> <p>C Textual and Contextual meaning</p> <p>D Semantic fields</p> <p>E Semantic universals</p> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>Halliday, M.A.K. <i>Exploration in the Function of Language</i>. London: Arnold, 2002. Print.</li> <li>Hurford, G. <i>Semantics: A Course Book</i>. London: Routledge, 2005. Print.</li> <li>Wekker, K. and Heguman. <i>A Modern Courses in English Syntax</i>. London: Routledge, 1999. Print.</li> <li>Palmer, G. <i>Semantics</i>. London: Routledge, 2010. Print.</li> </ol>
<p><b>Paper 3 - Stylistic II</b></p> <p>Final Assessment Marks</p> <p>Continuous Assessment marks</p> <p style="text-align: right;"><b>Total 60</b></p> <p><b>Course content</b></p> <ol style="list-style-type: none"> <li>Language Varieties Language Varieties : notions of regional, registral and stylistic varieties of language. Native and non-native varieties. Indian English</li> <li>Indian Aesthetics       <ol style="list-style-type: none"> <li>Rasa doctrine, Bharat Rasa Sutra, Constituents of Rasa- 'Vibhava', 'Anuabhav', 'Vyabhichari', and Satvik bhav, etc. Number of rasas. Explanation, contribution and limitation of the commentaries of Bhatnayak and Abhinav Gupta alongwith a brief reference to Shankuk and Lollat. Limitations of Rasa Doctrine.</li> <li>Criticism of a Literary work of Student's choice in English in the light of Rasa Doctrine</li> <li>Dhvani : The three fold division of meaning: Denotation, Connotation and Suggestion. An introduction to the concept of dhvani and its following kinds, 'Vastudhavani', alankar Dhvani' and 'Rasadhvani'.</li> </ol> </li> </ol>	<p><b>Paper III</b></p> <p><b>2.3-Term Paper</b></p>
	<p><b>Paper IV</b></p>

	2.4- Seminar
	Paper V 2.5- Comprehensive Viva-Voce

## Semester III

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1933. Print. (Chapters 3&4)
11. Sapir, Edward. *Language*. London: CUP, 1933. Print. (Complete book)
  12. Aristotle. *Rhetoric*. London: Penguin, 1960. Print. (Chapters Introduction &1)
  13. Jakobson, Roman. "Linguistics and Poetics" in Leech, N. *Literary Criticism and Theory*. London: Pearson, 2004. Print.
  14. Agnihotri, R.K and A.L.Khanna. *Problematizing English in India*. New Delhi: Sage, 1997. Print.
  15. Agnihotri, Ramakant. *Second Language Acquisition and Second Language Learning*.
  16. Selinker, Larry. "Interlanguage." *IRAL-International Review of Applied Linguistics in Language Teaching* 10.1-4 (1972): 209-232.
  17. Corder, Stephen Pit. "The significance of learner's errors." *IRAL-International Review of Applied Linguistics in Language Teaching* 5.1-4 (1967): 161-170.
  18. Austin, John L. "Speech acts." *The Edinburgh Course in Applied Linguistics*1 (1973): 37-53.
  19. Ellis, Rod. *OAL: Understanding Second Language Acquisition 2nd Edition: Oxford Applied Linguistics*. Oxford University Press, 2015.
  20. Leech, Geoffrey N. *Principles of pragmatics*. No. 30. Taylor & Francis, 1983.
  21. Grice, H. Paul. *Studies in the Way of Words*. Harvard University Press, 1991.
  22. Dulay, Heidi. *Language Two*. Oxford University Press, 200 Madison Ave., New York, NY 10016, 1982.
  23. Dulay, Heidi C., and Marina K. Burt. "Errors and strategies in child second language acquisition." *Tesol Quarterly* (1974): 129-136.
  24. Han, Zhaohong. *Fossilization in adult second language acquisition*. Vol. 5. Multilingual Matters, 2004.

**OR**

### **3.1(b)- Elective 2, Language in Contexts (New Course)**

#### **Topics**

- 1 Indian Aesthetics
- 2 Introduction to Psycholinguistics
- 3 Basics of Sociolinguistics (Essays)
- 4 Applied linguistics

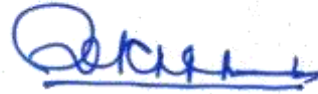
#### **Recommended readings:**

1. Skinner, B. F. *Verbal Behaviour*. US: Harvard University Press, 1957. Print.
2. Pinker, S. *Language Instinct*. London: CUP, 1994. Print. (Chapters 1, 2 &3)
3. Lev, Vygotsky. *Thought and Language*. London: Verso, 1986. Print. (Chapter 1)
4. Austen, J. L. *How to do Things with Words*. Cambridge: Harvard University Press, 1975.

- Print. (Chapters 1, 2 &3)
5. Aitchinson, J. *Words in the Mind*. UK: Blackwell, 1987. Print. (Chapters 1 &2)
  6. Piaget, Jean. *Language and Thought of the Child*. London: CUP, 1926. Print. (Chapters Introduction &1)
  7. Piaget, Jean. *Language, Mind and Cognition*. Blackwell, 1985. Print. (Chapters 1 &2)
  8. Foucault, Michel. *The Archaeology of Knowledge*. London: Vintage, 1969. Print. (Chapters Introduction & 1)
  9. Foucault, Michel. *The Order of Things*. London: Vintage, 1966. Print. (Chapters Introduction & 1)
  10. Derrida, Jacques. *Margin of Philosophy*. Cambridge: MIT Press, 2001. Print. (Chapters Introduction, & 1)
  11. Derrida, Jacques. *Of Grammatology*. Trans. Gayatri Spivak. Cambridge: MIT Press, 2001. Print. (Chapters Introduction, & 1)
  12. Corder, S. Pit. *Introducing Applied Linguistics*. UK:Penguin, 1993. ( Chapters 1, 2&3)
  13. Hudson, R.A. *Sociolinguistics*. London: CUP, 1996. Print. (Complete Book)
  14. Jackendoff, Ray. *Patterns in the Mind: Language and Human Nature*. London: CUP, 1966. Print.
  15. Chomsky, Noam. *Language and Problem of Knowledge*. London: MIT Press, 1987. Print.
  16. Murray, Penelope and T. S. Dorsch. *Classical Literary Criticism*. London: Penguin, 2000. Print. (Complete Book)
  17. Sol Saporta, "The Application of Linguistics to the Study of Poetic Language" in *Style in Language*. London: CUP, 1990.Print.
  18. Warren, Paul. *Introducing psycholinguistics*. Cambridge University Press, 2012.
  19. Kess, Joseph F. *Psycholinguistics: Psychology, linguistics, and the study of natural language*. Vol. 86. John Benjamins Publishing, 1992.
  20. Lyons, John, and Roger J. Wales, eds. *Psycholinguistics papers: the proceedings of the 1966 Edinburgh Conference*. Edinburgh University Press, 1966.
  21. Trudgill, Peter. *Sociolinguistic patterns in British English*. London: E. Arnold, 1978.
  22. JP Pride & J. Holmes (Eds.) *Sociolinguistics: Selected readings*. (1972).
  23. Saporta, S., and J. R. Bastian. "Psycholinguistics. A book of readings. New York, 1961.
  24. Jackendorf, Ray. *Patterns in the mind: Language and human nature*. Basic Books, 2008.
  25. Stern, Hans Heinrich. *Fundamental concepts of language teaching: Historical and interdisciplinary perspectives on applied*

	<p><i>linguistic research</i>. Oxford University Press, 1983.</p>
	<p><b>Paper II</b>  <b>3.2 Dissertation</b>  <b>Dissertation (to be spread over all the three semesters):-</b></p> <p><b>Phase-I (Last Week of November- Semester I)</b>  Selection of topic- to be defended before the faculty members <span style="float: right;">5 Marks</span></p> <p><b>Phase- II (Third week of April- Semester II)</b>  Presentation of the synopsis before the faculty members <span style="float: right;">10 Marks</span></p> <p><b>Phase- III (Before Diwali break- Semester III)</b>  <span style="float: right;">15 Marks</span></p> <p>Midterm presentation before faculty members</p>

Verified



Offg. Secretary  
Banasthali Vidyapith  
P.O. Banasthali Vidyapith  
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**Department of English and Modern European Languages**  
**Banasthali Vidyapith, Banasthali**

**Minutes of the meeting of Board of Studies of English and Modern European Languages Department held at Conference Room, Bhoo Mandir, Banasthali Vidyapith on 29<sup>th</sup> December, 2018 at 11.00 a.m.**

**PRESENT**

1. Prof. S Paul Malhotra	Convener
2. Prof. P.K.Seth	Internal Member
3. Prof. Hamsavahini Singh	Internal Member
4. Dr. Anupriya Roy Srivastava	Internal Member
5. Mrs. Geetha Yadav	Internal Member
6. Dr. Lalit Kishore Sharma	Internal Member
7. Dr. Mandvi Singh	Internal Member
8. Dr. Pulkita Anand	Internal Member
9. Dr. Shruti Dubey	Internal Member
10. Dr. Sunil Kumar Jha	Internal Member
11. Ms. Swasti Devarshi	Internal Member
12. Dr. Tamishra Swain	Internal Member
13. Dr. Veerendra Kumar Mishra	Internal Member

**External Members:**

1. Prof. Raj Kumar
2. Prof. K. K. Gautam

**NOTE:** Prof. Raj Kumar (External Member) and Prof. K. K. Gautam (External Member) could not attend the meeting.

The convener warmly welcomed the members present in the BoS meeting and thanked them. A brief introduction was made about the items on agenda and discussion was invited with the following resolution:

1. To confirm the minutes of the last meeting held on 27<sup>th</sup> April 2016. The minutes of the last meeting of BoS held on 27<sup>th</sup> April 2016 were confirmed and approved.

2. To recommend the revised panel of examiners (in the format enclosed) class-wise and paper-wise for each examination including B A (English), M A (English), and M Phil (ELT) keeping in view the bye-laws 15.3.02 of the Vidyapith.

The board reviewed the existing panel of examiners and proposed to update the address and phone numbers of the existing members for each examination up to M Phil English (Language Teaching) Examination keeping in view the bye-laws 15.3.02 of the Vidyapith. The revised panel has been sent to the secrecy section in soft copy.

3. To recommend Courses of Study, Curricula and Scheme of Examination for various Examinations. The board reviewed the courses of study/ curricula, scheme of examination and proposed revisions in the syllabi of the following examinations:

**3. B. A. Curriculum/Examination:**

i	First Semester Curriculum/Examination, December 2019	Change <sup>a, b</sup>
ii	Second Semester Curriculum//Examination, April/May 2020	Change <sup>c, d</sup>
iii	Third Semester Curriculum//Examination, December 2020	Change <sup>e</sup>
iv	Fourth Semester Curriculum//Examination, April/ May 2021	No Change
v	Fifth Semester Curriculum//Examination, December 2021	Minor Change <sup>f</sup>
vi	Sixth Semester Curriculum//Examination April/ May'2022	Minor Change <sup>g, h</sup>

The board reviewed the objectives, syllabi, and learning outcomes of B A Programme

- (a) In the course, **Prose and Short Stories (ENGL 105) B A I Semester**, an essay by Charles Lamb titled “Old China” and G.K. Chesterton’s “On Pleasure of Being No longer Young” have been proposed to be added to rearrange the unit scheme. A. G. Gardiner’s essay ‘**On**

- Superstition**’ has been removed from **Prose and Short Stories (ENGL 105)** as the text is elusive and quizzical for the students of B A I Semester.
- (b) In order to streamline the course **Romantic Poetry (ENGL 106)** of **B A I Semester**, **Coleridge’s poem ‘Christabel’ has been removed** and two poems by Lord Byron titled “When She Walks in Beauty” and “When We Two Parted” have been moved from the course **Victorian Poetry (ENGL 107)** to **Romantic Poetry (ENGL 106)** as Lord Byron does not belong to Victorian Poetry but he belongs to Romantic School of Poetry.
- (c) In B A II Semester, **Fiction (ENGL 104)**, **Charles Dickens’ *Great Expectations*** has been introduced to rearrange the units and to introduce students to Charles Dickens and also to the concept of *Bildungsroman*. The addition of Charles Dickens brings an order that makes the course rich and substantive.
- (d) From **Victorian Poetry (ENGL 107)** Byron’s poems “She Walks in Beauty” and “When We Two Parted’ have been moved to **Romantic Poetry (ENGL 106)** and three poems of **Thomas Hardy** – “The Voice’, “Man Who March Away”, and “We are Getting to the End” have been added to **Victorian Poetry (ENGL 107)** as he was not represented in the syllabus.
- (e) In **Drama (ENGL 202)**, two plays *Everyman* and **Ben Jonson’s *The Alchemist*** have been added to strengthen and to create order in the course.
- (f) In **Modern Fiction (ENGL 304)**, **David Malouf’s *An Imaginary Life*** has been added as the course did not have any representation from New Literatures in English. Further, it may enable students to trace the gradual progression in the complexes of the theory of the novel. Discipline Specific **Elective I** has been introduced in which three courses entitled **(1) Modern Poetry, (2) Science Fiction** have been included. The students will opt any **one** out of them.
- (g) Discipline Specific **Elective II** has been introduced in which three courses entitled **(1) Modern Drama, (2) Autobiography** and **(3) Travel Writing** have been included. The students will opt any **one** out of them.
- (h) The Board resolved that **B A VI semester** course **Literary Movements (ENGL 302)** needs a thorough revision including the title. The title of the new course has been proposed as **Literary**



**Movements: History of Ideas.** It would help students in exploring the growth and development of ideas in diachronic and synchronic realities.

Programme Educational Objectives and Programme Outcomes of the B.A. Programme are attached and marked as **Annexure I**.

List of disciplinary courses, electives, revised syllabus, learning outcomes, list of recommended reading and suggested e-learning material for B A (English) Programme is attached and marked as **Annexure II**.

### 3 II: M. A. Curriculum:

i	First Semester Curriculum/Examination, Decem 2019	No change <sup>a</sup>
ii	Second Semester Curriculum/Examination, April/May 2020	No change <sup>b</sup>
iii	Third Semester Curriculum/Examination, December 2020	change <sup>c</sup>
iv	Fourth Semester Curriculum/Examination, April/May 2021	change <sup>d</sup>

The members resolved to recommend that the electives may be offered to enrich the learning experience of students.

(a) There is **no change** in **MA I Semester**.

(b) There is **no change** in **MA II Semester**.

(c) In **M A III Semester** a pool of Discipline Electives has been offered. The list of Discipline Elective includes 1. Postcolonial Studies 2. **Seventeenth and Eighteenth Century Drama** 3. **Indian Literatures** 4. **New Literatures in English**.

(d) In **M A IV Semester** the board also proposed to offer a pool of **Reading Electives**, namely - **Literature, Visual Arts and Cinema, Literature and Gender, Research Methodology, and Varieties of Prose**. The board also proposed to offer an **Open Elective**.

Programme Educational Objectives and Programme Outcomes are attached and marked as **Annexure III**.

List of disciplinary courses, discipline electives, reading electives, open elective revised syllabus, learning outcomes, list of recommended reading and suggested e-learning material for M A (English) Programme is attached and marked as **Annexure IV**.

### 3III. M. Phil. (English Language Teaching) Curriculum/Examination

The board proposed a complete new structure and syllabus of M. Phil. English (Language Teaching) Programme. Further, it was proposed that M. Phil. Programme would be only of two (2) consecutive semesters or of **one** year.

i	First Semester Curriculum/Examination, December 2019	Complete Change <sup>a</sup>
ii	Second Semester Curriculum/Examination, April/May 2020	Complete Change <sup>b</sup>

(a) The first of M .Phil. English (Language Teaching) Programme will have five courses namely- **Research Methodology, Core Paper, Teaching Pedagogy, Term Paper and Reading Elective-I**. The total credit points of the first semester will be **26**.

(b) Similarly, the second semester will have four courses namely-**Dissertation, Seminar, Reading Elective-II and Reading Elective-III**. The total credit points of the second semester will be **26**. Thus, M. Phil. English (Language Teaching) will be of **(26+26=52)** fifty two credit points.

Programme Educational Objectives, Programme Outcomes, Learning Outcomes, Course Structure, detailed syllabus, list of recommended reading and suggested e-learning material are attached and marked as **Annexure X**.

### 3 IV. Certificate Examination (English/ French/ German)

Revision and updation of syllabi and scheme of examination for Certificate Courses in French, German and English for the following Examinations:

i	Certificate in French/ German Examination April/ May 2020	Minor Change <sup>a</sup>
ii	Certificate in English for Conversation (Elementary) Examination December 2019	Minor Change <sup>b</sup>
iii	Certificate in English for Conversation (Advanced) Examination April/ May 2020	No Change
iv	Certificate in German for Conversation (Elementary) Examination April/May 2020	Minor Change <sup>c</sup>

v	Certificate in German for Conversation (Advanced) Examination April/ May 2020	No Change
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- (a) Minor changes were proposed in the papers – Paper I: **Communicative French** and Paper II: **Translation and Expression of Certificate Course in French**.
- (b) Minor changes were proposed in the: **Certificate course in English for Conversation (Elementary)**.
- (c) Minor changes were proposed in the: **Certificate in German for Conversation (Elementary)**.

The details of above changes are enclosed and marked as **Annexure V**.

### 3 V. Diploma/ Advanced Diploma Examination:

Revision and updation of syllabi and scheme of examination for Diploma and Advanced Diploma Courses in French, and German for the following Examinations:

i	Diploma in French Examination April/ May 2020	Minor Change <sup>a</sup>
ii	Advanced Diploma in French Examination April/ May 2020	Minor change <sup>b</sup>
iii	Diploma in German Examination April/ May 2020	No Change
iv	Advanced Diploma in German Examination April/ May 2020	Major change <sup>c</sup>

(a) Minor changes were proposed in Paper II: Literature, and Paper III: Translation, Written Expression and Civilization of the course **Diploma in French**.

(b) In **Paper I: Communicative French** Rearrangement of topics into subunits has been done without changing the content. Even distribution of marks has been carried out with respect to Unit IV & V.

(c) In **Paper I: Advanced Study of Language**, Voice has been shifted from Unit 2 to Unit 1. As allocation of marks in Unit 2 (A & B) were not mentioned in existing syllabus, the same has been done and included; Rede-wendungen mit Koerperteile have been replaced by Tiere. Allocation of marks in Unit 4 & 5 were not mentioned in existing syllabus, the same has been included; In **Paper II: Literature** Brecht's Der Schneider Von Ulm has been replaced by Die Bücherverbrennung; Heine's Die Lorelei by Die schlesischen; Weber Goethe's Gefunden by Erlkönig. Geibel's Der Mai ist

Gekommen has been removed and Vorbei by Eichendorff has been introduced. Der Panther by Rilke has been replaced by Die Stadt by Storm Der Geheilte; Patient by J.P. Hebel has been replaced by Wie in schlechten Romanen - H. Böll; Warte nur balde by H. Spoere has been replaced by Das Märchen vom Glück by E. Kästner; Die drei dunkelne Könige by W. Borchert has been included instead of Ein Tisch ist ein Tisch by P. Bichsel Der. Mantel des Ketzers by B. Brecht is included instead of his Der Angeschurter Kreidekreis. Züge im Nebel by G. Eich has been replaced by Das Obdach by Anna Seghers. The Topics Emanzipation Papa hat nichts gegen Italianer have been replaced by Die Reichen and Pressefreiheit Der Frieder und das Katherlieschen. Frau Holle have been replaced by of Bruder Lustig and Der Goldene Vogel .

The details of above changes are enclosed and marked as **Annexure VI**.

4. To review the curricula for the courses running in the other programmes of the Vidyapith.

The members of the board reviewed the curricula for the courses running in the other programmes of the Vidyapith and recommended the following changes in the courses mentioned below:

<b>Bachelor of Science (Aviation)</b>		
ENGL 102	English Language-I	Major changes <sup>a</sup>
ENGL 102L	English Language –I Lab	Major changes <sup>a</sup>
ENGL 103	English Language -II	Major changes <sup>b</sup>
ENGL 103L	English Language -II Lab	Major changes <sup>b</sup>
ENGL 203	English -III (R/T Communication)	Major changes <sup>c</sup>
ENGL 203L	English -III (R/T Communication) Lab	Major changes <sup>c</sup>
ENGL 204	English- IV (ICAO Level- 5)	Major changes <sup>d</sup>
ENGL 204L	English - IV (ICAO Level -5) Lab	Major changes <sup>d</sup>
ENGL 301	English - V (ICAO Level -6)	Major changes <sup>e</sup>
ENGL 301L	English - V (ICAO Level- 6) Lab	Major changes <sup>e</sup>
<b>Master of Science (Physics)</b>		
TSKL 403	Communication Skills	Major changes <sup>f</sup>
<b>Master of Science (Electronics)</b>		
TSKL 403	Communication Skills	Major changes <sup>f</sup>
<b>Master of Science (Computer Science)</b>		
TSKL 401	Communication Skills	Major changes <sup>g</sup>
<b>Master of Computer Application</b>		
TSKL 401	Communication Skills	Major changes <sup>g</sup>
<b>Master of Computer Application ( Lateral Entry)</b>		
TSKL 401	Communication Skills	Major changes <sup>g</sup>
<b>Bachelor of Technology</b>		
TSKL 203	Technical Report Writing	Minor changes <sup>h</sup>
<b>Bachelor of Arts (Journalism and Mass Communication)</b>		
TSKL 102	Language Skills (English)	Major changes <sup>i</sup>

TSKL 202	Communicative English	Major changes <sup>j</sup>
<b>BA/ B Sc/ B Com/ BBA/ B H. Sc First Semester</b>		
BVF 004	Modern English Language (Foundation Course)	No Change <sup>k</sup>
<b>BCA Second Semester</b>		
BVF 004	Modern English Language (Foundation Course)	No Change <sup>k</sup>
<b>BA. LLB/ BBA. LLB/ B. Com. LLB Third Semester</b>		
BVF 004	Modern English Language (Foundation Course)	No Change <sup>k</sup>

(a) Changes were proposed in the papers **ENGL 102 English Language-I and ENGL 102L English Language-I Lab of B.Sc. Aviation I Semester**. The existing course has been divided into five units and the content is elaborated to make it more relevant and effective.

(b) Changes were proposed in the papers **ENGL 103 English Language -II and ENGL 103L English Language-II Lab of B.Sc. Aviation II Semester**. The course content has been restructured to develop the communicative competence of students through the knowledge of vocabulary and grammar.

(c) Changes were proposed in the papers **ENGL 203 English- III (R/T Communication) and ENGL 203L English-III (R/T Communication) Lab of B.Sc. Aviation III Semester**. The existing syllabus does not focus on Aviation Radio Telephony (RT). As a requirement of CPL, students require to pass an examination on RT conducted by Wireless Planning and Coordination Wing of Department of Telecommunication. The other four courses focus on English language proficiency.

(d) Changes were proposed in the papers **ENGL 204 English- IV (ICAO Level- 5) and ENGL 204L English- IV (ICAO Level- 5) Lab of B.Sc. Aviation IV Semester**. Grammatical structures relevant to speaking skills and effective communication have been added. The course content has been arranged into five units.

(e) Changes were proposed in the papers **ENGL 301 English- V (ICAO Level- 6) and ENGL 301L English- V (ICAO Level- 6) Lab of B.Sc. Aviation IV Semester**. The entire course has been reframed and restructured to make it more relevant to the communicative needs of students.

