

Syllabi and S.O.E. for Under Graduate Single Major Program(s) w.e.f. 2024-25 session

**SYLLABI AND SCHEME OF  
EXAMINATION  
FOR  
DISCIPLINE SPECIFIC COURSES  
OF SINGLE MAJOR PROGRAMS  
B.A. (ENGLISH)**

(Based on Curriculum and Credit Framework for UG Programs under NEP)



**WITH EFFECT FROM  
THE  
SESSION 2024-25**

**MAHARSHI DAYANAND UNIVERSITY  
ROHTAK (HARYANA)**

Syllabi and S.O.E. for Under Graduate Single Major Program(s) w.e.f. 2024-25 session

**Credit Structure for Undergraduate Programmes (Single Major)**

Semester	Discipline-Specific Courses (DSC) / Major Course	Minor(MIC)/ Vocational (VOC)/ Skill Enhancement Courses (SEC)/ Internship	Multidisciplinary courses (MDC)	Ability Enhancement courses (AEC)	Dissertation	Value-Added Courses (VAC)	Total Credits
I	DSC - A1 @ 4 credits	MIC1 @ 4 credits	MDC1 @ 3 credits	AEC1 @ 2 credits	-----	VAC1 @ 2 credits	22
	DSC - A2 @ 4 credits	SEC1 @ 3 credits					
II	DSC - A3 @ 4 credits	MIC2 @ 4 credits	MDC2 @ 3 credits	AEC2 @ 2 credits	-----	VAC2 @ 2 credits	22
	DSC - A4 @ 4 credits	SEC2 @ 3 credits					
Students exiting the programme after second semester and securing 48 credits including 4 credits of summer internship will be awarded UG Certificate in the relevant Discipline/Subject							
III	DSC - A5 @ 4 credits	MIC3 @ 4 credits	MDC3 @ 3 credits	AEC3 @ 2 credits	-----	VAC3 @ 2 credits	22
	DSC - A6 @ 4 credits	SEC3 @ 3 credits					
IV	DSC - A7 @ 4 credits	MIC4(VOC) @ 4 credits	-----	AEC4 @ 2 credits	-----	VAC4 @ 2 credits	24
	DSC - A8 @ 4 credits						
	DSC - A9 @ 4 credits						
	DSC - A10 @ 4 credits						
Students exiting the programme after fourth semester and securing 94 credits including 4 credits of summer internship will be awarded UG Diploma in the relevant Discipline/Subject							
V	DSC - A11 @ 4 credits	MIC5(VOC) @ 4 credits	-----	-----	-----	-----	24
	DSC - A12 @ 4 credits	Internship @ 4 credits#					
	DSC - A13 @ 4 credits						
	DSC - A14 @ 4 credits						
VI	DSC - A15 @ 4 credits	MIC6(VOC) @ 4 credits	-----	-----	-----	-----	22
	DSC - A16 @ 4 credits	SEC3 @ 2 credits					
	DSC - A17 @ 4 credits						
	DSC - A18 @ 4 credits						
Students will be awarded 3-year UG Degree in relevant major Discipline/Subject upon securing 136 credits.							
VII	DSC - H1 @ 4 credits	SEC4 @ 4 credits	-----	-----	-----	-----	24
	DSC - H2 @ 4 credits	OR					
	DSC - H3 @ 4 credits	MIC7 (VOC) @ 4 credits					
	DSC - H4 @ 4 credits	OR					
	DSC - H5 @ 4 credits	Internship @ 4 credits					
VIII (4yr UG Hon.)	DSC - H6 @ 4 credits	SEC5 @ 4 credits	-----	-----	-----	-----	24
	DSC - H7 @ 4 credits	OR					
	DSC - H8 @ 4 credits	MIC8 (VOC) @ 4 credits OR					
	DSC - H9 @ 4 credits	Internship @ 4 credits					
	DSC - H10 @ 4 credits						
VIII (4yr UG Hon. with Research)	DSC - H6 @ 4 credits	SEC5 @ 4 credits	-----	-----	Research project/ Dissertation @ 12 credits	-----	24
	DSC - H7 @ 4 credits	OR MIC8 (VOC) @ 4 credits OR Internship @ 4 credits					
						<b>TOTAL CREDITS</b>	<b>184</b>

**Note:** #Four credits of internship earned by a student during summer internship after 2nd semester or 4th semester will be counted in 5th semester of a student who pursue 3 year UG Programmes without taking exit option.

**Syllabi and S.O.E. for Under Graduate Single Major Program(s) w.e.f. 2024-25 session**

Discipline Specific Courses/ Major Course	Nomenclature of Course	Course Code	Credits Distribution			Total Credits	Workload			Total Workload	Marks				Total Marks
			L	T	P		L	T	P		Theory		Practical		
											Internal	External	Internal	External	
<b>Semester I (Session 2024-25)</b>															
<b>DSC - A1 @ 4 credits</b>	British Poetry (Chaucer to Donne)	24ENGS401DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC - A2 @ 4 credits</b>	Indian Writings - I	24ENGS401DS02	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>Semester II (Session 2024-25)</b>															
<b>DSC - A3 @ 4 credits</b>	British Prose (Bacon to Lamb)	24ENGS402DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC - A4 @ 4 credits</b>	British Drama (Elizabethan to Jacobean)	24ENGS402DS02	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>Semester III (Session 2025-26)</b>															
<b>DSC - A5 @ 4 credits</b>	British Novel (Aphra Behn to Fielding)	25ENGS403DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC - A6 @ 4 credits</b>	British Poetry (Milton to Johnson)	25ENGS403DS02	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>Semester IV (Session 2025-26)</b>															
<b>DSC - A7 @ 4 credits</b>	Indian Writings - II	25ENGS404DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC - A8 @ 4 credits</b>	British Poetry (Goldsmith to Byron)	25ENGS404DS02	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC - A9 @ 4 credits</b>	British Novel (Austen to Walter Scott)	25ENGS404DS03	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC - A10 @ 4 credits</b>	Introduction to American Literature - I	25ENGS404DS04	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>Semester V (Session 2026-27)</b>															
<b>DSC - A11 @ 4 credits</b>	Indian Writings - III	26ENGS405DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC - A12 @ 4 credits</b>	British Poetry (Tennyson to Hardy)	26ENGS405DS02	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC - A13 @ 4 credits</b>	British Novel (Dickens to Hardy)	26ENGS405DS03	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC - A14 @ 4 credits</b>	British Prose (Wollstonecraft to Woolf)	26ENGS405DS04	3	1	0	4	3	1	0	4	30	70	00	00	100

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**Semester VI (Session 2026-27)**

<b>DSC – A15 @ 4 credits</b>	British Poetry (Yeats to Larkin)	26ENGS406DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC – A16 @ 4 credits</b>	British Drama (Wilde to Caryl Churchill)	26ENGS406DS02	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC – A17 @ 4 credits</b>	British Novel (Conrad to Orwell)	26ENGS406DS03	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>DSC – A18 @ 4 credits</b>	Introduction to American Literature- II	26ENGS406DS04	3	1	0	4	3	1	0	4	30	70	00	00	100
<b>Semester VII (Session 2027-28)</b>															
<b>DSC – H1 @ 4 credits</b>	Literary Criticism – Key Concepts	24ENG201DS01	4	0	0	4	4	0	0	4	30	70	00	00	100
<b>DSC – H2 @ 4 credits</b>	Literary Theory – Key Concepts	24ENG201DS02	4	0	0	4	4	0	0	4	30	70	00	00	100
<b>DSC – H3 @ 4 credits</b>	New Literatures in English	24ENG201DS03	4	0	0	4	4	0	0	4	30	70	00	00	100
<b>DSC – H4 @ 4 credits</b>	Literature and Gender OR Cultural Studies	24ENG201DS04 OR 24ENG201DS05	4	0	0	4	4	0	0	4	30	70	00	00	100
<b>DSC – H5 @ 4 credits</b>	Language and Linguistics OR Indian Feminist Thought	24ENG201DS06 OR 24ENG201DS07	4	0	0	4	4	0	0	4	30	70	00	00	100
<b>SEC1/VOC 1/ Internship 1 @ 4 credits</b>	Literature and Multiculturalism	24ENG201SE01	4	0	0	4	4	0	0	4	30	70	00	00	100
	OR Leadership and Personality Development	24ENG201MV01	4	0	0	4	4	0	0	4	30	70	00	00	100
	OR Internship	24ENG201IN01	0	0	4	4	0	0	4	4	00	00	00	100	100
<b>Semester VIII (4 Year UG Hons.) (Session 2027-28)</b>															
<b>DSC – H6 @ 4 credits</b>	European Drama	24ENG202DS01	4	0	0	4	4	0	0	4	30	70	00	00	100
<b>DSC – H7 @ 4 credits</b>	Travel Literature	24ENG202DS02	4	0	0	4	4	0	0	4	30	70	00	00	100
<b>DSC – H8 @ 4 credits</b>	Indian Literary Theory and Criticism	24ENG202DS03	4	0	0	4	4	0	0	4	30	70	00	00	100
<b>DSC – H9 @ 4 credits</b>	Shakespearean Drama	24ENG202DS04	4	0	0	4	4	0	0	4	30	70	00	00	100
<b>DSC – H10 @ 4 credits</b>	Postcolonial Literature	24ENG202DS05	4	0	0	4	4	0	0	4	30	70	00	00	100

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<b>SEC2/VOC2/ Internship 2 @ 4 credits</b>	Film Studies OR	24ENG202SE01	4	0	0	4	4	0	0	4	30	70	00	00	100
	English Language Teaching Skills OR	24ENG202MV01	4	0	0	4	4	0	0	4	30	70	00	00	100
	Internship	24ENG202IN01	0	0	4	4	0	0	4	4	00	00	00	100	100
Semester VIII (4 Year UG Hons. with Research) (Session 2027-28)															
<b>DSC – H6 @ 4 credits</b>	European Drama	24ENG202DS01	4	0	0	4	4	0	0	4	30	70	00	00	100
<b>DSC – H7 @ 4 credits</b>	Travel Literature	24ENG202DS02	4	0	0	4	4	0	0	4	30	70	00	00	100

**L: Lecture; T: Tutorial; P: Practical**

**MAHARSHI DAYANAND UNIVERSITY**

**ROHTAK (HARYANA)**

The **Undergraduate Programme (Single Major) in English**, offered by M.D. University aims at producing well-qualified, capable and eloquent learners proficient in pertinent area of knowledge, and serving the Nation in a consequential manner. This programme is developed from a comparative, contextualized and inter-disciplinary perspective drawn from literatures and cultures worldwide.

