

UG Multidisciplinary Program(s) with Hons. in One Major Program w.e.f. 2024-25 session

**SYLLABI AND SCHEME OF
EXAMINATION
FOR
DISCIPLINE SPECIFIC COURSES OF
MULTIDISCIPLINARY PROGRAMS WITH
HONS. IN ONE MAJOR DISCIPLINE
B.A. (Multidisciplinary) with Hons. in English**

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



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

**MAHARSHI DAYANAND UNIVERSITY
ROHTAK (HARYANA)**

UG Multidisciplinary Program(s) with Hons. in One Major Program w.e.f. 2024-25 session

Credit Structure for Undergraduate Programmes (Multidisciplinary with Hons. in One Major Discipline)

Semester	Discipline-Specific Courses (DSC) / Major courses	Minor(MIC)/ Vocational (VOC)/ Skill Enhancement Courses (SEC)/ Internship	Multidisciplinary courses(MDC)	Ability Enhancement courses(AEC)	Research project/ Dissertation	Value-Added Courses (VAC)	Total Credits
I	DSC - A1 @ 4 credits	MIC1 @ 4 credits	MDC1 @ 3 credits	AEC1 @ 2 credits	-----	-----	24
	DSC - B1 @ 4 credits	SEC1@ 3 credits**					
	DSC - C1 @ 4 credits						
II	DSC - A2 @ 4 credits	SEC2 @ 3 credits**	MDC2 @ 3 credits	AEC2 @ 2 credits	-----	VAC1 @ 2 credits VAC2 @ 2 credits	24
	DSC - B2 @ 4 credits						
	DSC - C2 @ 4 credits						
Students exiting the programme after second semester and securing 52 credits including 4 credits of summer internship will be awarded UG Certificate in the relevant Discipline/ Subject							
III	DSC - A3 @ 4 credits	MIC2 @ 4 credits	MDC3 @ 3 credits	AEC3 @ 2 credits	-----	-----	24
	DSC - B3 @ 4 credits	SEC3@ 3 credits**					
	DSC - C3 @ 4 credits						
IV	DSC - A4 @ 4 credits	MIC3(VOC)@ 4 credits	-----	AEC4 @ 2 credits	-----	VAC3 @ 2 credits	20
	DSC - B4 @ 4 credits						
	DSC - C4 @ 4 credits						
Students exiting the programme after fourth semester and securing 96 credits including 4 credits of summer internship will be awarded UG Diploma in the relevant Discipline/Subject							
V	DSC - A5 @ 4 credits	MIC4(VOC)@ 4 credits	-----	-----	-----	-----	20
	DSC - B5 @ 4 credits	Internship @ 4 credits#					
	DSC - C5 @ 4 credits						
VI	DSC - A6 @ 4 credits	MIC5 @ 4 credits	-----	-----	-----	-----	20
	DSC - B6 @ 4 credits	MIC6(VOC)@ 4 credits					
	DSC - C6 @ 4 credits						
Students will be awarded 3-year UG Degree in the relevant Discipline/Subject upon securing 132 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					
	DSC - H9 @ 4 credits	OR					
	DSC - H10 @ 4 credits	Internship @ 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					
						TOTAL CREDITS	180

* Student should select one major discipline (Out of A, B, or C studied during first three years of UG Programmes) in which he/she wishes to pursue Honors. This framework is subject to modification as per UGC guidelines at the University level. The universities may decide to offer the Honors degree Programmes subject to the fulfillment of credit point table

UG Multidisciplinary Program(s) with Hons. in One Major Program w.e.f. 2024-25 session

** SEC for imparting practical skills related to Major (A, B and C)/minor.

#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.

UG Multidisciplinary Program(s) with Hons. in One Major Program 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	
Semester I (Session 2024-25)															
DSC - A1 @ 4 credits	Introduction to British Poetry (Chaucer to Donne)	24ENGM401DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
Semester II (Session 2024-25)															
DSC – A3 @ 4 credits	Introduction to British Prose (Bacon to Lamb)	24ENGM402DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
Semester III (Session 2025-26)															
DSC – A5 @ 4 credits	Introduction to British Novel (Aphra Behn to Fielding)	25ENGM403DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
Semester IV (Session 2025-26)															
DSC – A10 @ 4 credits	Introduction to American Literature	25ENGM404DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
Semester V (Session 2026-27)															
DSC – A11 @ 4 credits	Introduction to Indian Literature in English	26ENGM405DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
Semester VI (Session 2026-27)															
DSC – A15 @ 4 credits	Modern British Poetry (Yeats to Larkin)	26ENGM406DS01	3	1	0	4	3	1	0	4	30	70	00	00	100
Semester VII (Session 2027-28)															
DSC – H1 @ 4 credits	Literary Criticism – Key Concepts	24ENG201DS01	4	0	0	4	4	0	0	4	30	70	00	00	100
DSC – H2 @ 4 credits	Literary Theory – Key Concepts	24ENG201DS02	4	0	0	4	4	0	0	4	30	70	00	00	100
DSC – H3 @ 4 credits	New Literatures in English	24ENG201DS03	4	0	0	4	4	0	0	4	30	70	00	00	100
DSC – H4 @ 4 credits	Literature and Gender OR Cultural Studies	24ENG201DS04 OR 24ENG201DS05	4	0	0	4	4	0	0	4	30	70	00	00	100
DSC – H5 @ 4 credits	Language and Linguistics	24ENG201DS06	4	0	0	4	4	0	0	4	30	70	00	00	100