(f) Changes were proposed in **TSKL 403 Communication Skills in M. Sc (Physics) II Semester; and TSKL 403 Communication Skills M. Sc (Electronics) II Semester**. Some topics have been added to update the course content and make it relevant for the students' professional growth.

(g) Changes were proposed in **TSKL 401 Communication Skills in M. Sc (Computer Science) I Semester; TSKL 401 Communication Skills in MCA III Semester and MCA ( Lateral**

**Entry) III Semester.** The board proposed to update the syllabus and include relevant topics useful for the students' professional growth.

(h) Changes were proposed in **TSKL 203 Technical Report Writing of B. Tech. III Semester (CS, IT, MT, EC, EI, CE, BT, EE)**. Unit I has been added to enrich the course content. The course content has been divided into five units to maintain a uniform scheme of examination.

(i) Keeping in view the LSRW skills, major changes were recommended in **TSKL 102 Language Skills (English) of BA (JMC) I Semester**; and a revised syllabus has been proposed in five units, namely - Unit I Grammar; Unit II Vocabulary in Context; Unit III Comprehension and Compositional Skills; Unit IV Pronunciation; and Unit V Styles of writing.

(j) Changes were recommended in **TSKL 202 Communicative English BA (JMC) III Semester**; and it has been proposed that the existing syllabus be divided into five units; and topics - Coordination, Subordination, Clefting, Extraposition have been added to Unit II; and topics - Paragraph writing and Text-forming devices have been added to Unit V.

(k) No changes were proposed in the foundation course Modern English Language (BVF 004).

The details of above changes are enclosed and marked as **Annexure VII**.

**5.** To evaluate reports received from the examiners of the different examinations from 2013-14 to 2017-18 and to submit a critical report.

The board evaluated and reviewed the reports received from the examiners of the various examinations from 2013 to 2018.

A detailed report has been prepared and the same is enclosed and marked as **Annexure VIII**.

**6.** To evaluate the question papers of semester examinations from 2013-14 to 2017-18.

The question papers of 2013-14 to 2017-18 were evaluated by the board and most of them were found analytical, descriptive and applicatory.

A report has been prepared accordingly and is enclosed and marked as **Annexure IX**.

The meeting ended with a vote of thanks to the chair.

**BANASTHALI VIDYAPITH**  
**DEPARTMENT OF ENGLISH AND MODERN EUROPEAN LANGUAGES**  
**B. A.**  
**English Literature**

**PROGRAMME EDUCATIONAL OBJECTIVES**

The programme intends to develop a harmonious and holistic personality of students with a strong base of Indian culture, nationalism and ethos. It also seeks to inculcate linguistic, literary, and communicative competence so that they create an inclusive and sustainable society. In addition, it also seeks to familiarize students with different literary forms, critical theory and literary criticism that may enrich their intellectual and epistemological realities.

The main objectives of the programme are:

- To acquaint students with complex textures of Indian culture and ethos.
- To equip students with wide understanding of literatures and communicative competence so that they may be able to communicate effectively.
- To familiarize students with some major concepts of all classical and modern literatures so that they may develop critical thinking.
- To engage students in self-reflexivity and lifelong learning.
- To help integrate different aspects of physical, practical, aesthetic, moral and intellectual dimension of education to develop holistic personality of each student.
- To develop effective citizenship with strong value base and ethics.
- To familiarize students with environmental contexts, inclusivity and sustainable development.

**BANASTHALI VIDYAPITH**  
**DEPARTMENT OF ENGLISH AND MODERN EUROPEAN LANGUAGES**  
**PROGRAMME OUTCOMES**

**PO1: Enrichment of Intellectual and Epistemic Tradition:** It intends to develop a taste for Indian, British, American and Postcolonial English literatures and also for different literary forms poetry, fiction, drama, essays and short stories. It may also Show a wide knowledge of classical and contemporary literature with analytical capacity to place texts in theoretical, historical or social contexts.

**PO2: Inculcation of Planning Abilities:** Demonstrates effective planning abilities including time management, resource management, delegation skills and organizational skills. Focus on the development and implementation of plans and the organization of works to meet deadlines.

**PO3: Amelioration of Problem Solving Skills:** Utilize the principles of scientific enquiry, thinking analytically, clearly and critically, while solving problems and making decision during daily practice. Find, analyze, evaluate and apply information systematically and shall make defensible decision.

**PO4: Appropriate Application of Modern Literary and Linguistic Tools:** The judicious application of modern literary and linguistic theories may develop critical and analytical analysis. They may unravel different layers of texts.

**PO5: Development of Soft Skills:** Understand and consider the human reaction to change, motivation issues, leadership and team building when planning changes required for fulfilment of practice, professional and societal responsibilities. Assume participatory roles as responsible citizen or leadership roles when appropriate to facilitate in health and well-being.

**PO5: Formation of Professional Identity:** Understand, analyze and communicate the value of their professional role in society.

**PO6: Nurturing Ethics and *Dharma*:** Honour personal values and apply ethical principles in professional and social contexts. Demonstrate behavior that recognizes cultural and personal variability in values, communication and lifestyles. Use ethical frameworks apply ethical principles while making decisions and taking responsibilities the consequences of the decisions taken.



**PO7: Development of Communicative Competence:** Communicate effectively in textual, personal and interpersonal contexts so that the discursive practices may be enriched and the trajectory of knowledge may get strengthened.

**PO8: Language, Literature and Society:** Develop both material and metaphysical dimensions of life where language, literature and society can be seen together.

**PO9: Environment, Inclusivity and Sustainability:** Understand the impact of human behavior and action on environment and social relationship. It includes the exploration of inclusivity and sustainability.

**PO10: Lifelong Learning:** Recognize the need for, and have the preparation and ability to engage in independent and lifelong learning in the broader context of social, economic, technological and cultural changes. The identification of some thrust areas on the basis of self-criticality and reflexivity may keep the process of lifelong learning in continuum.

## Curriculum Structure Bachelor of Arts, English Literature

First Year											
Semester - I						Semester - II					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
ENGL105	Prose and Short Stories	4	0	0	4	ENGL104	Fiction	4	0	0	4
ENGL106	Romantic Poetry	4	0	0	4	ENGL107	Victorian Poetry	4	0	0	4
<b>Semester Wise Total:</b>		<b>8</b>	<b>0</b>	<b>0</b>	<b>8</b>	<b>Semester Wise Total:</b>		<b>8</b>	<b>0</b>	<b>0</b>	<b>8</b>
Second Year											
Semester - III						Semester - IV					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C
ENGL 201	American Literature	4	0	0	4	ENGL205	Grammar	4	0	0	4
ENGL202	Drama	4	0	0	4	ENGL206	Indian Writing in English	4	0	0	4
<b>Semester Wise Total:</b>		<b>8</b>	<b>0</b>	<b>0</b>	<b>8</b>	<b>Semester Wise Total:</b>		<b>8</b>	<b>0</b>	<b>0</b>	<b>8</b>
Third Year											
Semester - V						Semester - VI					
Course Code	Course Name	L	T	P	C	Course Code	Course Name	L	T	P	C

ENGL 304	<b>Modern Fiction</b>	4	0	0	4
	<b>Elective</b>	4	0	0	4
<b>Semester Wise Total:</b>		<b>8</b>	<b>0</b>	<b>0</b>	<b>8</b>

	<b>Literary Movements: History of Ideas</b>	4	0	0	4
	<b>Elective</b>	4	0	0	4
<b>Semester Wise Total:</b>		<b>8</b>	<b>0</b>	<b>0</b>	<b>8</b>

<b>List of Electives</b>	
<b>(1)</b>	<b>Modern Poetry</b>
<b>(2)</b>	Science Fiction
<b>(3)</b>	<b>Modern Drama</b>
<b>(4)</b>	Autobiography
<b>(5)</b>	Travel Writing

**Name of Programme: B. A. English Literature**  
**Programme Scheme**

**B. A. I & II Semester**  
**Existing Syllabus**

Course Code	Course Name	L	T	P	C
ENGL 105	Prose and Short Stories	4	0	0	4
ENGL 106	Romantic Poetry	4	0	0	4
ENGL 104	Fiction	4	0	0	4
ENGL 107	Victorian Poetry	4	0	0	4
Total		16		16	

**B. A. I & II Semester**  
**Proposed Syllabus**

Course Code	Course Name	L	T	P	C
ENGL 105	Prose and Short Stories	4	0	0	4
ENGL 106	Romantic Poetry	4	0	0	4
ENGL 104	Fiction	4	0	0	4
ENGL 107	Victorian Poetry	4	0	0	4
Total		16		16	

**B. A. III & IV Semester**

ENGL 201	American Literature	4	0	0	4
ENGL 202	Drama	4	0	0	4
ENGL 205	Grammar	4	0	0	4
ENGL 206	Indian Writing in English	4	0	0	4
Total		16		16	

**B. A. III & IV Semester**

ENGL 201	American Literature	4	0	0	4
ENGL 202	Drama	4	0	0	4
ENGL 205	Grammar	4	0	0	4
ENGL 206	Indian Writing in English	4	0	0	4
Total		16		16	

**B. A. V & VI Semester**

ENGL 304	Modern Fiction	4	0	0	4
ENGL 305	Modern Poetry	4	0	0	4
ENGL 302	Literary Movements	4	0	0	4
ENGL 303	Modern Drama	4	0	0	4
Total		16		16	

**B. A. V & VI Semester**

ENGL 304	Modern Fiction	4	0	0	4
	<b>Elective</b>	4	0	0	4
	Literary Movements: History of Ideas	4	0	0	4
	<b>Elective</b>	4	0	0	4
Total		16		16	

## **List of Electives:**

- (1) **Modern Poetry**
- (2) Science Fiction
- (3) **Modern Drama**
- (4) Autobiography
- (5) Travel Writing

Sl. No.	Course List	Learning Outcome	Existing syllabus	Proposed syllabus	Remarks
1.	<b>ENGL 105 Prose and Short Stories</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• exhibit rich knowledge of genres</li> <li>• develop critical thinking by analysing texts</li> <li>• exhibit word power with use of idiomatic expressions and wide vocabulary</li> <li>• communicate effectively in all forms of social interaction</li> <li>• inculcate effective citizenship with a deep grounded sense of ethics and moral dimensions.</li> </ul>	<p><b>Course Content</b></p> <ol style="list-style-type: none"> <li>1. Bacon: Of Studies, Of Travel</li> <li>2. Addison: Meditations in Westminster Abbey, Sir Roger at Home</li> <li>3. Aldous Huxley: Selected Snobberies</li> <li>4. J.B. Priestley: On Getting off to Sleep</li> <li>5. <del>A.G. Gardiner: On Superstitions</del></li> <li>6. Oliver Goldsmith: Beau Tibbs</li> </ol> <p><b>Short Stories:</b></p> <ol style="list-style-type: none"> <li>i. Sparrows - K.A. Abbas</li> <li>ii. The Mother of a Traitor- Maxim Gorky</li> <li>iii. The Verger - W.S. Maugham</li> </ol> <p><b>Background Topics</b></p> <p>Montaigne's Concept of Essay, Essays in Eighteenth Century, Essays and the development of knowledge, Development of Short Stories</p> <p><b>Note :</b> Background Topics are to be taught and discussed in consonance with the texts, context and authors prescribed</p> <p><b>Text Books:</b></p> <p><i>Spectrum</i> ed. Jaya Sasi Kumar &amp; Paul Gunasekhar, Pub. : Orient Blackswan.</p> <p>Montaigne, de Michal. <i>Essays</i>. New Delhi: Penguin, 1980. Print.</p>	<p><b>Course Content</b></p> <p><b>UNIT I</b></p> <p>Bacon: Of Studies, Of Travel Addison: Meditations in Westminster Abbey, Sir Roger at Home</p> <p><b>UNIT II</b></p> <p>Oliver Goldsmith: Beau Tibbs</p> <p><b>UNIT III</b></p> <p>Aldous Huxley: Selected Snobberies J.B. Priestley: On Getting off to Sleep</p> <p><b>UNIT IV</b></p> <p>K.A. Abbas: Sparrows Maxim Gorky: The Mother of a Traitor W.S. Maugham: The Verger</p> <p><b>UNIT V</b></p> <p><b>Background Topics</b></p> <p>Essays in Eighteenth Century, Essays and the development of knowledge, Development of Short Stories</p> <p><b>Note :</b> Background Topics are to be taught and discussed in consonance with the texts, context and authors prescribed</p> <p><b>Textbooks</b></p> <ol style="list-style-type: none"> <li>2. Sinha, Susant K. (2010) <i>English Essayists</i>. New Delhi: Oxford University Press.</li> <li>3. Gunasekhar, Paul and Jaya Sasi Kumar (eds.) (1977). <i>Spectrum</i>. New Delhi: Orient Blackswan.</li> </ol> <p><b>Recommended Reading</b></p> <p>Arthur E. Walzer (2003) <i>George Campbell: Rhetoric in the Age of Enlightenment</i>. State University of New York Press.</p> <p>M.H. Abrams and Geoffrey Galt Harpham, (2012) <i>A Glossary of Literary Terms</i>, 10th ed. Wadsworth</p> <p>Carl H. Klaus. (1968) <i>Style in English Prose</i>. Oxford University Press.</p> <p>Carolyne Lee <i>Word Bytes: (2009) Writing in the Information Society</i>. Routledge.</p> <p>Akmajian, et al. (2001) <i>Linguistics: An Introduction to Language and Communication</i>. MIT Press.</p> <p><b>Suggested E-Learning material:</b></p> <ul style="list-style-type: none"> <li>• Historical Development of Prose <a href="https://www.jstor.org/stable/2919117?seq=1#metadata_info_tab_contents">https://www.jstor.org/stable/2919117?seq=1#metadata_info_tab_contents</a></li> <li>• Philosophy of Short Stories <a href="https://archive.org/stream/philosophys/">https://archive.org/stream/philosophys/</a></li> <li>• Themes of Short Stories <a href="https://www.jstor.org/">https://www.jstor.org/</a></li> </ul>	<p><b>Gardiner's essay has been removed. Charles Lamb and Chesterton's essays (one each) have been added.</b></p> <p><b>Two poems of Lord Byron from Poems of Lord Byron from ENGL 107- (Victorian Poetry) have been</b></p>

<p><b>ENGL 106 Romantic Poetry</b></p>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• understand the meaning, form, and function of different theoretical and philosophical strands of Structuralism, Post-structuralism, Marxism, New Historicism et cetera</li> <li>• analyze the historical, political and aesthetic milieu of the romantic age</li> <li>• develop creative and critical thinking</li> <li>• enhance writing skills</li> <li>• inculcate human values and ethics through the given poems</li> <li>• engage in the praxis of applying those theoretical and philosophical underpinnings for the analysis of a particular poem.</li> </ul>	<p><b>Course Content</b></p> <ol style="list-style-type: none"> <li>1. Blake <ul style="list-style-type: none"> <li>- The Tyger</li> <li>- The Lamb</li> <li>- London</li> <li>- The Divine</li> </ul> </li> <li>2. Wordsworth <ul style="list-style-type: none"> <li>- The Solitary Reaper</li> <li>- Lucy Gray</li> <li>- The World is Too Much with Us</li> <li>- One Summer evening</li> <li>- Daffodils</li> </ul> </li> <li>3. Coleridge <ul style="list-style-type: none"> <li>- Youth and age</li> <li>- Frost at Midnight</li> <li>- <del>Christabel</del></li> </ul> </li> <li>4. Keats <ul style="list-style-type: none"> <li>- Ode to Autumn</li> <li>- Ode to Nightingale</li> <li>- On First Looking into Chapman's Homer</li> <li>- Bright Star Would I were steadfast</li> </ul> </li> </ol>	<p><b>Course Content</b></p> <p><b>UNIT I Blake</b></p> <ul style="list-style-type: none"> <li>- The Tyger</li> <li>- The Lamb</li> <li>- London</li> <li>- The Divine</li> </ul> <p><b>UNIT II Wordsworth</b></p> <ul style="list-style-type: none"> <li>- The Solitary Reaper</li> <li>- Lucy Gray</li> <li>- The World is Too Much with Us</li> <li>- One Summer evening</li> <li>- Daffodils</li> </ul> <p><b>UNIT III Coleridge</b></p> <ul style="list-style-type: none"> <li>- Youth and age</li> <li>- Frost at Midnight</li> </ul> <p><b>Lord Byron</b></p> <p><b>When We Two Parted</b></p> <p><b>She Walks in Beauty</b></p> <p><b>UNIT IV Keats</b></p> <ul style="list-style-type: none"> <li>- Ode to Autumn</li> <li>- Ode to Nightingale</li> <li>- On First Looking into Chapman's Homer</li> <li>- Bright Star Would I were steadfast</li> </ul> <p>Shelley -</p> <ul style="list-style-type: none"> <li>- Ozymandias</li> <li>- When the Lamp is Shattered</li> </ul> <p><b>UNIT V Background Topics</b></p> <p>Romanticism in Context:  German Idealism Enlightenment  Reason and Imagination  The Concepts of Nature</p>	<p>shifted to this course.  Coleridge's poem Christabel has been removed</p>
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			<p>5. Shelley</p> <ul style="list-style-type: none"> <li>- Ozymandias</li> <li>- When the Lamp is Shattered</li> </ul> <p><b>Background Topics</b>  Romanticism in Context:  German Idealism Enlightenment  Reason and Imagination  The Concepts of Nature  The French Revolution  The Gothic Element in Romantic poetry</p> <p><b>Note :</b> Background Topics are to be taught and discussed in consonance with the texts, context and the poets prescribed</p> <p><b>Text Books:</b></p> <ol style="list-style-type: none"> <li>1. <i>Fifteen Poets</i> The ELBS and Oxford at the Clarendon Press - Oxford University Press</li> <li>2. <i>The Golden Treasury of English Verse</i>, Edward Macmillan.</li> <li>3. <i>The Penguin Book of English Verse</i> ed. : T. Hayward, Penguin</li> </ol> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>1. Boulton, M. <i>The Anatomy of Poetry</i>. Oxford: Oxford University Press, 1989. Print.</li> <li>2. Abrams, M.H. <i>A Glossary of Literary Terms</i>. New Delhi: Pearson, 2000. Print.</li> <li>3. Cuddon, C.A. <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin, 2000. Print.</li> <li>4. Hawthorn, Jeremy. <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic, 2000. Print.</li> </ol>	<p>The French Revolution  The Gothic Element in Romantic poetry</p> <p><b>Note :</b> Background Topics are to be taught and discussed in consonance with the texts, context and the poets prescribed</p> <p><b>Textbooks:</b></p> <ol style="list-style-type: none"> <li>1. <i>Fifteen Poets</i> (1987). Oxford: Oxford University Press.</li> <li>2. Leeson, E. (1980). <i>The New Golden Treasury of English Verse</i>. London: Macmillan.</li> <li>3. Hayward, J. (Ed.). (1956). <i>The Penguin Book of English Verse</i>. London: Hammondsworth</li> </ol> <p><b>Recommended Reading:</b></p> <ol style="list-style-type: none"> <li>1. Boulton, M. (1989). <i>The Anatomy of Poetry</i>. Oxford: Oxford University Press.</li> <li>2. Abrams, M.H. (2000) . <i>A Glossary of Literary Terms</i>. New Delhi: Pearson.</li> <li>3. Cuddon, C.A. (2001). <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin.</li> <li>4. Hawthorn, Jeremy. (2000). <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic.</li> </ol> <p><b>Suggested E-learning Material:</b></p> <p>Introduction to Romanticism  <a href="https://plato.stanford.edu/entries/transcendentalism/">https://plato.stanford.edu/entries/transcendentalism/</a></p> <ul style="list-style-type: none"> <li>• Philosophy and Romantic Poetry  <a href="https://ocw.mit.edu/courses/literature/211-476-romantic-poetry/">https://ocw.mit.edu/courses/literature/211-476-romantic-poetry/</a></li> <li>• Romantic Poets and Romantic Poetry  <a href="https://www.jstor.org/">https://www.jstor.org/</a></li> </ul>	
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Semester II

Sl. No	Course List	Learning Outcomes	Existing Syllabus	Suggested Syllabus	Remarks
1.	<b>ENGL 107 Victorian Poetry</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• apply the knowledge of the theoretical discourses based on the social and literary history of the age to a range of texts specifically Victorian poetry</li> <li>• identify the trends of Victorian literature in relation to the advent of science , democratic ideals, Victorian morality, new education etc.</li> <li>• critically analyze literary texts of Victorian age keeping in mind the anxiety of the Victorian age</li> <li>• explicate their views in terms of the prevailing traits of the preceding and</li> </ul>	<p><b>Course Content:</b></p> <p>1. G.G. Byron- <del>When We Two Parted</del> <del>She Walks in Beauty</del> <del>Roll on, Thou Deep and Dark Blue Ocean.</del></p> <hr/> <p>2. Tennyson -In Memoriam -The Lady of Shalott -Maud</p> <p>3. Browning -Rabbi Ben Ezra -Meeting at Midnight  -Grammarian Funeral -Saul</p> <p>4. Arnold - Dover Beach -To Marguerite -Scholar Gypsy</p> <p>5. Hardy -Darkling Thrush -Afterwards</p>	<p><b>Course Content:</b></p> <p><b>UNIT I</b> Tennyson: In Memoriam (Book-I) The Lady of Shalott Maud</p> <p><b>UNIT II</b> Browning: Rabbi Ben Ezra Meeting at Midnight A Grammarian’s Funeral Saul</p> <p><b>UNIT III</b> Arnold: Dover Beach To Marguerite Scholar Gypsy</p> <p><b>UNIT IV</b> Hardy: Darkling Thrush Afterwards <del>The Voice</del> <del>Men Who March Away</del> <del>We Are Getting to the End</del></p> <p>Hopkins: Thou Art Indeed Just, Lord Spring and Fall: To a Young Child</p>	<p><b>Byron’s poems have been removed and added to ENGL 106 (Romantic Poetry).</b></p> <p><b>Three poems of Thomas Hardy have been added.</b></p> <p><b>From the Background Topics Byron’s Romantic Aesthetics has been removed and the term Transitional Poetry has been added.</b></p>