**Program Specific Outcomes:**

**P.S.O.1. Students shall develop firm orientation in the genres, eras, and movements in Literatures - Indian, British and American.**

**P.S.O.2. Students shall be able to comprehend and contextualize literature in a wider aesthetic, cultural and intellectual backdrop.**

**P.S.O.3. Students shall be enabled to read literature in tandem with philosophical postulations relating the texts to social systems, environment, and ecology.**

**P.S.O.4. Holistically develop humanistic and cosmopolitan perspective.**

**P.S.O.5. Students shall be enabled to use tools of literary analysis, criticism, and research methodology.**

**P.S.O.6. Enhanced competence in the use of English language both phonologically and syntactically thereby adding to their general abilities for employment in various sectors /organisations in general, teaching English Language and Literature at College and University levels in particular.**

## Syllabi for Under Graduate Programme in Single Major in English

Semester - I

Session: 2024-25

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	British Poetry (Chaucer to Donne)	<b>Course Code</b>	24ENGS401DS01
<b>Hours per Week</b>	04	<b>Credits</b>	04 (L- 3-T- 1-P- 0)
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b> CLO 1. Contextualizing the age which heralded writing in English socio-politico-cultural milieu CLO 2. Familiarizing with the authors and works of the Anglo-Saxons as precursors to Modern English works and enable the students to appreciate and demonstrate the ability to appreciate and critique poetry CLO 3. Developing an understanding of the study of English poetry in its historical and literary context.			
<b>Unit 1:</b> Types of Poetry and Related Literary Terms : Lyric, Sonnet, Blank Verse, Ballad, Epic, Allegory, Elegy, Hymn, Parody, Satire, Ode, Dramatic Monologue, Figures of Speech, Tone, Sound, Language, Diction, Myth, Symbols, Imagery			
<b>Unit 2:</b>  Chaucer Introduction to Prologue Lines 1 to 100			
<b>Unit 3:</b> Spencer: Amoretti “New year forth looking out of lanus gate” (IV) “Fayre eyes, the myrroure of my mazed hart” (VII) “The merry Cuckow, messenger of Spring” (XIX) Shakespeare: <b>Sonnet 18</b> “Shall I compare thee to a summer's day?” <b>Sonnet 116:</b> Let me not to the marriage of true minds <b>Sonnet 130</b> “My mistress' eyes are nothing like the sun;”			
<b>Unit 4:</b>  John Donne: “The Good Morrow” “The Sun Rising” “Batter My Heart”			

**References:**

*Pastoralism in the Poetry of Edmund Spenser Poetry in English: An Introduction* by Charles Barber  
*Spenser's „Amoretti“: A Critical Study* by D. Gibbs  
*The Canterbury Tales, Oxford Guides to Chaucer* by Helen Cooper  
*The Cambridge Chaucer Companion* by Piero Boitani and Jill Mann  
*All in War with Time: Love Poetry of Shakespeare, Donne, Jonson and Marvell* by Ferry Anne,  
*John Donne's Poetry* by Arthur Clements, L  
*Chaucer: The Canterbury Tales* by Gail Ashton,  
*Viva Modern Critical Interpretations: William Shakespeare's Sonnets*. By Harold Bloom.  
A Handbook of Literary Terms by MH Abrams and Geoffrey Galt Harpman (Indian Edition)



## Syllabi for Under Graduate Programme in Single Major in English

Semester - I

Session: 2024-25

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Indian Writings - I	<b>Course Code</b>	24ENGS401DS02
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b> CLO 1. Ability to understand Indian writing in English's evolution through convention, experimentation and innovation highlighting the multicultural montage of Indian literature thereby developing Familiarity with the country's rich cultural past and ethos CLO 2. Familiarity with the concepts of 'Indianness', nativism, nationalism and Indian sensibility as exemplified in the socio-cultural, historical and linguistic contexts of Indian Literature written/translated in English CLO 3. Appreciation of the relevance of prescribed texts in the contemporary Indian literary scenario thereby focusing on the humanistic concern represented through the various works of Indian Writings in English translation.			
<b>Unit 1:</b> Kabir: I, I.13. mo ko kahan dhunro bande ( O servant, where dost thou seek Me), V, I. 63. Avadhu, maya taji na jay ( Tell me, Brother, how can I renounce Maya ? ) VII, I 85. Sadho, Brahm alakh lakhaya( When He Himself reveals Himself) , LXXVIII , III. 63. Kahain Kabir, suno ho sadho ( Kabir says : “ O Sadhu ! hear my deathless words” from One Hundred Poems of Kabir trans. by Rabindrenath Tagore , Macmillan and Co Ltd.			
<b>Unit 2:</b>  Henry Derozio : “The Harp of India “ “Song of Hindustanee Minstrel” “ To the Pupils of the Hindu College”” To My Native Land”			
<b>Unit 3:</b> Rabindranath Tagore : “ Where the Mind is Without Fear” “ Leave This “ Give me Strength” “ Freedom” by Poemhunter.com - The World's Poetry Archive			
<b>Unit 4:</b> Munshi Premchand : “ Rich Daughter-in-Law “, “ The Thakur's Well” , “The Shroud” from Twenty Four Stories by Prem Chand trans. by Nandini Nopany & P. Lal			

**References:**

*Songs of the Saints of India trans. by* Hawley, J.S and Mark Juergensmeyer.  
Indian Writing in English by Iyengar .R.Srinivasa.  
A History of Indian Literature in English by Mehrotra, Arvind Krishna (ed).  
Aspects of Indian Writing in English by Naik, M.K(ed)  
A History of Indian English Literature by Sahitya Akademi.  
Singh, *A Collection of Indian English Poetry* by Radha Mohan Singh (ed)

# Syllabi for Under Graduate Programme in Single Major in English

Semester - II

Session: 2024-25

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	British Prose (Bacon to Lamb)	<b>Course Code</b>	24ENGS402DS01
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b> CLO 1. Developing an understanding of various stages, trends, types of narratives as illustrated in essays CLO 2. Enable to appreciate different styles of writing that evolved through the archaic English of Anglo-Saxon age, to the early Elizabethan, Jacobean and Caroline times with reference to macro cultural and intellectual developments CLO 3. Ability to situate literary texts within the changing historical, political, and cultural contexts of the British Literature			
<b>Unit 1:</b> Francis Bacon : “ Of Studies” “ Of Travel”			
<b>Unit 2:</b> Joseph Addison : “ Female Orators” “ The Aim of the Spectator”			
<b>Unit 3:</b> Richard Steele : “ The Coverley Household”, “ Of the Club”			
<b>Unit 4:</b> Charles Lamb : “ Dream Children: A Reverie”, “ The Praise of Chimney Sweepers”			
<b>References:</b> <ul style="list-style-type: none"> <li>• <i>The Essays of Francis Bacon</i> by Augusta Mary Scott.</li> <li>• <i>Francis Bacon</i> by Quinton, Anthony.</li> <li>• <i>Eighteenth Century Collections</i> by Ann, Arbor.</li> <li>• <i>Selected Essays from The Spectator</i> by Addison, Joseph</li> <li>• <i>English Social and Cultural History: An Introductory Guide and Glossary</i> by Choudhury, Bibhash.</li> <li>• <i>Joseph Addison Tercentenary Essays</i> by Davis, Paul.</li> <li>• <i>Romanticism: A Literary and Cultural History</i> by Casaliggi, Carmen.</li> <li>• <i>The Age of Revolutions: 1789-1848</i> by Hobsbawm, Eric.</li> <li>• <i>Romanticism: An Oxford Guide</i> by Roe, Nicholas.</li> </ul>			

# Syllabi for Under Graduate Programme in Single Major in English

Semester - II

Session: 2024-25

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	British Drama (Elizabethan to Jacobean)	<b>Course Code</b>	24ENGS402DS02
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b> CLO 1. Developing an understanding of various stages, trends, types of narratives illustrated in English Drama CLO 2. Understanding the rise of drama during the Elizabethan, Jacobean and Caroline times CLO 3. Acquaintance with various aspects of drama by enabling the students to demonstrate abilities to appreciate and critically evaluate English Drama by locating it within the changing historical, political, and cultural contexts of the English Literature.			
<b>Unit 1:</b> Types of Drama and Related Literary Terms : Mystery Plays, Miracle Plays, Melodrama, Experimental Drama, Expressionistic Drama, Story, Plot , Point of View, Character, Types of Character , Symbols, Spectacle, Three Unities, Setting, Theme, Narrative Technique, Farce, Comedy, Tragedy, Tragi-Comedy			
<b>Unit 2:</b> Literary and Cultural Tendencies of the Renaissance Age, Contribution of University Wits, Features of Elizabethan Drama, Features of Jacobean Drama			
<b>Unit 3:</b> Christopher Marlowe: <i>Dr. Faustus</i>			
<b>Unit 4:</b> Ben Jonson: <i>Epicoene, or The Silent Woman</i>			
<b>References:</b> <ul style="list-style-type: none"> <li>• <i>The English Morality Play</i> by Potter, Robert.</li> <li>• <i>Imagery of John Webster's Plays</i> by Ansari, K H</li> <li>• <i>The World's Perspective: John Webster and the Jacobean Drama</i> by Bliss, Lee.</li> <li>• <i>Jacobean Drama</i> by Fermor, Ellis Una.</li> <li>• <i>A Handbook of Literary Terms</i> by MH Abrams and Geoffrey Galt Harpman ( Indian Edition)</li> </ul>			

# Syllabi for Under Graduate Programme in Single Major in English

Semester - III

Session: 2025-26

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	British Novel (Aphra Behn to Fielding)	<b>Course Code</b>	25ENGS403DS01
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b> CLO 1. The course offers and insight into the aspects of the novel while laying special emphasis on the development of the novel along with the seven universal aspects. CLO 2. The course traces the trajectory of the growth of British English Novel across difference ages. CLO 3. It familiarizes the students with the socio-cultural and historical phenomena influencing the discursive framework of different ages.			
<b>Unit 1:</b> E.M. Forster <i>Aspects of the Novel</i>			
<b>Unit 2:</b> Aphra Behn <i>Oroonoko: or, the Royal Slave</i>			
<b>Unit 3:</b> Daniel Defoe <i>Robinson Crusoe</i>			
<b>Unit 4:</b> Henry Fielding <i>Joseph Andrews</i>			
<b>References:</b> Claude Rawson, The Cambridge Companion to Henry Fielding David Lodge, The Art of Fiction Derek Hughes and Janet Todd, The Cambridge Companion to Aphra Behn Ernest Baker, History of the English Novel Hayden White, The Fiction of Narrative Ian Watt, The Rise of the Novel James Sutherland, A Background to 18th-Century Literature John Richetti, The Cambridge Companion to Daniel Defoe Patricia Meyer Spacks, "Novel Beginnings: Experiments in Eighteenth-Century English Fiction" Walter Allen, The English Novel			