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	OR Indian Feminist Thought	OR 24ENG201DS07													
SEC1/VOC 1/ Internship 1 @ 4 credits	Literature and Multiculturalism	24ENG201SE01	4	0	0	4	4	0	0	4	30	70	00	00	100
	OR Leadership and Personality Development	OR 24ENG201MV01	4	0	0	4	4	0	0	4	30	70	00	00	100
	OR Internship	OR 24ENG201IN01	0	0	4	4	0	0	4	4	00	00	00	100	100
Semester VIII (4 Year UG Hons.) (Session 2027-28)															
DSC – H6 @ 4 credits	European Drama	24ENG202DS01	4	0	0	4	4	0	0	4	30	70	00	00	100
DSC – H7 @ 4 credits	Travel Literature	24ENG202DS02	4	0	0	4	4	0	0	4	30	70	00	00	100
DSC – H8 @ 4 credits	Indian Literary Theory and Criticism	24ENG202DS03	4	0	0	4	4	0	0	4	30	70	00	00	100
DSC – H9 @ 4 credits	Shakespearean Drama	24ENG202DS04	4	0	0	4	4	0	0	4	30	70	00	00	100
DSC – H10 @ 4 credits	Postcolonial Literature	24ENG202DS05	4	0	0	4	4	0	0	4	30	70	00	00	100
SEC2/VOC2/ Internship 2 @ 4 credits	Film Studies	24ENG202SE01	4	0	0	4	4	0	0	4	30	70	00	00	100
	OR English Language Teaching Skills	OR 24ENG202MV01	4	0	0	4	4	0	0	4	30	70	00	00	100
	OR Internship	OR 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)															
DSC – H6 @ 4 credits	European Drama	24ENG202DS01	4	0	0	4	4	0	0	4	30	70	00	00	100
DSC – H7 @ 4 credits	Travel Literature	24ENG202DS02	4	0	0	4	4	0	0	4	30	70	00	00	100

L: Lecture; T: Tutorial; P: Practical

Note:

The Syllabi and Scheme of EXAMINATION (SOE) for Discipline Specific Courses/Major Courses for UG Semester 7 and Semester 8 will be same as applicable for Syllabi and S.O.E. for Post Graduate semester 1 and semester 2 respectively.

Programme 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 with Hons. in English

Semester - I

Session: 2024-25

Name of Program		Program Code	
Name of the Course	Introduction to British Poetry (Chaucer to Donne)	Course Code	24ENGM401DS01
Hours per Week	04	Credits	04 (L-3 - T-1 - P-0)
Maximum Marks	70+30=100	Time of Examination	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. 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.			
Unit 1: 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			
Unit 2: Chaucer Introduction to Prologue Lines 1 to 100			
Unit 3: Spencer: Amoretti "New yeare forth looking out of lanus gate" (IV) "Fayre eyes, the myrroure of my mazed hart" (VII) "The merry Cuckow, messenger of Spring" (XIX) Shakespeare: Sonnet 18 "Shall I compare thee to a summer's day?" Sonnet 116: Let me not to the marriage of true minds Sonnet 130 "My mistress' eyes are nothing like the sun;,"			
Unit 4: 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 with Hons. in English