		<p>succeeding age of Victorian era.</p>	<p>6. Hopkins -Thou Art Indeed Just, Lord -Spring and Fall: To a Young Child</p> <p><b>Background Topics :</b> 7. Byron's Romantic Aesthetics Utilitarianism, Dramatic Monologue Barbaric, Philistine, and Populous, Inscap and Instress, Sprung Rhythm, ( in the context of the above poets)</p> <p>Note : Background Topics are to be taught and discussed in consonance with the texts, context and poets prescribed.</p> <p><b>Text books</b> 1. <i>Fifteen Poets</i> (1997) The ELBS and Oxford at the Clarendon Press, Oxford University Press 2. Palgrave, Frances T. (1861). <i>The Golden Treasury of English Verse</i>, Macmillan. 3. Hayward, John. (1973). <i>The Penguin Book of English Verse</i>, Penguin. 4. Boulton, M. (1989) <i>The Anatomy of Poetry</i>. Oxford: Oxford University Press. 5. Abrams, M.H. (2000) <i>A Glossary of Literary Terms</i>. New Delhi: Pearson. 6. Cuddon, C.A. (2001) <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin. 7. Howthorn, Jeremy. (2005) <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic</p>	<p><b>UNIT V</b> <b>Background Topics</b> Utilitarianism, Dramatic Monologue Barbaric, Philistine, and Populous, <b>Transitional Poetry</b>, Inscap and Instress, Sprung Rhythm, ( in the context of the above poets)</p> <p>Note : Background Topics are to be taught and discussed in consonance with the texts, context and poets prescribed</p> <p><b>Textbooks:</b> 1. <i>Fifteen Poets</i> (1987). Oxford: Oxford University Press. 2. Leeson, E. (1980). <i>The New Golden Treasury of English Verse</i>. London: Macmillan. 3. Hayward, J. (Ed.). (1956). <i>The Penguin Book of English Verse</i>. London: Hammondsworth</p> <p><b>Recommended Reading:</b> 1. <i>Fifteen Poets</i> (1997) Oxford : Oxford University Press 2. Palgrave, Frances T. (1861). <i>The Golden Treasury of English Verse</i>, Macmillan. 3. Hayward, John. (1973). <i>The Penguin Book of English Verse</i>, Penguin. 4. Boulton, M. (1989) <i>The Anatomy of Poetry</i>. Oxford: Oxford University Press. 5. Abrams, M.H. (2000) <i>A Glossary of Literary Terms</i>. New Delhi: Pearson. 6. Cuddon, C.A. (2001) <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin. Howthorn, Jeremy. (2005) <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic</p>	
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				<p><b>Suggested e-learning Material:</b></p> <ul style="list-style-type: none"> <li>• Victorian Poetry <a href="https://www.uta.edu/english/tim/courses/3352f01/vic.html">https://www.uta.edu/english/tim/courses/3352f01/vic.html</a></li> <li>• Victorian Poetry and Tennyson <a href="http://www.victorian-era.org/victorian-era-poetry-characteristics.html">http://www.victorian-era.org/victorian-era-poetry-characteristics.html</a></li> <li>• Robert Browning <a href="http://www.agdc.ac.in/pdf/resource/robert_browning.pdf">http://www.agdc.ac.in/pdf/resource/robert_browning.pdf</a></li> </ul>	
2.	<b>ENGL 104 Fiction</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• understand the social and literary context of the Victorian world and its anxieties about modernity, capitalism and gender issues</li> <li>• analyze, discuss and write critically about the use of social realism in literature</li> <li>• analyse and interpret the work of a range of Victorian novelists</li> </ul>	<p><b>Course content</b></p> <p>1.Jane Austen - Pride and Prejudice 2. Thomas Hardy : The Mayor of Casterbridge 3.H.G. Wells -Time Machine</p> <p><b>Background Topics:</b></p> <p>1. An introduction to <del>British</del> Feminism Power Politics and Female Subjectivity An introduction to Aristotle concept of tragedy Sci-fi, Nihilism, fatalism, democratization of tragedy</p> <p><b>Recommended Readings:</b></p> <p>1.Austen, Jane, and Carol Howard. <i>Pride and Prejudice</i>. New York: Barnes &amp; Noble Classics Collection, 2003. Print. 2. Well, H.G.. <i>The Time Machine</i>. William Heinemann, 1895. Print. 3. Thomas Hardy, Dale Kramer. <i>The Mayor of Casterbridge</i>. OUP: UK, 2004. Print. 4. Child, Peter and Roger Fowler. <i>The Routledge Dictionary of Literary Terms</i>, 1973. Print. 5. Abhrams, M.H. <i>A Glossary of Literary Terms</i>. New Delhi: Pearson, 2000. Print. 6. Cuddon, C.A. <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin, 2000.</p>	<p><b>Course content</b></p> <p><b>UNIT I</b> Jane Austen - Pride and Prejudice</p> <p><b>UNIT II</b> <b>Charles Dickens - Great Expectations</b></p> <p><b>UNIT III</b> Thomas Hardy - The Mayor of Casterbridge</p> <p><b>UNIT IV</b> H.G. Wells - Time Machine</p> <p><b>UNIT V</b></p> <p><b>Background Topics</b> An introduction to Feminism power politics and female subjectivity An introduction to Aristotle's concept of tragedy Sci-fi, nihilism, fatalism, democratization of tragedy, <b>class, base and superstructure, socialism and capitalism</b></p> <p><b>Text books:</b></p> <p>3. Austen, J. (2002). <i>Pride and prejudice</i>.London: Penguin Classics</p> <p>4. Dickens,C (2001).<i>Great Expectations</i>.London:Penguin Classics.</p> <p>5. Hardy,T (2003). <i>Mayor of Casterbridge</i>. London:Penguin Classics.</p> <p>Wells,H.G (2006). <i>Time Machine</i>.London: Literary Touchstone Classics.</p>	<p><b>Charles Dickens' novel Great Expectations has been added</b></p> <p><b>Five new background topics have been added. One background topic has been modified.</b></p> <p><b>Two new recommended readings have been added.</b></p>

		<ul style="list-style-type: none"> <li>• understand the various elements of fiction</li> <li>• understand the interdisciplinary area of science and literature</li> <li>• identify and discuss theoretical discourses concerning class, sexuality, and gender in literary texts</li> <li>• comprehend and successfully apply a range of terms and concepts integral to literary studies.</li> </ul>	<p>Print.</p> <p>7. Howthorn, Jeremy. <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic, 2000. Print.</p>	<p><b>Recommended Reading:</b></p> <ol style="list-style-type: none"> <li>1. Austen, Jane, and Carol Howard. <i>Pride and Prejudice</i>. (2003) New York: Barnes &amp; Noble Classics Collection.</li> <li>2. Wells, H.G.. <i>The Time Machine</i>. (1895) William Heinemann.</li> <li>3. Thomas Hardy, Dale Kramer. <i>The Mayor of Casterbridge</i>. OUP: UK, 2004. Print.</li> <li>4. Child, Peter and Roger Fowler. (1973) <i>The Routledge Dictionary of Literary Terms</i>.</li> <li>5. Abrams, M.H. <i>A Glossary of Literary Terms</i>. (2000). New Delhi: Pearson.</li> <li>6. Cuddon, C.A. (2000) <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin, 2000. Print.</li> <li>7. Howthorn, Jeremy. (2000) <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic.</li> <li>8. Jordan, John O., ed. (2001) <i>The Cambridge Companion to Charles Dickens</i>. Cambridge University Press.</li> <li>9. Paroissien, David. (2000) <i>The Companion to Great Expectations</i>. No. 7. Liverpool University Press.</li> </ol> <p><b>Suggested E-learning Materials:</b></p> <ul style="list-style-type: none"> <li>• Fiction: Naturalism and Realism <a href="http://oxfordre.com/literature/view/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-509">http://oxfordre.com/literature/view/10.1093/acrefore/9780190201098.001.0001/acrefore-9780190201098-e-509</a></li> <li>• Philosophy and Fiction <a href="https://ocw.mit.edu/courses/linguistics-and-philosophy/24-01-classics-of-western-philosophy-spring-2016/">https://ocw.mit.edu/courses/linguistics-and-philosophy/24-01-classics-of-western-philosophy-spring-2016/</a></li> <li>• Modern Fiction <a href="https://wizzwoo.com/download.php?q=the-cambridge-introduction-to-modern-british-fiction-19502000-head-dominic">https://wizzwoo.com/download.php?q=the-cambridge-introduction-to-modern-british-fiction-19502000-head-dominic</a></li> <li>• Jane Austin and realist novel <a href="http://www.egyankosh.ac.in/bitstream/123456789/22362/1/Unit-1.pdf">http://www.egyankosh.ac.in/bitstream/123456789/22362/1/Unit-1.pdf</a></li> </ul>	
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				<ul style="list-style-type: none"> <li>Thomas Hardy and Mayor of Casterbridge</li> </ul>	
				<a href="http://egyankosh.ac.in/bitstream/123456789/27428/1/Unit-21.pdf">http://egyankosh.ac.in/bitstream/123456789/27428/1/Unit-21.pdf</a>	

**Semester III**

Sl. No.	Course List	Learning Outcomes	Existing Syllabus	Suggested Syllabus	Remarks
1.	<b>ENGL 201 American Literature</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>appreciate and evaluate the literary history of America</li> <li>recognize the human experiences reflected in the works</li> <li>develop appreciation and understanding of American culture</li> <li>demonstrate knowledge and understanding of a range American writing in its historical and cultural contexts</li> <li>demonstrate improvement in critical writing and critical thinking skills through the analysis of American literary texts</li> <li>enhance their communication skills</li> <li>inculcate effective citizenship with a deep grounded sense of ethics</li> </ul>		<p><b>Textbooks:</b></p> <ol style="list-style-type: none"> <li>Hemingway, E. (1995). <i>The Old Man and the Sea</i>. 1952. New York: Scribner.</li> <li>Williams, T. (2011). <i>The Glass menagerie</i>. New York: New Directions Publishing.</li> <li>Frost, R. (2001). <i>The Poetry of Robert Frost</i>. London: Random House.</li> <li>Dickinson, E. (2016). <i>Complete Poems by Emily Dickinson</i>. London: Sovereign via PublishDrive.</li> </ol> <p><b>Recommended Reading:</b></p> <ol style="list-style-type: none"> <li>Cox, J. M. (Ed.). (1962). <i>Robert Frost: a collection of critical essays</i> (Vol. 3). Prentice Hall.</li> <li>Pickard, J. B. (1967). <i>Emily Dickinson: an introduction and interpretation</i>. New York: Holt, Rinehart and Winston.</li> <li>Singh, R. N. (2001). <i>Ernest Hemingways The Old Man And The Sea</i>. Atlantic Publishers &amp; Dist.</li> <li>Donaldson Scott (2000) <i>The Cambridge Companion to Hemingway</i>. Cambridge CUP.</li> <li>Mathew Rowdane (2002): <i>The Cambridge Companion to Tennessee William</i>. Cambridge. CUP.</li> </ol> <p><b>Suggested E-learning Material:</b></p> <ul style="list-style-type: none"> <li>Robert Frost</li> </ul> <p><a href="https://lsa.umich.edu/content/dam/hopwoodassets/docume">https://lsa.umich.edu/content/dam/hopwoodassets/docume</a></p>	<b>No changes have been proposed</b>

		and moral dimensions.		<a href="#">nts/Hopwood%20Lectures/</a> <ul style="list-style-type: none"> <li>Emily Dickinson</li> </ul> <a href="http://shodhganga.inflibnet.ac.in/bitstream/10603/61175/6/06_chapter%201.pdf">http://shodhganga.inflibnet.ac.in/bitstream/10603/61175/6/06_chapter%201.pdf</a> <ul style="list-style-type: none"> <li>Tennessee Williams</li> </ul> <a href="https://www.jstor.org/stable/3197002?seq=1#metadata_info_tab_contents">https://www.jstor.org/stable/3197002?seq=1#metadata_info_tab_contents</a>	
6.	<b>ENGL202 Drama</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>appreciate drama as a genre of literary expression</li> <li>learn to built understanding of the drama in renaissance and restoration period of English literary movement</li> <li>acquaint themselves with the terminologies relevant to the texts so that they are able to interpret this genre in the backdrop of actual staging</li> <li>understand the various constituents of the performance of the Shakespearean tragedies and the Restoration comedies.</li> </ul>	<p><b>Course Contents:</b> William Shakespeare- Macbeth (detailed)</p> <p>R B Sheridan The Rivals (detailed)</p> <p><b>Background Topics:</b> Mimesis, Nemesis, Plot, Catharsis, Character, Diction, Denouement, Narrative, Pity, Spectacle, thought, Tragedy, Tragedy and the Politics of Power, Three Unities, Anti sentimental Comedy, Farce, Malapropism, Comedy of Manners,.</p> <p><b>Note:</b> Background Topics are to be taught and discussed in consonance with the texts, context and writers prescribed.</p> <p><b>Recommended Readings</b> Bradley A.C. (1998).<i>Shakespearean Tragedy</i>. London, Palgasr. Evans, lfor. (1998).<i>A Short History of English Drama</i>. London, Routledge. Davison Peter. (1986). <i>Sheridon : Comedies</i>. London: CUP. Abhrams, M.H. (2000). <i>A Glossary of Literary Terms</i>. New Delhi: Pearson. Cuddon, C.A. (2001) <i>The Penguin Dictionary of Literary</i></p>	<p><b>Course Contents</b> <b>UNIT I</b> <i>Everyman (Non-Detailed)</i> <b>UNIT II</b> <i>en Jonson- The Alchemist(non-detailed)</i> <b>UNIT III</b> William Shakespeare-<i>Macbeth</i> (Detailed Study)</p> <p><b>UNIT IV</b> R B Sheridan-<i>The Rivals</i> (Detailed Study)</p> <p><b>UNIT V</b></p> <p><b>Background Topics</b> Mimesis, Nemesis, Plot, Catharsis, Character, Diction, Denouement, Narrative, Pity, Spectacle, thought, Tragedy, Tragedy and the Politics of Power, Three Unities, Anti sentimental Comedy, Farce, Malapropism, Comedy of Manners. <b>Humour and Morality Plays.</b></p> <p><b>Note:</b> Background Topics are to be taught and discussed in consonance with the texts, context and writers prescribed.</p> <p><b>Textbooks:</b></p> <ol style="list-style-type: none"> <li>Shakespeare, W (2015) <i>Macbeth</i>, London:Arden Shakespeare.</li> <li>Sheridan, R. (1998). <i>The Rivals</i>. In <i>Four Georgian and Pre-Revolutionary Plays</i> (pp. 1-84). London: Palgrave</li> <li>Johnson, B (1986) <i>The Alchemist</i>,. London:</li> </ol>	<p>Two new plays have been added to bridge the wide temporal gap between the two playwrights. Two new background topics have been added.</p> <p>One recommended reading has been added.</p>

		<p><i>Terms and Literary Theory</i>. New Delhi: Penguin.</p> <p>Howthorn, Jeremy. (2000). <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic.</p> <p>Aristotle. (1996) <i>Poetics</i>. New Delhi: Penguin Classics</p> <p>Child, Peter and Roger Fowler. (1982) <i>The Routledge Dictionary of Literary Terms</i>. London:Routledg</p>	<p>Manchester University Press .</p> <p><i>Everyman</i>,(1995) London: Dover Publications</p> <p><b>Recommended Reading:</b></p> <p>1. Bradley A.C. (1998).<i>Shakespearean Tragedy</i>. London, Palgasra.</p> <p>Evans, Ifor. (1998).<i>A Short History of English Drama</i>. London, Routledge.</p> <p>2. Davison Peter. (1986). <i>Sheridon : Comedies</i>. London: CUP.</p> <p>Abhrams, M.H. (2000). <i>A Glossary of Literary Terms</i>. New Delhi: Pearson.</p> <p>3. Cuddon, C.A. (2001) <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin.</p> <p>4. Howthorn, Jeremy. (2000). <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic.</p> <p>5. Aristotle. (1996) <i>Poetics</i>. New Delhi: Penguin Classics</p> <p>6. Child, Peter and Roger Fowler. (1982) <i>The Routledge Dictionary of Literary Terms</i>. London:Routledge</p> <p>7. Harp, Richard L., Richard Harp, and Stanley Stewart, eds. (1986).<i>The Cambridge Companion to Ben Jonson</i>. London: Cambridge University Press.</p> <p><b>Suggested e-learning material</b></p> <ul style="list-style-type: none"> <li>Philosophy and Tragedy</li> </ul> <p><a href="https://static1.squarespace.com/static/Philosophy_andTragedy/Warwick_Studies_in_European_Philosophy">https://static1.squarespace.com/static/Philosophy andTragedy Warwick Studies in European Philosophy</a> <li>Themes of <i>Macbeth</i></li> <p><a href="https://cdn2.rsc.org.uk/sitefinity/education-pdfs/themes-resources">https://cdn2.rsc.org.uk/sitefinity/education-pdfs/themes-resources</a></p> <ul style="list-style-type: none"> <li>Themes of <i>The Rivals</i></li> </ul> <p><a href="https://www.istor.org/stable/2739338?Search=yes&amp;resultItemClick">https://www.istor.org/stable/2739338?Search=yes&amp;resultItemClick</a></p> </p>	
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## Semester IV

Sl. No	Course List	Learning Outcomes	Existing Syllabus	Suggested Syllabus	Remarks
1.	<b>ENGL 205 Grammar</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>know the nature, form, and function of language</li> <li>use the language effectively</li> <li>learn grammar as a rule governed behaviour</li> <li>develop an insight into the structure of English language</li> <li>assimilate the correct patterns of the language.</li> </ul>	<p><b>Recommended Readings:-</b>            Ronald Carter and Michael McCarthy. <i>Cambridge Grammar of English</i>. London: Cambridge University Press, 1980. Print            Quirk and Sydney Green baumm : <i>A Student's Book of English Grammar</i> London Longman, 1989. Print            Leech and Svartvik. <i>A Communicative Grammar of English</i> London: (Longman) 2000. Print            Geoffrey Leech : <i>English Grammar for Today : A New introduction</i> London : (Macmillan),1980. Print</p>	<p><b>Textbook:</b>            1. Quirk and Sydney Green Baumm (1989).: <i>A Student's Book of English Grammar</i>. London: Longman</p> <p><b>Recommended Reading</b>            1. Ronald Carter and Michael McCarthy.( 1980). <i>Cambridge Grammar of English</i>. London: Cambridge University Press</p> <p>2. Quirk and Sydney Green Baumm (1989).: <i>A Student's Book of English Grammar</i>. London: Longman.            3. Leech and Svartvik. (2000) <i>A Communicative Grammar of English</i>. London: (Longman)            4. Geoffrey Leech :1980 <i>English Grammar for Today : A New introduction</i>. London: : Macmillan</p> <p><b>Suggested E-learning Material:</b></p> <ul style="list-style-type: none"> <li>Word Classes  <a href="https://www.fluentu.com/blog/english/learn-english-grammar-online/">https://www.fluentu.com/blog/english/learn-english-grammar-online/</a></li> <li>Phrases  <a href="https://learnenglish.britishcouncil.org/english-grammar">https://learnenglish.britishcouncil.org/english-grammar</a></li> <li>Sentence Types and Structures  <a href="https://elt.oup.com/student/oxfordenglishgrammar/?cc=global&amp;sellLanguage=en">https://elt.oup.com/student/oxfordenglishgrammar/?cc=global&amp;sellLanguage=en</a></li> </ul>	No changes have been proposed
•	<b>ENGL 206 Indian Writings in English</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>relate the major literary movements of India and the influence of these movements in literary writings</li> <li>demonstrate knowledge of the</li> </ul>	<p><b>Recommended Readings:</b>            1. Srinivas, I. K. (1990). <i>Indian writing in English</i>. Sterling Publishers            2. Dhawan, R. K. (1986). <i>The Fictional World of Arun Joshi</i>. Classical Pub. Co..            3. Gupta, Rameshwar.(1980).<i>Sarojini Naidu: The Poetess</i>. New Delhi: Prestige,            4. Childs, P., &amp; Fowler, R. (2006). <i>The Routledge Dictionary of literary terms</i>. Routledge.            5. Olson, R. G. (2012). <i>An Introduction to</i></p>	<p><b>Textbook:</b>            Karnad, G. (1994). <i>Three Plays: N-aga-Mandala, Hayavadana, Tughlaq</i>. Oxford University Press.            Joshi, A. (1993). <i>The Foreigner</i>. Orient Paperbacks.            Naravane, V. S. (1996). <i>Sarojini Naidu: an Introduction to Her Life, work and poetry</i>. Orient Blackswan.            Tagore, R. (2013). <i>Gitanjali</i>. Simon and Schuster.</p> <p><b>Recommended Reading</b>            1. Srinivas, I. K. (1990). <i>Indian Writing in English</i>. Sterling Publishers</p>	No changes have been proposed



		<p>select texts and traditions of literature written in India in the specific social, cultural and historical context</p> <ul style="list-style-type: none"> <li>• analyse the literary texts with specific reference to cultural and political developments in India's colonial and post-colonial history</li> <li>• inculcate the concept of nationalism through literary texts</li> <li>• communicate effectively in all forms of social interaction</li> </ul>	<p><i>existentialism</i>. Courier Corporation.</p>	<p>2. Dhawan, R. K. (1986). <i>The Fictional World of Arun Joshi</i>. Classical Pub. Co</p> <p>3. Gupta, Rameshwar. <i>Sarojini Naidu: The Poetess</i>. New Delhi: Prestige, 1980.</p> <p>4. Childs, P., &amp; Fowler, R. (2006). <i>The Routledge Dictionary of Literary Terms</i>. Routledge</p> <p>5. Olson, R. G. (2012). <i>An Introduction to Existentialism</i>. Courier Corporation.</p> <p><b>Suggested e-learning material</b></p> <ul style="list-style-type: none"> <li>• Rabindranath Tagore <a href="https://swayam.gov.in/">https://swayam.gov.in/</a></li> <li>• Sarojini Naidu <a href="http://shodhganga.inflibnet.ac.in/">http://shodhganga.inflibnet.ac.in/</a></li> <li>• Girish Karnad <a href="https://www.jstor.org/">https://www.jstor.org/</a></li> <li>• Arun Joshi <a href="https://muse.jhu.edu/">https://muse.jhu.edu/</a></li> <li>• Arun Joshi as a Novelist <a href="https://www.jstor.org/stable/23330214?seq=1#metadata_info_tab_contents">https://www.jstor.org/stable/23330214?seq=1#metadata_info_tab_contents</a></li> </ul>	
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Semester V

Sl. No	Course List	Learning Outcomes	Existing Syllabus	Suggested Syllabus	Remarks
1.	<b>ENGL 304 Modern Fiction</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• develop an insight into the genre of fiction and art of fiction writing</li> <li>• understand the humanitarian aspects expressed in novels from around the world and to draw a comparative perspective of cross-cultural social, economic and political experiences</li> <li>• recognize terminologies identified in various literary texts across cultures</li> <li>• apply perspectives gained from literature to personal and global situations</li> <li>• evaluate various interpretations of a text and their validity over time.</li> </ul>	<p><b>Course Content</b> Chinua Achebe <i>Things Fall Apart</i> Shashi Deshpande <i>That Long Silence</i> George Orwell <i>Animal Farm</i></p> <p><b>Background Topics:</b> Imperialism, colonialism, capitalism, Post colonialism, Feminism, Capitalism, Political Allegory. <b>Note:</b> Background Topics are to be taught and discussed in consonance with the texts, context and novels prescribed.</p> <p><b>Recommended Books:</b> Lindfors Berth, : <i>South Asian Responses to Chinua, Achebe</i> New Delhi : Prestige 1995. Print. Khayoom S.A. <i>Chinua Achebe : A Study of His Novels</i>, New Delhi : Prestige, 1990. Print. Adibur Rehman <i>George Orwell: A Humanistic Perspective</i>, New Delhi: Atlantic, 2000. Print. Prasad A.N. : <i>Critical Response to Indian Fiction in English</i>, New Delhi: Atlantic 2005. Print. Loomba, Ania. <i>Coloniatism/Postcolonialixm : A Critical Idiom</i>, London Routeldge, 2001. Print. Birns, Nicholas, and Rebecca McNeer, eds. <i>A companion to Australian literature since 1900</i>. Camden House, 2007.</p>	<p><b>Course Content</b> <b>UNIT I</b> Chinua Achebe <i>Things Fall Apart</i> <b>UNIT II</b> Shashi Deshpande <i>That Long Silence</i> <b>UNIT III</b> George Orwell <i>Animal Farm</i> <b>UNIT IV</b> <b>David Malouf – An Imaginary Life</b></p> <p><b>UNIT V</b> <b>Background Topics:</b> Imperialism, colonialism, capitalism, Postcolonialism, Feminism, Capitalism and Political Allegory,</p> <p><b>Text books:</b> Achebe , C (2001) <i>Things Fall Apart</i>. London:Penguin Orwell, G. (2017). <i>1984 &amp; Animal Farm</i>. Delhi: Text Publishing. Deshpande, S. (2008). <i>That Long Silence</i>. London:Penguin. Malouf, D. (2012). <i>An Imaginary life</i>. London: Random House.</p> <p><b>Recommended Reading</b></p> <ol style="list-style-type: none"> <li>1. Lindfors Berth, (1995). <i>South Asian Responses to Chinua Achebe</i>. New Delhi : Prestige.</li> <li>2. Khayoom S.A. (1990). <i>Chinua Achebe : A Study of His Novels</i>. New Delhi : Prestige.</li> <li>3. Adibur Rehman (2000). <i>George Orwell: A Humanistic Perspective</i>. New Delhi: Atlantic.</li> <li>4. Prasad A.N. (2005). <i>Critical Response to Indian Fiction in</i></li> </ol>	<p><b>David Malouf's An Imaginary Life has been added.</b></p> <p><b>Linguistic Determinism has been added in background topics.</b></p>