# Syllabi for Under Graduate Programme in Single Major in English

Semester - III

Session: 2025-26

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	British Poetry (Milton to Johnson)	<b>Course Code</b>	25ENGS403DS02
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.          Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.          All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
CLO 1.	Formalization with the poets of the 18 <sup>th</sup> century and thereby critically appreciate the evolution of poetry from Elizabethan to the Neoclassical age.		
CLO 2.	Students will gain knowledge to study the various means of poetry that developed during the 18 <sup>th</sup> century.		
CLO 3.	A critical understanding pertaining to contemporary cultural, political and religious aspects that influenced the poetry of the age will be developed.		
<b>Unit 1:</b>			
John Milton	i) When I Consider how my Light is Spent ii) How soon Hath Time, The Subtle Thief of Youth iii) Paradise Regained Book –I (Lines 1-14)		
<b>Unit 2:</b>			
Alexander Pope	i) Ode on Solitude ii) An Essay on Man (Epistle II Lines 1-30) iii) The Rape of the Lock (Canto 5, Lines 1-45)		
<b>Unit 3:</b>			
John Dryden	i) MacFlecknoe		
<b>Unit 4:</b>			
Samuel Johnson	i) Friendship ii) Autumn iii) Inspiration		

**References:**

- A Critical and Philosophical Commentary on Mr. Pope's Essay on Man* by William Warburton  
*A Critical Dissertation with Notes on Milton's Paradise Regained* by Richard Meadowcourt.  
*Alexander Pope: A Critical Study of his Major Poems* by M.P. Sinha.  
*Critical Interpretation of John Dryden* by Anupama Roy.  
*English Poetry of Eighteenth Century (1700-1789)* by David Fairer.  
*MacFlecknoe (With Annotated Text, Primary Readings and Critical Essays)*. Ed. Madhu Grove  
*Restoration and Eighteenth-Century Poetry (1660-1780)* by Eric Rothstein.  
*Samuel Johnson: Selected Poetry and Prose* by Frank Brady and W.K. Wimsatt.  
*The Literary Criticism of Samuel Johnson: Forms of Artistry and Thought* by Philip Smallwood  
*The New Oxford Book of Eighteenth-Century Verse* by Roger Lonsdale.  
*The Poetical Works of John Milton* by Edward Philips.  
*The Poetry of John Milton* by Gordon Teskey.  
*The Rape of Lock and Other Major Writings*. Ed. Leo Damrosch.

# Syllabi for Under Graduate Programme in Single Major in English

Semester - IV

Session: 2025-26

Name of Program		Program Code	
Name of the Course	Indian Writings– II	Course Code	25ENGS404DS01
Hours per Week	04	Credits	04 ( L-3 - T-1 - P-0 )
Maximum Marks	70+30=100	Time of Examination	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b> CLO 1. Ability to understand Indian writing in English's evolution through convention, experimentation and innovation highlighting the multicultural montage of Indian literature thereby developing Familiarity with the country's rich cultural past and ethos CLO 2. Familiarity with the concepts of 'Indianness', nativism, nationalism and Indian sensibility as exemplified in the socio-cultural, historical and linguistic contexts of Indian Literature written / translated in English CLO 3. Appreciation of the relevance of prescribed texts in the contemporary Indian literary scenario thereby focusing on the humanistic concern represented through the various works of Indian Writings in English translation.			
<b>Unit 1:</b> RK Narayan : <i>The English Teacher</i>			
<b>Unit 2:</b> Nissim Ezekiel : <i>"Night of the Scorpion"</i> <i>"The Patriot"</i> <i>"Poet, Lover, Birdwatcher"</i> <i>"Island"</i> From <a href="https://www.poemhunter.com/nissim-ezekiel/poems">https://www.poemhunter.com/nissim-ezekiel/poems</a>			
<b>Unit 3:</b> Vijay Tendulkar : <i>Ghasiram Kotwal</i>			
<b>Unit 4:</b> U. R. Anantha Murthy : <i>Samskara</i>			



**References:**

*Indian Writing in English* by Iyengar . R.Srinivasa.

*A History of Indian Literature in English* by Mehrotra, Arvind Krishna (ed).

*Aspects of Indian Writing in English* by Naik, M.K (ed)

*A History of Indian English Literature* by Sahitya Akademi.

*Modern Indian Poetry in English* by King, Bruce

*The Twice Born Fiction: Themes and Techniques of the Indian Novel in English* by Mukherjee, Meenakshi

*The Swan and the Eagle* by Narasimaih, C.D

*The Meaning of India* by Rao, Raja

*Vijay Tendulkar's Plays: An Anthology of Recent Criticism* by Madge, V. N.

*Indian English Fiction: A Critical Study* by Naik, M.K. and Shyamalal Narayan *Form and Value in the Poetry of Nissim Ezekiel* by Rahman, Anisur

*"The Literary Situation in India: Search for an Identity"* by Ananthmurthy, U R

# Syllabi for Under Graduate Programme in Single Major in English

Semester - IV

Session: 2025-26

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	British Poetry (Goldsmith to Byron)	<b>Course Code</b>	25ENGS404DS02
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.  Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.  All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
CLO 1.	Formalization with the poets of the Romantic revival along with the mainstream Romantic poets of the 19 <sup>th</sup> century.		
CLO 2.	Students will gain knowledge to study the various means of poetry that developed during the 18 <sup>th</sup> century.		
CLO 3.	Contextualization of the poetry of the Romantics to that of the socio-political and cultural mission of the age. .		
<b>Unit 1:</b>			
Oliver Goldsmith	i) The Deserted Village		
William Blake	i) The Lamb ii) The Chimney Sweeper		
<b>Unit 2:</b>			
William Wordsworth	i) The Solitary Reaper ii) Daffodils iii) Ode to Duty		
<b>Unit 3:</b>			
S. T. Coleridge	i) Frost at Midnight ii) Dejection: An Ode iii) The Rime of the Ancient Mariner Part – 1 (Lines 1-82)		
<b>Unit 4:</b>			
P B Shelley	i) Ode to the West Wind		
John Keats	ii) Ode to a Nightingale		
Byron	iii) When we Two Parted		

**References:**

- Byron: A Collection of Critical Essays* by Paul West.  
*Critical Interpretation of William Wordsworth: A New Approach* by Anju Bala Agarwal.  
*English Romantic Poetry: An Anthology* by Stanley Appelbaum.  
*Great Poets of the Romantic Age* by Michael Sheen.  
*Oliver Goldsmith: A Biography* by Washington Irving.  
*Percy Shelley: Selected Poems and Prose* by Cian Duffy & Jack Donovan.  
*Reading Keats Today: Bi-Centenary Essays on John Keats* by Surbhi Banerjee.  
*Recritiquing William Wordsworth* by Pradip Patra & Amarnath Prasad.  
*Samuel Taylor Coleridge: The Man Behind the Lyrics* by James Gillman.  
*Samuel Taylor Coleridge's The Rime of the Ancient Mariner: Modern Critical Interpretations* by Harold Bloom.  
*Shelley: A Critical Reading* by Earl R. Wasserman.  
*The Deserted Village: A Critical Study* by Shakti Batra.  
*William Blake: A Critical essay* by A.C. Swinburne.  
*William Wordsworth: A Critical Study* by T. Joseph & S. Francis.  
*William Blake: Bloom's Classic Critical Views* by Alesix Harley.

# Syllabi for Under Graduate Programme in Single Major in English

Semester - IV

Session: 2025-26

Name of Program		Program Code	
Name of the Course	British Novel (Austen to Walter Scott)	Course Code	25ENGS404DS03
Hours per Week	04	Credits	04 ( L-3 - T-1 - P-0 )
Maximum Marks	70+30=100	Time of Examination	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.            Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.            All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
<p>CLO 1. Gain competence to study the patterns of evolution of British Novel, with respect to theme, technique, narratology, after its introduction in the eighteenth century.            CLO 2. Attain knowledge and understanding of the British fiction of the nineteenth century through the study of representative texts.            CLO 3. A critical understanding pertaining to contemporary cultural and socio-political aspects will be developed.            CLO 4. Student will be able to study the contribution of women novelists, in an age dominated by male writers in the genre of poetry.</p>			
<b>Unit 1:</b>			
Jane Austen		<i>Pride and Prejudice</i>	
<b>Unit 2:</b>			
Mary Shelley		<i>Frankenstein</i>	
<b>Unit 3:</b>			
Charlotte Bronte		<i>Jane Eyre</i>	
<b>Unit 4:</b>			
Walter Scott		<i>The Black Dwarf</i>	

**References:**

- A. Fleishman – *The English Historical Novel: Walter Scott to Virginia Woolf*  
Alexander Welsh – *The Hero of the Waverley Novels*  
Arnold Kettle – *An Introduction to the English Novel (2 Vols.)*  
Brian W. Aldiss – *Billion Year Spree: The True History of Science Fiction*  
Charles J. McCann – “Setting and Character in *Pride and Prejudice*”, *Nineteenth Century Fiction*, Vol. 19, No. 1, June 1964, Harold Bloom – “*Frankenstein* or the New Prometheus”, *Partisan Review*, 1965.  
D. Brown – *Walter Scott and the Historical Imagination*  
Deborah Ross – *The Excellence of Falsehood: Romance, Realism, and Women’s Contribution to the Novel*  
E.A. Baker – *History of the English Novel (12 Vols.)*  
Elaine Showalter – *A Literature of Their Own: British Women Novelists from Bronte to Lessing*  
E.M. Forster – *Aspects of the Novel*  
Harold Bloom – *Charlotte Bronte’s Jane Eyre: Modern Critical Interpretations*  
Harry Shaw – *The Forms of Historical Fiction: Sir Walter Scott and His Successors*  
James Sherry – “Pride and Prejudice: The Limits of Society”, *Studies in English Literature, 1500-1900*, Vol. 19, No. 4, 1979  
Ian Watt – *Jane Austen (ed.)*  
Ian Watt – *The Rise of the Novel*  
Sandra M. Gilbert and Susan Gubar – *Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*  
Santwana Haldar – *Mary Shelley’s Frankenstein: A Reader’s Companion*

# Syllabi for Under Graduate Programme in Single Major in English

Semester - IV

Session: 2025-26

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Introduction to American Literature – I	<b>Course Code</b>	25ENGS404DS04
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b> CLO 1 Acquainting the students with the representative texts of American literature and developing an understanding of various trends.  CLO 2 Enabling to appreciate and critically analyse different genres of American literature through different styles of writing and different narratives presented through the texts  CLO 3 Ability to situate literary texts within the changing historical, political and cultural contexts of the American literature.			
<b>Unit 1:</b> <b>Essay:</b> Ralph Waldo Emerson: Nature			
<b>Unit 2:</b> <b>Short stories</b> Mark Twain: “The Five Boons of Life Kate Chopin: “A Respectable Woman” O’ Henry: “ Gift of Magi”			
<b>Unit 3:</b> <b>Poems:</b> Emily Dickinson: i) Success is Counted Sweetest (1859) ii) “Hope” is the thing with feathers (1861) iii) Because I could not stop for Death (1863) Walt Whitman: i) A Glimpse ii) A Song iii) Among the Multitude			
<b>Unit 4:</b> <b>Novel</b> Hemingway: <i>Old Man and the Sea</i>			

**References:**

- Bercovitch, Sacvan, ed. *The Cambridge History of American Literature*.
- Bordman, Gerald Martin and Thomas S. Hirsch. *The Oxford Companion to American Theatre*.  
3<sup>rd</sup>ed.
- Elliot, Emory, ed. *The Columbia History of the American Novel*.
- Evans, Robert C. *Critical Insights: The Old Man and the Sea*
- Gray, Richard J. *A Brief History of American Literature*.
- Horton, Rod William and Herbert W. Edwards. *Backgrounds of American Literary Thought*.
- Killingsworth, M. Jimmie. *Whitman's poetry of the body: sexuality, politics, and the text*
- Leary, Lewis Gaston. *Articles on American Literature 1900-1950*.
- Malkoff, Karl. *Crowell's Handbook of Contemporary American Poetry*.
- Matthiessen, F. O. *American Renaissance: Art and Expression in the Age of Emerson and Whitman*.
- Ruland, Richard and Malcolm Bradbury. *From Puritanism to Postmodernism: A History of American Literature*.
- Spiller, Robert E. et al., eds. *Literary History of the United States*.
- White, Barbara Anne. *American Women Writers: An Annotated Bibliography of Criticism*.
- Walt Whitman / edited and with an introduction by Harold Bloom.