Semester - II

Session: 2024-25

Name of Program		Program Code	
Name of the Course	Introduction to British Prose (Bacon to Lamb)	Course Code	24ENGM402DS01
Hours per Week	04	Credits	04 (L-3 - T-1 - P-0)
Maximum Marks	70+30=100	Time of Examination	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. 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			
Unit 1: Francis Bacon : “ Of Studies” “ Of Travel”			
Unit 2: Joseph Addison : “ Female Orators” “ The Aim of the Spectator”			
Unit 3: Richard Steele : “ The Coverley Household”, “ Of the Club”			
Unit 4: Charles Lamb : “ Dream Children: A Reverie”, “ The Praise of Chimney Sweepers”			
References: <ul style="list-style-type: none"> • <i>The Essays of Francis Bacon</i> by Augusta Mary Scott. • <i>Francis Bacon</i> by Quinton, Anthony. • <i>Eighteenth Century Collections</i> by Ann, Arbor. • <i>Selected Essays from The Spectator</i> by Addison, Joseph • <i>English Social and Cultural History: An Introductory Guide and Glossary</i> by Choudhury, Bibhash. • <i>Joseph Addison Tercentenary Essays</i> by Davis, Paul. • <i>Romanticism: A Literary and Cultural History</i> by Casaliggi, Carmen. • <i>The Age of Revolutions: 1789-1848</i> by Hobsbawm, Eric. • <i>Romanticism: An Oxford Guide</i> by Roe, Nicholas. 			

Syllabi for Under Graduate Programme with Hons. in English

Semester - III

Session: 2025-26

Name of Program		Program Code	
Name of the Course	Introduction to British Novel (Aphra Behn to Fielding)	Course Code	25ENGM403DS01
Hours per Week	04	Credits	04 (L-3 - T-1 - P-0)
Maximum Marks	70+30=100	Time of Examination	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. 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.			
Unit 1: E.M. Forster <i>Aspects of the Novel</i>			
Unit 2: Aphra Behn <i>Oroonoko: or, the Royal Slave</i>			
Unit 3: Daniel Defoe <i>Robinson Crusoe</i>			
Unit 4: Henry Fielding <i>Joseph Andrews</i>			
References: 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 <i>The English Novel</i>			

Syllabi for Under Graduate Programme with Hons. in English

Semester - IV

Session: 2025-26

Name of Program		Program Code	
Name of the Course	Introduction to American Literature	Course Code	25ENGM404DS01
Hours per Week	04	Credits	04 (L-3 - T-1 - P-0)
Maximum Marks	70+30=100	Time of Examination	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):

CSO 1 Acquainting the students with the representative texts of American literature and developing an understanding of various trends.

CSO 2 Enabling to appreciate and critically analyse different genres of American literature through different styles of writing and different narratives presented through the texts

CSO 3 Ability to situate literary texts within the changing historical, political and cultural contexts of the American literature.

Unit 1:

Ralph Waldo Emerson: Nature

Unit 2:

Mark Twain: "The Five Boons of Life"
Kate Chopin: "A Respectable Woman"
O' Henry: " Gift of Magi"

Unit 3:

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

Unit 4:

Hemingway: *Old Man and the Sea*

References:

- Bercovitch, Sacvan, ed. *The Cambridge History of American Literature*.
- Bordman, Gerald Martin and Thomas S. Hirschack. *The Oxford Companion to American Theatre*. 3rded.
- 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 with Hons. in English

Semester - V

Session: 2026-27

Name of Program		Program Code	
Name of the Course	Introduction to Indian Literature in English	Course Code	26ENGM405DS01
Hours per Week	04	Credits	04 (L-3 - T-1 - P-0)
Maximum Marks	70+30=100	Time of Examination	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. 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.			
Unit 1: 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.			
Unit 2: Henry Derozio : "The Harp of India " "Song of Hindustanee Minstrel" " To the Pupils of the Hindu College"" To My Native Land"			
Unit 3: Rabindranath Tagore : " Where the Mind is Without Fear" " Leave This " Give me Strength" " Freedom" by Poemhunter.com - The World's Poetry Archive			
Unit 4: 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 with Hons. in English

Semester - VI

Session: 2026-27

Name of Program		Program Code	
Name of the Course	Modern British Poetry (Yeats To Larkin)	Course Code	26ENGM406DS01
Hours per Week	04	Credits	04 (L-3 - T-1 - P-0)
Maximum Marks	70+30=100	Time of Examination	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. Capability to understand the impact of modernist movements on poetry, with a focus on experimentation, fragmentation, and a departure from traditional forms CLO 2. Understanding the historical context of the initial troubled decades of the 20 th century, particularly the impact of the two World Wars on literature and society CLO 3. Skills of close reading, critical analysis, and interpretation of complex poetic forms and styles will be enhanced			
Unit 1: W.B. Yeats “Easter 1916” “The Second Coming” “Sailing to Byzantium” “No Second Troy”			
Unit 2: T.S. Eliot “The Love Song of J. Alfred Prufrock”			
Unit 3: W.H. Auden “September 1, 1939” “O What is that Sound?” “Musee des Beaux Arts” “The Unknown Citizen”			
Unit 4: 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 with Hons. 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
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 essay type questions with internal choice. All questions carry equal marks.			
Course Learning Outcomes (CLO):			
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		
Unit 1:			
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		
Unit 2:			
Wordsworth	<i>Preface to Lyrical Ballads</i>		
Samuel Johnson	<i>Preface to Shakespeare</i>		
Unit 3:			
Matthew Arnold	“The Study of Poetry”		
T.S. Eliot	“The Function of Criticism”		
Unit 4:			
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 with Hons. in English