				<p><i>English</i>. New Delhi: Atlantic.</p> <p>5. Loomba, Ania. (2001). <i>Coloniatism/Postcolonialixm : A Critical Idiom</i>. London: Routledge.</p> <p>6. Birns, Nicholas, and Rebecca McNeer, eds. (2007). <i>A Companion to Australian Literature Since 1900</i>. Camden House.</p> <p><b>Suggested E-learning Material:</b></p> <ul style="list-style-type: none"><li>• Postcolonialism <a href="https://www.google.com/search?ej=vIxFXI2jHaWYvQT0hIS4Dg&amp;q=postcolonialism+swayam#">https://www.google.com/search?ej=vIxFXI2jHaWYvQT0hIS4Dg&amp;q=postcolonialism+swayam#</a></li><li>• Culture in Chinua Achebe's Things Fall Apart <a href="https://www.google.com/search?ei=zIxFXIq3LsnUvASD2I3IAQ&amp;q=things+fall+apart+jstor&amp;oq=things+fall+apart+i+jstor#">https://www.google.com/search?ei=zIxFXIq3LsnUvASD2I3IAQ&amp;q=things+fall+apart+jstor&amp;oq=things+fall+apart+i+jstor#</a></li><li>• Indian Writing in English and Indian English Novel <a href="https://swayam.gov.in/courses/5748-indian-writing-in-english">https://swayam.gov.in/courses/5748-indian-writing-in-english</a></li><li>• Feminism and Modern Indian Literature <a href="https://www.jstor.org/stable/23339720">https://www.jstor.org/stable/23339720</a></li></ul>	
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Semester VI

Sr . No	Course List	Learning Outcome	Existing Syllabus	Suggested Syllabus	Remarks
1.	<b>Literary Movements : History of Ideas</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>understand some major concepts which are related to Metaphysics, Epistemology, and Aesthetics</li> <li>develop their critical thinking</li> <li>nurture dialectical thought process that may enable them to communicate effectively by placing anti-thesis to some given thesis</li> <li>contribute in enriching the</li> </ul>	<p><b>Course Content</b>  <del>1.Romanticism</del>  <del>2.Modernism</del>  <del>3.Realism</del>            4.Aestheticism</p> <p>Suggested Readings:            Morri, Pan. <i>Realism</i> New Critical Idiom Series, Routledge.            Child, Peter. <i>Modernism</i>.London:Routledge, 2009. Print.</p>	<p><b>Course Content</b></p> <p><b>UNIT I: Ideas on the process of knowledge formation</b>            Romanticism and the process of knowledge formation particularly in William Blake, William Wordsworth, S.T.Coleridge and John Keats.            Modernism and the process of knowledge formation: Characteristic features of Modernism with reference to T.S Eliot and Virginia Woolf            Structuralism and Ferdinand de Saussure’s four major dichotomies.            Poststructuralism and the major ideas of: Ronald Barthes- Sign Julia Kristeva- Intertextuality Jacques Derrida- Difference and Free Play</p> <p><b>UNIT II: Ideas on the realities of Art and Aesthetics</b>            Art for art’s sake: Aestheticism            Formalism (basic ideas)            Art and Society (basic id</p> <p><b>UNIT III: Ideas on Language/System/Text/Reader</b>            Phenomenology and its major arguments            Reader-Response Theory (Basic arguments)            Deconstruction (Major arguments)</p> <p><b>UNIT IV: Ideas on ideology and identity</b>            Marxism, Feminism and Gender Studies (major arguments)            Psychoanalysis and its various forms (Freud, Lacan and Kristeva)            Postcolonial Studies (Edward Said and Bhabha)</p> <p><b>UNIT V: Ideas on Culture/Ethnicities/Locations</b>            Cultural Studies (Major arguments)            Native and Indigenous Studies (Major arguments)            Diaspora Studies (major arguments)</p> <p><b>Recommended Reading</b>            1. Morri, Pan.(2009) <i>Realism</i> New Critical Idiom Series, Routledge.            Child, Peter. <i>Modernism</i>.London:Routledge.            2. Castle, Gregory. (2013)<i>The Literary Theory: Handbook</i>. UK: Wiley&amp;sons.,            3. Day,Aidan.(2002) <i>Romanticism</i>. London : Routledge.            4. Abrams, M.H. (2000) <i>A Glossary of Literary Terms</i>. New Delhi : Pearson.</p>	<p>New course content has been designed to meet the demands of the challenging academic world.</p> <p>The nomenclature of this course is changed to Literary Movements : History of Ideas</p>

		<p>intellectual history of our country</p> <ul style="list-style-type: none"> <li>• unleash the potential of students and to bring them on an enriching path of lifelong learning.</li> </ul>		<p>5.Cuddon, C.A. (2000) <i>The Penguin Dictionary of Literary Terms and Literary Theory</i> New Delhi, Penguin</p> <p>6.Howthorn, Jeremy.(2000) <i>A Glossary of Contemporary Literary Theory</i> London Bloomsbury Academic.</p> <p>7. Child, Peter,(1988) <i>Modernism : A Critical Idiom</i>, London Routledge,.</p> <p><b>Suggested E-learning Material</b></p> <ul style="list-style-type: none"> <li>• Romanticism <a href="https://plato.stanford.edu/entries/aesthetics-19th-romantic/">https://plato.stanford.edu/entries/aesthetics-19th-romantic/</a></li> <li>• German Idealism <a href="http://filozofia.unimiskolc.hu/Understanding_German_Idealism_Understanding_Movements_in_Modern_Thought_.pdf">http://filozofia.unimiskolc.hu/Understanding_German_Idealism_Understanding_Movements_in_Modern_Thought_.pdf</a></li> <li>• Art and Aesthetics <a href="https://academic.oup.com/bjaesthetics/article-abstract/26/3/257/16729?redirectedFrom=PDF">https://academic.oup.com/bjaesthetics/article-abstract/26/3/257/16729?redirectedFrom=PDF</a></li> </ul>	
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## List of Electives

1.	<b>Elective I (1) Modern Poetry</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• appreciate various poetic devices identified in the various texts of modern poetry</li> <li>• understand realism and other modes of poetic expression</li> <li>• critically analyze modern poetic texts and assimilate ideas of various movements of the milieu</li> <li>• synthesize humane values against the decadence</li> <li>• display their understanding of various poets of the era</li> </ul>	<p><b>Recommended Books:</b>            Maynard Mack. Ed. : <i>Modern Poetry</i>. Englewood Cliffs, N.J. : Prentice Hall, 1961. Print            Abhrams, M.H. <i>A Glossary of Literary Terms</i>. New Delhi : Pearson, 2000, Print.            Cuddon, C.A. <i>The Penguin Dictionary of Literary Terms and Literary Theory</i> New Delhi, Penguin, 2000, Print.            Hawthorn, Jeremy. <i>A Glossary of Contemporary Literary Theory</i> London Bloomsbury Academic, 2000, Print.            Child, Peter, <i>Modernism : A Critical Idiom</i>, London Routledge, 1988. Print.</p>	<p><b>Text book:</b>            1. Maynard Mack. Ed. 1961. <i>Modern Poetry</i>. Englewood Cliffs, N.J.: Prentice Hall</p> <p><b>Recommended Reading:</b>            2. Abrams, M.H. (2000), <i>A Glossary of Literary Terms</i>. New Delhi: Pearson            3. Cuddon, C.A. (2000), <i>The Penguin Dictionary of Literary Terms and Literary Theory</i>. New Delhi: Penguin            4. Hawthorn, Jeremy. (1992) <i>A Glossary of Contemporary Literary Theory</i>. London: Bloomsbury Academic            5. Child, Peter (1988). <i>Modernism: A Critical Idiom</i>. London: Routledge            6. A.E. Dyson and C. B. Cox (1963) <i>Modern Poetry: Studies in Practical Criticism</i>. London, E. Arnold.</p> <p><b>Suggested E-learning Material:</b></p> <ul style="list-style-type: none"> <li>• Yeats, India and Hinduism  <a href="http://shodhganga.inflibnet.ac.in/bitstream/10603/22155/9/09_chapter%203.pdf">http://shodhganga.inflibnet.ac.in/bitstream/10603/22155/9/09_chapter%203.pdf</a></li> <li>• W.B. Yeats  <a href="http://egyankosh.ac.in/bitstream/123456789/22219/1/Unit-43.pdf">http://egyankosh.ac.in/bitstream/123456789/22219/1/Unit-43.pdf</a></li> <li>• T.S. Eliot  <a href="http://egyankosh.ac.in/bitstream/123456789/22636/1/Unit-2.pdf">http://egyankosh.ac.in/bitstream/123456789/22636/1/Unit-2.pdf</a>            Philip Larkin  <a href="http://shodhganga.inflibnet.ac.in/bitstream/10603/36097/9/09_chapter%203.pdf">http://shodhganga.inflibnet.ac.in/bitstream/10603/36097/9/09_chapter%203.pdf</a></li> </ul>	<p>No changes have been proposed</p>
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2.	Elective II Science Fiction	<p><b>After the completion of the course, students will be able to:</b></p> <ul style="list-style-type: none"> <li>• know the major aspects of Science Fiction</li> <li>• explore the relationship between literature and Science</li> <li>• understand the complex nuances which connect literature and Science</li> <li>• appreciate the socio-pragmatic</li> </ul>		<p><b>UNIT I: Mary Shelley: Frankenstein</b></p> <p><b>UNIT II: George Orwell: Nineteen Eighty Four</b></p> <p><b>UNIT III: Arthur Canon Doyle: The Hound of Baskervilles</b></p> <p><b>UNIT IV: Aldous Huxley : The Brave New World</b></p> <p><b>UNIT V: William Gibson : Neuromancer</b></p> <p><b>Textbooks:</b></p> <ol style="list-style-type: none"> <li>1. Mary Shelley (1876). <i>Frankenstein</i>. London: Penguin Classics.</li> <li>2. George Orwell (1918) <i>Nineteen Eighty Four</i>. London: Penguin Classics.</li> <li>3. Arthur Canon Doyle (1997). <i>The Hound of Baskervilles</i>. London: Penguin Classics.</li> <li>4. Aldous Huxley (1932). <i>The Brave New World</i>. London: Penguin Classics.</li> <li>5. William Gibson ( 1986). <i>Neuromancer</i>. London: Penguin Classics.</li> </ol> <p><b>Recommended Reading:</b></p> <ol style="list-style-type: none"> <li>1 Shelley, Mary. (1888) <i>Frankenstein, Or The Modern Prometheus</i>, London: George Routledge and Sons.</li> <li>2 Orwell, George. (2012). <i>Nineteen Eighty Four</i>. India : Om Books.</li> <li>3 Huxley, Aldous. (1932) <i>Brave New World</i>. UK: Penguin Books</li> </ol> <p><b>Suggested E-learning Material:</b></p> <ol style="list-style-type: none"> <li>1. <b>Fantasy and Science Fiction</b></li> </ol> <p><a href="http://egyankosh.ac.in/bitstream/123456789/39401/1/Unit-4.pdf">http://egyankosh.ac.in/bitstream/123456789/39401/1/Unit-4.pdf</a></p>	

		realities of the world that science and literature represent		<p>2. Science and fiction and future</p> <p><a href="https://www.jstor.org/stable/pdf/376232.pdf?refreqid=excelsior%3Aadc745ccf2ea773932cbe10bd9e7193ef">https://www.jstor.org/stable/pdf/376232.pdf?refreqid=excelsior%3Aadc745ccf2ea773932cbe10bd9e7193ef</a></p> <p>3. Study of Science fiction</p> <p><a href="http://shodhganga.inflibnet.ac.in/handle/10603/31639">http://shodhganga.inflibnet.ac.in/handle/10603/31639</a></p>	
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3.	<b>Elective III (1) Modern Drama</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• appreciate drama as a genre of literature in general and modern English drama in particular</li> <li>• familiarize themselves with the techniques of modern drama and artifacts which constitute the effect on stage</li> <li>• acquaint themselves with different facets of modern drama which help them understanding</li> </ul>	<p><b>Course Content:</b> John Osborne - <i>Look Back in Anger</i> (detailed) Henrik Ibsen - <i>The Doll's House</i> (detailed)</p> <p><b>Background Topics:</b> Angry Young Man, Existentialism, Nihilism, The Great Depression, Kitchen-sink Drama</p> <p>Recommended Reading: 1. William Raymond (1969) <i>Drama from Ibsen to Brecht</i>. Harmondsworth : Penguin. 2. John Russell Taylor (1989) - <i>John Osborne : Look Back in Anger A Casebook</i>. London: Cambridge University Press. 3. Olson, R.G. (1999) <i>An Introduction to Existentialism</i>. New York, Doyer Publication.</p>	<p><b>Course Content:</b> <b>UNIT I: Mahesh Dattani – <i>Dance Like a Man</i> (non-detailed)</b></p> <p><b>UNIT II: G.B Shaw – <i>Candida</i> (Non-detailed)</b></p> <p><b>UNIT III:</b> John Osborne - <i>Look Back in Anger</i> (detailed)</p> <p><b>UNIT IV:</b> Henrik Ibsen - <i>The Doll's House</i> (detailed)</p> <p><b>UNIT V</b></p> <p><b>Background Topics</b> <b>Modern Drama</b> Angry Young Man, Existentialism, Nihilism, The Great Depression, Kitchen-sink Drama</p> <p><b>Text books</b></p> <p>4. Dattani, M. (2006). <i>Dance Like a Man: A Stage Play in Two Acts</i>. Penguin Books India.</p> <p>5. Shaw, G. B. (2004). <i>Candida</i>. Delhi: 1st World Publishing.</p> <p>6. Osborne, J. (2013). <i>Look back in anger</i>. London: Faber &amp; Faber.</p> <p>Ibsen, H. (2008). <i>A Doll's house</i>. Delhi: A&amp;C Black.</p>	<p><b>Mahesh Dattani's <i>Dance Like a Man</i> and G.B. Shaw's <i>Candida</i> have been added.</b></p> <p><b>A new topic has been added to the background topics.</b></p>
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		<p>the socio-political and cultural background of the audience, the playwright, and also the texts</p> <ul style="list-style-type: none"> <li>• build up understanding to adjudicate the performance of such dramas and its effects on their value system.</li> </ul>		<p><b>Recommended Reading</b></p> <ol style="list-style-type: none"> <li>1. William Raymond (1969) - <i>Drama from Ibsen to Brecht</i>. Harmondsworth : Penguin.</li> <li>2. John Russell Taylor (1989) – <i>John Osborne : Look Back in Anger A Casebook</i>. London: Cambridge University Press.</li> <li>3. Olson, R.G. (1999) <i>An Introduction to Existentialism</i>. New York: Dover Publication</li> </ol> <p><b>Suggested E-learning Material:</b></p> <ul style="list-style-type: none"> <li>• Modern Drama <a href="http://muse.jhu.edu/journal/302">http://muse.jhu.edu/journal/302</a></li> <li>• Look Back in Anger <a href="https://www.jstor.org/stable/25091738?Search=yes&amp;resultItemClick">https://www.jstor.org/stable/25091738?Search=yes&amp;resultItemClick</a></li> <li>• The Doll's House <a href="file:///C:/Users/Administrator/Downloads/24311-Article%20Text-56264-1-10-20160830.pdf">file:///C:/Users/Administrator/Downloads/24311-Article%20Text-56264-1-10-20160830.pdf</a></li> </ul>	
<p><b>Elective II (2) Autobiography</b></p>		<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• know the major aspects of autobiography</li> <li>• explore the</li> </ul>		<p><b>Course Content:</b></p> <p><b>UNIT I</b> Annie Besant : <i>Autobiography</i></p> <p><b>UNIT II</b> Sharankumar Limbale : <i>The Outcaste</i> Translated by Santosh Bhoomkar</p> <p><b>UNIT III</b> Benjamin Franklin: <i>Autobiography</i></p> <p><b>UNIT IV</b> Binodini Dasi : <i>My Story and Life as an Actress</i></p> <p><b>UNIT V</b></p> <p><b>Background Topics:</b> Self and Society, Role of Memory in writing Autobiography, Autobiography as Resistance, Autobiography as Rewriting History</p> <p><b>Textbooks:</b></p>	

		<p>relationship between self and its representation</p> <ul style="list-style-type: none"> <li>• understand the complex nuances growth and development of self in autobiography</li> <li>• appreciate the socio-pragmatic realities of the world autobiography represents</li> </ul>		<ol style="list-style-type: none"> <li>1. Annie Besant (1974). <i>Autobiography</i> . London: Penguin.</li> <li>2. Sharankumar Limbale (2006). <i>The Outcaste</i> Translated by Santosh Bhoomkar. New Delhi: Oxford University Press.</li> <li>3. Benjamin Franklin (1793). <i>Autobiography</i>. London: Penguin.</li> <li>4. Binodini Dasi (1998). <i>My Story and Life as an Actress</i>. New Delhi: Oxford University Press</li> </ol> <p><b>Recommended Reading</b></p> <ol style="list-style-type: none"> <li>1. James Olney, (1972) <i>A Theory of autobiography' in Metaphors of Self : The Meaning of Autobiography</i> . (Princeton: Princeton University Press, pp.3-50</li> <li>2. Laura Marcus, (1994) <i>The Law of Genre' in Autobiographical Discourses</i> (Manchester : Manchester University press , pp 22-72</li> <li>3. Linda Anderson, (2001) <i>'Introduction' in Autobiography</i> (London : Routledge ,pp.1-17.</li> </ol> <p><b>Suggested E-learning Material</b></p> <p>Autobiography:  <a href="http://egyankosh.ac.in/bitstream/123456789/5301/1/MWG-008B1E-U1.pdf">http://egyankosh.ac.in/bitstream/123456789/5301/1/MWG-008B1E-U1.pdf</a></p> <p>Principles of autobiography:  <a href="https://www.jstor.org/stable/pdf/468400.pdf?refreqid=excelsior%3A60943e0aa7989e4a4dfba24e81243592">https://www.jstor.org/stable/pdf/468400.pdf?refreqid=excelsior%3A60943e0aa7989e4a4dfba24e81243592</a></p> <p>Shifting Paradigms in Autobiography:  <a href="http://egyankosh.ac.in/bitstream/123456789/40637/1/Unit-2.pdf">http://egyankosh.ac.in/bitstream/123456789/40637/1/Unit-2.pdf</a></p>	

<p><b>Elective II (3) Travel Writing</b></p>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• know the major aspects of cinema</li> <li>• explore the relationship between literature and cinema</li> <li>• understand the complex nuances which connect literature and cinema</li> <li>• appreciate the socio-pragmatic realities of the world that cinema and literature represent</li> </ul>		<p><b>Course Content:</b></p> <p><b>UNIT I</b></p> <p>Al Biruni : Chapter LXIII,LXIV,LXV,LXVI in <i>India by Al Biruni</i> edited by Qeyamuddin Ahmad , National Book Trust of India.</p> <p><b>UNIT II</b></p> <p>Mark Twain : <i>The Innocent Abroad</i> Chapter VII,VIII and IX ) Wordsworth Classic Edition)</p> <p><b>UNIT III</b></p> <p>William Dalrymple : <i>City of Dijnn</i> (Prologue, Chapters I and II ) Penguin Books</p> <p><b>UNIT IV</b></p> <p>Rahul Sankrityayan : <i>From Volga to Ganga</i> (Translatin by Victor Kierman) Pilgrims Publishing.</p> <p><b>UNIT V</b></p> <p><b>Background Topics</b></p> <p>Travel writing and Ethnography, Gender and Travel, Globalization and Travel, Travel and Religion , Orientalism and Travel</p> <p><b>Textbooks;</b></p> <ol style="list-style-type: none"> <li>1. Al Biruni. <i>India</i>. (2015). Delhi; National Book Trust of India.</li> <li>2. Twain, Mark (1987). <i>The Innocent Abroad</i>. New York: Norton.</li> <li>3. Dalrymple, William (1993). <i>City of Dijnn</i>. Delhi: Penguin Books.</li> <li>4. Sankirtayan, Rahul (1899). <i>From Volga to Ganga</i>. Delhi: Pilgrims Publishing.</li> </ol> <p><b>Recommended Reading</b></p> <ol style="list-style-type: none"> <li>1. Susan Bassnett, ‘Travel Writing and Gender’, in <i>Cambridge Companion to Travel Writing</i> med Peter Hulme and Tim Young (Cambridge : CUP,2002).</li> <li>2. Tabish Khair, ‘ An Interview with William Dalrymple and Pankaj Mishra’ in <i>Postcolonial Travel Writings : Critical Explorations</i>, ed. Hustin D. Edwards and Rune Graulund (New York: Palgrave Macmillan , 2011).</li> </ol>	
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3. Casey Balton, *Narrating Self and Other : A Historical View*,  
*in Travel Writing : The Self and The other* (Routledge , 2012).

4. Sachidananda Mohanty, 'Introduction : Beyond the Imperial  
Eyes' in *travel Writing and Empire* (New Delhi: Katha ,  
2004).

**Suggested E-learning Material**

Importance of Travel writings

<http://egyankosh.ac.in/handle/123456789/13660>

Travel Writings

<http://egyankosh.ac.in/handle/123456789/21539>

Travel writings and literature

<https://www.jstor.org/stable/pdf/40039867.pdf?refreqid=excelsior%3A64a1463180fdcf1ce298ddc705159c6d>

**BANASTHALI VIDYAPITH**

**DEPARTMENT OF ENGLISH AND MODERN EUROPEAN LANGUAGES**

**M. A.**

**English Literature**

**PROGRAMME EDUCATIONAL OBJECTIVES**

The programme intends to develop a harmonious and holistic personality of students with a strong base of Indian culture, nationalism and ethos. It also seeks to inculcate linguistic, literary, and communicative competence so that they create an inclusive and sustainable society. In addition, it also seeks to familiarize students with different literary forms, critical theory and literary criticism that may enrich their intellectual and epistemological realities.

The main objectives of the programme are:

- To acquaint students with complex textures of Indian culture and ethos.
- To equip students with wide understanding of literatures and communicative competence so that they may be able to communicate effectively.
- To familiarize students with some major concepts of all classical and modern literatures so that they may develop critical thinking.
- To engage students in self-reflexivity and lifelong learning.
- To help integrate different aspects of physical, practical, aesthetic, moral and intellectual dimension of education to develop holistic personality of each student.
- To develop effective citizenship with strong value base and ethics.
- To familiarize students with environmental contexts, inclusivity and sustainable development.