# Syllabi for Under Graduate Programme in Single Major in English

Semester - V

Session: 2026-27

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Indian Writings - III	<b>Course Code</b>	26ENGS405DS01
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.          Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.          All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
CLO 1.	Ability to understand Indian writing in English's evolution through convention, experimentation and innovation highlighting the multicultural montage of Indian literature thereby developing familiarity with the country's rich cultural past and ethos		
CLO 2.	Familiarity with the concepts of 'Indianness', nativism, nationalism and Indian sensibility as exemplified in the socio-cultural, historical and linguistic contexts of Indian Literature written/translated in English		
CLO 3.	Appreciation of the relevance of prescribed texts in the contemporary Indian literary scenario thereby focusing on the humanistic concern represented through the various works of Indian Writings in English translation.		
<b>Unit 1:</b>			
Temsula Ao	"Laburnum for My Head" "Death of a Hunter"		
<b>Unit 2:</b>			
Mahasweta Devi	<i>Mother of 1084</i> (Novel)		
<b>Unit 3:</b>			
Girish Karnad	<i>Tughlaq</i>		
<b>Unit 4:</b>			
Aravind Adiga	<i>The White Tiger</i>		



**References:**

- Chakravarty, Radha. *Mahasweta Devi: Writer, Activist, Visionary*.
- Hawley, J. S and Mark Juergensmeyer. *Songs of the Saints of India* trans. by Hawley, J.S and Mark Juergensmeyer.
- Iyengar, K.R. Srinavasa. *Indian Writing in English*
- Mehrotra, Arvind Krishna: *A History of Indian Literature in English*
- Naik, M.K. *Aspects of Indian Writing in English*
- Singh, Radha Mohan, *A Collection of Indian English Poetry*
- Prajapati, Ram Avadh. *Critical Insights on Plays of Girish Karnad*.
- Rao, Raja. *The Meaning of India*
- Prasad, M. *Indian English Novelists: An Anthology of Critical Essays*.
- Raghavan, V. and Nagendra. *An Introduction to Indian Poetics*.
- Ramazani, Jahan. *The Hybrid Muse: Postcolonial Poetry in English*.
- Ratnam, A. S. ed. *Critical Essays on Indian Women Writing in English*.
- Ray, Mohit Kumar and Rama Kundu *Salman Rushdie: Critical Essays (Vol II)*.
- Satchidanandan, K. *Indian Poetry: Modernism and After*.
- Singh, Kanwar Dinesh. *Contemporary Indian English Poetry: Comparing Male and Female Voices*.
- Trivedi, Harish and Susan Bassnet. *Post –Colonial Translation: Theory and Practice*.
- Zecchini, Laetitia. *Historicizing Modernism: Arun Kolatkar and Literary Modernism in India: Moving Line*

# Syllabi for Under Graduate Programme in Single Major in English

Semester - V

Session: 2026-27

Name of Program		Program Code	
Name of the Course	British Poetry (Tennyson To Hardy)	Course Code	26ENGS405DS02
Hours per Week	04	Credits	04 ( L-3 - T-1 - P-0 )
Maximum Marks	70+30=100	Time of Examination	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.            Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.            All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
<b>CLO 1</b>	Understanding of the works of the major and minor poets of the age and their poetic forms and styles will be developed		
<b>CLO 2</b>	Gain insights into the cultural and historical context shaping the works of the poets of the era		
<b>CLO 3</b>	Competence to appreciate the nuanced treatment of nature and explore the moral and philosophical dilemmas in Victorian poetry.		
<b>Unit 1:</b>			
Alfred Tennyson	“The Charge of the Light Brigade” “Ulysses” “Crossing the Bar” Prologue to <i>In Memoriam</i> (“Strong Son of God . . . .”)		
<b>Unit 2:</b>			
Robert Browning	“My Last Duchess” “The Last Ride Together” “Rabbi Ben Ezra” “The Lost Leader”		
<b>Unit 3:</b>			
Matthew Arnold	“Dover Beach” “The Scholar Gipsy” “Memorial Verses” “Thyrsis”		

**Unit 4:**

D.G. Rossetti	“My Sister’s Sleep”
Elizabeth Barrett Browning	“If thou must love me...” (Sonnet 14 from <i>Sonnets from the Portuguese</i> )
A.C. Clough	“Where Lies the Land”
Thomas Hardy	“The Man He Killed”

**References:**

*A Pelican Guide to English Literature from Dickens to Hardy, Vol. 6* by Boris Ford  
*Matthew Arnold: Poetry and Prose* edited by John Bryson  
*Poetry and Criticism: Matthew Arnold* edited by A. Dwight Culler  
*Reading Victorian Poetry* by Richard Cronin  
*Tennyson: A Collection of Critical Essays* by Dwight A. Culler  
*The Cambridge Companion to Victorian Poetry* edited by Joseph Bristow  
*The Context of Literature: The Victorians* edited by Learner Lawrence  
*The Poetry of Robert Browning* by Ronald Ralph  
*The Poetry of Robert Browning* by Stoppard A. Brook  
*The Portable Matthew Arnold* by Lionel Trilling  
*Victorian Poetry, Poetics, and Politics* by I. Armstrong

# Syllabi for Under Graduate Programme in Single Major in English

Semester - V

Session: 2026-27

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	British Novel (Dickens To Hardy)	<b>Course Code</b>	26ENGS405DS03
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b>			
<b>CLO 1</b>	Comprehensive understanding of societal issues, impact of industrialization, and representation of class dynamics will be developed		
<b>CLO 2</b>	Development of critical analysis skills pertaining to the narrative techniques employed by the writers of the age		
<b>CLO 3</b>	Gain insights into the evolving role of women in Victorian literature		
<b>Unit 1:</b> Charles Dickens <i>Oliver Twist</i>			
<b>Unit 2:</b> William Makepeace Thackeray <i>Vanity Fair</i>			
<b>Unit 3:</b> George Eliot <i>Middlemarch</i>			
<b>Unit 4:</b> Thomas Hardy <i>The Mayor of Casterbridge</i>			
<b>References:</b> <i>George Eliot and the Heroic Strain in English Literature</i> by Lionel Trilling <i>A Companion to George Eliot</i> edited by Amanda Anderson and Harry E. Shaw <i>A Feminist Reading of Hardy</i> by P. Ingham <i>A Literature of their Own: British Women Novelists from Bronte to Lessing</i> by Elaine Showalter <i>Charles Dickens: A Critical Study</i> by G.K. Chesterton <i>Charles Dickens: The World of His Novels</i> by J. Hillis Miller <i>Laughter and Despair: Reading Ten Novels of the Victorian Era</i> by U.C. Knoepfelmacher <i>Thackeray's Canvas of Humanity: An Author and His Public</i> by Robert A. Colby <i>The Cambridge Companion to the Victorian Novel</i> edited by Deidre David <i>The Cambridge Companion to Thomas Hardy</i> edited by D. Krummer <i>The English Novel: A Short Critical History</i> by Walter Allen <i>The Realistic Imagination: English Fiction from Frankenstein to Lady Chatterley</i> by George Levine <i>The Victorians</i> by A. Pollard			

## Syllabi for Under Graduate Programme in Single Major in English

Semester - V

Session: 2026-27

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	British Prose (Wollstonecraft To Woolf)	<b>Course Code</b>	26ENGS405DS04
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b>			
<b>CLO 1</b>	Gain knowledge of the evolving gender roles and feminist perspectives		
<b>CLO 2</b>	Understanding of the British imperial mind-set and also the cultural and historical dynamics that shaped educational policies in colonial India		
<b>CLO 3</b>	Enhancement of critical thinking, cultural awareness, and challenges and ideals of the Victorian era		
<b>CLO 4</b>	Understanding of the literary innovations of the early 20 <sup>th</sup> century and the complex relationship between form and content in literature.		
<b>Unit 1:</b> Mary Wollstonecraft <i>A Vindication of the Rights of Woman</i> (Chapter 1 and 4)			
<b>Unit 2:</b> T.B. Macaulay <i>Minute on Indian Education</i>			
<b>Unit 3:</b> Matthew Arnold                          “Sweetness and Light” (from <i>Culture and Anarchy</i> )			
<b>Unit 4:</b> Virginia Woolf                              “Modern Fiction”			
<b>References:</b> <i>Colonialism and Modernity</i> by David Arnold <i>Macaulay: The Shaping of the Historian</i> by John Clive <i>Mary Wollstonecraft and the Feminist Imagination</i> by Barbara Taylor <i>Mary Wollstonecraft: A Revolutionary Life</i> by Janet Todd <i>Matthew Arnold: A Study of the Aesthetic Temperament in Victorian England</i> by Lionel Trilling <i>Matthew Arnold: A Survey of His Poetry and Prose</i> by G.W.E. Russell <i>Virginia Woolf and the Bloomsbury Avant-Garde: War, Civilization, Modernity</i> by Christine Froula			

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VI

Session: 2026-27

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	British Poetry (Yeats To Larkin)	<b>Course Code</b>	26ENGS406DS01
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b>			
<b>CLO 1.</b>	Capability to understand the impact of modernist movements on poetry, with a focus on experimentation, fragmentation, and a departure from traditional forms		
<b>CLO 2.</b>	Understanding the historical context of the initial troubled decades of the 20 <sup>th</sup> century, particularly the impact of the two World Wars on literature and society		
<b>CLO 3.</b>	Skills of close reading, critical analysis, and interpretation of complex poetic forms and styles will be enhanced		
<b>Unit 1:</b>			
W.B. Yeats	“Easter 1916” “The Second Coming” “Sailing to Byzantium” “No Second Troy”		
<b>Unit 2:</b>			
T.S. Eliot	“The Love Song of J. Alfred Prufrock”		
<b>Unit 3:</b>			
W.H. Auden	“September 1, 1939” “O What is that Sound?” “Musee des Beaux Arts” “The Unknown Citizen”		
<b>Unit 4:</b>			
Philip Larkin	“Poetry of Departure” “Ambulances” “Going Going” “Show Saturday”		