Semester - VII

Session: 2027-28

Name of Program		Program Code					
Name of the Course	Literary Theory – Key Concepts	Course Code	24ENG201DS02				
Hours per Week	04	Credits	04 (L-4 - T-0 - P-0)				
Maximum Marks	70+30=100	Time of Examination	3 Hours				
Note:							
<p>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.</p>							
Course Learning Outcomes (CLO):							
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							
Unit 1:							
<u>Marxism</u>							
<table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">1. Antonio Gramsci</td> <td style="width: 50%;">“Hegemony and Separation of Powers”</td> </tr> <tr> <td>2. Louis Althusser</td> <td>“Ideology and Ideological State Apparatuses”</td> </tr> </table>				1. Antonio Gramsci	“Hegemony and Separation of Powers”	2. Louis Althusser	“Ideology and Ideological State Apparatuses”
1. Antonio Gramsci	“Hegemony and Separation of Powers”						
2. Louis Althusser	“Ideology and Ideological State Apparatuses”						
Unit 2:							
<u>Feminism</u>							
<table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">1. Elaine Showalter</td> <td style="width: 50%;">“Twenty Years On: A Literature of Their Own Revisited”</td> </tr> <tr> <td>2. Luce Irigaray</td> <td>“When the Goods Get Together”</td> </tr> </table>				1. Elaine Showalter	“Twenty Years On: A Literature of Their Own Revisited”	2. Luce Irigaray	“When the Goods Get Together”
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2. Luce Irigaray	“When the Goods Get Together”						
Unit 3:							
<u>Post Structuralism</u>							
<table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">1. Jacques Derrida</td> <td style="width: 50%;">“Structure, Sign and Play in the Discourse of the Human Science”</td> </tr> <tr> <td>2. Michel Foucault</td> <td>“Truth and Power”</td> </tr> </table>				1. Jacques Derrida	“Structure, Sign and Play in the Discourse of the Human Science”	2. Michel Foucault	“Truth and Power”
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”
(<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 with Hons. 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
Note:			
<p>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.</p>			
Course Learning Outcomes (CLO):			
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.		
Unit 1:			
Virginia Woolf	<i>Mrs. Dalloway</i>		
Unit 2:			
Girish Karnad	<i>Nagamandala</i>		
Unit 3:			
Chimamanda Ngozi Adichie	<i>We Should All Be Feminists</i>		
Unit 4:			
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
- 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 with Hons. in English

Semester - VII

Session: 2027-28

Name of Program		Program Code	
Name of the Course	Cultural Studies	Course Code	24ENG201DS05 (Option-II)
Hours per Week	04	Credits	04 (L-4 - T-0 - P-0)
Maximum Marks	70+30=100	Time of Examination	3 Hours
Note:			
<p>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.</p>			
Course Learning Outcomes (CLO):			
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.			
Unit 1:			
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"	
Unit 2:			
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*

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Semester - VII

Session: 2027-28

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

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

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Semester - VII

Session: 2027-28

Name of Program		Program Code	
Name of the Course	Indian Feminist Thought	Course Code	24ENG201DS07 (Option – II)
Hours per Week	04	Credits	04 (L-4 - T-0 - P-0)
Maximum Marks	70+30=100	Time of Examination	3 Hours
Note:			
<p>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.</p>			
Course Learning Outcomes (CLO):			
<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>			
Unit 1:			
Tarabai Shinde		<i>Stri Purush Tulana</i> (A Comparison Between Men and Women)	
Kamla Bhasin		<i>What is Patriarchy?</i>	
Unit 2:			
Rokeya Sakhawat Hossain		“Sultana’s Dream” (story)	
Mahasweta Devi		“Draupadi” (story)	
Unit 3:			
Shashi Deshpande		<i>That Long Silence</i>	
Unit 4:			
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.*