## BANASTHALI VIDYAPITH

### DEPARTMENT OF ENGLISH AND MODERN EUROPEAN LANGUAGES

#### PROGRAMME OUTCOMES

**PO1: Enrichment of Intellectual and Epistemic Tradition:** It intends to develop a taste for Indian, British, American and Postcolonial English literatures and also for different literary forms; poetry, fiction, drama, essays and short stories. It may also Show a wide knowledge of classical and contemporary literature with analytical capacity to place texts in theoretical, historical or social contexts.

**PO2: Inculcation of Planning Abilities:** Demonstrates effective planning abilities including time management, resource management, delegation skills and organizational skills. Focus on the development and implementation of plans and the organization of works to meet deadlines.

**PO3: Amelioration of Problem Solving Skills:** Utilize the principles of scientific enquiry, thinking analytically, clearly and critically, while solving problems and making decision during daily practice. Find, analyze, evaluate and apply information systematically and shall make defensible decision.

**PO4: Appropriate Application of Modern Literary and Linguistic Tools:** The judicious application of modern literary and linguistic theories may develop critical and analytical analysis. It may unravel different layers of text.

**PO5: Development of Soft Skills:** Understand and consider the human reaction to change, motivation issues, leadership and team building when planning changes required for fulfilment of practice, professional and societal responsibilities. Assume participatory roles as responsible citizen or leadership roles when appropriate to facilitate societal responsibilities

**PO5: Formation of Professional Identity:** Understand, analyze and communicate the value of their professional role in society.

**PO6: Nurturing Ethics and Dharma:** Honour personal values and apply ethical principles in professional and social contexts. Demonstrate behavior that recognizes cultural and personal variability in values, communication and lifestyles. Use ethical frameworks; apply ethical principles while making decisions and taking responsibilities for the consequences of the decisions taken.

**PO7: Development of Communicative Competence:** Communicate effectively in textual, personal and interpersonal contexts so that the discursive practices may be enriched and the trajectory of knowledge may get strengthened.

**PO8: Language, Literature and Society:** Develop both material and metaphysical dimensions of life where language, literature and society can be seen together.

**PO9: Environment, Inclusivity and Sustainability:** Understand the impact of human behavior and action on environment and social relationship. It includes the exploration of inclusivity and sustainability.

**PO10: Lifelong Learning:** Recognize the need for, and have the preparation and ability to engage in independent and lifelong learning in the broader context of social, economic, technological and cultural changes. The identification of some thrust areas on the basis of self-criticality and reflexivity may keep the process of lifelong learning in continuum.

Programme Name: MA English Semester I

<b>Existing</b>					
<b>Course Code</b>	<b>Course Name</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
ENGL 401	Critical Theories (Part -1)	5	0	0	5
ENGL 402	Grammar and Usage	5	0	0	5
ENGL 403	Indian Writing in English	5	0	0	5
ENGL 404	Introduction to Language and Linguistics	5	0	0	5
ENGL 405	Literature in English (1550-1660): Poetry, Non-fictional Prose and Drama	5	0	0	5
		<b>Total 25</b>			

<b>Proposed</b>					
<b>Course Code</b>	<b>Course Name</b>	<b>L</b>	<b>T</b>	<b>P</b>	<b>C</b>
ENGL 401	Critical Theories (Part -1)	5	0	0	5
ENGL 402	Grammar and Usage	5	0	0	5
ENGL 403	Indian Writing in English	5	0	0	5
ENGL 404	Introduction to Language and Linguistics	5	0	0	5
ENGL 405	Literature in English (1550-1660): Poetry, Non-fictional Prose and Drama	5	0	0	5
		<b>Total 25</b>			

**Programme Name: MA English Semester II**

Sem.	Course Code	Course Name	L	T	P	C
<b>II</b>	CS 421	Introduction to Computer Applications	3	0	0	3
	CS 421 (L)	Introduction to Computer Applications Lab	0	0	4	2
	ENGL 406	Literature in English (1660-1798): Poetry, Drama and Fiction	5	0	0	5
	ENGL 407	Literature in English (1798-1914): Romantic Poetry	5	0	0	5
	ENGL 408	Literature in English (1798-1914): Victorian Poetry, Drama and Non-fictional Prose	5	0	0	5
	ENGL 409	Translation Studies	5	0	0	5
				Total 25		

Sem.	Course Code	Course Name	L	T	P	C
<b>II</b>	CS 421	Introduction to Computer Applications	3	0	0	3
	CS 421 (L)	Introduction to Computer Applications Lab	0	0	4	2
	ENGL 406	Literature in English (1660-1798): Poetry, Drama and Fiction	5	0	0	5
	ENGL 407	Literature in English (1798-1914): Romantic Poetry	5	0	0	5
	ENGL 408	Literature in English (1798-1914): Victorian Poetry, Drama and Non-fictional Prose	5	0	0	5
	ENGL 409	Translation Studies	5	0	0	5
			Total 25			



**Programme Name: MA English Semester III**

Existing						
Sem.	Course Code	Course Name	L	T	P	C
<b>III</b>	ENGL 501	American Literary Tradition	5	0	0	5
	ENGL 502	Classical Literature in English	5	0	0	5
	ENGL 505	Fiction (1798 - 1914)	5	0	0	5
	ENGL 508	Modern and Contemporary Poetry since 1914	5	0	0	5
	ENGL 509	Postcolonial Studies	5	0	0	5
				Total 25		

Proposed						
Sem.	Course Code	Course Name	L	T	P	C
<b>III</b>	ENGL 501	American Literary Tradition	5	0	0	5
	ENGL 502	Classical Literature in English	5	0	0	5
	ENGL 505	Fiction (1798 - 1914)	5	0	0	5
	ENGL 508	Modern and Contemporary Poetry since 1914	5	0	0	5
		Discipline Elective	5	0	0	5
			Total 25			

Programme Name: MA English Semester IV

Existing						
IV	ENGL 503	Contemporary Fiction	5	0	0	5
	ENGL 504	Critical Theories (Part - II)	5	0	0	5
	ENGL 506	Fiction since 1914	5	0	0	5
	ENGL 507	Modern and Contemporary Drama since 1914	5	0	0	5
	ENGL 510P	Project	0	0	10	5
			Total 27			

Proposed						
IV	ENGL 503	Contemporary Fiction	5	0	0	5
	ENGL 504	Critical Theories (Part - II)	5	0	0	5
	ENGL 507	Modern and Contemporary Drama since 1914	5	0	0	5
		Open Elective	5	0	0	5
	ENGL 510P	Project	0	0	10	5
		Reading Elective	0	0	0	2
			Total 27			

List of Discipline Electives:
1. Postcolonial Studies
2. Seventeenth and Eighteenth Century Drama
3. Indian Literatures
4. Fiction since 1914
5. New Literatures in English

<b>List of Reading Electives:</b>
1. Literature, Visual Arts and Cinema
2. Literature and Gender
3. Varieties of Prose
4. Research Methodology

Name of the Programme: MA English Literature

Semester I

ENGL 401 Critical Theories (Part- I)

Sr. No.	Course List	Learning Outcome	Existing Syllabus	Proposed Syllabus	Remarks
1	ENGL 401 Critical Theories (Part- I)	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• understand basic concepts, theoretical and philosophical strands of Structuralism, Post-structuralism, Marxism, New Historicism, Romanticism etc.</li> <li>• understand Indian intellectual tradition.</li> <li>• develop critical thinking.</li> <li>• enhance effective communication and develop better social interaction.</li> <li>• inculcate effective citizenship with a deep grounded sense of ethics and moral dimensions.</li> <li>• sense various issues of environmental and sustainability as they have been portrayed in different writings of Romanticism.</li> <li>• Students will be able to engage</li> </ul>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>1. Aristotle : The Art of Poetry, Ingrams Bywater. (Trans) London : O.U.P. 1960 Print.</li> <li>2. Enright, D. J. : <i>English Critical Texts</i>. London: O.U.P. 1980. Print.</li> <li>3. T.S. Dorch (Ed.) : <i>Classical Literary Criticism</i>, London Penguin Books, 1965 Print.</li> <li>4. Lascelles : <i>Principles of Literary Criticism</i>, Delhi : S. Chand Co. 1962. Print</li> <li>5. Abrams M.H. : <i>The Mirror and The Lamp</i>. Oxford : O.U.P. 1974. Print.</li> <li>6. Premiger Alex (Ed.) : <i>Encyclopedia of Poetry and Poetics</i>. London Macmillan, 1965. Print.</li> <li>7. Wellek Rene : <i>A History of Modern Criticism 1750-1950</i>, London Jonathan Cape, 1965. Print.</li> <li>8. Wimsatt and Cleanth : <i>Literary Criticism : A Short History</i>. Oxford OUP Brooks 1957. Print.</li> <li>9. S.L. Paul : <i>Aristotle's Poetics and its Modern Relevance</i>, New Delhi : Herman</li> </ol>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>1. Aristotle (1960). <i>The Art of Poetry</i>, Ingrams Bywater. (Trans) London : O.U.P.</li> <li>2. Enright, D. J. (1980). <i>English Critical Texts</i>. London: O.U.P.</li> <li>3. T.S. Dorch (Ed.). (1965). <i>Classical Literary Criticism</i>, London Penguin Books.</li> <li>4. Lascelles (1962). <i>Principles of Literary Criticism</i>, Delhi : S. Chand Co.</li> <li>5. Abrams M.H. (1974) <i>The Mirror and The Lamp</i>. Oxford : O.U.P.</li> <li>6. Premiger Alex (Ed.). (1965). <i>Encyclopedia of Poetry and Poetics</i>. London Macmillan.</li> <li>7. Wellek Rene. (1965). <i>A History of Modern Criticism 1750-1950</i>, London Jonathan Cape.</li> <li>8. Wimsatt and Cleanth. (1957). <i>Literary Criticism: A Short History</i>. Oxford: OUP.</li> <li>9. Watson George (1978). <i>The Literary Critic</i>, London O.U.P.</li> <li>10. Atkins J.W. (1978). <i>Literary Criticism in Antiquity</i>, London: Routledge.</li> <li>11. W.K. Wimsatt . (1965). <i>English Literary Criticism: The Renaissance</i>. London: OUP.</li> <li>12. A.H. Gilbert (1895). <i>Literary Criticism: Plato to Croce</i>, New York: CUP.</li> <li>13. A.P. Dani. (1998). <i>Literary Theory and Criticism</i>. Delhi: Pencraft.</li> <li>14. R.S. Tiwari (2000). <i>A Critical approach to classical Indian poetics</i>. New Delhi : Motilal Banarshi Das</li> </ol>	<p>No changes were proposed in course content.</p> <p>Recommended reading list has been revised and suggested. E-learning material has been added.</p>

		<p>themselves in the praxis of applying those theoretical and philosophical underpinnings in the analysis of the poems prescribed in the syllabus.</p>	<p>Pub. House, 1988. Print.</p> <p>10. Watson George : <i>The Literary Critic</i>, London O.U.P, 1978. Print.</p> <p>11. Atkins J.W. : <i>Literary Criticism in Antiquity</i>, London : Routledge : 1978. Print.</p> <p>12. W.K. Wimsatt : <i>English Literary Criticism : The Renaissance</i> C. Brooks New York CUP, 1965. Print.</p> <p>13. A.H. Gilbert and : <i>Literary Criticism: Plato to Croce</i>, New York: G.W. Allen CUP 1895. Print.</p> <p>14. William F. Handy and : <i>Twentieth Century Criticism</i>. N.Y.: Macmillan, Max Westbrook (Ed.) 1974, Print.</p> <p>15. A.P. Dani and : <i>Literary Theory and Criticism</i>. Delhi: Pencraft V. Madge (Eds.) Inter., 1998. Print.</p> <p>16. R.S. Jiwari : <i>A critical approach to classical Indian poetics</i>. New Delhi : Motilal Banarshi Das : 2002. Print</p>	<p><b>Suggested e-learning material :</b></p> <ul style="list-style-type: none"> <li>• Introduction to Classical Criticism <a href="http://elibrary.bsu.az/books_400/N_33.pdf">http://elibrary.bsu.az/books_400/N_33.pdf</a></li> <li>• Aristotle <a href="http://classics.mit.edu/Aristotle/physics.html">http://classics.mit.edu/Aristotle/physics.html</a></li> <li>• Longinus <a href="https://www.gutenberg.org/files/17957/17957-h/17957-h.htm">https://www.gutenberg.org/files/17957/17957-h/17957-h.htm</a></li> <li>• Romantic Criticism <a href="https://onlinelibrary.wiley.com/doi/book/10.1002/9781405165396">https://onlinelibrary.wiley.com/doi/book/10.1002/9781405165396</a></li> </ul>	
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Name of Course: ENGL 402 Grammar and Usage

Sl. No	Course List	Learning Outcome	Existing Syllabus	Proposed Syllabus	Remarks
1	<b>ENGL 402 Grammar and Usage</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>comprehend the underlying rules and patterns of grammar through forms and functions of grammatical units</li> <li>identify and analyze different types of phrases and clauses in terms of structure and function in a sentence</li> <li>understand the difference in the concept of time and tense</li> <li>identify and use present and past tenses in the contextualized speech</li> <li>use the various forms of future expressions: simple present, present progressive, is going to vs. will and(modals).</li> </ul>	<p><b>Recommended reading :</b></p> <ol style="list-style-type: none"> <li>Lee, W.R. <i>English at Home</i>. Cambridge: Cambridge University Press, 1989. Print.</li> <li>Hornby, A.S. <i>A Guide to Pattern and Usages in English</i>. Cambridge: Cambridge University Press, 1980. Print.</li> <li>Greenbaum, Sideny and Randolph Quirk. <i>A University Grammar of English</i>. New Delhi: Longman, 1995. Print.</li> <li>Wood, F.T. <i>The Use of English</i>. New Delhi: Macmillan, 1990. Print.</li> <li>Leech, Geoffrey. <i>English Grammar for Today: An Introduction</i>. New Delhi: Macmillan, 1989. Print.</li> <li>Leech, Geoffrey and Svartvic. <i>A Communicative Grammar of English</i>. New Delhi: Longman, 2002. Print</li> </ol>	<p><b>Recommended reading :</b></p> <ol style="list-style-type: none"> <li>Lee, W.R.( 1989) <i>English at Home</i>. Cambridge: Cambridge University Press</li> <li>Hornby, A.S. ( 1980)<i>A Guide to Pattern and Usages in English</i>. Cambridge: Cambridge University Press</li> <li>Greenbaum, Sideny and Randolph Quirk.(1995) <i>A University Grammar of English</i>. New Delhi: Longman</li> <li>Wood, F.T.(1990) <i>The Use of English</i>. New Delhi: Macmillan</li> <li>Leech, Geoffrey.(1989) <i>English Grammar for Today: An Introduction</i>. New Delhi: Macmillan</li> <li>Leech, Geoffrey and Svartvic. (2002)<i>A Communicative Grammar of English</i>. New Delhi: Longman</li> </ol> <p><b>Suggested e-learning material:</b></p> <ul style="list-style-type: none"> <li>For determiners of English <a href="https://learnenglish.britishcouncil.org/english-grammar/determiners-and-quantifiers">https://learnenglish.britishcouncil.org/english-grammar/determiners-and-quantifiers</a></li> <li>For Phrases and Clauses ( Noun Phrases and Prepositional phrases) <a href="http://www.btrc.lancs.sch.uk/btmedia/LettersHome/2016">www.btrc.lancs.sch.uk/btmedia/LettersHome/2016</a> <a href="http://www.coursera.org/lecture/academic-literacy/noun-phrase-7UUSQ">http:// www.coursera.org/lecture/academic-literacy/noun-phrase-7UUSQ</a> <a href="http://www.temple.edu/class/.../prepositions-vs.prepositionalphraseshandout.pdf">http://www.temple.edu/class/.../prepositions vs.prepositionalphraseshandout.pdf</a></li> <li>For Tense and Aspect <a href="http://www.beniculturali.unipd.it/extra">http:// www.beniculturali.unipd.it/extra</a></li> <li>For Subordination and Coordination <a href="https://2012books.lardbucket.org/books">https://2012books.lardbucket.org/books</a></li> </ul>	<p><b>No changes were proposed in course content.</b></p> <p><b>Recommended reading list has been revised and suggested. E-learning material has been added.</b></p>

Name of Course: ENGL 403 Indian Writing in English

Sl. No	Course List	Learning Outcome	Existing Syllabus	Proposed Syllabus	Remarks
1	ENGL 403 Indian Writing in English	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>understand the relationship between Indian Writing in English and its social context.</li> <li>interpret texts with attention to their complexity, intricacy and aesthetic values.</li> <li>demonstrate literary sensibility and emotional response to the literary texts.</li> <li>know various eminent figures of Indian literature in English.</li> <li>assimilate and synthesize Indian values and sensibility through their understanding of the texts.</li> </ul>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>Iyengar, K.R.Srinivas. <i>Indian Writing in English</i>. New Delhi: Sterling, 1998. Print.</li> <li>Verghese, C. Paul. <i>Problems of the Indian Creative Writer in English</i>. New Delhi: Sterling, 1990. Print.</li> <li>Singh, R.S. <i>Indian Novels in English</i>. New Delhi :Arnold Heinemann, 2000.Print.</li> <li>Naik, M.K. <i>Perspectives on Indian Fiction in English</i>. New Delhi: Abhinav Publication, 2001. Print.</li> <li>Srivastava, Ramesh. <i>Perspectives on Anita Desai</i>. Gaziabad: VimalPrakashan, 1984. Print.</li> <li>Sharma, R.S. <i>Anita Desai</i>. New Delhi: Arnold Heinemann, 1981. Print.</li> <li>Sundaram, P.S. <i>R.K.Narayan</i>. New Delhi : Arnold Heinemann, 2000.Print.</li> <li>Srinath, C.N. <i>The Literary Landscape</i>. New Delhi: Mittal Publication, 1986. Print.</li> <li>Ramamurthi, K.S. <i>Rise of the Novel</i>.New Delhi: Sterling, 1987. Print.</li> <li>Sharad, Paul. <i>Raja Rao and Cultural Tradition</i>.New Delhi: Sterling, 1987. Print.</li> <li>Jha, Rama. <i>Gandhian Thought and Indo-Anglian Novelists</i>.New Delhi: Sterling, 1983. Print.</li> </ol>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>Iyengar, K.R.S (1998). <i>Indian Writing in English</i>. New Delhi: Sterling.</li> <li>Verghese, C. P..(1990) <i>Problems of the Indian Creative Writer in English</i>.New Delhi: Sterling.</li> <li>Singh, R.S. ( 2000) <i>Indian Novels in English</i>. New Delhi: Arnold Heinemann.</li> <li>Naik, M.K. (2001) <i>Perspectives on Indian Fiction in English</i>. New Delhi: Abhinav Publication, 2001. Print.</li> <li>Srivastava, R. (1984) <i>Perspectives on Anita Desai</i>. Gaziabad: VimalPrakashan.</li> <li>Sharma, R.S. (1981) <i>Anita Desai</i>. New Delhi: Arnold Heinemann, .</li> <li>Sundaram, P.S. (2000)<i>R.K.Narayan</i>. New Delhi : Arnold Heinemann.</li> <li>Srinath, C.N. (1986) <i>The Literary Landscape</i>. New Delhi: Mittal Publication,.</li> <li>Ramamurthi, K.S. (1987) <i>Rise of the Novel</i>.New Delhi: Sterling.</li> <li>Sharad, P. (1987)<i>Raja Rao and Cultural Tradition</i>.New Delhi: Sterling.</li> <li>Jha, R. (1983)<i>Gandhian Thought and Indo-Anglian Novelists</i>.New Delhi: Sterling.</li> </ol> <p><b>Suggested e-learning material:</b></p> <ul style="list-style-type: none"> <li>Nissim Ezekiel and Kamala Das: <a href="http://egyankosh.ac.in/bitstream/123456789/22861/1/Unit-4.pdf">http://egyankosh.ac.in/bitstream/123456789/22861/1/Unit-4.pdf</a></li> <li>Rabindranath Tagore: <a href="http://egyankosh.ac.in/bitstream/123456789/27472/1/Unit-24.pdf">http://egyankosh.ac.in/bitstream/123456789/27472/1/Unit-24.pdf</a></li> <li>A.K. Ramanujan: <a href="http://egyankosh.ac.in/bitstream/123456789/22862/1/Unit-5.pdf">http://egyankosh.ac.in/bitstream/123456789/22862/1/Unit-5.pdf</a></li> <li>Toru Dutt: <a href="http://egyankosh.ac.in/bitstream/123456789/23169/1/Unit-4.pdf">http://egyankosh.ac.in/bitstream/123456789/23169/1/Unit-4.pdf</a></li> <li>Mahesh Dattani: Tara <a href="https://www.jstor.org/stable/3245741?seq">https://www.jstor.org/stable/3245741?seq</a></li> </ul>	<p>No changes were proposed in course content.</p> <p>Recommended reading list has been revised and suggested. .E-learning material has been added.</p>

Name of Course: ENGL404 Introduction to Language and Linguistics

Sl. No	Course List	Learning Outcome	Existing Syllabus	Proposed Syllabus	Remarks
1	ENGL 404 Introduction to Language and Linguistics	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• have an understanding of major aspects of English Phonetics and Phonology.</li> <li>• understand standard R. P. symbols, word transcription, word-stress, sentence stress and intonation.</li> <li>• display better pronunciation skills.</li> <li>• express improved grammatical and communicative competence</li> </ul>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>1. Allen, W.S. <i>Living English Speech</i>. Madras: Orient Longman, 1954. Print.</li> <li>2. Gimson, A.C. <i>An Introduction to the Pronunciation of English</i>. Oxford: Oxford University Press, 1980. Print.</li> <li>3. Roach, Peter. <i>English Phonetics and Phonology: A Practical Course</i>. Cambridge: Cambridge University Press. 1983. Print.</li> <li>4. O'Connor, J.D. <i>Better English Pronunciation</i>. London: Oxford University Press, 1980. Print.</li> <li>5. Halliday, M.A.K. <i>A Course in Spoken English Intonation</i>. London: Oxford University Press, 1989. Print.</li> </ol>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>1. Allen, W.S.(1954) <i>Living English Speech</i>. Madras: Orient Longman</li> <li>2. Gimson, A.C. (1980) <i>An Introduction to the Pronunciation of English</i>. Oxford: Oxford University Press</li> <li>3. Roach, Peter.(1983) <i>English Phonetics and Phonology: A Practical Course</i>. Cambridge: Cambridge University Press</li> <li>4. O'Connor, J.D.(1980) <i>Better English Pronunciation</i>. London: Oxford University Press</li> <li>5. Halliday, M.A.K..(1989) <i>A Course in Spoken English Intonation</i>. London: Oxford University Press</li> </ol> <p><b>Suggested e-learning material:</b></p> <ul style="list-style-type: none"> <li>• Vowels and Consonants <a href="http://egyankosh.ac.in/handle/123456789/21629">egyankosh.ac.in/handle/123456789/21629</a></li> <li>• word stress and intonation <a href="http://egyankosh.ac.in/handle/123456789/25662">egyankosh.ac.in/handle/123456789/25662</a></li> <li>• Syntax and Semantics <a href="https://onlinecourses.nptel.ac.in/noc16_hs23">https://onlinecourses.nptel.ac.in/noc16_hs23</a></li> <li>• Pragmatics and Speech Acts <a href="https://www.jstor.org/action/doBasicSearch?Query=papers+on+speech+acts">https://www.jstor.org/action/doBasicSearch?Query=papers+on+speech+acts</a></li> </ul>	<p>No changes were proposed in course content.</p> <p>Recommended reading list has been revised and suggested. E-learning material has been added.</p>