**References:**

*Modern British Poetry* by James Reeves

*Philip Larkin: The Poet's Plight* by Maeve Brennan

*T. S. Eliot's The Wasteland: A Critical Commentary* by M.A.R. Habib

*T.S. Eliot: The Design of His Poetry* by Reuben Brower

*The Art of Poetry* by Kenneth Rexroth

*The Cambridge Companion to W.B. Yeats* edited by Marjorie Howes and John Kelly

*The Making of a Poem: A Norton Anthology of Poetic Forms* by Mark Strand and Eavan Boland

*The Oxford Companion to Modern Poetry* by Jeremy Noel-Tod

*W.B. Yeats: A Critical Introduction* by Terry Eagleton

*W.H. Auden: In the Autumn of the Age of Anxiety* by Alan Jacobs

*W.H. Auden: The Life of a Poet* by Charles Osborne

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VI

Session: 2026-27

Name of Program		Program Code	
Name of the Course	British Drama (Wilde To Caryl Churchill)	Course Code	26ENGS406DS02
Hours per Week	04	Credits	04 ( L-3 - T-1 - P-0 )
Maximum Marks	70+30=100	Time of Examination	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b>			
<b>CLO 1.</b>	Comprehensive understanding of the evolution of British drama in the 20 <sup>th</sup> century and its dynamic responses to the changing socio-political landscape		
<b>CLO 2.</b>	In-depth understanding of prominent playwrights and their distinctive styles and thematic concerns		
<b>CLO 3.</b>	Competence to analyze how British playwrights addressed and reflected societal changes, including issues related to class, gender, and identity		
<b>Unit 1:</b> Oscar Wilde <i>The Importance of Being Earnest</i>			
<b>Unit 2:</b> John Osborne <i>Look Back in Anger</i>			
<b>Unit 3:</b> Tom Stoppard <i>Rosencrantz and Guildenstern are Dead</i>			
<b>Unit 4:</b> Caryl Churchill <i>Top Girls</i>			
<b>References:</b> <i>Tom Stoppard: The Moral Vision of the Major Plays</i> by Anthony Jenkins <i>Modern British Drama, 1890-1990</i> by Christopher Innes <i>Caryl Churchill: Writing For the Stage</i> by Deborah J. Haynes <i>The State of the Nation: British Theatre since 1945</i> by Harold Hobson <i>John Osborne: A Critical Study</i> by Jeffrey Richards <i>Stoppard's Theatre: Finding Order amid Chaos</i> by John Fleming <i>John Osborne: The Many Lives of the Angry Young Man</i> by John Heilpern <i>The Oxford Illustrated History of Theatre</i> by John Russell Brown <i>Contemporary Feminist Theatres: To Each Her Own</i> by Lizbeth Goodman <i>The Theatre of the Absurd</i> by Martin Esslin <i>Idylls of the Marketplace: Oscar Wilde and the Victorian Public</i> by Regenia Gagnier <i>Oscar Wilde</i> by Richard Ellmann			





# Syllabi for Under Graduate Programme in Single Major in English

Semester - VI

Session: 2026-27

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Introduction to American Literature - II	<b>Course Code</b>	26ENGS406DS04
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-3 - T-1 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours

**Note:**

Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the **given six** selecting at least one from each unit.

Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.

All questions carry equal marks.

**Course Learning Outcomes (CLO):**

Upon successful completion of this course, students will be able to:

CLO 1. evaluate the thoughts, beliefs, customs, struggles, and visions of American writers

CLO 2. grasp continuities and discontinuities in the American tradition

CLO 3. understand the American style of writing and ideologies

CLO 4. penetrate the depth and diversity of American literature, keeping in mind the history and culture of the United States of America

**Unit 1:**

Edward Albee *The American Dream*

**Unit 2:**

Arthur Miller *Death of a Salesman*

**Unit 3:**

Nathaniel Hawthorne *The Scarlet Letter*

**Unit 4:**

John Steinbeck *Of Mice and Men*

**References:**

*A Critical Companion to Arthur Miller's Death of A Salesman* by Dayal Chakraborty

*American Literature: Literary Contexts* by Nandana Dutta

*Critical Companion to Arthur Miller: A Literary Reference to His Life and Work* by Susan C. W. Abbotson

*Critical Insights: Henry James* by Tom Hubbard

*Critical Perspectives in American Literature* by Meenakshi Raman

*Critical Study of Nathaniel Hawthorne's The Scarlet Letter* by Devaleena Das

*Critical Survey of American Literature* by Steven G. Kellman

*Edward Albee: A Collection of Critical Essays* by Christopher Bigsby

*The Critical Reception of Henry James: Creating a Master* by Linda Simon

*The Entanglements of Nathaniel Hawthorne: Haunted Minds and Ambiguous Approaches* by Samuel Chase Coale

*The History of American Literature* by Linda Wagner-Martin

*The Routledge Introduction to the American Novel* by D. Quentin Miller

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VII

Session: 2027-28

Name of Program		Program Code	
Name of the Course	Literary Criticism – Key Concepts	Course Code	24ENG201DS01
Hours per Week	04	Credits	04 ( L-4 - T-0 - P-0 )
Maximum Marks	70+30=100	Time of Examination	3 Hours
<b>Note:</b>			
Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b>			
After successful completion of this course, students will be able to:			
CLO 1.	articulate the aesthetic principles that guide the scope and variety of works in the arts and humanities.		
CLO 2.	problematize texts and work on resolutions while looking for convergence between literature, philosophy and critical theory		
CLO 3.	establish a strong basis for a study of advanced critical theories		
CLO 4.	critically appreciate literature along traditional parameters of literary criticism		
<b>Unit 1:</b>			
Plato	“Theory of Forms” (concept from <i>Republic</i> )		
Aristotle	Aspects of Tragedy ( <i>Poetics</i> , Ch. 6 to 16) Translated in English by S.H. Butcher		
<b>Unit 2:</b>			
Wordsworth	<i>Preface to Lyrical Ballads</i>		
Samuel Johnson	<i>Preface to Shakespeare</i>		
<b>Unit 3:</b>			
Matthew Arnold	“The Study of Poetry”		
T.S. Eliot	“The Function of Criticism”		
<b>Unit 4:</b>			
I.A. Richards	“Four Kinds of Meaning”		
Cleanth Brooks	“The Language of Paradox”		

**References:**

- Aristotle and the Arc of Tragedy* by Leon Golden  
*Cleanth Brooks and the Rise of Modern Criticism* by Mark Royden Winchell  
*Critics on T.S. Eliot: Readings in Literary Criticism* by Sheila Sullivan[ed.]  
*Literary Criticism in Antiquity: A Sketch of its Development (Vol. I & Vol. II)* by J. W. H. Atkins  
*Lives and Opinions of Eminent Philosophers* by Diogenes Laertius  
*Matthew Arnold: A Collection of Critical Essays* by David J. DeLaura.  
*Matthew Arnold: The Critical Heritage* by Carl Dawson  
*Modern Criticism and Theory: A Reader* by David Lodge & Nigel Wood  
*Plato's Theory of Ideas* by David Ross  
*Samuel Johnson: A Collection of Critical Essays* by Donald J. Greene.  
*The Great Critics: An Anthology of Literary Criticism* by J. H. Smith & Winfield Parks [eds.]  
*The Norton Anthology of Theory and Criticism* by Vincent B. Leitch.  
*Tragedy in Relation to Aristotle's Poetics* by F. L. Lucas  
*Understanding Critical Theory of I.A.Richards: Richards' New Criticism* by Simran K. Paul  
*Wordsworth and Coleridge: Lyrical Ballads* by John Blades

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VII

Session: 2027-28

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Literary Theory – Key Concepts	<b>Course Code</b>	24ENG201DS02
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-4 - T-0 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.  Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.  All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
CLO 1.	facilitation of literary theories through illustrative interpretation		
CLO 2.	demonstration of familiarity with the history of literary theory		
CLO 3.	develops ability to apply tools of literary criticism to literary texts		
CLO 4.	helps you analyze specific literary theories in order to distinguish them from other theories and to identify the structure and logic of their arguments		
<b>Unit 1:</b>			
<u>Marxism</u>			
	1. Antonio Gramsci	“Hegemony and Separation of Powers”	
	2. Louis Althusser	“Ideology and Ideological State Apparatuses”	
<b>Unit 2:</b>			
<u>Feminism</u>			
	1. Elaine Showalter	“Twenty Years On: A Literature of Their Own Revisited”	
	2. Luce Irigaray	“When the Goods Get Together”	
<b>Unit 3:</b>			
<u>Post Structuralism</u>			
	1. Jacques Derrida	“Structure, Sign and Play in the Discourse of the Human Science”	
	2. Michel Foucault	“Truth and Power”	

**Unit 4:**

Postcolonial Studies

- |                   |  |
|-------------------|--|
| 1. Mahatma Gandhi | “Passive Resistance and Education”<br>( <i>Hind Swaraj</i> ) |
| 2. Edward Said    | “The Scope of Orientalism”                                   |

**References:**

*Beginning Theory: An Introduction to Literary and Cultural Theory* by Peter Barry  
*A Reader's Guide to Contemporary Literary Theory* by Raman Selden  
*Postcolonial Theory: A Critical Introduction* by Leela Gandhi  
*Postcolonialism: Theory, Practice or Process?* By Ato Quayson  
*Post Structuralism and the New Testament* by Stephen D. Moore  
*Deconstruction and Poststructuralism* by Bibhash Choudhury  
*Hind Swaraj* by M.K. Gandhi  
*Irigaray and Politics: A Critical Introduction (Thinking Politics)* by Laura Roberts  
*Foucault: A Very Short Introduction* by Gary Gutting  
*The Philosophy of Foucault* by Todd May  
*An Analysis of Edward Said's Orientalism* by Riley Quinn  
*About Elaine Showalters: Theory of Gynocriticism* by Vali Rahaman  
*Concrete Critical Theory: Althusser's Marxism* by William S. Lewis  
*Antonio Gramsci Critical Assessments of Leading Political Philosophers* by James Martin  
*Antonio Gramsci: Selections from Cultural Writings* by David Forgacs

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VII

Session: 2027-28

Name of Program		Program Code	
Name of the Course	New Literatures in English	Course Code	24ENG201DS03
Hours per Week	04	Credits	04 ( L-4 - T-0 - P-0 )
Maximum Marks	70+30=100	Time of Examination	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b> CLO 1. Development of understanding regarding the concept of “New Literatures” CLO 2. Examination of diverse genres from different time periods CLO 3. Identify current and historical developments in studies of “New Literatures”			
<b>Unit 1:</b>  Katherine Mansfield “The Garden Party” “A Fine Day” “Voices in the Air” “Loneliness”			
<b>Unit 2:</b>  Chinua Achebe <i>Things Fall Apart</i>			
<b>Unit 3:</b>  J. M. Coetzee <i>Disgrace</i>			
<b>Unit 4:</b>  Patrick White <i>Voss</i>			
<b>References:</b> <i>Chinua Achebe's Things Fall Apart: A Critical Study</i> by Tapan Kumar Ghosh <i>Novels of Chinua Achebe: A Study Of Narrative Voices</i> by G.E. Vijayakumar <i>Major Voices in New Literatures in English</i> by Bishun Kumar <i>New Literatures in English: Fresh Perspectives</i> by Ketaki Dutta <i>The Critical Writings of Katherine Mansfield</i> by Clare Hanson <i>The Four Novels of Chinua Achebe: A Critical Study</i> by Benedict ChiakaNjoku <i>The Poetry and Critical Writings of Katherine Mansfield</i> by Gerri Kimber & Angela Smith <i>An Introduction to Australian Fiction</i> by Colin Roderick. <i>Australian Writers and their Work: Patrick White</i> by Geoffrey Button.			