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Semester - VIII

Session: 2027-28

Name of Program		Program Code	
Name of the Course	European Drama	Course Code	24ENG202DS01
Hours per Week	04	Credits	04 (L-4 - T-0 - P-0)
Maximum Marks	70+30=100	Time of Examination	3 Hours
Note:			
<p>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.</p>			
Course Learning Outcomes (CLO):			
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		
Unit 1:			
Bertolt Brecht	<i>Mother Courage and Her Children</i>		
Unit 2:			
Henrik Ibsen	<i>Ghosts</i>		
Unit 3:			
Samuel Beckett	<i>Waiting for Godot</i>		
Unit 4:			
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 with Hons. in English

Semester - VIII

Session: 2027-28

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

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*.
- Blackstone, Bernard. *The Lost Travellers: A Romantic Theme with Variations*
- Campbell, Mary Baine. "Travel Writing and its Theory." *The Cambridge Companion to Travel Writing*. Ed. Peter Hulme and Tom Youngs
- Carl, Thompson. Introduction and Chapters, 2 & 3. *Travel Writing*.
- Clark, Steven H. *Travel Writing and Empire: Postcolonial Theory in Transit*.
- Cohn, Bernard. "Notes on the History of the Study of Indian Society and Culture". *An Anthropologist among the Historians and Other Essays*.
- Fisher, M.H., ed. *The Travels of Dean Mahomet: An Eighteenth- Century Journey through India*.
- 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*.
- Huxley, Aldous. *Jesting Pilate: The Diary of a Journey*.
- 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*.

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Semester - VIII

Session: 2027-28

Name of Program		Program Code	
Name of the Course	Indian Literary Theory and Criticism	Course Code	24ENG202DS03
Hours per Week	04	Credits	04 (L-4 - T-0 - P-0)
Maximum Marks	70+30=100	Time of Examination	3 Hours
Note:			
<p>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.</p>			
Course Learning Outcomes (CLO):			
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		
Unit 1:			
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.)		
Unit 2:			
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*.

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Semester - VIII

Session: 2027-28

Name of Program		Program Code	
Name of the Course	Shakespearean Drama	Course Code	24ENG202DS04
Hours per Week	04	Credits	04 (L-4 - T-0 - P-0)
Maximum Marks	70+30=100	Time of Examination	3 Hours
Note:			
<p>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.</p>			
Course Learning Outcomes (CLO):			
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.			
Unit 1:			
<i>Henry IV (Part 1)</i>			
Unit 2:			
<i>Hamlet</i>			
Unit 3:			
<i>The Merchant of Venice</i>			
Unit 4:			
<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 with Hons. in English

Semester - VIII

Session: 2027-28

Name of Program		Program Code	
Name of the Course	Postcolonial Literature	Course Code	24ENG202DS05
Hours per Week	04	Credits	04 (L-4 - T-0 - P-0)
Maximum Marks	70+30=100	Time of Examination	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.	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		
Unit 1:			
Amitav Ghosh	<i>The Shadow Lines</i>		
Unit 2:			
Gabriel Garcia Marquez	<i>One Hundred Years of Solitude</i>		
Unit 3:			
Bessie Head	<i>The Collector of Treasures and Other Botswana Village Tales</i> (The 1977 Bessie Head Collection)		
Unit 4:			
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 with Hons. in English

Semester – VIII (UG Hons. with Research)

Session: 2027-28

Name of Program		Program Code	
Name of the Course	European Drama	Course Code	24ENG202DS01
Hours per Week	04	Credits	04 (L-4 - T-0 - P-0)
Maximum Marks	70+30=100	Time of Examination	3 Hours
Note:			
<p>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.</p>			
Course Learning Outcomes (CLO):			
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		
Unit 1:			
Bertolt Brecht	<i>Mother Courage and Her Children</i>		
Unit 2:			
Henrik Ibsen	<i>Ghosts</i>		
Unit 3:			
Samuel Beckett	<i>Waiting for Godot</i>		
Unit 4:			
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.
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- 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.
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- 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.
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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.
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- Barr, Allan P. (ed.) *Modern Women Playwrights of Europe*.

Syllabi for Under Graduate Programme with Hons. in English

Semester – VIII (UG Hons. with Research)

Session: 2027-28

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

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:

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- 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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- Campbell, Mary Baine. "Travel Writing and its Theory." *The Cambridge Companion to Travel Writing*. Ed. Peter Hulme and Tom Youngs
- Carl, Thompson. Introduction and Chapters, 2 & 3. *Travel Writing*.
- Clark, Steven H. *Travel Writing and Empire: Postcolonial Theory in Transit*.
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- Gilbert, Elizabeth. *Eat, Pray, Love*.
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- Hulme, Peter, and Tim Youngs. "Introduction." *Cambridge Companion to Travel Writing*.
- Huxley, Aldous. *Jesting Pilate: The Diary of a Journey*.
- 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*.

.....The End.....