Name of Course: ENGL 405 Literature in English (1550-1660): Poetry, Non-fictional Prose and Drama

Sl. No	Course List	Learning Outcome	Proposed Syllabus	Proposed Syllabus	Remarks
1	<b>ENGL 405 Literature in English (1550-1660) : Poetry, Non-Fictional Prose and Drama</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>learn basic concepts and movements related to the Elizabethan and Jacobean age and the then existing poetic and literary trends.</li> <li>focus on the development of critical thinking by discussing the literary texts, poetry, prose as well as drama, in consonance with the relevant theoretical and philosophical backdrop of the Elizabethan &amp; Jacobean Age.</li> <li>inculcate effective citizenship with a deep grounded sense of ethics and moral dimensions.</li> <li>engage themselves in the praxis of applying those theoretical and philosophical underpinnings in the analysis of some texts prescribed in the syllabus.</li> </ul>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>Ford, Boris. Ed. <i>The Pelican Guide to English Literature, Vol. 1, 2 &amp;3</i>. London: Pelican, 1954. Print.</li> <li>Lever, J.W. <i>The Elizabethan Love Sonnet</i>. London: Methuen, 1966. Print.</li> <li>Bradbert, J.B. <i>Poetic Love</i>. London: Oxford University Press, 1964. Print.</li> <li>Smith, J.B. <i>The Metaphysics of Love</i>. Cambridge: Cambridge University Press, 1985. Print.</li> <li>Shire, Helena. <i>A Preface to Spenser</i>. London:Oxford University Press, 1978. Print.</li> <li>Lewis, C.S. <i>The Allegory of Love</i>. London: Oxford University Press, 1963. Print.</li> <li>Partridge, A.C. <i>John Donne: Language and Style</i>. London:Oxford University Press, 1978. Print.</li> <li>Levishman, J.B. <i>The Metaphysical Poets</i>. London: Oxford University Press, 1934. Print.</li> <li>Bowra, C.M. <i>From Virgil to Milton</i>. New York: Macmillon, 1972. Print.</li> <li>Pottee, Lois. <i>A Preface to Milton</i>. New Delhi: Longman, 1971. Print.</li> <li>Tuglis, Fred. <i>The Elizabethan Poets</i>. USA: Evans Brothers, 1969. Print.</li> <li>Joan, Grundy. <i>The Spenserian Poets: A Study in Elizabethan and Jacobean Poetry</i>. London: Oxford University Press, 1964. Print.</li> <li>Peter, Baley. <i>Edmund Spenser:Prince of Poets</i>. London: Oxford University Press, 1971. Print.</li> <li>Bernard, John D. <i>Pastoralism in the Poetry of Spenser</i>. Cambridge: Cambridge University press, 1989. Print.</li> <li>Freeman, Rosemary. <i>The Faerie Queen: A Companion to the Readers</i>. London:Oxford University Press, 1970. Print.</li> <li>Milnes, Andrew. <i>John Milton and the English</i></li> </ol>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>Ford, Boris. Ed.(1954).<i>The Pelican Guide to English Literature, Vol. 1, 2 &amp;3</i>. London: Pelican.</li> <li>Lever, J.W. (1966). <i>The Elizabethan Love Sonnet</i>. London: Methuen.</li> <li>Bradbert, J.B.(1964). <i>Poetic Love</i>. London: Oxford University Press.</li> <li>Smith, J.B.(1985).<i>The Metaphysics of Love</i>. Cambridge: Cambridge University Press.</li> <li>Shire, Helena (1978) <i>A Preface to Spenser</i>. London:Oxford University Press.</li> <li>Lewis, C.S. (1963). <i>The Allegory of Love</i>. London: Oxford University Press.</li> <li>Partridge, A.C.(1978). <i>John Donne: Language and Style</i>. London:Oxford University Press.</li> <li>Levishman, J.B.(1934). <i>The Metaphysical Poets</i>. London: Oxford University Press.</li> <li>Bowra, C.M.(1972). <i>From Virgil to Milton</i>. New York: Macmillon.</li> <li>Pottee, Lois (1971). <i>A Preface to Milton</i>. New Delhi: Longman.</li> <li>Tuglis, Fred (1969). <i>The Elizabethan Poets</i>. USA: Evans Brothers.</li> <li>Joan, Grundy (1964). <i>The Spenserian Poets: A Study in Elizabethan and Jacobean Poetry</i>. London: Oxford University Press.</li> <li>Peter, Baley (1971). <i>Edmund Spenser:Prince of Poets</i>. London: Oxford University Press.</li> <li>Bernard, John D.(1989). <i>Pastoralism in the Poetry of Spenser</i>. Cambridge: Cambridge University press.</li> <li>Freeman, Rosemary (1970). <i>The Faerie Queen: A Companion to the Readers</i>. London:Oxford University Press.</li> <li>Milnes, Andrew (1981). <i>John Milton and the English Revolution</i>. London:Oxford University Press.</li> <li>Empson, William (1989). <i>Milton's God</i>. Cambridge: Cambridge University press.</li> <li>Danielson, Dennis (1989). <i>The Cambridge Companion to Milton</i>. Cambridge: Cambridge</li> </ol>	<p>No changes were proposed in course content.</p> <p>Recommended reading list has been revised and suggested. E-learning material has been added.</p>

			<p><i>Revolution</i>. London:Oxford University Press, 1981. Print.</p> <p>17. Empson, William. <i>Milton's God</i>.Cambridge: Cambridge University press, 1989. Print.</p> <p>18. Danielson, Dennis. <i>The Cambridge Companion to Milton</i>. Cambridge: Cambridge University press, 1989. Print.</p> <p>19. Kermode, Frank. <i>John Donne</i>.Cambridge: Cambridge University press, 1971. Print.</p> <p>20. Jardine, Leisa. <i>Francis Bacon: Discovery and the Art of Discourse</i>. Cambridge: Cambridge University press, 1974. Print.</p> <p>21. Vickees, Brian. <i>Francis Bacon and Renaissance Prose</i>. Cambridge: Cambridge University press, 1968. Print.</p>	<p>University press.</p> <p>19. Kermode, Frank (1971). <i>John Donne</i>.Cambridge: Cambridge University press.</p> <p>20. Jardine, Leisa (1974). <i>Francis Bacon: Discovery and the Art of Discourse</i>. Cambridge: Cambridge University press.</p> <p>21. Vickees, Brian (1968). <i>Francis Bacon and Renaissance Prose</i>. Cambridge: Cambridge University press.</p> <p><b>Suggested e-learning material:</b></p> <ul style="list-style-type: none"> <li>• Milton <a href="https://www.jstor.org/stable/10.3366/j.ctt1g0b1gs">https://www.jstor.org/stable/10.3366/j.ctt1g0b1gs</a> <a href="https://www.youtube.com/watch?v=42KiENcID4I">https://www.youtube.com/watch?v=42KiENcID4I</a> <a href="https://oyc.yale.edu/english/engl-220/lecture-9">https://oyc.yale.edu/english/engl-220/lecture-9</a></li> <li>• Donne <a href="https://www.jstor.org/stable/pdf/4172686.pdf">https://www.jstor.org/stable/pdf/4172686.pdf</a> <a href="https://www.jstor.org/stable/436533">https://www.jstor.org/stable/436533</a></li> <li>• Bacon <a href="https://www.jstor.org/stable/27703187">https://www.jstor.org/stable/27703187</a> <a href="https://www.jstor.org/stable/pdf/26212251.pdf">https://www.jstor.org/stable/pdf/26212251.pdf</a></li> <li>• Shakespeare <a href="https://labs.jstor.org/shakespeare/king_lear">https://labs.jstor.org/shakespeare/king_lear</a> <a href="https://www.jstor.org/stable/2867703">https://www.jstor.org/stable/2867703</a></li> </ul>	
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Semester II

ENGL 406 Literature in English (1660-1798): Poetry, Drama and Fiction

Sl. No	Course List	Learning Outcome	Existing Syllabus	Proposed Syllabus	Remarks
1	ENGL 406 Literature in English (1660-1798): Poetry, Drama and Fiction	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>understand and follow the genres like philosophy, poetry, drama and prose.</li> <li>comprehend Literary Theories and basic theoretical and philosophical strands of Structuralism, Post-structuralism, Marxism, New Historicism, Romanticism, etc.</li> <li>critically think and appreciate various literary pieces.</li> <li>communicate effectively and develop better social interaction.</li> <li>address the issues of environmental sustainability as those have been portrayed in different writings of the literary period.</li> </ul>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>Poter, Roy. <i>English Society in the 18th Century</i>. London: Oxford University Press, 1982. Print.</li> <li>Frirer, David. <i>Pope's Imagination</i>. New York: Cambridge University Press, 1989. Print.</li> <li>Maynard, Mack. <i>Pope: A Life</i>. New York: New Haven, 1985. Print.</li> <li>Rumbold, Valerie. <i>Women's Place in Pope's World</i>. Cambridge: Cambridge University Press, 1989. Print.</li> <li>King, Bruce. <i>Dryden's Mind and Art</i>. Edinburgh: Oxford University Press, 1969. Print.</li> <li>Kinsley, Helen. <i>Dryden: The Critical Heritage</i>. London: Oxford University Press, 1971. Print.</li> <li>Richard, Kenneth and Thomson et al. <i>The Eighteenth Century English Stage</i>. London: Oxford University Press, 1972. Print.</li> <li>Jack, Ian. <i>Augustan Satire: Intention and Idiom in English Poetry 1660-1750</i>. London: Oxford University Press, 1978. Print.</li> <li>Doody, Margaret ann. <i>The Daring Muse: Augustan Poetry Recosidered</i>. London: Oxford University Press, 1985. Print.</li> <li>Lottis, John. <i>Sheridan and the Drama of Georgian England</i>. London: Oxford University Press, 1976. Print.</li> <li>Brian Moris. Ed. <i>William Congreve, Mermaid Critical Commentary</i>. London: Oxford University Press, 1971. Print.</li> <li>Lottis, John. <i>Restoration Drama</i>. London: Oxford University Press, 1978. Print.</li> </ol>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>Poter, Roy (1982). <i>English Society in the 18th Century</i>. London: Oxford University Press.</li> <li>Frirer, David (1989). <i>Pope's Imagination</i>. New York: Cambridge University Press.</li> <li>Maynard, Mack (1985). <i>Pope: A Life</i>. New York: New Haven.</li> <li>Rumbold, Valerie (1989). <i>Women's Place in Pope's World</i>. Cambridge: Cambridge University Press.</li> <li>King, Bruce (1969). <i>Dryden's Mind and Art</i>. Edinburgh: Oxford University Press.</li> <li>Kinsley, Helen (1971). <i>Dryden: The Critical Heritage</i>. London: Oxford University Press.</li> <li>Richard, Kenneth and Thomson et al. (1972). <i>The Eighteenth Century English Stage</i>. London: Oxford University Press, 1972. Print.</li> <li>Jack, Ian (1978). <i>Augustan Satire: Intention and Idiom in English Poetry 1660-1750</i>. London: Oxford University Press.</li> <li>Doody, Margaret ann (1985) <i>The Daring Muse: Augustan Poetry Recosidered</i>. London: Oxford University Press.</li> <li>Lottis, John (1976). <i>Sheridan and the Drama of Georgian England</i>. London: Oxford University Press.</li> <li>Brian Moris. Ed. (1971) <i>William Congreve, Mermaid Critical Commentary</i>. London: Oxford University Press.</li> <li>Lottis, John. (1978). <i>Restoration Drama</i>. London: Oxford University Press.</li> <li>Burns, Edward (1987). <i>Restoration Comedy, Crisis of Desire and Identity</i>. London: Oxford University Press.</li> </ol> <p><b>Suggested e-learning material:</b></p> <ol style="list-style-type: none"> <li>Restoration Satire:</li> </ol> <p><a href="https://uknowledge.uky.edu/cgi/viewcontent.cgi?ar">https://uknowledge.uky.edu/cgi/viewcontent.cgi?ar</a></p>	<p>No changes were proposed in course content.</p> <p>Recommended reading list has been revised and suggested. E-learning material has been added.</p>

			<p>13. Burns, Edward. <i>Restoration Comedy, Crisis of Desire and Identity</i>. London: Oxford University Press, 1987. Print.</p>	<p><a href="#">title=1024&amp;context=libraries_facpub</a></p> <p>2. Dryden as a satirist: <a href="https://www.bl.uk/restoration-18th-century-literature/articles/john-drydens-satiric-poetry">https://www.bl.uk/restoration-18th-century-literature/articles/john-drydens-satiric-poetry</a></p> <p>3. Absalom and Achitophel <a href="https://www.bachelorandmaster.com/britishandamericanpoetry/absalom-and-achitophel-analysis.html#.XEZ5_tJKiU">https://www.bachelorandmaster.com/britishandamericanpoetry/absalom-and-achitophel-analysis.html#.XEZ5_tJKiU</a></p> <p>4. Rape of the Lock as a social satire: <a href="https://www.bl.uk/restoration-18th-century-literature/articles/the-rape-of-the-lock-a-darker-mirror">https://www.bl.uk/restoration-18th-century-literature/articles/the-rape-of-the-lock-a-darker-mirror</a></p> <p>5. Restoration Theatre: <a href="http://www.london.umb.edu/index.php/entry_detail/restoration_theatre/theatre_intro/">http://www.london.umb.edu/index.php/entry_detail/restoration_theatre/theatre_intro/</a></p> <p>6. William Congreve, <i>The Way of the World</i> (1700) <a href="http://faculty.goucher.edu/eng211/william_congreve.htm">http://faculty.goucher.edu/eng211/william_congreve.htm</a> <a href="https://www.redbulltheater.com/the-way-of-the-world">https://www.redbulltheater.com/the-way-of-the-world</a></p> <p>7. The Vicar of Wakefield <a href="https://www.motherservice.org/LiteraryCriticism/VICAR%20OF%20WAKEFIELD.htm">https://www.motherservice.org/LiteraryCriticism/VICAR%20OF%20WAKEFIELD.htm</a></p> <p>8. Defoe <i>Moll Flanders</i>: <a href="https://www.jstor.org/stable/29531383?seq=1#met">https://www.jstor.org/stable/29531383?seq=1#met</a></p>	
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				<p><u>adata info tab contents</u></p> <p>9. Henry Fielding <i>:Joseph Andrews</i></p> <p><u><a href="https://www.jstor.org/stable/23257979?seq=1#met">https://www.jstor.org/stable/23257979?seq=1#met</a></u></p> <p><u>adata info tab contents</u></p>	
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**ENGL 407 Literature in English (1798-1914): Romantic Poetry**

Sl. No	Course List	Learning Outcome	Existing Syllabus	Proposed Syllabus	Remarks
1	<b>ENGL 407 Literature in English (1798-1914): Romantic Poetry</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>familiarize themselves with the Romantic Movements of Germany, France, Britain and America.</li> <li>know the historical, political and aesthetic milieu of the romantic age.</li> <li>understand German Idealism, theories of realist discourses, metaphysics and the aesthetics discourses on art and artist</li> <li>develop their creative and critical thinking.</li> <li>assimilate aesthetic sense through the understanding of the respective texts.</li> </ul>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>Gill, Stephen. <i>William Wordsworth</i>. London: Oxford University Press, 1989. Print.</li> <li>Dyson, A.E. and Julian Lovelock. Eds. <i>Metaphysical of Romantics</i>. London: Macmillan, 1976. Print.</li> <li>Jackson, J.R. <i>Poetry of the Romantic Period</i>. London; Routledge, 1980. Print.</li> <li>Davies, R.T. and B.G. <i>Literature of the Romantic Period</i>. London: Liverpool University Press, 1980. Print.</li> <li>Beer, John. <i>Coleridge's Poetic Intelligence</i>. London: Oxford University Press, 1977. Print.</li> <li>Dawson, P.M. <i>The Unacknowledged Legislator: Shelley and Politics</i>. London: Oxford University Press, 1980. Print.</li> <li>Bate, W.J. <i>John Keats</i>. London: Oxford University Press, 1963. Print.</li> <li>Jack, Jan. <i>Keats and the Mirror of Art</i>. London: Oxford University Press, 1971. Print.</li> <li>Roe, Nicholas. Ed. <i>Keats and History</i>. Cambridge: Cambridge University Press, 1995. Print.</li> </ol>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>Dyson, A.E. and Julian Lovelock (1976). Eds. <i>Metaphysical of Romantics</i>. London: Macmillan.</li> <li>Jackson, J.R. (1980). <i>Poetry of the Romantic Period</i>. London; Routledge.</li> <li>Davies, R.T. and B.G. (1980) <i>Literature of the Romantic Period</i>. London: Liverpool University Press.</li> <li>Beer, J. (1977). <i>Coleridge's poetic intelligence</i>. London: Oxford University Press.</li> <li>Bate, W.J. (1963). <i>John Keats</i>. London: Oxford University Press.</li> <li>Jack, J. (1971). <i>Keats and the mirror of Art</i>. London: Oxford University Press.</li> <li>Roe, N. (1995). Ed. <i>Keats and History</i>. Cambridge: Cambridge University Press.</li> </ol> <p><b>Suggested e-learning material:</b></p> <ol style="list-style-type: none"> <li>Romantic Literature and Poetry <a href="https://www.jstor.org/stable/27530553">https://www.jstor.org/stable/27530553</a></li> <li>Wordsworth <a href="https://www.jstor.org/stable/j.ctt1np867">https://www.jstor.org/stable/j.ctt1np867</a></li> <li>S. T. Coleridge <a href="https://www.jstor.org/stable/25601180">https://www.jstor.org/stable/25601180</a></li> <li>John Keats <a href="https://www.jstor.org/stable/30210194">https://www.jstor.org/stable/30210194</a></li> <li>Percy Bysshe Shelley <a href="https://www.jstor.org/stable/30210020">https://www.jstor.org/stable/30210020</a></li> </ol>	<p>No changes were proposed in course content.</p> <p>Recommended reading list has been revised and suggested. E-learning material has been added.</p>

ENGL 408: Literature in English (1798-1914): Victorian Poetry, Drama and Non-fictional Prose

Sl. No	Course List	Learning Outcome	Existing Syllabus	Proposed Syllabus	Remarks
	<b>ENGL 408: Literature in English (1798-1914): Victorian Poetry, Drama and Non-fictional Prose</b>	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>familiarize themselves with a wide range of poetry, drama and non fictional prose written during the Victorian period.</li> <li>develop social, intellectual and ethical concerns and relate the same to define and preoccupy these works.</li> <li>consider formal and historical aspects of these texts, especially as they</li> </ul>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>Altick, Richard D. <i>Victorian People and Ideas: A Companion for the Modern Reader of Victorian Literature</i>. New York: Norton, 1973. Print.</li> <li>Buckley, Jerome Hamilton. <i>The Victorian Temper: A Study in Literary Culture</i>. Cambridge: Harvard University Press, 1951. Print.</li> <li>Gilmour, Robin. <i>The Victorian Period: The Intellectual and Cultural Context of English Literature, 1830-1890</i>. London: Longman, 1993. Print.</li> <li>Tucker, Herbert F. <i>A Companion to Victorian Literature and Culture</i>. Malden, MA: Blackwell, 1999. Print.</li> <li>Williams, Raymond. <i>Culture and Society, 1780-1950</i>. London: Chatto &amp; Windus, 1958. Print.</li> <li>Forster, E. M. <i>Aspects of the Novel</i>. London: E. Arnold, 1927. Print.</li> <li>Gilmour, Robin. <i>The Novel in the Victorian Age: A Modern Introduction</i>. London: E. Arnold, 1986. Print.</li> <li>Gilbert, Sandra M., and Susan Gubar. <i>The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination</i>. New Haven, Yale University Press, 1979. Print.</li> </ol>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>Ackroyd, P. (1991). <i>Dickens [1990]</i>. Routledge, London.</li> <li>Carey, J. (2011). <i>The Violent Effigy: A Study of Dickens' Imagination</i>. n.p., Faber &amp; Faber.</li> <li>Collins, P. (2013). <i>Charles Dickens: The Critical Heritage</i>. London. Routledge.</li> <li>Flint, Kate.(1986) <i>New Readings : Dickens</i>. (Brighton: Cambridge University Press</li> <li>Hollington, Michael Ed.(1995) <i>Charles Dickens : Critical Assessments</i> New York : Routledge.</li> <li>Slater, Michael.(1983) <i>Dickens and Women</i> London : Routledge.</li> <li>Batchelor, John.(1994) <i>The Life of Joseph Conrad : A Critical Biography</i>. : Oxford: OUP.</li> <li>Guerard, Albert(1985).<i>Conrad the Novelist</i>. Cambridge: CUP.</li> <li>Watt, Ian.(1980) <i>Conrad in the Nineteenth Century</i>. London: Routledge.</li> <li>Mengham, Rod.(1989) <i>Emily Bronte": Wuthering Heights; Critical Studies</i>. London: Penguin.</li> <li>Christ, T. Carol.(1993) <i>The Mill on the Floss</i>. London : Norton.</li> </ol> <p><b>Suggested e-learning material:</b></p> <ol style="list-style-type: none"> <li>Tennyson and landscape of Consciousness <a href="https://www.jstor.org/stable/40001695">https://www.jstor.org/stable/40001695</a></li> <li>The Monologue of Browning <a href="https://www.jstor.org/stable/1507117">https://www.jstor.org/stable/1507117</a></li> </ol>	<p>No changes were proposed in course content.</p> <p>Recommended reading list has been revised and suggested. E-learning material has been added.</p>

		<p>correspond with Victorian debates surrounding religious belief, anxieties of nation.</p> <ul style="list-style-type: none"> <li>• enhance effective communication and develop better social interaction.</li> <li>• develop sensibility to address the issues of environmental sustainability as they have been portrayed in different writings of the literary period.</li> </ul>	<p>9. Showalter, Elaine. <i>A Literature of Their Own: British Women Novelists from Bronte to Lessing</i>. Princeton University Press, 1977, 1982. Print.</p> <p>10. Matus, Jill L. <i>Unstable Bodies: Victorian Representations of Sexuality and Maternity</i>. Manchester: Manchester University Press, 1995. Print.</p> <p>11. Watt, George. <i>The Fallen Woman in the Nineteenth-Century English Novel</i>. London: Croom Helm, 1984. Print.</p> <p>12. Gilmour, Robin. <i>The Idea of the Gentleman in the Victorian Novel</i>. London: Allen &amp; Unwin, 1981. Print.</p>	<p>3. Works and Criticism of G M Hopkins <a href="https://www.jstor.org/stable/40001563">https://www.jstor.org/stable/40001563</a></p> <p>4. The Romantic Art of Charles Lamb <a href="https://www.jstor.org/stable/2872086">https://www.jstor.org/stable/2872086</a></p> <p>5. George Bernard Shaw: Theory, Language and Drama in the Nineties <a href="https://www.jstor.org/stable/3506616">https://www.jstor.org/stable/3506616</a></p> <p>6. Shaw as a Social Reformer <a href="http://shodhganga.inflibnet.ac.in/bitstream/10603/104659/8/08_chapter-ii.pdf">http://shodhganga.inflibnet.ac.in/bitstream/10603/104659/8/08_chapter-ii.pdf</a></p> <p>7. Pygmalion <a href="http://shodhganga.inflibnet.ac.in/bitstream/10603/61960/9/09_chapter%204">http://shodhganga.inflibnet.ac.in/bitstream/10603/61960/9/09_chapter%204</a></p>	
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ENGL409 Translation Studies