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VII

Session: 2027-28

Name of Program		Program Code	
Name of the Course	Literature and Gender	Course Code	24ENG201DS04 (Option-I)
Hours per Week	04	Credits	04 ( L-4 - T-0 - P-0 )
Maximum Marks	70+30=100	Time of Examination	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.            Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.            All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
CLO 1.	To familiarize with various nuances of gender debates		
CLO 2.	To offer insights in conceptualizing gender relations, patriarchy, and control of sexuality in Indian context through literary narratives.		
CLO 3.	To familiarize the students with the emergence of new women through the narratives		
CLO 4.	To enable students to negotiate varied forms of women's discourse and also enable them to critically analyse social and academic discourse from feminist perspective.		
<b>Unit 1:</b>			
Virginia Woolf	<i>Mrs. Dalloway</i>		
<b>Unit 2:</b>			
Girish Karnad	<i>Nagamandala</i>		
<b>Unit 3:</b>			
Chimamanda Ngozi Adichie	<i>We Should All Be Feminists</i>		
<b>Unit 4:</b>			
Imtiaz Dharker	"Purdah 1"		
	"Purdah 2"		
	"Minority"		
"Prayers			



**References:**

- Critical Insights: Virginia Woolf* by Laura Nicosia and James F. Nicosia [eds.]
- Critical Insights on Girish Karnad's Plays* by Ram Avadh Prajapati & Satish Kumar Prajapati
- Feminist Theory Reader: Local and Global Perspectives* by Carole R. McCann, Seung Kyung Kim and Emek Ergun [eds.]
- Feminist Theory and the Body: A Reader* by Janet Price and Shildrick Margit.
- Kamala Das: A Critical Spectrum* by RajeshwarMittapalli& Pier Paolo Piciuccio
- The Plays of Girish Karnad: Critical Perspectives Series on Indian drama* by JaydipsinhDodiya
- The Philosophy of Simone de Beauvoir: Critical Essays* by Margaret A. Simons [ed.]
- Virginia Woolf: A Critical Memoir* by Winifred Holtby
- We Speak in Changing Languages: Indian Women Poets 1990-2007* by Ramakrishnan, E.V. and Anju Makhija. eds.
- Shoukatali, G. (2017). "A critical study of Imtiaz Dharker's poetry." *Review of Research*.7(3).
- King, B. (2001). *Modern Indian Poetry in English*. New Delhi, Oxford University Press.
- Das, S. (2017). "Voices of dissent in the poetry of Imtiaz Dharker." *International Journal for Intersectional Feminist Studies*, 3 (1), pp. 39-55.
- Pinto, Jerry. "Imtiaz Unbound." *Poetry International Web*. 2 August 2004. Web. 15 July, 2014.
- [http://www.poetryinternationalweb.net/pi/site/cou\\_article/item/2686/Imtiaz-Unbound](http://www.poetryinternationalweb.net/pi/site/cou_article/item/2686/Imtiaz-Unbound)
- Jain, Jasbir and Avadesh Kumar Singh, eds. *Indian Feminisms*. New Delhi: Creative Books, 2001. Print. Creative New Literature Ser. 51.
- Jain, Jasbir, ed. *Women's Writing- Text and Context*. Jaipur: Rawat Publications, 1996. Print.

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VII

Session: 2027-28

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Cultural Studies	<b>Course Code</b>	24ENG201DS05 (Option-II)
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-4 - T-0 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.  Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.  All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
CLO 1.	Introduces students to the Cultural Studies as a literary domain.		
CLO 2.	Equips students with the critical eye that Cultural Studies offers.		
CLO 3.	The students are acquainted with the specific thought streams, works and authors that have contributed in shaping Cultural Studies.		
CLO 4.	Orients students to the issues that Cultural Studies attempts to undertake through the works of different regions, languages and ages.		
CLO 5.	Stirs cultural sensitivities and sensibilities of the students towards an ethical evaluation of the modern society.		
<b>Unit 1:</b>			
Mahatma Gandhi	<i>Indian Home Rule (Hind Swaraj)</i> Ch. 4. "What is Swaraj?" Ch. 6 "Civilization" Ch. 14 "How Can India Become Free?" Ch. 18 "Education"		
<b>Unit 2:</b>			
Bhaskar Mukhopadhyaya	"Cultural Studies and Politics in India Today" ( <i>Theory, Culture and Society</i> 23 (7-8):279-292. (2006)		
Homi Bhabha	"Introduction" (from <i>The Location of Culture</i> )		

**Unit 3:**

Amrita Pritam

*Pinjar (The Skeleton)* Translated in English by  
Khushwant Singh

**Unit 4:**

Amruta Patil

*Kari* (Graphic novel)

**References:**

Dhawan, R.K (ed.) "The Tale of a Cleft Soul: Duality of Women in the Novels of Amrita Pritam". *Indian Women Novelists*. Set III: Vol. 7.

Digole, D. P. "Amrita Pritam's *Pinjar The Skeleton*: a Metaphor of Violence Against Women." *Labyrinth* 1.2 (Sep 2010): 139-144.

Hartley, John. *A Short History of Cultural Studies*.

Hasan, Mushirul. *Legacy of a Divided Nation; India's Muslims Since Independence*.

Premchand, Narain G. *Novelist and Thinker*.

Sardar, Ziauddin, and Boris Von Loon. *Introducing Cultural Studies*.

Balasubramanya, Narahalli. "Samskara." *Masterpieces of Indian Literature*.

Barker Chris. *Cultural Studies: Theory and Practice*.

Eagleton, Terry. *Ideology: An Introduction*. Geertz, Clifford. *Cultures*.

Sharma, I.D. "Quest Motif in U.R. Ananthamurthy's *Samskara*: A Thematic Study." *Indian English Poetry and Fiction* .

Beaty, Bart and Stephen Weinar. *Critical Survey of Graphic Novels: Heroes and Superheroes*

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VII

Session: 2027-28

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Language and Linguistics	<b>Course Code</b>	24ENG201DS06 (Option – I)
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-4 - T-0 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours

**Note:**

Question No 1 Students shall be required to attempt any four Short notes (100-150) words each selecting at least one from each unit.

Questions 2, 3, 4 and 5 shall be based on Units 1, 2, 3 and 4 respectively. All questions will have sub-parts. One or more sub-parts may involve exercise/analysis type questions. All questions carry equal marks.

**Course Learning Outcomes (CLO):**

- CLO 1. To enable students to introduce learners to the fundamental tools, essential for a systematic study of language.
- CLO 2. To enable the students with the understanding of normative rules of generative grammar.
- CLO 3. To impart ability to the students to approach language as a part of the contemporary theoretical stances.

**Unit 1:**

**Scope of Linguistics**

Characteristics of Language, First Language Acquisition, Second Language Learning, Growth of Modern Linguistics, Applied Linguistics, Neurolinguistics, Psycholinguistics, Sociolinguistics, Stylistics

**Unit 2:**

**Structuralism**

Langue and Parole, Competence and Performance, Nature of Linguistic Sign, Substance and Form, Paradigmatic and Syntagmatic Relationships, Diachronic and Synchronic Approach

**Unit 3:**

**Phonology and Morphology**

Selection and Organisation of Phonemes, Morphemes, Morphological  
Analysis of English Words

**Unit 4:**

**Syntax and Semantics**

Phrase Structure, Immediate Constituent Analysis, Conceptual and  
Associative Meaning, Lexical Relations, Maxims of Conversation

**References:**

*An Introduction to Language* by V. Fromkin, R. Rodman and N. Hyams  
*Course in General Linguistics* by Ferdinand de Saussure  
*Texts and Contexts: An Introduction to Literature and Language Study* by Adrian Beard  
*Linguistics* by David Crystal  
*An Introduction to Language and Linguistics* by Jeff Connor-Linton and Ralph W Fasold  
*The Oxford handbook of Applied Linguistics* by B. Kaplan  
*Introductory Transformational Grammar of English* by M. Lester  
*Pragmatics* by Stephen Levinson  
*Semantics* by Frank R. Palmer  
*The Edinburgh Course in Applied Linguistics (Vol. II)* by J.P.B. Allen.  
*Linguistics: An Introduction to Language and Communication* by A. Akmajian, R.A.  
*Morphological Theory* by A. Spencer  
*Modern Linguistics* by S.K. Verma & N. Krishnaswamy  
*World Englishes: The Study of New Linguistic Varieties* by Rajend Mesthrie and Rakesh M.  
Bhatt

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VII

Session: 2027-28

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Indian Feminist Thought	<b>Course Code</b>	24ENG201DS07 (Option – II)
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-4 - T-0 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.          Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.          All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
<p>CLO 1. Traces the trajectory of Indian feminist thought          CLO 2. Establishes an understanding about feminist writing in its socio- cultural backdrop          CLO 3. Enables a critical understanding of genre –wise feminist expression          CLO 4. Facilitates an understanding of narrative techniques and literary devices in feminist writing</p>			
<b>Unit 1:</b>			
Tarabai Shinde		<i>Stri Purush Tulana</i> (A Comparison Between Men and Women)	
Kamla Bhasin		<i>What is Patriarchy?</i>	
<b>Unit 2:</b>			
Rokeya Sakhawat Hossain		“Sultana’s Dream” (story)	
Mahasweta Devi		“Draupadi” (story)	
<b>Unit 3:</b>			
Shashi Deshpande		<i>That Long Silence</i>	
<b>Unit 4:</b>			
Meena Kandasamy		“Aggression” “Inheritance” “Another Paradise Lost” “We Will Rebuild Worlds”	