Sr. No.	Course List	Learning Outcome	Existing Syllabus	Proposed Syllabus	Remarks
1	ENGL409 Translation Studies	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>comprehend the basic concepts, types, theories and models of translation.</li> <li>know relationship between language and translation, culture and translation, politics and translation, knowledge and translation, translation and multiculturalism.</li> <li>enhance effective communication both in Source Language and Target Language to develop better social interaction.</li> <li>engage in the praxis of applying those theoretical and linguistic ideas for translating a text from a source language to target language.</li> </ul>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>UR Ananta Murthy Samskara: A Rite for a Dead Man, tr. A.K. Ramanujan New Delhi: Oxford University Press.</li> <li>Dharam Vir Bharati Andha Yug Published July 7th 2005 by Oxford University Press, USA (first published 1954)</li> <li>Mira Bai's Selected Poems in English 'I'm colored with the color of dusk', 'Life without Hari is no life', 'Today your friend is coming', (New Delhi: Oxford University Press, 2004), pp. 134-140.</li> <li>Kabir's Selected Poems in English 'Go naked if you want', 'Hey Qazi, what's the book you're preaching from?' Songs of the Saints of India</li> <li>Ghalib Selected Poems in English 'Charagh-i-Dair' (Temple Lamps), from 'Poems from Persian', in Ghalib and his Poetry, by Sardar Jafri and Qurratulain Haider (Bombay: Popular Prakashan, 1970), pp. 70-71</li> <li>Amrita Pritam – "Main tenu phir milangi" (I will meet you yet again) <i>Translated by Nirupama Dutt and published in The Little Magazine</i> 2005)</li> <li>Badal Sirkar <i>Evam Indrajit</i> Madras:OUP, 1979. Print</li> <li>Jeremy Munday : <i>Introducing Translation Studies : Theories and Applications</i>. Routledge. 2012</li> <li>Anthony Pym : <i>Eploring Translation Studies</i>. Routledge. 2018</li> <li>Susan Bassnett : <i>Translation Studies</i>. Routledge. 2003</li> </ol>	<p><b>Recommended reading:</b></p> <ol style="list-style-type: none"> <li>UR Ananta Murthy. <i>Samskara: A Rite for a Dead Man</i>, tr. A.K. Ramanujan New Delhi: Oxford University Press.</li> <li>Dharam Vir Bharati, (1954). <i>Andha Yug</i> .Oxford University Press, USA</li> <li>Mira Bai's <i>Selected Poems in English</i> 'I'm colored with the color of dusk', 'Life without Hari is no life', 'Today your friend is coming', (New Delhi: Oxford University Press, 2004), pp. 134-140.</li> <li>Kabir's <i>Selected Poems in English</i> 'Go naked if you want', 'Hey Qazi, what's the book you're preaching from?' Songs of the Saints of India</li> <li>Ghalib <i>Selected Poems in English</i> 'Charagh-i-Dair' (Temple Lamps), from 'Poems from Persian', in Ghalib and his Poetry, by Sardar Jafri and Qurratulain Haider (Bombay: Popular Prakashan, 1970), pp. 70-71</li> <li>Amrita Pritam – "Main tenu phir milangi" (I will meet you yet again) Translated by Nirupama Dutt and published in <i>The Little Magazine</i> 2005)</li> <li>Badal Sirkar <i>Evam Indrajit</i> Madras:OUP, 1979. Print</li> <li>Jeremy Munday (2012). <i>Introducing Translation Studies : Theories and Applications</i>. Routledge.</li> <li>Anthony Pym, (2018). <i>Exploring Translation Studies</i>. Routledge.</li> <li>Susan Bassnett, (2003). <i>Translation Studies</i>. Routledge.</li> <li>Mona Baker, (2011). <i>In Other Words : A Course book on Translation</i>. Routledge.</li> </ol> <p><b>Suggested e-learning material:</b></p> <ol style="list-style-type: none"> <li>Theories of Translation: Introduction and Development <a href="http://shodhganga.inflibnet.ac.in/bitstream/10603/7825/5/05_chapter%202.pdf">http://shodhganga.inflibnet.ac.in/bitstream/10603/7825/5/05_chapter%202.pdf</a></li> <li>Problems of Translation <a href="http://www.egyankosh.ac.in/bitstream/123456789/14120/1/Unit-7.pdf">http://www.egyankosh.ac.in/bitstream/123456789/14120/1/Unit-7.pdf</a></li> <li>Language, Linguistics and Translation <a href="http://www.egyankosh.ac.in/bitstream/123456789/14111/1/Unit-2.pdf">http://www.egyankosh.ac.in/bitstream/123456789/14111/1/Unit-2.pdf</a></li> <li>Cultural approach to Translation <a href="http://egyankosh.ac.in/bitstream/123456789/14140/1/Unit-36.pdf">http://egyankosh.ac.in/bitstream/123456789/14140/1/Unit-36.pdf</a></li> <li>Dalit Poetry and Aesthetics <a href="https://journals.sagepub.com/doi/pdf/10.1177/0971521514">https://journals.sagepub.com/doi/pdf/10.1177/0971521514</a></li> </ol>	<p>No changes were proposed in course content.</p> <p>Recommended reading list has been revised and suggested. E-learning material has been added.</p>

			11. Mona Baker : <i>In Other Words</i> : A Course book on Translation. Routledge. 2011	<a href="http://556942.org/vol2/97-SA1019.pdf">556942.org/vol2/97-SA1019.pdf</a>	
				6. Dharmaveer Bharti: <i>Andha Yug</i> <a href="http://shodhganga.inflibnet.ac.in/bitstream/10603/98252/1/0/10_chapter4.pdf">http://shodhganga.inflibnet.ac.in/bitstream/10603/98252/1/0/10_chapter4.pdf</a>	

# **BANASTHALI VIDYAPITH**

## **DEPARTMENT OF ENGLISH AND MODERN EUROPEAN LANGUAGES**

### **M. Phil. (English Language Teaching)**

#### **PROGRAMME EDUCATIONAL OBJECTIVES**

A culture remains alive and eternal when some intellectual interventions are made. The intellectual interventions are the results of some new explorations in the world of epistemic realities and for these explorations one must engage oneself in the complex process of research. Master of Philosophy (M.Phil.) is such a programme that allows one to continue on the path of exploring the world of ideas afresh so that the intellectual texture of a culture can be ameliorated and aggrandized. The programme intends to develop a harmonious and holistic personality of students with a strong base of Indian culture, nationalism and ethos. It also seeks to inculcate linguistic, literary, and communicative competence so that they create an inclusive and sustainable society. In addition, it also seeks to familiarize students with different literary forms, critical theory and literary criticism that may enrich their intellectual and epistemological realities.

The main objectives of the programme are:

- To acquaint students with complex textures of Indian philosophical, intellectual and cultural tradition.
- To equip students with wide understanding of linguistic, literary and communicative competence so that they may be able to communicate effectively.
- To familiarize students with some major concepts Indian and western linguistic and literary theory and classical and modern literatures so that they may develop critical thinking.
- To engage students in self-reflexivity and lifelong learning.
- To help integrate different aspects of physical, practical, aesthetic, moral and intellectual dimension of education to develop holistic personality of each student.
- To develop effective citizenship with strong value base and ethics.
- To familiarize students with environmental contexts, inclusivity and sustainable development.

# BANASTHALI VIDYAPITH

## DEPARTMENT OF ENGLISH AND MODERN EUROPEAN LANGUAGES

### PROGRAMME OUTCOMES

**PO1: Enrichment of Intellectual and Epistemic Tradition:** It intends to enrich students understanding on nature, form and function of language, Indian and western linguistic and literary theory. It may also bring students to a wide knowledge of classical and contemporary literature with analytical capacity to place texts in theoretical, historical or social contexts.

**PO2: Inculcation of Planning Abilities:** It demonstrates effective planning abilities including time management, resource management, delegation skills and organizational skills. It also focuses on the development and implementation of plans and the organization of works to meet deadlines.

**PO3: Amelioration of Problem Solving Skills:** It utilizes the principles of scientific enquiry and critical thinking for solving problems and making decision in daily realities of life. It may help students in finding, analyzing, evaluating and applying information systematically so that students may make some judicious decision.

**PO4: Appropriate Application of Modern Literary and Linguistic Tools:** The judicious application of modern literary and linguistic theories may develop critical and analytical faculty of scholars. These tools will help scholars in hermeneutic analysis of texts.

**PO5: Development of Soft Skills:** It prepares students to understand and to consider human reaction to change, the reality of and for motivation, leadership and team building. It allows students to assume participatory roles as a responsible citizen so that they may take appropriate leadership roles that may facilitate societal responsibilities.

**PO5: Formation of Professional Identity:** Understand, analyze and communicate the value of their professional role in society.

**PO6: Nurturing Ethics and *Dharma*:** Honour personal values and apply ethical principles in professional and social contexts. Demonstrate behavior that recognizes cultural and personal variability in values, communication and lifestyles. Use ethical frameworks; apply ethical principles while making decisions and taking responsibilities for the consequences of the decisions taken.

**PO7: Development of Communicative Competence:** Communicate effectively in textual, personal and interpersonal contexts so that the discursive practices may be enriched and the trajectory of knowledge may get strengthened.

**PO8: Language, Literature and Society:** Develop both material and metaphysical dimensions of life where language, literature and society can be seen together.

**PO9: Environment, Inclusivity and Sustainability:** Understand the impact of human behavior and action on environment and social relationship. It includes the exploration of inclusivity and sustainability.

**PO10: Lifelong Learning:** Recognize the need for, and have the preparation and ability to engage in independent and lifelong learning in the broader context of social, economic, technological and cultural changes. The identification of some thrust areas on the basis of self-criticality and reflexivity may keep the process of lifelong learning in continuum.

### Banasthali Vidyapith

#### Proposed Structure for M. Phil. Programme

#### M. Phil. Semester I

Course	Code	Course Name	L	T	P	C	Continuous Assessment (40)	End Semester Assessment (60)	Remarks
<b>Research Methodology</b>		Research Methodology in Language and Literature	4	0	0	4	One Presentation (10) One Class Test (10) Two Assignments (20)	Semester Examination (written)	
<b>Core Paper</b>		Language and Text: Linguistic and Literary Theory	4	0	0	4	One Presentation (10) One Class Test (10) Two Assignments (20)	Semester Examination (written)	will be designed by the Department
<b>Teaching Pedagogy</b>		Principles of Language Teaching, Testing and Practice	4	0	0	4	Minimum four (4) Teaching Practices in the class-room (40)	Semester Examination (written)	Course title and content may be designed by the Department
<b>Term paper</b>		Term Paper	0	0	24	12	1. Topic Selection + Literature Review (10) + Presentation (10) 2. Literature Review (10) +	On the basis of the Term Paper submitted by the student	Term paper may be based on the related aspect of Dissertation

							Presentation (10)		
<b>Reading Elective</b>		Reading Elective-I	0	0	0	2	-	Semester Examination of <b>100</b> marks (written)	will be designed by the Department
<b>Total Credits</b>						<b>26</b>			

### M. Phil. Semester II

Course	Code	Course Name	L	T	P	C	Continuous Assessment	End Semester Assessment	Remarks
<b>Dissertation</b>		Dissertation	0	0	36	18	Internal Viva-voce Examination (40)	Assessment of Dissertation by external Expert (60)	
<b>Seminar</b>		Seminar	0	0	8	4	1. Progress Report (10) + Mid-term Presentation (10) 2. Progress Report (10) + Mid-term Presentation (10)	Seminar before the faculty members of the Department (60 Marks)	Seminar may be based on the related aspect of Dissertation
<b>Reading Elective</b>		Reading Elective-II	0	0	0	2	-	Semester Examination of <b>100</b> marks (written)	Will be designed by the Department
<b>Reading Elective-II</b>		Reading Elective-III	0	0	0	2	-	Semester Examination of <b>100</b> marks (written)	Will be designed by the Department
<b>Total Credits</b>						<b>26</b>			
<b>M. Phil. Total Credits</b>						<b>52</b>			

## M. Phil. English (Language Teaching)

**LT PC**

**4 0 0 4**

**Max. Marks: 100**

**(CA: 40 + ESA: 60)**

### Semester-I

s.No	Course List	Learning Outcomes	Existing syllabus	Proposed syllabus	Remarks
1.	Research Methodology in Language and Literature	<p>After the completion of the course, students will be able to:</p> <ol style="list-style-type: none"> <li>1. understand basic research concepts and methodologies.</li> <li>2. select appropriate research topics/problems.</li> <li>3. prepare relevant research proposal by developing a critical awareness of and on the major aspects of a good research.</li> <li>4. understand conventions of MLA and APA style sheet.</li> </ol>		<ol style="list-style-type: none"> <li>1. Meaning and Objectives of Research, Research Design</li> <li>2. Basic Research Approaches: Qualitative, Quantitative, Inductive, Deductive, Ethnographic, Comparative, Action Research, Phenomenological, Grounded Theory, Historical Research, Exploratory Research, Critical Research, Evaluative Research, Stylistic research, Longitudinal Research and Case Study Research</li> <li>3. Sampling Technique; Data and Data Collection Procedures and Research Ethics ( both for language and literature), and Observer's Paradox, Analyzing Various Types of Research and Using Statistical Concepts: Mean, Standard Deviation; Standard Error; Frequency Distribution; Normal Distribution and Chi-Square; Comparison of Means through T-Test, F-Test and Analysis of Variance</li> </ol>	Syllabus is changed

				<p>(ANOVA) Correlation Co-Efficient</p> <p>4. Research Process and its Presentation: Finding the Research Gap, Developing the Research Question/ hypothesis; Statement of Objective; Writing Introduction; Literature Review and its presentation; Formulating Chapters/Sections for Research Articles; Reference, Bibliography and Citation: APA and MLA Style sheets.</p> <p>5. Research Methods in Linguistics: Empirical Research Method, Stylistics, Narratology, Discourse Analysis and Critical Discourse Analysis</p> <p>6. Research Methods in Literature: Structuralism, Poststructuralism, Gender Study, Feminism, Culture Study, Subaltern Study and Postcolonialism</p> <p>Suggested Readings:</p> <ol style="list-style-type: none"> <li>1. Heaton, H. (1968). <i>Writing English Language Test</i>. London: Routledge.</li> <li>2. Lyle F. Bachman &amp; Adrian S. Palmer. (2010). <i>Language Testing in Practice: Designing and Developing Useful Language Tests</i>. London: Oxford University Press.</li> <li>3. Dorneyei Z. (2010). <i>Research Methods in Applied Linguistics</i>. Oxford: Oxford University Press.</li> </ol>	



				<p>4. MC Donough J &amp; Mac Donough. (2007). <i>Research Methods for English Language Teaching</i> London : Arnold.</p> <p>5. Hughes, Arthur. (2010). <i>Testing for Language Teachers</i>. London : Cambridge University Press.</p> <p>6. Bateson, F.W. (1972) <i>The Scholar Critic</i>. London: Oxford University Press.</p> <p>7. Sinha, M.P. (2004). <i>Research Methods in English</i>. New Delhi: Atlantic Publishers.</p> <p>8. MLA Stylesheet 7<sup>th</sup>/8th Edition.</p> <p>9. Corder, Pit. (1988). <i>Introducing Applied Linguistics</i>. Harmondsworth : Penguin.</p> <p>10. Nunan, David . (1992). <i>Research Methods in Language Learning</i>. London: Cambridge University Press.</p> <p><b>Suggested E-Learning Material:</b>  Research Methods in Language Learning  <a href="https://epdf.tips/research-methods-in-language-learning-cambridge-language-teaching-library.html">https://epdf.tips/research-methods-in-language-learning-cambridge-language-teaching-library.html</a>  Methodological Approaches to Research in Second Language Learning  <a href="http://mje.mcgill.ca/article/viewFile/7200/5139">http://mje.mcgill.ca/article/viewFile/7200/5139</a>  Research on Language and Learning; Implications for Language Teaching  <a href="file:///C:/Users/student/Downloads/DiaInet-ResearchOnLanguageAndLearning-919594.pdf">file:///C:/Users/student/Downloads/DiaInet-ResearchOnLanguageAndLearning-919594.pdf</a></p>	
2.	Language and Text: Linguistic and	After the completion of		<b>1. An Introduction to Linguistic Theory</b>	Syllabus is Changed

	<p>Literary Theory</p>	<p>the course, students will be able to:</p> <ol style="list-style-type: none"> <li>1. understand language as a complex system of material and metaphysical existence.</li> <li>2. know forms and interpretations of texts.</li> <li>3. explain different aspects of linguistic theory and its application for the analysis of linguistic phenomenon.</li> <li>4. develop self-reflectivity and critical understanding which may be instrumental in analyzing a text within its context, pretext, subtext, and inter-text.</li> <li>5. know the rich treasures of Indian literary theory so it be applied for unraveling different layers of a text.</li> </ol>		<p>Noam Chomsky's Theory on Language and Linguistics</p> <p>Phrase Structure Grammar  Transformational Generative Grammar  Lexical Functional Grammar  Contrastive and Error Analysis</p> <p>Socio-linguistics and Language Variations  Dialectology  Communicative Competence  Bilingualism and Multilingualism  Language Contact and Language Change</p> <p><b>2. English Phonology, Morphology and Syntax</b>  Segmental Units: Phone, Phonemes, Allophones, Vowels and Consonants  Supra-segmental Units: Syllable, Stress, Tone and Accent  Morph, Morpheme, Allomorph, Zero Morpheme, Inflectional and Derivational Morphology  Passivization, Relativisation, Topicalisation, Clefting</p> <p><b>3. Style and Stylistics</b>  The Meaning of Style  Linguistics and Literary Stylistics  Cohesion and Coherence  Foregrounding and Topicalization</p> <p><b>4.Literary Theory and Text Analysis</b>  Deconstruction, Modernism, Postmodernism Reader-Response Theory, Phenomenology, Existentialism, Feminism, Marxism, Psychoanalysis, Diaspora Studies, New Historicism, Cultural Study, Translation Study, Dalit Study, Ecocriticism, Art and Aesthetics, Trauma Studies.</p> <p><b>5.Literary Theory (Indian) and Text Analysis:</b> <i>Rasa, Alamkara, Riti, Guna/Dosa, Vakrokti, Aucitya and Dhvani</i></p> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Hurford, G. (2005) <i>Semantics: A Course Book</i>. London: Routledge.</li> <li>2. Wekker, K. and Heguman. (1999). <i>A Modern Course in</i></li> </ol>	
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				<p><i>English Syntax.</i> London: Routledge.</p> <p>3. Palmer, G. (2010). <i>Semantics.</i> London: Routledge.</p> <p>4. Castle, Gregory. (2013). <i>The Literary Theory: Handbook.</i> London: Wiley &amp; Sons.</p> <p>5. Kane, P.V. (1994). <i>History of Sanskrit Poetics.</i> Delhi: MLBD.</p> <p>6. Bolinger, G. (1978). <i>Aspects of Languages.</i> London: Oxford University Press.</p> <p>7. Verma, S.K. and N. Krishnaswamy. <i>Modern Linguistics.</i> New Delhi: Oxford University Press.</p> <p>8. Quik, Randolph. (2001). <i>A University Book of English Grammar.</i> New Delhi: Longman.</p> <p>9. Aitchison, Jean. (1998). <i>The Articulate Mammals.</i> London: Oxford University Press.</p> <p>10. Leech, G.N. (1980). <i>English Grammar for Today.</i> London: Oxford University Press.</p> <p>11. Roach, Peter.(2005). <i>English Phonetics and Phonology.</i> Cambridge: Cambridge University Press.</p> <p>12. Abercrombie, David. (1980). <i>Elements of General Linguistics.</i> London: Oxford University Press.</p> <p>13. Halliday, M.A.K. (2002). <i>Exploration in the Function of Language.</i> London: Arnold.</p> <p>14. Leech, G.N. (1990). <i>A Communicative Grammar of English.</i> London: Oxford</p>	
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				<p>University Press.</p> <p><b>Suggested E-learning Material:</b></p> <ul style="list-style-type: none"> <li>• Defining Language <a href="https://quod.lib.umich.edu/e/ergo/12405314.0003.019">https://quod.lib.umich.edu/e/ergo/12405314.0003.019</a>.</li> <li>• Stylistics <a href="https://earleanbarnardlive.files.wordpress.com/2017/05/stylistics-oxford-introduction-to-language-study-series-by-peter-verdonk.pdf">https://earleanbarnardlive.files.wordpress.com/2017/05/stylistics-oxford-introduction-to-language-study-series-by-peter-verdonk.pdf</a></li> <li>• Analysis of a literary Text <a href="https://www.pdesas.org/ContentWeb/Content/Content/22403/Lesson%20Plan">https://www.pdesas.org/ContentWeb/Content/Content/22403/Lesson%20Plan</a></li> <li>• Socio-linguistic Variations <a href="https://www.llas.ac.uk/resources/gpg/1054.html">https://www.llas.ac.uk/resources/gpg/1054.html</a></li> </ul>	
3.	Principles of Language Teaching, Testing and Practice	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>• analyze objectives of teaching English in India.</li> <li>• apply fundamental and specific principles from the methods of English Language Teaching.</li> <li>• classify and differentiate between different teaching methods and types</li> </ul>		<ol style="list-style-type: none"> <li>1. Objectives of Teaching English in India</li> <li>2. A Brief Review of the Different Methods of Second Language Teaching: Grammar Translation Method and Audio-Lingual method, Communicative Language Teaching</li> <li>3. Process of Syllabus Designing.</li> <li>4. Types of Syllabi - Structural, Functional, and Communicative.</li> <li>5. The Role of Linguistics in Language Teaching</li> <li>6. Language Testing and Types of Testing</li> <li>7. The Uses of Media in Second Language Acquisition and</li> </ol>	New course

		<p>of syllabi.</p> <ul style="list-style-type: none"> <li>• Apply the knowledge of syllabus designing for evaluating any university syllabus.</li> <li>• explain the relevance of linguistics, role of media and audio-visual aids in the field of English language teaching.</li> </ul>		<p>Learning</p> <p>8. Language through Literature: Poetry, Fiction, Drama and short story</p> <p>9. The teaching of Grammar, Poetry, Fiction and Drama at the Undergraduate level.</p> <p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Corder, Pit. (1998). <i>Introducing Applied Linguistics</i>. Harmondsworth: Penguin.</li> <li>2. Strevens, Peter. (1978). <i>New Orientations in the Teaching of English</i>. Oxford: Oxford University Press.</li> <li>3. Bright, G and Mc Gregor. (1989). <i>Teaching English as a Second Language</i>. London: Macmillan.</li> <li>4. Watson, Ken. (1989). <i>English Teaching in Perspective</i>. London: Macmillan.</li> <li>5. Stern, H.H. (1990). <i>Fundamental Concepts in Language Teaching</i>. London: Oxford University Press.</li> <li>6. M C Donough, J O &amp; Christopher Shaw. (1960). <i>Materials and Methods in ELT : A Teacher's Guide</i>, London : Black Well Publisher. Print.</li> <li>7. Yalden, Janice. (1995). <i>Principles of Course Design for Language Teaching</i>. London: Cambridge University Press.</li> <li>8. Joanne, Collie &amp; Stephen Slater. (2003). <i>Literature in the Language Classroom</i>. London: Cambridge University Press.</li> </ol> <p><b>Suggested E-Learning Materials:</b></p> <p><b>For Objectives of Teaching English in India</b>  <a href="https://www.jstor.org/action/doBasicSearch?Query=articles+on+objectives+of+teaching+english+">https://www.jstor.org/action/doBasicSearch?Query=articles+on+objectives+of+teaching+english+</a></p> <p><b>For Grammar Translation Method and Communicative Language Teaching Method</b>  <a href="https://www.jstor.org/action/doBasicSearch?Query=articles+on+grammar+translation+method">https://www.jstor.org/action/doBasicSearch?Query=articles+on+grammar+translation+method</a></p>	
4.	Term Paper	After the completion of		The students will submit a term paper under the guidance	Syllabus