**References:**

- Agarwal, Bina et.al. (eds.) *Capabilities, Freedom & Equality: Amartya Sen's Work from a Gender Perspective.*
- Agnihotri, Indu and VinaMazumdar. *Changing Terms of Political Discourse: Women's Movement in India 1970s – 1990s.*
- Bhasin, Kamla and Nighat Said Khan. *Some Questions on Feminism and its Relevance in South Asia.*
- Chaudhuri, Maitrayee. Ed. *Feminism in India.*
- Chakravarti, Uma. *Gendering Caste: Through a Feminist lens.*
- Desai, Neera and MaithreyiKrishnaraj. *An Overview of the Status of Women in India.*
- Dietrich, Gabriele. *Women, Ecology and Culture.*
- Eagleton, Mary. *A Concise Companion to Feminist Theory.*
- Gupta, Amit. *Women and Society: The Developmental Perspective.*
- Kelkar, Govind. *Gender and Tribe: Women, Land and Forests in Jharkhand.*
- Majeed, Akhtar. *Nation and Minorities: India's Plural Society and Its Constituents.*
- Raju, Saraswati. *Gendered Geographies: Space and Place in South Asia.*
- Sarkar, S. and Tanika Sarkar. (eds.) *Women and Social Reform in Modern India: A Reader.*
- Singh, Anil Kumar. *Women and Development: Promise and Realities.*

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VIII

Session: 2027-28

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	European Drama	<b>Course Code</b>	24ENG202DS01
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-4 - T-0 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.  Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.  All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
CLO 1.	Developing understanding of drama as a medium of interpersonal and cultural communication.		
CLO 2.	Enables to analyse drama as social and political narrative.		
CLO 3.	Familiarity with innovative writing style		
CLO 4.	Contextualising dramatic texts in larger socio-cultural background		
<b>Unit 1:</b>			
Bertolt Brecht	<i>Mother Courage and Her Children</i>		
<b>Unit 2:</b>			
Henrik Ibsen	<i>Ghosts</i>		
<b>Unit 3:</b>			
Samuel Beckett	<i>Waiting for Godot</i>		
<b>Unit 4:</b>			
Eugene Ionesco	<i>Rhinoceros</i>		



**References:**

- Clurman, Harold. *Masters of World Literature : Ibsen*. Macmillan, 1977
- Ferguson, Robert. *Henrik Ibsen: A New Biography*. Richard Cohen Books, 1996.
- Lebowitz, Naomi. *Ibsen and the Great World*. Louisiana University Press, 1990.
- McFarlane, James (ed.) *The Cambridge Companion to Ibsen*. CUP, 1994.
- Sprinchorn, Evert. *Ibsen's Kingdom: The Man and His Works*. Yale University Press, 2020.
- Bennett, Michael Y. *The Cambridge Introduction to Theatre and Literature of the Absurd*. CUP, 2015.
- Innes, Christopher. *A Sourcebook on Naturalist Theatre*. Routledge, 2000.
- Khanna, Sanam. "Naturalism in Modern European Drama" in *Modern European Drama: Ibsen to Beckett*. Pencraft International, 2012.
- Marker, Fredrick J. And Christopher Innes (ed.) *Modernism in European Drama : Ibsen, Strindberg, Pirandello, Beckett*. University of Toronto Press, 1998.
- Moi, Toril. *Henrik Ibsen and the Birth of Modernism*. OUP, 2006.
- Malone, Irina Rupp. *Ibsen and the Irish Revival*. Palgrave, 2010.
- Shepherd-Barr, Kirsten. *Theatre and Evolution from Ibsen to Beckett*. Columbia University Press, 2015.
- Williams, Raymond. *Drama from Ibsen to Brecht*. OUP, 1969.
- Ewbank, Inga-Stina. "Ibsen and the Language of Women." *Women Writing and Writing about Women*. New York: Barnes and Noble, 1979.
- McFarlane, James. *The Cambridge Companion to Ibsen*. Cambridge: CUP, 1994.
- Moi, Toril. *Henrik Ibsen and the Birth of Modernism: Art Theatre Philosophy*. New York, OUP, 2006.
- Corrigan, Robert W. "The Sun Always Rises: Ibsen's Ghosts as Tragedy?" *Education Theatre Journal*. Vol.11 No.3 (October, 1959): 171-180
- Gassner, John. "The Possibilities and Perils of Modern Tragedy." *Tragedy: Vision and Form*. New York: Harper & Row, 1981.
- Hemmer, Bjorn. "Ibsen and the realistic problem drama." *The Cambridge Companion to Ibsen*. Cambridge: CUP, 1994.
- Machiraju, A.F. "Ideals and Victims: Ibsen's concerns in Ghosts and The Wild Duck." *The Modern Language Review*. 87.1(1992):134-142.
- Nagpal, Payal. (ed.) *Henrik Ibsen Ghosts*. Delhi: Worldview Publications, 2016.
- Banham E. Martin. *The Cambridge Guide to the theatre*.
- Barr, Allan P. (ed.) *Modern Women Playwrights of Europe*.

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VIII

Session: 2027-28

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Travel Literature	<b>Course Code</b>	24ENG202DS02
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-4 - T-0 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours

**Note:**

Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the **given six** selecting at least one from each unit.

Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.

All questions carry equal marks.

**Course Learning Outcomes (CLO):**

CLO 1. Having an understanding of travel literature

CLO 2. Having an understanding of the dynamics and mechanics of literary manifestations of the travel writings

CLO 3. Having an understanding of the dynamics and mechanics of varying cultures and memory in travel writings

**Unit 1:**

Conrad, Joseph. "Geography and Some Explorers." *National Geographic*, March 1924. (7 pages)

[https://w3.ric.edu/faculty/rpotter/temp/geog\\_and\\_some.html](https://w3.ric.edu/faculty/rpotter/temp/geog_and_some.html)

Iyer, Pico. "Why We Travel."

(<https://www.wheretherebedragons.com/wp-content/uploads/2013/06/Why-We-Travel.pdf>)

Susan, Bassnett. "Travelling and Translating"

<https://booksc.org/book/21617261/acc4b1>

**Unit 2:**

Jules Verne: *Around the World in 80 Days*

<https://www.libgen.is/book/index.php?md5=37FDB90F96EDF4749BB44536184598A8>

**Unit 3:**

Rahul Sankrityayan: *Volga to Ganga*

<https://www.libgen.is/book/index.php?md5=4CEB5B966C6C50116C5C26BE93F6F6F4>

**Unit 4:**

Krakaur, Jon: *Into the Wild*

<https://www.libgen.is/book/index.php?md5=0C219252C055474AA9F52BCC33604466>

**References:**

- Bartkowski, Frances. "Travel As/Is." *Travelers, Immigrants, Inmates: Essays in Estrangement*.
- Bhattacharya, Nandini. *Reading the Splendid Body: Gender and Consumerism in Eighteenth century British Writing on India*.
- Blanton, Casey. *Travel Writing: The Self and the World*.
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- Ghose, Indira. *Women Travelers in Colonial India: The Power of the Female Gaze*.
- Gilbert, Elizabeth. *Eat, Pray, Love*.
- Hulme, Peter and TunYoungs, eds. *Cambridge Companion to Travel Writing*.
- Hulme, Peter, and Tim Youngs. "Introduction." *Cambridge Companion to Travel Writing*.
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- Leask, Nigel. *Curiosity and the Aesthetics of Travel Writing, 1770-1840: "From an Antique Land"*.
- Lee, Andrea. "Notes on the Exotic"
- Lewis, Reina. *Gendering Orientalism: Race, Femininity and Representation*.
- Miller, Sam. *A Strange Kind of Paradise: India through Foreign Eye*.
- Mishra, Pankaj. *Butter Chicken in Ludhiana: Travels in Small Town India*.
- Mukherjee, Oindrila. "How To Survive a Visit to India: The Ethics of Representation"
- Nair, J. "Uncovering the Zenana: Visions of Indian Womanhood in Englishwomen's Writing, 1813- 1940". *Journal of Women's History*.
- Nayar, Pramod K. "Marvelous Excesses: English Travel Writing and India, 1608–1727". *Journal of British Studies*.
- Nayar, Pramod K. "The Sublime Raj: English Writing and India, 1750-1820." *Economic and Political Weekly*.
- Palby, Fanny Parkes. *Wanderings of a Pilgrim in Search of the Picturesque*
- Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*.
- Singh, Raghubir. *Ganga: Sacred River of India*.
- Shapiro, Micheal. *A Sense of Place*
- Sleeman, W. H. *Rambles and Recollections of an Indian Official*
- Steve Mccurry's *India*
- Strayed, Cheryl *Wild*.
- Subramanian, Samanth. *Following Fish*.
- Thompson, Carl. *Travel Writing*.
- Wood, Michael. *The Smile of Murugan: A South Indian Journey*.

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VIII

Session: 2027-28

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Indian Literary Theory and Criticism	<b>Course Code</b>	24ENG202DS03
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-4 - T-0 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.  Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.  All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
CLO 1.	Contextualises the socio-cultural background of criticism /literary writings		
CLO 2.	Puts in perspective the various literary movements, styles and concepts manifested through different critical writings		
CLO 3.	Inculcates an appreciation for Indian classical theory and its application through the prescribed texts		
CLO 4.	Situates theoretical reference point for present day Indian writing in English		
<b>Unit 1:</b>			
Kuntaka	“Language of Poetry and Metaphor” ( <i>Indian Literary Criticism: Theory and Interpretation</i> by G. N. Devy)		
Ananda Coomaraswamy	“The Dance of Shiva” ( <i>The Dance of Shiva</i> Delhi: Munshi Ram Manohar Lal Publishers.)		
<b>Unit 2:</b>			
Dhananjaya	“Definitions and Descriptions in Drama” ( <i>Indian Literary Criticism: Theory and Interpretation</i> by G. N. Devy)		
Rabindranath Tagore:	“World Literature” “The True Nature of Literature” ( <i>Rabindranath Tagore: Selected Writings on Literature and Language</i> , edited by Sisir Kumar Das & Sukanta Chaudhuri)		

**Unit 3:**

G.N. Devy: "Tribal Verse" (*from Painted Words*)

S. H.Vatsyayan 'Agyeya': "Memory and Country"  
(*The Writer as Critic: Essays in Literature, History & Culture* by Jasbir Jain)

**Unit 4:**

Sitakant Mahapatra "Indian Culture: Quest for Perspective –  
Dualities, Resolutions and Transcendence"  
(*from The Writer as Critic: Essays in Literature, History & Culture* by Jasbir Jain)

U. R. Ananthmurthy "The Literary Situation in India: Search for an  
Identity"

**References:**

Chandran, Mini and V.S, Sreenath. *An Introduction to Indian Aesthetics: History, Theory and Theoreticians*. Bloomsbury.

Deshpande, G T. *Indian Poetics*. Popular Prakashan.

De, Sushil Kumar. *Some Problems of Sanskrit Poetics*,

---. *History of Sanskrit Poetics*.

---. *Sanskrit Poetics as a Study of Aesthetics*. University of California Press, 1963.

Pollock, Sheldon (trans and ed.) *A Rasa Reader: Classical Indian Aesthetics*. Columbia University Press, 2016.

Raghavan V. and Nagendra (ed.) *An Introduction to Indian Poetics*. Madras: MacMillan, 1970.

Parekh, Bhikhu. "Indianisation of Autobiography." *Colonialism, Tradition and Reform*.

Raghavan V. and Nagendra. *An Introduction to Indian Poetics*.

Ramanujan, A.K. *Is There an Indian Way of Thinking?*

Rao, Raja. *The Meaning of India*.

Rodríguez, Guillermo. *When Mirrors Are Windows: A View of A.K. Ramanujan's Poetics*.

Sethuraman, V. (ed.) *Indian Aesthetics: An Introduction*.

Suhrud, Tridip. "Towards a Gandhian Aesthetics." *The Bloomsbury Research Handbook of Indian Aesthetics and the Philosophy of Art*.

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VIII

Session: 2027-28

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Shakespearean Drama	<b>Course Code</b>	24ENG202DS04
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-4 - T-0 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.  Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.  All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
CLO 1. Develop critical understanding of drama from Renaissance.			
CLO 2. Developing an understanding of Shakespeare.			
CLO 3. Learning about Shakespearean tragedy and comedy.			
CLO 4. Contextualising dramatic texts in larger socio-cultural background.			
<b>Unit 1:</b>			
<i>Henry IV (Part 1)</i>			
<b>Unit 2:</b>			
<i>Hamlet</i>			
<b>Unit 3:</b>			
<i>The Merchant of Venice</i>			
<b>Unit 4:</b>			
<i>As You Like It</i>			

**References:**

- Birch, Dinah. ed. "William Shakespeare." *The Oxford Companion to English Literature*.  
Dobson, Michael.& Stanley Wells eds. "Shakespeare, William." *The Oxford Companion to Shakespeare*.
- Leggatt, Alexander. *The Cambridge Companion to Shakespearean. Comedy*, 2002.  
Michael Neill, David Schalkwyk. *The Oxford Handbook of Shakespearean Tragedy*.  
Clapp, Larry. *A Complete Critical Analysis of Shakespearean Plays: With a Reference to Elizabethan Theatre*.
- Bogard, Travis and William L. Oliver. *Modern Drama: Essays in Criticism*  
Boulton, Marjorie. *Anatomy of Drama*  
Bradley, A. C. *Shakespearean Tragedy*  
Brustein, Robert. *The Theatre of Revolt: An Approach to Modern Drama*  
Charlton, H. B. *Shakespearean Comedy*  
Easton, John W. *Types of English Drama*  
Elam, Keir. *The Semiotics of Theatre and Drama*  
Esslin, Martin. *An Anatomy of Drama*  
Evans, Ifor B. *A Short History of English Drama*  
Nicoll, A. *British Drama*  
Nicoll, A. *The Theory of British Drama*  
Nicoll, A. *History of English Drama*  
Styan, J. L. *Elements of Drama*  
Williams, Raymond. *English Drama: Forms and Development*  
Wilson Knight, G. *A Study of British Drama*  
Worth, Katherine J. *Revolutions in Modern Drama*

# Syllabi for Under Graduate Programme in Single Major in English

Semester - VIII

Session: 2027-28

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Postcolonial Literature	<b>Course Code</b>	24ENG202DS05
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-4 - T-0 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b> Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit. Questions 2, 3, 4 and 5 shall be essay type questions with internal choice. All questions carry equal marks.			
<b>Course Learning Outcomes (CLO):</b>			
CLO 1.	Understanding political implications of the national and transnational histories, which influence the reading of the texts.		
CLO 2.	Assessment of new forms of domination through narratives		
CLO 3.	Identification of the concept of other through theories		
CLO 4	Introduces students to some major issues and problems common to such literatures		
CLO 5	Enables to interrogate the Western canon		
<b>Unit 1:</b>			
Amitav Ghosh	<i>The Shadow Lines</i>		
<b>Unit 2:</b>			
Gabriel Garcia Marquez	<i>One Hundred Years of Solitude</i>		
<b>Unit 3:</b>			
Bessie Head	<i>The Collector of Treasures and Other Botswana Village Tales</i> ( <i>The 1977 Bessie Head Collection</i> )		
<b>Unit 4:</b>			
Pablo Neruda	“Tonight I Can Write” “Ode to Tomatoes” “If you Forget Me” “I Do Not Love You Except Because I Love You”		



**References:**

Ashcroft, Bill et.al. *The Empire Writes Back*

Parry, Benita. *Two Native Voices in Wide Sargasso Sea*. 1987.

Raiskin, Judith L. *Wide Sargasso Sea: Norton Critical Edition*. New York: Norton, 1999.  
247-50.

Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.

Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford UP,  
1995.

Fanon, Frantz. *The Wretched of the Earth*. New York: Grove Press, 1963.

Foucault, Michel. "The Order of Discourse." *In Untying the Text: A Post-Structuralist  
Reader*. Boston: Routledge & Keagan Paul Ltd., 1971.

Loomba, Ania. *Colonialism/Postcolonialism*. London: Routledge, 1998.

Said, Edward. *Orientalism*. New York: Pantheon Books,

Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of  
Culture*. Urbana: U of Illinois P, 1988.

# Syllabi for Under Graduate Programme in Single Major in English

Semester – VIII (UG Hons. with Research)

Session: 2027-28

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	European Drama	<b>Course Code</b>	24ENG202DS01
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-4 - T-0 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours
<b>Note:</b>			
<p>Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the <b>given six</b> selecting at least one from each unit.            Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.            All questions carry equal marks.</p>			
<b>Course Learning Outcomes (CLO):</b>			
CLO 1.	Developing understanding of drama as a medium of interpersonal and cultural communication.		
CLO 2.	Enables to analyse drama as social and political narrative.		
CLO 3.	Familiarity with innovative writing style		
CLO 4.	Contextualising dramatic texts in larger socio-cultural background		
<b>Unit 1:</b>			
Bertolt Brecht	<i>Mother Courage and Her Children</i>		
<b>Unit 2:</b>			
Henrik Ibsen	<i>Ghosts</i>		
<b>Unit 3:</b>			
Samuel Beckett	<i>Waiting for Godot</i>		
<b>Unit 4:</b>			
Eugene Ionesco	<i>Rhinoceros</i>		

**References:**

- Clurman, Harold. *Masters of World Literature : Ibsen*. Macmillan, 1977
- Ferguson, Robert. *Henrik Ibsen: A New Biography*. Richard Cohen Books, 1996.
- Lebowitz, Naomi. *Ibsen and the Great World*. Louisiana University Press, 1990.
- McFarlane, James (ed.) *The Cambridge Companion to Ibsen*. CUP, 1994.
- Sprinchorn, Evert. *Ibsen's Kingdom: The Man and His Works*. Yale University Press, 2020.
- Bennett, Michael Y. *The Cambridge Introduction to Theatre and Literature of the Absurd*. CUP, 2015.
- Innes, Christopher. *A Sourcebook on Naturalist Theatre*. Routledge, 2000.
- Khanna, Sanam. "Naturalism in Modern European Drama" in *Modern European Drama: Ibsen to Beckett*. Pencraft International, 2012.
- Marker, Fredrick J. And Christopher Innes (ed.) *Modernism in European Drama : Ibsen, Strindberg, Pirandello, Beckett*. University of Toronto Press, 1998.
- Moi, Toril. *Henrik Ibsen and the Birth of Modernism*. OUP, 2006.
- Malone, Irina Rupp. *Ibsen and the Irish Revival*. Palgrave, 2010.
- Shepherd-Barr, Kirsten. *Theatre and Evolution from Ibsen to Beckett*. Columbia University Press, 2015.
- Williams, Raymond. *Drama from Ibsen to Brecht*. OUP, 1969.
- Ewbank, Inga-Stina. "Ibsen and the Language of Women." *Women Writing and Writing about Women*. New York: Barnes and Noble, 1979.
- McFarlane, James. *The Cambridge Companion to Ibsen*. Cambridge: CUP, 1994.
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- Corrigan, Robert W. "The Sun Always Rises: Ibsen's Ghosts as Tragedy?" *Education Theatre Journal*. Vol.11 No.3 (October, 1959): 171-180
- Gassner, John. "The Possibilities and Perils of Modern Tragedy." *Tragedy: Vision and Form*. New York: Harper & Row, 1981.
- Hemmer, Bjorn. "Ibsen and the realistic problem drama." *The Cambridge Companion to Ibsen*. Cambridge: CUP, 1994.
- Machiraju, A.F. "Ideals and Victims: Ibsen's concerns in Ghosts and The Wild Duck." *The Modern Language Review*. 87.1(1992):134-142.
- Nagpal, Payal. (ed.) *Henrik Ibsen Ghosts*. Delhi: Worldview Publications, 2016.
- Banham E. Martin. *The Cambridge Guide to the theatre*.
- Barr, Allan P. (ed.) *Modern Women Playwrights of Europe*.

# Syllabi for Under Graduate Programme in Single Major in English

Semester – VIII (UG Hons. with Research)

Session: 2027-28

<b>Name of Program</b>		<b>Program Code</b>	
<b>Name of the Course</b>	Travel Literature	<b>Course Code</b>	24ENG202DS02
<b>Hours per Week</b>	04	<b>Credits</b>	04 ( L-4 - T-0 - P-0 )
<b>Maximum Marks</b>	70+30=100	<b>Time of Examination</b>	3 Hours

**Note:**

Question No 1 Students shall be required to attempt any four Short notes (100-150) words each out of the **given six** selecting at least one from each unit.

Questions 2, 3, 4 and 5 shall be essay type questions with internal choice.

All questions carry equal marks.

**Course Learning Outcomes (CLO):**

CLO 1. Having an understanding of travel literature

CLO 2. Having an understanding of the dynamics and mechanics of literary manifestations of the travel writings

CLO 3. Having an understanding of the dynamics and mechanics of varying cultures and memory in travel writings

**Unit 1:**

Conrad, Joseph. "Geography and Some Explorers." *National Geographic*, March 1924. (7 pages)

[https://w3.ric.edu/faculty/rpotter/temp/geog\\_and\\_some.html](https://w3.ric.edu/faculty/rpotter/temp/geog_and_some.html)

Iyer, Pico. "Why We Travel."

(<https://www.wheretherebedragons.com/wp-content/uploads/2013/06/Why-We-Travel.pdf>)

Susan, Bassnett. "Travelling and Translating"

<https://booksc.org/book/21617261/acc4b1>

**Unit 2:**

Jules Verne: *Around the World in 80 Days*

<https://www.libgen.is/book/index.php?md5=37FDB90F96EDF4749BB44536184598A8>

**Unit 3:**

Rahul Sankrityayan: *Volga to Ganga*

<https://www.libgen.is/book/index.php?md5=4CEB5B966C6C50116C5C26BE93F6F6F4>

**Unit 4:**

Krakaur, Jon: *Into the Wild*

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- Ghose, Indira. *Women Travelers in Colonial India: The Power of the Female Gaze*.
- Gilbert, Elizabeth. *Eat, Pray, Love*.
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- Mishra, Pankaj. *Butter Chicken in Ludhiana: Travels in Small Town India*.
- Mukherjee, Oindrila. "How To Survive a Visit to India: The Ethics of Representation"
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- Pratt, Mary Louise. *Imperial Eyes: Travel Writing and Transculturation*.
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- Shapiro, Micheal. *A Sense of Place*
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.....The End.....