		<p>the course, students will be able to:</p> <ul style="list-style-type: none"> <li>develop critical awareness on the underlying principles of writing research paper.</li> </ul>		<p>of faculty members of the department. The topics for the term paper are based on some aspects of Dissertation. The students will present the term paper before the Departmental Committee which will be followed by its evaluation by those members.</p> <p><b>Suggested E-Learning Material:</b></p> <p><b>How to write a term paper</b>  <a href="http://towc.nmsu.edu/files/2015/08/MLA-Style-Guide.pdf">http://towc.nmsu.edu/files/2015/08/MLA-Style-Guide.pdf</a>  <a href="http://www.asjournal.org/wp-content/uploads/MLA7.pdf">http://www.asjournal.org/wp-content/uploads/MLA7.pdf</a></p>	is changed
S.No.	Reading Elective I				
<b>Semester II</b>					
1.	Dissertation	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>explore a literary text through a suitable literary and linguistic theory and the course</li> <li>familiarize themselves with different aspects of documentation which are essential for writing a dissertation.</li> <li>write and submit a Dissertation based on the topic of their choice</li> </ul>		<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>Heaton, H. (1968) <i>Writing English Language Test</i>. London: Routledge.</li> <li>Lyle F. Bachman &amp; Adrian S. Palmer. (2010). <i>Language Testing in Practice : Designing and Developing Useful Language Tests</i>. London : Oxford University Press</li> <li>Dorneyei Z.(2010) <i>Research Methods in Applied Linguistics</i>, Oxford; Oxford University Press</li> <li>MC Donough J &amp; Mac Donough.( 2007) <i>Research Methods for English Language Teaching London</i> : Arnold</li> <li>Hughes, Arthur. (2013) <i>Testing for Language Teachers</i>. London : Cambridge University Press</li> <li>Bateson, F.W. (1972) <i>The Scholar Critic</i>. London: Oxford University Press</li> <li>Sinha, M.P. (2004) <i>Research Methods in English</i>. New Delhi: Atlantic Publishers.</li> <li>MLA Styls sheet 8th Version.</li> <li>Corder Pit. (1988) <i>Introducing</i></li> </ol>	Syllabus is Changed

				<p><i>Applied linguistics.</i> Harmondsworth : Pengnin,</p> <p>10. Nunan, David. (1992) <i>Research Methods in Language Learning.</i> London : Canbridge University Press</p> <p><b>Suggested E-Learning Material:</b></p> <p><b>Developing Writing Skills</b>  <a href="http://egyankosh.ac.in/handle/123456789/23387">http://egyankosh.ac.in/handle/123456789/23387</a>  <a href="http://egyankosh.ac.in/bitstream/123456789/9587/1/Unit-5.pdf">http://egyankosh.ac.in/bitstream/123456789/9587/1/Unit-5.pdf</a>  <a href="http://egyankosh.ac.in/bitstream/123456789/12309/1/Unit-19.pdf">http://egyankosh.ac.in/bitstream/123456789/12309/1/Unit-19.pdf</a></p>	
2	Seminar	<p>After the completion of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• present themselves, their thoughts and ideas on the topic of their choice.</li> <li>• cultivate their analytical and argumentative skills</li> <li>• prepare themselves to undertake an independent research work.</li> </ul>		<p><b>Suggested Readings:</b></p> <ol style="list-style-type: none"> <li>1. Heaton, H. (1968). <i>Writing English Language Test.</i> London: Routledge.</li> <li>2. Lyle F. Bachman &amp; Adrian S. Palmer. (1972). <i>Language Testing in Practice : Designing and Developing Useful Language Tests.</i> London : Oxford University Press.</li> <li>3. Dorneyei Z. (2010). <i>Research Methods in Applied Linguistics,</i> Oxford: Oxford University Press.</li> <li>4. MC Donough J &amp; Mac Donough. (2007). <i>Research Methods for English Language Teaching</i> London : Arnold.</li> </ol> <p><b>Suggested E-Learning Materials:</b></p> <p><b>Presenting a Seminar Paper:</b>  <a href="http://www.uefap.com/speaking/pres/presfram.htm">http://www.uefap.com/speaking/pres/presfram.htm</a></p>	Syllabus is Changed
3	Reading Elective II				
4	Reading Elective III				

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### List of Reading Electives:

S.No	Course Title
1.	Language in Context
2.	Philosophy of Language
3.	Nature, Form and Function of Language
4.	Indian Philosophy
5.	Discourse Analysis
6.	Western Philosophy

### Reading Electives

S.No	Course List	Learning Outcomes	Existing syllabus	Proposed syllabus	Remarks
1.	Language in Context	<p>After the completion of the course, students will be able to:</p> <ul style="list-style-type: none"> <li>develop communicative, literary competence along with self-reflexivity and self-criticality</li> <li>synthesize major concepts of Psycholinguistics, Sociolinguistics, Applied Linguistics, Cognitive and Neuro-linguistics.</li> </ul>		<p><b>Course Content:</b></p> <p>Language is a ubiquitous reality and it is deeply embedded into the complex texture of epistemology, power, culture, ideology and identity. Therefore, its relationship with mind, cognitive processes, neurological realities and society is indispensable. The richness of the field invites scholars to explore the uncanny domain of Psycholinguistics, Sociolinguistics, Applied linguistics, Cognitive and Neuro-linguistics. Thus the course intends to encourage scholars to acquaint themselves with the aforementioned fields of knowledge</p> <p><b>Recommended Reading:</b></p> <ol style="list-style-type: none"> <li>Skinner, B. F. (1957). <i>Verbal Behaviour</i>. US: Harvard University Press.</li> <li>Pinker, S. (1994). <i>Language Instinct</i>. London: CUP. (Chapters 1, 2 &amp;3)</li> <li>Lev, Vygotsky. (1986). <i>Thought and Language</i>. London: Verso.</li> </ol>	Syllabus is changed



				<p>(Chapter 1)</p> <ol style="list-style-type: none"> <li>4. Austen, J. L. (1975). <i>How to do Things with Words</i>. Cambridge: Harvard University Press (Chapters 1, 2 &amp;3)</li> <li>5. Aitchinson, J. (1987). <i>Words in the Mind</i>. UK: Blackwell. (Chapters 1 &amp;2)</li> <li>6. Piaget, Jean. (1926) <i>Language and Thought of the Child</i>. London: Cambridge University Press. (Chapters Introduction &amp;1)</li> <li>7. Piaget, Jean. (1985) <i>Language, Mind and Cognition</i>. Blackwell. (Chapters 1 &amp;2)</li> <li>8. Foucault, Michel.(1985).<i>The Archaeology of Knowledge</i>. London: Vintage. (Chapters Introduction &amp; 1)</li> <li>9. Foucault, Michel.(1966).<i>The Order of Things</i>. London: Vintage (Chapters Introduction &amp; 1)</li> <li>10. Derrida, Jacques. (2001) <i>Margin of Philosophy</i>. Cambridge: MIT Press. (Chapters Introduction, &amp; 1)</li> <li>11. Derrida, Jacques. (2001) <i>Of Grammatology</i>. Trans. Gayatri Spivak. Cambridge: MIT Press (Chapters Introduction &amp; 1)</li> <li>12. Corder, S. Pit. (1993) <i>Introducing Applied Linguistics</i>. UK: Penguin (Chapters 1, 2&amp;3)</li> <li>13. Hudson, R.A.(1996). <i>Sociolinguistics</i>. London: Cambridge University Press (Complete Book)</li> <li>14. Jackendoff, Ray. (1966 )<i>Patterns in the Mind: Language and Human Nature</i>. London: Cambridge University Press</li> <li>15. Chomsky, Noam. (1987) <i>Language and Problem of Knowledge</i>. London: MIT Press, 1987. Print. (Chapters Introduction &amp; 1)</li> <li>16. Murray, Penelope and T. S. Dorsch. (2000)<i>Classical Literary Criticism</i>. London: Penguin,. (Complete Book)</li> <li>17. Sol Saporta (1990) “The Application of Linguistics to the Study of Poetic Language” in <i>Style in Language</i>. London: Cambridge University Press.</li> <li>18. Warren, Paul. (2012) <i>Introducing psycholinguistics</i>. Cambridge: Cambridge University Press</li> <li>19. Kess, Joseph F. (1992)<i>Psycholinguistics: Psychology, linguistics, and the study of natural language</i>. Vol. 86. Oxford John Benjamins Publishing.</li> <li>20. Lyons, John, and Roger J. Wales.</li> </ol>	
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				<p>(1966) eds. <i>Psycholinguistics papers: the proceedings of the 1966 Edinburgh Conference</i>. Oxford: Edinburgh University Press</p> <p>21. Trudgill, Peter. <i>Sociolinguistic patterns in British English</i>. London: E. Arnold, 1978. Print.</p> <p>22. JP Pride &amp; J. Holmes (Eds.) <i>Sociolinguistics: Selected Readings</i>. London: Penguin, (1972). Print.</p> <p>23. Saporta, S., and J. R. Bastian. (1961) "Psycholinguistics. A Book of Readings. New York,</p> <p>24. Jackendorf, Ray. (2008) <i>Patterns in the mind: Language and human nature</i>. London : Basic Books.</p> <p>25. Stern, Hans Heinrich.(1983) <i>Fundamental concepts of language teaching: Historical and interdisciplinary perspectives on applied linguistic research</i>. Oxford: Oxford University Press.</p> <p><b>Suggested E-Learning Material:</b></p> <p><b>Introduction to Psycholinguistics</b>  <a href="https://swayam.gov.in/">https://swayam.gov.in/</a></p> <p><b>Basics of Sociolinguistics</b>  <a href="https://www.jstor.org/">https://www.jstor.org/</a></p> <p><b>Applied Linguistics</b>  <a href="https://muse.jhu.edu/">https://muse.jhu.edu/</a></p>	
2.	Philosophy of Language	<p>After the competition of the course, students will be able to :</p> <ul style="list-style-type: none"> <li>familiarize themselves with different aspects of Philosophy of Language that prevails in India.</li> <li>explore Vedic and Pro-Vedic theories on the Philosophy of Language: <i>Nighantu</i> and <i>Nirukt</i>, <i>Nyaya</i></li> </ul>		<p><b>Course Content:</b></p> <p>To understand the nature of knowledge and the process of its formation one must be familiar with the philosophy of language. India has a very rich tradition of the philosophy of language. The course invites the students to explore the philosophy of language propounded by different schools of Indian Philosophy: <i>Mimansa</i>, <i>Nyaya</i>, <i>Advaita</i>, <i>Buddhist</i> and <i>Jain Philosophy</i></p> <p><b>Recommended Reading:</b></p> <ol style="list-style-type: none"> <li>Krishnaswami, Net al. (2013) <i>India's Language Philosophy</i>. Delhi: Person.</li> <li>Matilal, B.K. (2001) <i>The Word and the World: India's</i></li> </ol>	Syllabus is Changed

		<p>Philosophy, <i>Mimamsa</i> School of Thoughts, <i>Paninian</i> Grammar, Patanjali's <i>Mahabhashya</i>, Bhartrhari's Theory of Meaning, <i>Buddhist</i> and <i>Jainist</i> Philosophy of Language.</p>		<p><i>contribution to the Study of Language</i>. New Delhi: Oxford University Press.</p> <p>3. Raja, K.K. (1969) <i>Indian Theories of Meaning</i>. Chennai: Adyar Library and Research Centre.</p> <p><b>Suggested E-learning Material:</b>  Indian Theories of Meaning:  <a href="http://www.egyankosh.ac.in/bitstream/123456789/38462/1/Unit-4.pdf">http://www.egyankosh.ac.in/bitstream/123456789/38462/1/Unit-4.pdf</a>  Indian Concept of Knowledge:  <a href="http://www.egyankosh.ac.in/bitstream/123456789/8271/1/Unit-6.pdf">http://www.egyankosh.ac.in/bitstream/123456789/8271/1/Unit-6.pdf</a>  Indian Philosophy:  <a href="http://egyankosh.ac.in/handle/123456789/4723">http://egyankosh.ac.in/handle/123456789/4723</a></p>	
3.	Nature Form and Functions of Language	<p>After the completion of the course, students will be able to :</p> <ul style="list-style-type: none"> <li>know and understand the relationship between semiotics and semiology</li> <li>to explore the philosophy of language and its role in Pragmatics and Communication.</li> <li>will engage themselves with the rich area of English for specific Purposes, Error Analysis, Contrastive Analysis and Inter-language</li> </ul>		<p><b>Course Content:</b>  The limit of language has always limited one's thought and the complex process of knowledge formation therefore language has been treated as <i>Logos</i> or <i>Braham</i>. The existence of knowledge rests upon the sheet of language and hence it is imperative for all to explore and to understand the philosophy of Language. The course intends to encourage scholars to engage themselves with the uncanny terrain of the philosophy of language, Pragmatics and Speech Acts, Semiotics and Semiology. The course encourages scholars to get themselves acquainted with the contemporary and domain specific use of English language along with some ideas of Error Analysis, Contrastive Analysis and inter-language.</p> <p><b>Recommended Reading:</b></p>	Syllabus is Changed

				<ol style="list-style-type: none"> <li>1. Chomsky, Noam. ( 1957) <i>Syntactic Structures</i>. London: Cambridge University Press (Chapters 1 &amp;2)</li> <li>2. Chomsky, Noam. <i>Aspects of the Theory of Syntax</i>.( 1965) London: Cambridge University Press (Chapters 1&amp;2)</li> <li>3. Hymes, D.H. (1972) “On Communicative Competence” In: J.B. Pride and J. Holmes (Eds) <i>Sociolinguistics. Selected Readings</i>. Harmondsworth: Penguin, pp. 269-293.</li> <li>4. Williams, Raymond. (1958) <i>Culture and Society</i>. London: Verso. (Chapters 3&amp;4)</li> <li>5. Eagleton, Terry. (1976) “Towards a Science of the Text” in <i>Criticism and Ideology</i>.</li> <li>6.</li> <li>7. Saussure, F. D. (1916) <i>Course in General Linguistics</i>. London: Cambridge University Press (Introduction &amp; Chapter 1)</li> <li>8.</li> <li>7. Barthes, Roland. (1993)“An Introduction to the Structural Analysis of Narrative” in <i>Barthes Reader</i>. Susan Sontag. London: Vintage.</li> <li>8. Barthes, Roland. (1975) <i>The Pleasure of the Text</i>. London: Verso.(Chapter 1)</li> <li>9. Barthes, Roland.(1918) <i>Elements of Semiology</i>. Trans by Annette Lavers and Colin Smith. London: Verso (chapters 2 &amp;3)</li> <li>10. Bloomfield, Leonard. (1933) <i>Language</i>. London: Cambridge University Press (Chapters 3&amp;4)</li> <li>11. Sapir, Edward. (1933) <i>Language</i>. London: Cambridge University Press. (Complete book)</li> <li>12. Aristotle. <i>Rhetoric</i>. (1960) London: Penguin. (Introduction &amp;1)</li> <li>13. Jakobson, Roman. (2004) “Linguistics and Poetics”in Leech, N. <i>Literary Criticism and Theory</i>. London: Pearson</li> <li>14. Agnihotri, R.K and A.L.Khanna. (1997 )<i>Problematizing English in India</i>. New Delhi: Sage</li> <li>15. Agnihotri, Ramakant. (1998) <i>Second Language Acquisitiuon and</i></li> </ol>
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				<p><i>Second Language Learning</i>. New Delhi: Sage</p> <p>16. Selinker, Larry. "Interlanguage." <i>IRAL-International Review of Applied Linguistics in Language Teaching</i> 10.1-4 (1972): 209-232.</p> <p>17. Corder, Stephen Pit. "The significance of learner's errors." <i>IRAL-International Review of Applied Linguistics in Language Teaching</i> 5.1-4 (1967): 161-170.</p> <p>18. Austin, John L. "Speech acts." <i>The Edinburgh Course in Applied Linguistics</i> 1 (1973): 37-53.</p> <p>19. Ellis, Rod. (2015) <i>Understanding Second Language Acquisition 2nd Edition: Oxford Applied Linguistics</i>. Oxford University Press.</p> <p>20. Leech, Geoffrey N. (1983) <i>Principles of Pragmatics</i>. No. 30. Taylor &amp; Francis</p> <p>21. Grice, H. Paul. (1991) <i>Studies in the Way of Words</i>. USA: Harvard University Press.</p> <p>22. Dulay, Heidi. (1982) <i>Language Two</i>. Oxford: Oxford University Press</p> <p>23. Dulay, Heidi C., and Marina K. Burt. "Errors and strategies in child second language acquisition." <i>Tesol Quarterly</i> (1974): 129-136.</p> <p>24. Han, Zhaohong. (2004) <i>Fossilization in adult second language acquisition</i>. Vol. 5. Multilingual Matters.</p> <p><b>Suggested E-learning Material:</b></p> <p><b>Philosophy of Language</b>  <a href="http://epgp.inflibnet.ac.in/">http://epgp.inflibnet.ac.in/</a></p> <p><b>Pragmatics and Speech Acts</b>  <a href="https://www.inflibnet.ac.in/ess">https://www.inflibnet.ac.in/ess</a></p> <p><b>English for Specific Purposes</b>  <a href="http://nlist.inflibnet.ac.in/faq.php">http://nlist.inflibnet.ac.in/faq.php</a></p> <p><b>Error Analysis, Contrastive Analysis and Inter language</b>  <a href="https://swayam.gov.in/">https://swayam.gov.in/</a></p> <p><b>Semiotics and Semiology</b>  <a href="https://www.jstor.org/">https://www.jstor.org/</a></p>	
4.	Indian Philosophy	After the completion of the course students will be able to		<p><b>Course Content:</b></p> <p>Philosophy is integral to scientific enquiry, critical thinking and the process</p>	Syllabus is changed

		<p>familiarize themselves with major schools of Indian Philosophy</p>		<p>of identifying an objective truth. The knowledge of different schools of Indian Philosophy may help the students in enriching the eclectic thought process and critical faculty. The course includes exploration of the major ideas of <i>Vedanta, Advait Vedanta, Mimansa, Sankhya, Yog, Nyaya and Vaisesika</i> along with <i>Buddhist, Jainist</i> and <i>Charvak Philosophy</i>.</p> <p><b>Recommended Reading:</b></p> <ol style="list-style-type: none"> <li>1. Dasgupt, S.N. (1992) <i>A History of Indian Philosophy</i> (Vol,1-5). New Delhi: MLBD.</li> <li>2. Dutta, D.M. (1932) <i>The Six Ways of Knowing</i>. New Delhi: MLBD,</li> <li>3. Hiriyanna, M. (1933) <i>Outlines of Indian Philosophy</i>. New Delhi: MLBD.</li> </ol> <p><b>Suggested E-learning Material:</b></p> <p>Indian Philosophy:</p> <ol style="list-style-type: none"> <li>1. <a href="http://egyankosh.ac.in/handle/123456789/4723">http://egyankosh.ac.in/handle/123456789/4723</a></li> <li>2. <a href="https://epgp.inflibnet.ac.in/ah.php?csrno=27">https://epgp.inflibnet.ac.in/ah.php?csrno=27</a></li> </ol>	
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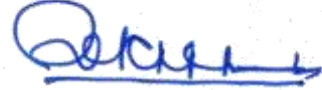
5.	Discourse Analysis	<p>After the completion of the course, students will be able to</p> <p>familiarize themselves with basic concepts on theoretical and philosophical strands of and on Discourse Analysis</p> <p>explore Indian Poetics</p> <p>inculcate the reality of self-reflexivity and lifelong learning among them.</p>		<p><b>Course Content:</b>  India is known for and by its two eternal treasures; <i>Sanskrit</i> and <i>Sanskriti</i>. The <i>Sanskriti</i> or culture of India is known by the rich and profound stream of intellect and thoughts which have eternally been flowing in India. Those streams of thoughts, ideas or intellect are; Philosophy, Literature and Literary Theory, Art and Aesthetics, Social Sciences, Science and Technology. The course intends to encourage scholars to explore the schools of <i>Rasa</i>, <i>Alamkara</i>, <i>Riti</i>, <i>Guna/Dosa</i>, <i>Vakrokti</i>, <i>Aucitya</i> and <i>Dhvani</i> of Sanskrit Poetics which may allow the scholars to apply their philosophical ideas for the analysis of a literary text.</p> <p style="text-align: center;"><b>P</b></p> <p><b>Recommended Reading:</b></p> <ol style="list-style-type: none"> <li>1. Kushwaha, M.S. (1988) <i>Indian Poetics and Western Thought</i>. Lucknow: Argo Publications,</li> <li>2. De, S.K. (1999) <i>Sanskrit Poetics as a Study of Aesthetics</i>. New Delhi: Eastern Publications,</li> <li>3. Tiwari, R.S.( 1978) <i>A Critical Approach to Classical Indian Poetics</i>. New Delhi: Eastern Publications.</li> <li>4. Kane, P.V. (1994) <i>History of Sanskrit Poetics</i>. New Delhi: MLBD</li> </ol> <p><b>Suggested E-learning Material:</b></p> <p><b>Stylistic Analysis of Literary Texts: Prose, Poetry, and Drama</b>  <a href="http://epgp.inflibnet.ac.in/">http://epgp.inflibnet.ac.in/</a></p> <p><b>Concepts of Rasa Alamkar, Vakrokti, Riti, Guna, Dhvani, and Auchitya</b>  <a href="https://swayam.gov.in/">https://swayam.gov.in/</a></p>	Syllabus is changed
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6.	Western Philosophy	<p>After the completion of the course students will be able to :</p> <p>familiarize themselves with major schools of Western Philosophy.</p>		<p><b>Course Content:</b></p> <p>Philosophy is integral to scientific enquiry, critical thinking and the process of identifying an objective truth. The knowledge of different schools of Indian Philosophy may help the students in enriching the eclectic thought process and critical faculty. The course includes exploration of the major ideas of Empiricism; Lock, Berkeley, Rationalism; Descartes, Spinoza, Leibniz, Political Transformation ; Hobbs, Hegel, Marx and Utilitarianism</p> <p>Recent Philosophy; Phenomenology and Existentialism</p> <p>Art and Aesthetics; Kant, Hegel, Nietzsche, and Heidegger</p> <p><b>Recommended Readings:</b></p> <ol style="list-style-type: none"> <li>Hobbes, Thomas. (1947) <i>Leviathan</i>. London: Routledge,.</li> <li>Locke, John. (1975) <i>An Essay Concerning Human Understanding</i>. London: Routledge,.</li> <li>Scruton, Roger. (1981) <i>A Short History of Modern Philosophy</i>. London: Routledge,</li> </ol> <p><b>Suggested E-learning Material:</b></p> <p>Introduction to Contemporary Philosophy:  <a href="http://egyankosh.ac.in/handle/123456789/38418">http://egyankosh.ac.in/handle/123456789/38418</a></p>	
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